

NMC Buys Out Entire CBS Masterwork Hardware Line

NEW YORK—NMC and CBS Records have concluded an agreement whereby NMC Enterprises has purchased the entire Masterwork product line from CBS. Jesse Selter, NMC president who disclosed the deal, stated that the agreement involves all Masterwork audio product and accessories currently on inventory, as well as the right to manufacture future product under the Masterwork brand name.

Tom White, NMC treasurer, said that under the agreement NMC has been granted a U.S. license through Dec. 31, 1974, with royalty free conditions. He said that on-hand product will be available to "all comers" and will be sold under the Columbia

Masterwork brand name. Product to be manufactured at a later date will maintain the Masterwork designation, but will not be designated as CBS product.

He stated that the agreement covered: receivers, consoles, phonographs, de-coders, tape players, headphones, needles and spindles, tapes cases, record racks, instrument accessories, speakers, radios, and record units.

Also, Sam Nassi, an industry veteran, has been named president of NMC Enterprises and will direct the firm's market penetration with Masterwork product. NMC Enterprises is a wholly-owned subsidiary of NMC Corp. (Continued on page 58)

NARAS/College Meet Lures Stellar Lecturers

NASHVILLE—The first NARAS Institute symposium on the commercial music industry for college music educators (Billboard, July 28), has completed its scheduling of sessions.

The symposium is set for Cheekwood Fine Arts Center here Aug. 27-30. Represented will be two-thirds of

the 30 colleges which offer courses in commercial music.

Each session will be videotaped and be available to colleges as the basis of a proposed NARAS library of commercial music education. Registration for the symposium is \$75. A music company buying a \$100 sponsorship can send five representatives to the sessions.

Featured speakers are Sy Leslie, Pickwick International chairman; RIAA president Stanley Gortikov; NARM president Jules Malamud and NARAS president Bill Lowery. They will be introduced by Billboard Nashville editor Bill Williams, chairman of the NARAS Institute.

National coordinator of the NARAS Institute, Henry Romersa, explained that this is the division of the National Academy of Recording Arts & Sciences which coordinates development of commercial music

(Continued on page 6)

Elektra in Initial Tome Publ. Attempt

NEW YORK—Elektra Records, traditionally an experimentalist label, has become probably the first major record company to try spinning off a book publishing division.

The premiere Elektra Book release is "Das Energi," by Paul Williams. He founded "Crawdaddy," one of the earliest U.S. rock magazine. The book is a collection of short prose philosophical statements and is in \$2.95 paperback format. It is distributed nationally by Independent News. Lavish cover illustration is much more typical of record jackets, rather than book design.

An Elektra spokesman said that any future book publishing efforts by the label depends on the success of the Williams volume.

Phillips Allege Royalty Fraud

LOS ANGELES—John and Michelle Phillips filed a \$9 million suit in Superior Court against ABC and its Dunhill Records, Trousdale Music and Wingate Music charging they were defrauded of royalties.

Record Mfr. Assn. Rips Chicago Radio

CHICAGO—The Independent Record Manufacturers Association (IRMA) has been formed here because of station policies that mean "they will no longer play on the radio any independent records produced in the Chicago metropolitan area," said James R. Vanleer, president.

Other officers identified are James W. Shelton, Jr., Clarence Johnson, Howard White, Jr. and Willie Jones.

More Late News
See Page 66

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General News

Knight Files Complaint Against N.Y. Retailers Over Trademark

NEW YORK—Terry Knight has filed a complaint in the U.S. District Court, Southern District of New York, charging Korvettes, Colony Record and Radio Center, King Karol Inc., Happy's Music Center, Inc., and GFR Enterprises, Ltd., with copyright infringement, false representation and unfair competition.

Knight's law firm, Gottlieb, Rackman & Reisman, seeks a judgment of those retailers sale of new single and LP product by Grand Funk Railroad. Knight had earlier submitted a warning to the retailers, answered in turn by Capitol Records' legal department (Billboard, Aug. 11).

As submitted to Judge Bonsal, the complaint asserts Knight's continued positions as director, president, chief operating officer and general manager of GFR Enterprises, Ltd., and, in the first count of the charge, goes on to allege that sale of the new album and single by Grand Funk

constitutes copyright infringement, since, according to the statement, no proper authorization or licensing of the trademarks "Grand Funk" and "Grand Funk Railroad" had been granted.

Continued Sale

Knight further asserts that, since the retailers named have continued selling the product despite his initial warning, the continued acts of in-

N.Z. Junket Offers Acts Rest & \$\$\$

By BOB KIRSCH

LOS ANGELES—Bringing contemporary acts to New Zealand for 10 to 12 city tours rather than just one night stands is the goal of Stetson Production's Stewart McPherson, who has already toured Kenny Rogers and the First Edition and Lobo and is currently in this country setting up additional tours.

"We're definitely looking for tours, not just a quick night in Auckland," said McPherson, "and if an act is willing to spend a week or ten days in the country and make it a bit of a holiday as well, we can place the act in at least 10 locations."

Stetson is a year old and based in Wellington. McPherson said that while most of the locations he places artists in are fairly small (1,000 to 2,000 capacity), an artist can gross up to \$8,000 per show and can receive what he calls "other benefits."

"An act can get good TV exposure for one thing," McPherson said. "There is only one network channel, so if the act appears, anyone watching is going to see it. This makes for

(Continued on page 12)

Oregon 16th State To Pass Anti-Piracy Tape Legislation

SEATTLE—Oregon became the 16th state to pass an anti-piracy law (HB 3160), when Gov. Tom McCall signed the bill July 24.

Lou Lavinthal, president of ABC Record & Tape Corp., Seattle, who is credited with spearheading the drive for the law, said he next will zero in on the states of Washington, Idaho and Montana for similar statutes.

Violation of the Oregon law carries up to five years in prison and up to \$2,500 fine for an individual and up to \$50,000 fine for a corporation.

Sussex Sets Indie Distributors

LOS ANGELES—The slated move of Sussex records from the Buddah group to independent distribution (Billboard, June 16) has been completed. Warren Gray, sales

manager of Sussex, stated that Buddah will continue to market previously-released-through Buddah Sussex product until Feb. 2, 1974.

First Sussex product going through its independent setup is "You Can't Hide Love" by Creative Source, with the act's LP to follow soon. Released this week was "Phonetic Rock," a two-pocket deluxe package containing sing-along lyric book, work book and coloring book which entertainingly teaches the vowels and consonants using original music. Set carries introductory \$7.98 price.

New Independent distribution handling Sussex product includes: London, Atlanta and Los Angeles; Zampiski, Baltimore; Best

Song Fest Off Till 1974

NEW YORK—The first American Song Festival has been postponed one year. Larry Goldblatt, former Blood, Sweat & Tears manager who organized the event, said it will take place at the upstate Saratoga Performing Arts Center during the 1974 Labor Day holiday weekend, instead of this month's Labor Day as previously scheduled.

Goldblatt gave the reason for the year's postponement as insufficient time for proper preparation in 1973. The 6,000 song entries which were received, each with a \$5 entry fee, are being stored in a bonded warehouse until judging next spring.

(Continued on page 66)

& Gold, Buffalo; MS, Chicago; Supreme, Cincinnati; Progress, Cleveland; Heilicher Bros., Dallas and Minneapolis; Music Sales, Miami; Eric, San Francisco and Honolulu; Taylor, Milwaukee; All-South, New Orleans; Universal, Philadelphia; AMI, Detroit; Apex-Martin, Hillside, N.J.; Record Sales, Memphis; Associated, Phoenix; ABC, Seattle; Record Sales, Denver; Roberts, St. Louis; and Seaboard, Hartford, Conn.

WBLS-FM, Subpoenaed In Probe

NEW YORK—Personnel at radio station WBLS-FM here have been subpoenaed to appear in Newark as part of the Justice Department's continuing investigation into payola and drug abuse, Billboard has learned. Among those subpoenaed were Arnold Henry, a station disk jockey.

While Henry was unavailable for comment, Billboard has learned from a source close to the scene that Henry did not actually appear before a grand jury—but was privately interviewed by Stern and his staff.

Questions included information regarding the station's sponsors for Henry's weekly program on Sundays, as well as Henry's criteria for playing the song "Soul Makossa."

Henry was not implicated in any wrongdoing, but was asked to supply names of sponsors who pressed records as well as sold them and the general criteria for placing a new song on the station's playlist.

fringement are willful and wanton.

Second and third counts charge that sale of the product falsely represents Brewer, Farmer and Schacher, and that unauthorized use of the trademarks constitutes unfair competition.

The complaint seeks judgment enjoining the five retailers from promotion and advertising utilizing the trademarks; enjoining the retailers from directly or indirectly representing Brewer, Farmer and Schacher as having rights to those trademarks; granting GFR an accounting of damages, with the retailers' actions resulting in "an amount not less than \$1 million, such amount to be trebled due to the willful and wanton nature of the acts of said defendants"; requiring the retailers to turn over to the Clerk of the Court all monies or other benefits which have been and will be acquired from the sales of the album, tape and single cited and demanding payment of legal fees.

1st Playboy Phillips' LP Sets in Sept.

LOS ANGELES—First five-artist release of the Sam Phillips-Ray Harris production deal with Playboy Records will be shipped by early September. The contract was reported in Billboard earlier this year.

Based in Tupelo, Miss., R.S. Productions and Trace Recording Studio are concentrating on new Southern regional talent not tied to the Nashville-Memphis country-rock axis.

R.S. marks the return to active recording of Sam Phillips, whose legendary Sun label discovered Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison and Carl Perkins.

The Tupelo operation teams Phillips with Hi Records organizer Ray Harris, who produced the Bill Black Combo hits and brought Al Green to the label.

First Playboy-R.S. albums will be Tim Tutor's "Boppin Through the Milky Way," Smith Vinson's "One Time For the Cow," "Doc Kirby & Co." and David Daniels' "Black Jack Davy." Soul vocalist Stacy Lane is to have a single out this month.

In negotiation is possible Playboy release of some 50-60 blues LP's still owned by Phillips' Sun label.

Tim Riley Tops Memphis Music

MEMPHIS—Tim Riley, president of Tim Riley Associates, has been named to succeed Knox Phillips as president of Memphis Music, Inc. Phillips resigned the post.

Riley has appointed 14 permanent committees. Goal of the organization is to have a full-time paid staff.

Riley, in a statement, said: "We want to encourage a broad case of the Memphis population to feel the organization is part of the community, whether it is in encouraging high school bands or sending scholarship students to Juilliard or whatever. It's important that Memphis Music become a force in the civic, social and political communities of the city."

Elvis' European Fan Clubbers Junket US

NASHVILLE—The Elvis Presley Fan Club, 250 strong from throughout Great Britain and Europe, will make this city its first stop on a 15-

day tour of the U.S. beginning Aug. 26.

The party, with members from Britain, Ireland, France, Germany, Holland, Belgium, Luxembourg, Norway, Sweden, Denmark, Italy and Spain, will then go on to Memphis, Tupelo, Miss. (birthplace of Presley), Las Vegas and Los Angeles.

Accompanying the fan club on this unusual excursion will be journalists from the London Daily Mirror, the Expressen of Sweden, De Telegraaf of Holland, New Musical Express of the U.K., FAB 208 of the U.K., Musiek Express of Holland, and Musiek Express of Germany. In addition, the group will be accompanied by commercial disk jockey Tony Prince, and Radio Luxembourg Programme Controller Ken Evans.

President of the club is Todd Slaughter of Leicester.

IRS Accuses Drifters Exec.

NEW YORK—Fayrene Treadwell, president of Drifters Inc., which represents the singing group The Drifters, has been charged with failure to account for and to make payments of FICA-Social Security taxes by the U.S. government, according to Charles H. Brennan, acting IRS district director here and U.S. Attorney for the Southern District of New York Paul J. Curran.

Miss Treadwell, who was arraigned here Aug. 6, was charged with non-payment of some \$7,569 in back taxes for the periods of Sept. 30, 1968 through Dec. 31, 1971 and Oct. 5, 1972 through March 30, 1973.

CBS Salute Engineers, Execs At Convention

SAN FRANCISCO—The Columbia Records Group paid tribute to several members of its staff, by handing out a number of awards for outstanding achievements at the close of its annual convention held here last week.

Among the award recipients were four studio engineers employed at Columbia recording studios in New York and San Francisco, coordinators of the convention, and members of the Columbia/Epic promotion staff.

Glen Kolotkin and Roy Segal of Columbia's San Francisco studios received RIAA Gold Records for their engineering of Santana's album, "Caravanserai," and the single, "Cover of Rolling Stone," recorded by Dr. Hook & The Medicine Show.

Tim Geelan and Don Meehan of the firm's New York studios received the RIAA Gold Records for their engineering efforts on the Looking Glass single, "Brandy." Mr Geelan picked up a second award for his solo engineering work on the album "Summer of '42" by Peter Nero.

Irwin Segelstein, president of Co-

lumbia Records, presented gold watches as tokens of appreciation to Roseline Blanch, director, merchandising and product management administration, and Christopher Wright, director of marketing and planning administration, for their efforts in coordinating the convention.

The Columbia/Epic promotion men were honored by Monument Records at a special promotional luncheon. Tex Davis, national country promotion director for Monu-

(Continued on page 58)

Mainstream's 10-Nation Link

NEW YORK — Mainstream Records has signed licensing agreements with labels in 10 nations to release disks under their own trademark.

During the past several weeks, representation of the Mainstream catalog was concluded with: Sonopresse, France; Teldec, Germany (in behalf of Germany, Switzerland, Austria, Sweden, Norway, Denmark and Finland); Sunnlyland Music Corp., Japan; and CBS Records, Canada. Agreements were previously finalized with Pye in England and Record and Tape Co. in South Africa.

Product will be available in France, Germany, Switzerland, Austria, Scandinavia and Japan during September and October.

Bobby Weiss, Mainstream's international licensing consultant, negotiated all contracts through his One World of Music International agency with the exception of France where Weiss worked with John Nathan of Overseas Music.

In addition to the record catalog, Mainstream president Bobby Shad said his music publishing catalogues (Brent and Admont) have been licensed in England, France and Japan.

Weiss is leaving for Tokyo this week as the first stop on an eight-city business trip through the Far East and Australia representing his One World of Music International licensing clients. He will meet with Sunnlyland Music Corp. in Japan as well as visiting Taiwan, Hong Kong, Manila, Bangkok, Singapore and Australia.

General News

Stax Backs Watts Event

LOS ANGELES—The Watts Summer Festival Concert will be held at the 100,000-seat Coliseum again this year, with Billy Paul, Barry White and Bobby Womack headlining.

Last year Stax Records coordinated the entire benefit show at WATTSTAX-72 and attracted some 70,000 admissions at \$1. Stax also released a film and albums of the event.

This year Watts Summer Festival itself is producing the concert, with \$2 admission, Aug. 19 at 3 p.m. Other stars already set for the show are Azteca, Bloodstone, Dramatics, Emotions, Intruders, Thelma Houston, Esther Phillips, Barbara Mason and Soul Children.

Flack LP Sets Advance \$ Mark

NEW YORK—Roberta Flack's new album, "Killing Me Softly," has achieved the biggest advance order in the history of Atlantic Records, according to an Atlantic spokesman. The album, one and a half years in the making, is finished and ready for shipping Monday (13).

The title track, "Killing Me Softly With His Song," earned the singer a platinum record. The album will ship one week in advance of Atlantic's regular releases slated for Aug. 20.

Malamud Forms Production Co.

NEW YORK—Eric Malamud, formerly director of A&R of Signpost Records, has formed Mom & Dad Productions, an independent production firm. Artists produced by Malamud and now on the roster include the Persuasions and Alan Schick, both on MCA Records; Michael A. Chain, Twentieth Century Records; and Skip Jackson, Capitol Records. Malamud had also been a staff producer at Capitol Records.

The newest venture for the fledgling company is Dee Ervin, an r&b singer/writer, who was recently signed to Mike Thevis' GRC Records. Buz Wilburn handled the negotiations with Malamud for the Atlanta-based label. Ina Wood, formerly with Signpost, has been appointed administrative assistant to Malamud.

Whitaker Snares Key TV-Disk Role

LOS ANGELES—Johnny Whitaker, star of the film "Tom Sawyer," makes his debut on Chelsea with material initially recorded for the forthcoming children's TV series, "Sigmund and the Sea Monsters."

His first single is "Friends," written by Danny Janssen and Bobby Hart which is the theme song for the show airing Saturday mornings on NBC-TV.

Wes Farrell is producing all of Whitaker's records. His first LP will be released in September when the TV series debuts.

Farrell points out that the launching of Whitaker's disk career in conjunction with the premiere of a new TV series is the first time since "The Partridge Family" that a teen pop star makes his debut simultaneously on records and TV.

Farrell's writing corps is working on all the music for the TV series which is produced by Sid and Marty Krofft Productions.

Whitaker is a veteran child actor who has worked in sundry films and the "Family Affair" TV series.

Musicals Feature Among Broadway Losses—Report

NEW YORK—In a report released here by Louis Lefkowitz, state Attorney General, Broadway theatrical productions during the 1972-1973 season are estimated to have lost over \$5 million.

Among leading losers were several musicals slated to have been strong album releases for respective labels. Largest loss for any production was suffered by "Via Galactica," with a reported loss of \$846,000. Among four other large-scale losses, three were musicals, with "Dude" reportedly losing \$764,000, "The Ambassadors" out \$513,000 and the musical production of "Lysistrata" said to have lost \$396,000.

The overall loss was reflected in the responses to 97 productions with a total capital investment of \$23 million, according to the report, which monitored those productions as filed with the Attorney General for the season ending May 31, 1973.

Overall loss amounted to \$5.18 million, while the year before had seen a profit to Broadway investors of over \$1 million.

Some Successes

Major profit-makers of earlier Broadway seasons did clear new profits, however, with "Grease"

among top-runners at a net of \$404,000.

In commenting on the losses, the report cited dramatic increases in the average production costs for low-budget musicals, drama and comedy as a prime factor. The average cost was estimated to have increased by 37 percent, with the average low-budget musical said to have cost about \$218,000.

At the same time, full-scale musical productions were said to have increased only six percent over average budgets the previous year. Average price was set at \$541,000.

Off-Broadway, losses amounted to \$65,000, but individual losses exceeded this figure. Largest off-Broadway loss was incurred by the musical revue, "Berlin To Broadway—With Kurt Weill," which lost \$99,000.

The only big money-maker off-Broadway was also a musical, "Godspell," which turned a profit of \$1.7 million, including profits from eight road show companies, exceeding its previous year's earnings of \$390,000.

Lefkowitz also noted that several shows were financed privately or on a non-profit basis, and thus didn't have to file with his office. These included the musical, "Two Gentlemen of Verona."

Executive Turntable

Kip Cohen joins A&M Records as executive director of a&r, replacing Chuck Kaye, who retired last month. Cohen is relocating to the company's Los Angeles home office, where the appointment becomes effective in September. Cohen had joined Columbia Records as director of a&r under Clive Davis in 1971, being promoted to a vice presidency six months later. In his resignation, Cohen commented, "I state without qualification that this resignation from CBS does not, in any way, have any connection whatsoever with the current investigation of this company, either from within or from without; nor have I at any time been involved in any behavior other than that which was honorable, legal and totally irreproachable."

Cohen, who stated the move stemmed from a desire to relocate to the West Coast for personal family reasons, further stated, "While the series of bizarre events commencing May 29, 1973 obviously have affected my decision to leave, I reiterate that the stronger motivation was an entirely personal one based on life-style and work environment."

Orrin Keepnews promoted to vice president at Fantasy/Prestige/Milestone Records in San Francisco. He has been director of jazz a&r since joining the company in 1972. Wayne Tucker joins Fantasy/Prestige/Milestone as Eastern regional promotion manager starting Aug. 13. He was formerly in retailing in Washington, D.C., and has done several jazz radio shows in the area. At Sunburst Records, Ltd., Bill Darnel named general manager of the company, with duties in sales and promotion. Darnel had held position of director of sales and promotion at All Platinum Records, and, prior to that, worked with the late Bert Berns at Bang Records. . . . Edward Yalowitz, former president of Chicago-based Alltapes, Inc., now J.L. Marsh of Chicago, will leave his post in August. Firm was acquired by Pickwick International, Inc., in 1972. Yalowitz will now turn to other activities both inside and out of the music industry.

Matt Parsons named national r&b promotion manager for Capitol Records. He will be responsible for coordination of radio promotion for Capitol soul product nationally and will report to Larkin Arnold, general manager, r&b. Parsons has been with Mercury, Sussex and Motown during the past 14 years, and will now headquarter in New York. . . . David Chapman has been named marketing manager of Ampex International. He was formerly product manager for audio, video and instrumentation products, International. . . . William Young is now special assistant to the president of Audio Magnetics Corp. He was formerly director of marketing.

Harry Carlson, who formerly headed his own Fraternity label, Cincinnati, has joined QCA Productions, Cincinnati, as executive vice president in charge of production and promotion. QCA is a subsidiary of Queen City Albums and will manufacture its own product which will be distributed independently.

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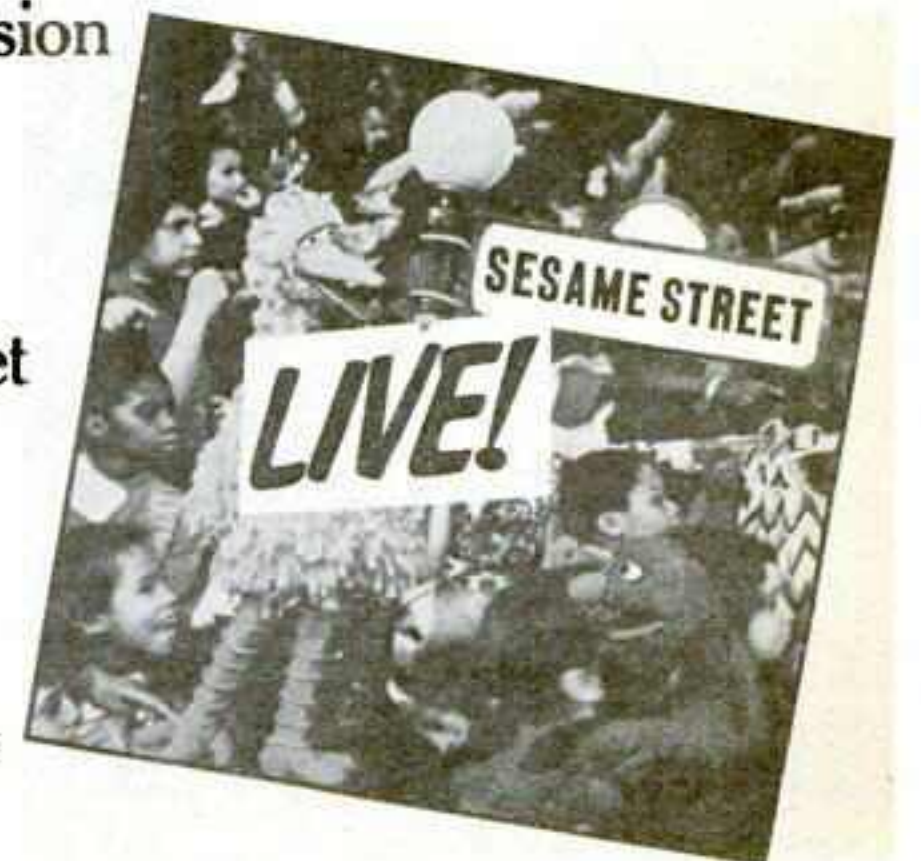


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"Sesame Street Live!" All the music, fun and magic of the television show multiplies tenfold before a live audience of hundreds of happy children. A performance which sets new standards for audience participation.

The stars of this album are the children and the Sesame Street regulars: Big Bird, Susan, Grover, Luis, Bob, Maria, Gordon, Mr. Hooper, Snuffle-upagus and a special guest appearance by the Cookie Monster.

"Sesame Street Live!" On Columbia Records



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General News

Letters to the Editor

N.M. Classical Station

Japanese Chart Error

Dear Sir:

I was distressed to note that KHFM was not included in your list of classical music commercial stations in the July 21 issue.

KHFM has been a full-time classical music station since our sign-on in 1954, and is the only full-time classical music station in the state of New Mexico.

This oversight may have been on the part of Mr. Sobel, or on the part of the WCLV survey, but either way your readers should be informed that New Mexico does indeed have a classical broadcasting tradition!

Brian R. Flora
Manager

KHFM, Albuquerque, N.M.

Katzman Benefit 3rd St. School

NEW YORK—Gert Katzman, music director of station WNEW-AM here, will be honored by the Recording and Allied Industries at a luncheon on Oct. 9 at the Plaza Hotel. Proceeds from the event will be used to benefit the Third Street Music School Settlement's Scholarship Fund. The 78-year old non-profit institution is the oldest music school in the U.S.

Tom Morgan is chairman of the luncheon which last year provided for an additional 50 full scholarships. Previous honorees for the benefit luncheon have been Hal Davis, president of the AFM and Paul Ackerman, editor emeritus of Billboard Magazine.

Phillips Royalty Fraud

• Continued from page 3

of \$20 million and that \$60 million was the cumulative amount involving other persons bilked in the action.

Phillips claimed he choose to speak out via the senator after reading about Buckley's probing into wrongdoings within the record field.

Re-Distribution

Phillips claims the fraud took place over a seven-year period in which returns of Mamas and Papas' records were charged against artist royalties and then the records were supposed to be destroyed but they were re-distributed through other distributing companies.

Buckley said that he had met with Phillips and had turned over Phillips' evidence which alleged fraud and copyright infringement to U.S. Attorney Herbert Stern in Newark and Sen. McClellan's copyright subcommittee in Washington.

(Phillips told Billboard he estimates the group lost from \$4 to \$6 million on singles alone. "We're not sure about the total from albums.")

Asked why he was taking time to allow Phillips a public platform to make charges of fraud involving the return of records without paying royalties when the original premise of his investigation was to look into payola and drugola, Buckley answered: "One of the things that seems to happen once you stick your head above the fence is that other people who know other aspects of the general area of concern volunteer information as Phillips has done."

In contacting Buckley, Phillips became the first name artist to come forth with any information about any alleged unethical aspect of business dealings.

Buckley said he was acting as a conduit for information and is able to pass it along to the proper author-

Newman Guilty on Illegal Duplication

WASHINGTON — Herbert "Speedy" Newman, of Albuquerque, New Mexico, president of five tape and record production companies, has pleaded guilty on behalf of one of his corporations, Copy Rite Recording, Inc., to 45 counts of illegal duplication, Justice Department has revealed here. Newman was the first to be indicted by the department under the new federal copyright law that prohibits duplicating of copyrighted recordings (made on or after Feb. 15, 1972) without permission of the original recording company.

Justice Department accepted the plea entered by Newman for the Copy Rite Corporation. Under the law, the company could be fined a minimum of \$4,500 or a maximum of \$45,000. Involved were duplicating of copyrighted recordings by such stars as Elvis Presley, Seals & Crofts, Charley Pride, Lynn Anderson and the Carpenters. Labels included Warner Bros., CBS, RCA, Atlantic, MCA, A&M and London.

MGM's \$3Mil Suit on War

LOS ANGELES—MGM Records has filed a \$3 million suit against Far Out Productions in Superior Court here, alleging that the best-selling group War belongs by contract to MGM rather than to United Artists.

Cited is a January 1970 contract between MGM and Far Out which MGM alleges gave it the rights to Eric Burdon and War, both in tandem and as separate acts. An unusual clause in the contract bound MGM to purchase a minimum of 200,000 album jackets from Far Out yearly at 65 cents each, and MGM is alleging they were forced to purchase jackets far in excess of what they needed to cover sales of Far Out product.

RIAA Plan In Action

NEW YORK—In an immediate follow-up to his action program, Stanley Gortikov, RIAA president, will conduct a series of meetings with RIAA member companies not on the board and with broadcaster and music publishing groups. The meetings, which will span over several weeks, beginning this week, will be held in Los Angeles, Chicago and New York with the RIAA member companies.

Gortikov's program with non-RIAA member groups will include sessions with NARM, NAB, AFM, NARAS, CMA, NATRA, AFTRA and the Conference of Personal Managers, to be held in various cities throughout the U.S.

Savino, ASCAP '24 Dies at 91

NEW YORK—Domenico Savino, composer-member of ASCAP since 1924 and music director for the CBS Symphony Orchestra and the Bell Telephone Hour in the 1930's died Aug. 8 here. He was 91. Savino was a prolific composer who had more than 1,500 classical and semi-classical works published. He was also chief editor of the Big Three music companies and had been a partner in Robbins Music, as well as music director for the Paramount Hour.

Savino was actively composing until two weeks ago and his latest composition was recorded in May of this year.

Dear Sir:

I felt I should draw your attention to the article re Japan which appears on the front page of your issue of July 21st and continues on page 54 with what purports to be a Top Ten.

The record numbered 8 by Elton John is indicated incorrectly both as regards the label of issue and as regards the company responsible for its release. For your information, "Crocodile Rock" by Elton John is released in Japan by Toshiba Musical Industries under the DJM trade mark in that MCA rights in no way extend to include Japan.

In case you are questioning our involvement in this matter, I would advise you that the DJM repertoire was acquired by us on behalf of TKI who are our associate company in Japan.

Yours sincerely,
Frank C. Chalmers
Manager

Popular Repertoire Development
EMI Ltd., London, Eng.

Col Awarded 18G Pressing Payback

LOS ANGELES—CBS Records has been awarded \$18,922 from Happy Tiger Records in Superior Court here. Happy Tiger was ordered to pay in default, when its representatives did not appear at trial date. CBS claimed the money was owed for 1970-72 record pressing and jacket manufacture.

Phillips said the "most immoral thing I can think of is a mature, shrewd businessman willfully taking advantage of young artists."

He said he discussed with Buckley the possibility of legislation to protect unknowing, young artists from being victimized since there are no minimum standards for any contracts.

The singer, who now records for Columbia, said he would like to redirect the focus of the investigations from areas he has never seen (like payola and drugola) to something he has seen—rip-offs of artists by record companies. "A few spoons of coke here and there doesn't interest me. What I'm interested in is the millions of dollars that young artists are literally being cheated out of annually," Phillips said.

NARAS/College

• Continued from page 3

courses with colleges. This month's symposium is seen as first of an annual series of such events.

Among the other music industry leaders who will be speaking on panels at the symposium are: Jo Walker, president of the Country Music Association; RCA promotion director Frank Mancini; Wesley Rose, president of Acuff-Rose Music; David Geffen, Asylum Records president; Chet Atkins, RCA Nashville vice president; Jerry Wexler, Atlantic Records executive vice president; producers Buddy Killen, Billy Sherrill, Sam Phillips and Terry Woodford and Billboard editor Lee Zhitto.

The symposium will cover commercial music from the viewpoints of business, musicianship, audio recording and socio-cultural impact.

“Nazareth, climbing the MM chart with ‘Broken Down Angel,’ are meeting fan hysteria on their current tour.”

—Melody Maker

“It’s the single, ‘Broken Down Angel,’ and its subsequent rise in the charts, that accounts for the growth of fan hysteria.”

— New Musical Express

“Nazareth, the Scottish band... is all of a sudden the hot new group with a smash single and cover photo on Melody Maker, stamping and singing... cultivating fans.”

—Circular, Warner Bros. Records

The “Broken Down Angel” of Nazareth
(AM 1453)
is rising from Razamanaz.
(SP 4396)



On A&M Records

This One



9T0T-F90-126D

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Off the Ticker

The New York Stock Exchange suspended trading in the securities of **Memorex Corp.**, Santa Clara, Calif., and asked the Securities and Exchange Commission to delist the issues.

Standards require a company to maintain net tangible assets of at least \$8 million and have average net income of \$600,000 over its past three fiscal years.

In another development, **Singer Co.**, New York, has broken off talks about a possible investment in Memorex, which has been searching for ways to raise cash in order to avoid a \$85 million writeoff.

MATSUSHITA ELECTRIC INDUSTRIAL CO., Osaka, reported second quarter earnings rose to the equivalent of \$63.2 million from \$59.8 million in the year before period. Sales increased to \$1.12 billion from \$963.9 million.

Six-month earnings increased to \$133 million from \$121.8 million before an extraordinary charge. The company reported an extraordinary charge in the half of \$7.4 million. Sales in the six-months rose to \$2.18 billion from \$1.9 billion.

STORER BROADCASTING CO., Miami Beach, has sold radio station WDEE in Detroit to Globetrotter Communications of Chicago for \$4.2 million.

MCA INC. reported record second-quarter and six-month earnings, with all principal divisions running ahead of 1972 except TV production. Company officers view 1973 prospects with optimism.

INSIDER TRANSACTIONS: Richard J. Elkus, chairman of the board and executive committee at **Ampex Corp.**, Redwood City, Calif., acquired 10,000 shares, increasing holdings to 35,000 shares.

E. Cardon Walker, president and a director of **Walt Disney Productions**, Burbank, disposed of 10,000 shares, reducing holdings to 36,210 shares. He has indirect holdings of 4,100 shares.

MORSE ELECTRO PRODUCTS CORP., New York, reported it had a corporate development plan concentrated in five major areas:

- Expansion of domestic facilities and increasing emphasis on U.S.-manufactured component parts.
- Continuing creation and introduction of new Electrophonic and Morse brand products.
- Increasing sales penetration in both existing and new markets.
- Strengthening of administrative controls and management information systems.
- Increasing working capital to finance growth.

Earnings Reports

MATSUSHITA ELECTRIC INDUSTRIAL (Panasonic)

2nd qtr. to	1973	1972
May 20:		
Sales	\$1,116,672,000	\$963,909,000
Net income	63,192,000	59,838,000
bPer share	.69	.66
	six-months	
Sales	2,177,864,000	1,896,174,000
Income	133,049,000	121,777,000
Special charge	d7,449,000	
Net income	e125,600,000	121,777,000
bPer share	c1.46	1.34

a-Restated. b-Per American Depository Share. c-Based on income before special charge. d-Loss on foreign exchange from devaluation of dollar and float of yen. e-Equal to \$1.38 a share.

SAM GOOBY INC.

2nd qtr. to	1973	1972
June 30:		
Sales	\$ 6,747,904	\$ 6,081,645
Net income (loss)	670	(57,750)
	six-months	
Net loss	(26,428)	(40,563)
Sales	13,507,353	12,357,560

MCA INC.

2nd qtr. to	1973	1972
June 30:		
Revenues	\$ 75,291,000	\$ 64,141,000
Net income	6,227,000	5,391,000
Per share	.74	.66
Average shares	8,380,432	8,213,906
	six-months	
Revenues	160,066,000	144,368,000
Net income	12,566,000	10,709,000
Per share	1.50	1.31
Average shares	8,378,803	8,198,027

LLOYD'S ELECTRONICS INC.

1st qtr. to	1973	1972
June 30:		
Sales	\$13,347,500	\$ 8,842,200
Net income	496,900	397,500
Per share	.26	.21

AUTOMATIC RADIO MFG.

3rd qtr. to	1973	1972
June 30:		
Sales	\$13,194,000	\$12,955,000
Net income	157,000	211,000
Per share	.06	.09
	nine-months	
Sales	37,829,000	34,098,000
Net income	720,000	355,000
Per share	.29	.14
Average shares	2,421,222	2,418,502

Market Quotations

As of closing, Thursday, August 9, 1973

1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2		Admiral	6	350	12	10 1/2	12	+ 1 1/2
40	21 1/2		ABC	0	901	26 1/2	25 1/2	25 1/2	- 1/2
15 1/2	5 1/2		AAV Corp.	6	19	7 1/2	6	7 1/2	Unch.
15 1/2	3 1/2		Ampex	58	301	4 1/2	4 1/2	4 1/2	Unch.
8 1/2	2		Automatic Radio	7	57	3 1/2	3 1/2	3 1/2	- 1/4
20 1/2	8 1/2		Avco Corp.	4	409	10 1/2	8 1/2	10 1/2	+ 1/4
15	6 1/2		Avnet	0	274	8 1/2	6 1/2	8 1/2	- 1/4
73 1/2	22 1/2		Bell & Howell	10	893	31 1/2	29	31 1/2	+ 1 1/2
14 1/2	6 1/2		Capitol Ind.	13	96	12 1/2	11 1/2	11 1/2	+ 1/4
107	30 1/2		CBS	0	400	33	32 1/2	32 1/2	- 1/4
14 1/2	4		Columbia Pictures	0	318	5 1/2	5	5 1/2	- 1/4
3 1/2	2 1/2		Craig Corp.	6	46	3 1/2	3	3 1/2	- 1/4
14	4 1/2		Creative Management	7	80	5 1/2	4 1/2	5 1/2	+ 1/4
123 1/2	71 1/2		Disney, Walt	53	1385	89 1/2	85 1/2	85 1/2	- 3 1/2
6	2 1/2		EMI	13	67	3 1/2	3 1/2	3 1/2	- 1/4
74 1/2	56 1/2		General Electric	20	3654	62 1/2	59 1/2	59 1/2	- 1 1/2
44 1/2	21 1/2		Gulf & Western	0	365	25 1/2	24 1/2	24 1/2	- 1/2
16 1/2	7 1/2		Hammond Corp.	7	98	9 1/2	9 1/2	9 1/2	Unch.
42 1/2	6 1/2		Handleman	0	518	9 1/2	9	9 1/2	+ 1/4
7	1 1/2		Harvey Group	40	120	1 1/2	1 1/2	1 1/2	- 1/4
62 1/2	29 1/2		ITT	0	4565	32 1/2	31 1/2	31 1/2	- 1 1/2
40 1/2	8 1/2		Lafayette Radio Electronics	7	127	11 1/2	10 1/2	10 1/2	- 1 1/2
35 1/2	18 1/2		Matsushita Elec. Ind.	0	426	26 1/2	25 1/2	25 1/2	- 1/2
34 1/2	4 1/2		Mattel Inc.	0	664	5	4 1/2	4 1/2	Unch.
35 1/2	18 1/2		MCA	10	124	25 1/2	24 1/2	25 1/2	+ 1 1/2
27 1/2	13 1/2		MGM	20	112	19 1/2	18 1/2	18 1/2	+ 1/4
32 1/2	11 1/2		Metromedia	0	869	12 1/2	11 1/2	12	Unch.
88 1/2	74 1/2		3M	0	2269	86 1/2	85 1/2	86 1/2	+ 1
40 1/2	10 1/2		Morse Electro Prod.	8	353	17 1/2	16 1/2	16 1/2	+ 1/4
57 1/2	42 1/2		Motorola	0	1916	56 1/2	52 1/2	52 1/2	- 3 1/2
39 1/2	20 1/2		No. American Philips	0	179	23 1/2	22 1/2	22 1/2	- 1/4
51 1/2	22		Pickwick International	16	124	31 1/2	29 1/2	29 1/2	- 1/2
25 1/2	6 1/2		Playboy Enterprises	5	149	7 1/2	7	7 1/2	- 1/4
45	22 1/2		RCA	0	1967	25	24 1/2	24 1/2	- 1/4
57 1/2	38 1/2		Sony Corp.	42	1434	48 1/2	46 1/2	48 1/2	+ 1 1/2
30 1/2	11 1/2		Superscope	7	1676	36 1/2	33 1/2	35 1/2	+ 5 1/2
49	15 1/2		Tandy Corp.	12	2242	20 1/2	20	20 1/2	- 1/4
23	4 1/2		Telecor	8	238	7 1/2	6 1/2	7 1/2	+ 1 1/2
14 1/2	2 1/2		Telex	26	387	3 1/2	2 1/2	2 1/2	- 1/4
10 1/2	2		Tenna Corp.	0	27	2 1/2	2 1/2	2 1/2	Unch.
32 1/2	11		Transamerica	0	1886	13	12 1/2	12 1/2	- 1/2
20	11 1/2		Triangle	0	42	13 1/2	12 1/2	13 1/2	+ 1 1/2
17	6		20th Century	9	2143	8 1/2	8 1/2	8 1/2	+ 1/4
50	12 1/2		Warner Communications	5	1405	13 1/2	12 1/2	12 1/2	- 1/4
20 1/2	10		Wurlitzer	0	103	10 1/2	10	10 1/2	+ 1/4
12	1 1/2		Viewlex	0	53	1 1/2	1 1/2	1 1/2	Unch.
56 1/2	34 1/2		Zenith	12	709	37 1/2	35 1/2	35 1/2	- 2 1/2

As of closing, Thursday, August 9, 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.	3	2 1/2	2 1/2	2 1/2	Mills Music	10	7 1/2	7	7
Bally Mfg. Corp.	1078	58	54 1/2	56 1/2	Recoton	16	2 1/2	2 1/2	2 1/2
Cartridge TV	-	1/2	1/2	1/2	Schwartz Bros.	57	2 1/2	2 1/2	2 1/2
Data Packaging	27	5 1/2	5 1/2	5 1/2	United R.&T.	-	1 1/2	1 1/2	1 1/2
Gates Learjet	64	8 1/2	8	8 1/2	Wallich's M.C.	-	3/4	3/4	3/4
GRT	72	2 1/2	2 1/2	2 1/2	Omega-Alpha	104	3 1/2	2 1/2	3
Goody Sam	34	2 1/2	1 1/2	2 1/2	MMC Corp.	-	1 1/2	1 1/2	1 1/2
Integrity Ent.	-	1 1/2	1 1/2	1 1/2	Seeburg	234	20 1/2	20 1/2	20 1/2
Koss Corp.	112	12 1/2	11 1/2	12 1/2	Oroxo	0	3 1/2	3 1/2	3 1/2
M. Josephson	5	9	8 1/2	8 1/2	Kustom	67	6 1/2	5 1/2	5 1/2
					Memorex	-	3 1/2	3 1/2	3 1/2

*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.

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4-Prong Planning To Boost Magtec

LOS ANGELES—The new fiscal year is likely to be a significant one for Magtec Corp., a diversified duplicating company.

Gerald Stone, president, indicated that "a number of important changes" has given Magtec "greater strength and flexibility," including:

- The introduction and initial sales response of four-channel quadraphonic open reel tapes could add significant sales and profits to the company's Stereotape division.
- The building of a studio for the recording of commercials, radio shows and other taped programs.
- The progress made in further automating the tape duplicating facilities which could result in increased production.
- The expansion of Stereotape and Cassette Productions Inc., a subsidiary.

Stone told shareholders that Magtec's audio tape markets have had "substantial growth in the past few years. Sales in these markets were approximately \$77 million in 1972, and are projected to surpass \$98 million in 1975 and \$140 million in 1977," he said.

To expand with the company's market, Magtec has added "full capabilities for scripting, editing, recording and duplicating for the educational, informational, instructional and advertising markets," Stone said.

Hastening the company's growth will be automated equipment for the re-recording and winding of cassettes, additional accounts utilizing the recording studio, and the four-channel breakthrough in the music industry, he believes.

"Our financial position remains strong," Stone stated. "Working capital is in excess of \$800,000, with net worth in excess of \$1.3 million, the equivalent of more than \$2 a share."

CONTROLLER

An established music publishing and entertainment complex located in the mid-south has recently formed a new record manufacturing company, and is anticipating further expansion into allied areas. We need an aggressive-thinking individual to oversee the accounting for the various entities. The right person must be knowledgeable in setting up systems and procedures, have the ability to work with and direct others and should have some prior experience in a similar type operation. Resumes held in strictest confidence.

BOX #811

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Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along at the precise time the public is ready. In 1973, after two years and \$500,000, CIN-A-ROCK was created and the first merger of a full-length motion picture and a live rock show occurred. 20,000 cheered its introduction in a movie theatre in Atlanta. It soon gained national publicity, and acclaim, and has been on national tour in major theatres ever since. Now, additional promoters are needed to fill the demand in other areas. If qualified, you can bring this entertainment revolution into movie theatres in your area for one year on a royalty to us. We'll give you all our powerful promotion materials and the sensational CIN-A-ROCK show itself for mass bookings in your exclusive area. If accepted by us, you need \$5,000 to get the show on the road. Strike while it's hot!

INDIE-PIX RELEASING CORPORATION, BERT TENZER, President
400 East 56th Street, New York, New York 10022. (212) 371-2480

Radio-TV Programming

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<input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers	Other _____ (please specify)

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NATRA Convention News

FORE Uses NATRA Meet For Talent Recruiting

NEW ORLEANS—The Fraternity of Recording Executives (FORE) is making a determined bid to reestablish itself as a viable national voice for black recording executives in the music industry.

Using the 18th National Convention of the National Association of Television and Radio Announcers (NATRA) as a launching pad, FORE will try to recruit new talent to its regional bodies around the nation.

According to Jimmy Tyrell head of the New York chapter of FORE it is the organizations hope that the series of workshops scheduled to be held during NATRA's convention and with NATRA's blessings will help to spark new interest in the FORE national push.

Tyrell lamented that although New York had a viable FORE chapter with more than 75 vigorous members culled from a cross section of occupations within the music industry, yet the national board was important in every sense of the word.

Tyrell said he hoped the scheduling of the FORE seminars and the range of subjects to which they are addressing themselves would go a long way towards helping to identify leadership talent in other cities.

The seminars themselves will span a wide range of subjects, including general career development, management of music business, and leisure industry opportunities for blacks. Scheduled speakers include Buzzy Willis, Polydor Records and John Smith, Stax Records.

NATRA Asking Ford to Establish Institute

NEW ORLEANS—The National Association of Television and Radio Announcers (NATRA) has applied to the Ford Foundation for a non-returnable grant of \$100,000 to establish a special institute on communications and productivity in ethnic broadcasting and continuing education for career professionals in ethnic broadcasting.

The program for the proposed institute to be operated in two phases would be administered by NATRA in collaboration with the institute for communications studies of the University of Rutgers and Department of Human Communications, Rutgers University, and the School of Journalism at the University of North Carolina.

Atlantic Jazz Program—\$1M

NEW YORK—Atlantic Records' jazz sales program this year has proven the most successful to date. Alan Lott, who began coordinating the program as national jazz promotion director in May, revealed that the three-month campaign had turned \$1 million in sales.

Lott's program began in conjunction with a ten LP release, with special merchandising aids and incentive awards utilized in coordinating the efforts of all eight WEA branches. Emphasis on airplay at progressive radio stations and sales to previously non-jazz accounts also contributed to the program's performance.

The 69 page proposal was drawn up by NATRA's legal council John Bustamante. Phase 1, which will take the form of 3 four-day seminars at the Universities of Rutgers and North Carolina will cover courses in executive leadership, leadership and communications and basic skills in news communications.

According to Curtis Shaw, NATRA's president, priority in selecting delegates for the first seminar will go to those members of NATRA who took part in a somewhat similar seminar held at the University of Iowa in 1969. Other members for the class will be selected on a merit basis.

Priority for the second seminar will go to those members who respond to a questionnaire on the subject mailed earlier by the office of NATRA's president while selection of delegates for the third seminar will be concentrated on those NATRA members actively engaged in news reporting.

Shaw disclosed that Phase 2 of the project will involve the hiring of a professional counsellor, to create a NATRA operated study program for its members. It will also involve the establishment of a full time office and secretary for the administration of the program.

Shaw said that for the first time in NATRA's history its organizational structure was conducive to the establishment of such an ambitious program. He added that he felt confident it would succeed.

'74 Convention To Consider Code of Ethics

By RADCLIFFE JOE

NEW ORLEANS—The NATRA Board of Directors is developing its own all-encompassing "code of ethic." President Curtis Shaw, told the organization at presstime.

He promised it would be presented to next year's convention for adoption.

His proposal countered charges of payola (Billboard, Aug. 11).

Shaw called such charges "a racist effort to discredit and demean black disk jockeys who have never had a fair chance in the industry."

At presstime, Shaw said there had not been a shred of evidence to substantiate payola allegations.

It has been traditional he said, to place the blame on the black and underprivileged in America. "Today we find the under privileged and inopportune black broadcaster catching the brunt of the accusations, insinuations and innuendoes of play-for-pay."

He conceded that 10 years ago, there might have been payola. Shaw countered that NATRA during the past decade consistently fought for high standards.

He pointed out that NATRA's constitution long provided for expulsion of members found guilty of payola. He promised disciplinary action if documentation for such a charge were obtained.

FCC's Johnson Favors Bigger Pay, Better Pick

NEW ORLEANS—Commissioner Nicholas Johnson of the Federal Communications Commission (FCC) has urged NATRA members to use their radio microphones as an electronic newspaper to bring the audiences information about jobs, health care, educational and training opportunities and employment opportunities.

In his special statement to the 18th annual convention of NATRA the commissioner told the more than 500 attending delegates that they could also use their positions to bring about a greater understanding between blacks and whites.

Johnson continued, "I agree that you generally need and deserve higher pay, and you are also entitled to have more discretion in selecting the records you play."

"Still, you should not forget as

More Black Control Urged By Aide

NEW ORLEANS—Special presidential assistant Stanley Scott has urged the National Association of Television and Radio Announcers (NATRA) to use its communications tools of radio and television as a catalyst for change in the country.

Speaking at a special dinner/show Aug. 9, sponsored by Columbia Records, Scott said it was organizations such as NATRA that can get the message across that there are avenues other than violence through which the nation's unfinished business can be approached.

Scott continued, "Those of you in the black broadcasting business have a great challenge to dispell the myths which surround the broadcast industry as it applies to the black community."

"The broadcast industry ought to have the responsibility of shaping and molding young minds," Scott said. The special Presidential aide added that although the "groovy sounds" of today's black musicians were needed and welcomed, the black community needed to hear its heroes perform in other arts as well.

Scott urged his audience to develop meaningful dialogs with the communities they serviced. "Talk," he said, "about drug abuse and about ways of combatting it. Talk too, about slum landlords, and about employment and job training."

Scott also stressed the need for greater control by blacks of broadcasting facilities. He said that white owned radio stations had been accused of programming that was commercial and non controversial; and pointed out that white radio station programming oriented to the black community was almost completely at the mercy of white economic control. "This programming," he continued, "is also manipulated in ways that are consistent with white interests."

Lamenting that in a country where there were 25 million blacks there were just about 22 black oriented radio stations, Scott urged NATRA members to push for greater control through ownership of broadcasting facilities.

"You must fight," he said, "against white financial control in business; you must fight censorship and you must fight against distortion of information. You can also play a major role in rewriting the history of black Americans by bringing greater meaning into their lives."

Columbia Records turned out a dazzling array of executive brass for the gala evening, among those on hand for the occasion were Columbia Records president Irwin Segelstein; vice president sales, Epic Records, Ron Alexenburg; Columbia vice president of marketing, Bruce Lundvall; Columbia Records director of special markets, Logan Westbrooks, Stan Monteiro, Jack Craigo, James Tyrell and Richard Mack. The evening's entertainment featured such groups from the Columbia Records family of labels as The Chairman of the Board, The Three Degrees, The Jackson Sisters and the Temprees.

R&B Productions New York Office

NEW YORK—The New York office of R&B Productions, a multi-service concert promotion, management and advertising operation, is now open, according to directors Barbara Baccus and Reid Vogelhut. Nationally, the pair will produce their own concerts, coordinate the acquisition of major acts for colleges and universities and develop new talent.

Prior to the organization of R&B Productions, Miss Baccus served as director of the concert division of Music Fair Enterprises, Inc.

Vogelhut, a veteran concert producer, will remain as president of Nazz Advertising, located in Baltimore, handling advertising and promotion campaigns for R&B projects.

Gray Gold

NEW YORK—The Dobie Gray single, "Drift Away," has been awarded a gold certification from the RIAA. The million seller is on Decca, distributed by MCA.

Bobby Paris Gets \$32,227 In Suit Over Gentry Hit

LOS ANGELES—A four-year-old lawsuit against Bobbie Gentry and Capitol Records in Superior Court here has won plaintiff Bobby Paris \$32,227.

Paris claimed an ownership interest in the master of multi-million-selling "Ode To Billie Joe" and alleged he was owed by contract one-fifth of Gentry's five percent mechanical royalties on the record. A jury trial found for the plaintiff.

Curtis Shaw Speaks

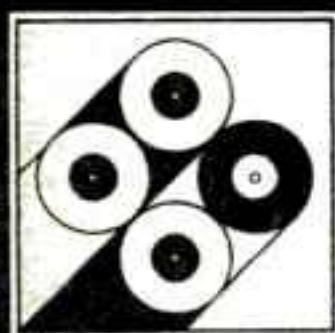
• Continued from page 1

Whatever its achievements have been, NATRA still has not mastered the major problem of lack of punctuality among its members in attending business meetings. The Aug. 9 meeting got under way more than 30 minutes late with just about one dozen people present out of an estimated 500 expected to be at the convention.

However, the opening cocktail

party highlighted by a special performance by Ahmad Jamal and his trio, was well attended. This meeting marked the official opening of the five day confab and featured among its key speakers Russ Regan, president of 20th Century Records.

The convention closes Aug. 12 with election and installation of officers. This meeting will be presided over by George Woods, NATRA's board chairman and Shaw who is running for a second term in office.



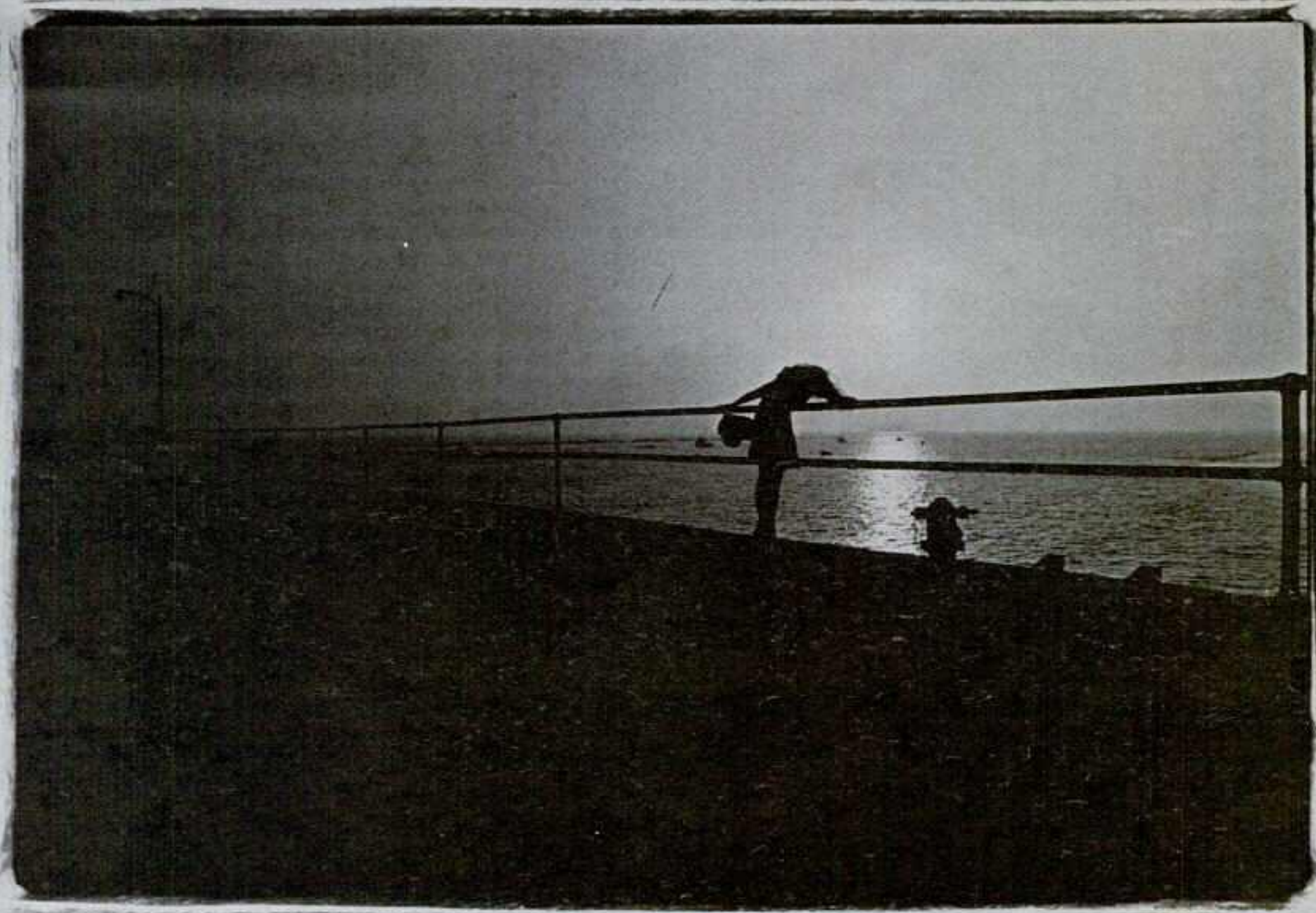
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American Graffiti
Original Motion Picture Soundtrack
MCA2-8001



Neil Diamond
Rainbow
MCA-2103



MCA-363
Sounds Of The South Records



Thunderclap Newman (Speedy Keen)
Hollywood Dream
MCA-354



Yvonne Elliman
Food Of Love
MCA-356



Bones
Waitin' Here
MCA-357



Dillinger
Original Motion Picture Soundtrack
MCA-360

MCA RECORDS

*An auspicious debut by a southern group soon to be the most talked about phenomena this year in Rock 'N Roll. Look for them on Al Kooper's Sounds of the South Records.

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Viacom & Kirshner in Projected TV Series

NEW YORK—Viacom Enterprises and Kirshner Entertainment Corp. have joined forces to produce "Rock Concert," projected bi-weekly television series being offered for first-run syndication this fall.

Don Kirshner, whose production credits for the ABC-TV "In Concert" series covered segments featuring such acts as Alice Cooper, Chuck Berry, Grand Funk Railroad, Blood, Sweat & Tears and others, will serve

as executive producer for the project, intended for airing in late fringe and prime weekend time periods.

Kirshner expects to book acts of the stature featured on his ABC-TV series.

Taping of the 90-minute series is expected to begin next month in Hollywood before live audiences with David Yarnell the line producer.

Several continuing national advertisers have reportedly signed for the series.

New Zealand Expanding Dates; Mix Fun With \$\$

Continued from page 3

good record exposure as well, with Kenny Rogers LP sales doubling after his last tour. Also, we go to color TV in October."

How does Stetson go about bringing an act to New Zealand and what do they do for the act once it is there?

"First we see if the act is available. Then, we work out a price," McPherson said. "We look after the transportation and hotels, and because of the high price of transport from America to New Zealand, we have purchased our own sound system. The system is 24-channel with a console unit for the auditorium and a variety of speakers. This saves the cost of bringing in a system for a group and we've made sure the sys-

tem meets certain requirements because most acts spell out requirements in their contracts."

Tickets Offered

Stetson pays transportation costs for the act and "X amount of other tickets," said McPherson. "But we also provide a road crew to travel with the act if they want to save additional money that way."

Advertisements for concerts are "almost entirely through TV and radio," McPherson said, "using promotional films when we can get them on TV and radio spots as they are used in the U.S."

McPherson said that convincing an act to do a tour of New Zealand is not as hard as it might seem. "There are 3,000,000 people, hungry for entertainment," he said. "Then, if we have an agent who knows the country, like Henry Miller at CMA, this is important. He can assure the artist that the pace is not that rough as far as traveling is concerned and we try and arrange for the act to have a little rest time. For example, Kenny Rogers and his group spent a week sightseeing and fishing. We've also found the fans very loyal, and they will welcome an act back once they have visited here."

Favor Soft Acts

McPherson said that acts such as Lobo and Rogers, who are a mixture of rock and MOR, are his most successful types of artists, and Rogers is returning for a tour in November. He's hoping for approximately six tours a year with various packages, most featuring a local artist as the opening act, and said a top attraction can gross \$100,000 in three weeks. Stetson promotes only in concert halls.

"We can't afford to pay an act a mint," he added, "but we can pay them well and look after them."

\$\$ Guarantee In Las Vegas

LAS VEGAS—"Rock promoters will have to have \$45,000 deposited in a Las Vegas bank the day they start to sell tickets," the Las Vegas Convention Authority (LVCA) facilities committee decided as an amendment to the new rock policy.

Frank E. Scott, chairman of the committee, wanted ticket holders guaranteed of either seeing a performance or their money returned in case some group reneges on a contract.

Because of the new stiffer rock regulations Las Vegas will once again have rock concerts in about two months.

Also the committee agreed to issue a single franchise to one promoter for the remainder of 1973, subject to review in 1974.

The 20 item policy is comprehensive in its guidelines for a concert.

Talent Reward for Lost Tapes

NEW YORK—Mercury Records artist Chuck Mangione has offered a \$10,000 reward for the return, intact, of two missing 16-track master tapes of his June 21 concert at Massey Hall in Toronto.

Engagement, featuring Mangione conducting the Hamilton, Ontario, Philharmonic and featured soloists from Mangione's band, was recorded for use in his next Mercury album.

Fedco Audio Labs, the remote recording facility which had recorded the concert, reported to Canadian Police that the tapes were stolen in Montreal during Fedco's stay there for a later assignment.

Mangione has asked that the tapes, if found, be sent to Robin McBride, Phonogram Inc., 35 Wacker Drive, Chicago, Ill. 60601.

The flugelhorn player stressed that despite the loss of the tapes, there is still sufficient music from the show to compile an LP.

Signings

Bell Records has signed three new artists to the label. Each will have an album slated for fall release. **Mary Stuart**, star of the daytime drama "Search for Tomorrow," writes and composes her own material. Her album is being produced by **Harold Wheeler** who has worked with **Petula Clark**, **Lena Horne**, **Nina Simone** and **Gladys Knight & the Pips**. Jazz-tinted vocalist and writer **Cheryl Ernst** is being produced by **Bones Howe** who has handled similar chores for Bell's **Fifth Dimension**. **Texas**, a new rock group, will be produced by **Rick Bowen** in association with **Concerts West**. The Texans LP will utilize the new 24-track facilities in Seattle owned by **Kaye-Smith Enterprises**.

Stories, the Kama Sutra recording group currently represented with the No. 3 hit "Brother Louie," has signed for exclusive management

(Continued on page 48)

Granz to Do Jazz Promos

LOS ANGELES—Irving Granz, who has been doing pop rock tours and the Bill Cosby concerts for several years, returns to his first love, jazz promotions, Aug. 16 at Red Rock Amphitheater, Denver. Four-city package includes: **Ella Fitzgerald**; **Count Basie's band**; **Cannonball Adderley Quintet**; **Stan Getz Quartet** and **Oscar Peterson**.

The **Stan Kenton Band** will be added only for the Hollywood Bowl here Aug. 17. Other gigs are: **Coliseum, Vancouver, B.C.**, (18); and **Coliseum, Seattle**, (19). Local tickets will go for up to \$8.50, while other cities the top is \$6.50.

Phila Clubs Blossoming

PHILADELPHIA—Jazz clubs continue to mushroom in this area with the latest opening set for **Twin Lounge Jazz Room** at nearby **Gloucester, N.J.**, on Aug. 15. Room will kick off with **Eddie (Cleanhead) Vinson**, followed by **Buddy Rich**, **Maynard Ferguson**, **Erroll Garner** and **Sarah Vaughan**. **Trombonist Al Grey**, who had been house maestro at **Just Jazz** here, designed the new room specifically for jazz music and will also lead the house band there.

Studio Track

By SAM SUTHERLAND

Out at **Sunset Sound Recorders**, **Bill Robinson** has reported "a few interesting sessions" with his usual sense of understatement. Despite three weeks off for mixmaster **John Haeny**, the L.A. room saw its share of strong sessions, led off by dates for **Tom Jones** and **Gilbert O'Sullivan**, both produced by **Gordon Mills** for London Records and **M.A.M. Tom Harvey** and **Wayne Daily** engineered.

Asylum Records fielded a number of sessions, among them the new collaboration between **Linda Ronstadt** and producer **John David Souther**. With J.D. moving to the other side of the control room window, engineering was handled by **Al Schmitt** and **Ric Tarantino**. That duo also handled the board for Asylum sessions with **Jackson Browne**, producing a single from his next album, and **Ned Doheny**, who has been producing his singles there as well.

Meanwhile, **Tarantino** and **Daily** collaborated during sessions for **Bonnie Raitt's** forthcoming Warner Bros. LP, described earlier in this column. And **Patti Dahlstrom** recorded for 20th Century Records with producer **Michael Jackson** and engineer **Kent Nebergall**.

Incidentally, engineering chief **Robinson** will be in New York for the Sept. 10 AES convention at the Waldorf.

More From Mellow Marin: Out in Point Reyes Station, Marin County, Calif., **Electrical Banana**, best known for his electric piano and guitars while with the **Youngbloods**, has just opened **Raccoon Studios** for outside sessions.

Heading up the operation, which is owned and operated by **Banana**, is **Lhary Meyer**, who has worked with the **Jefferson Airplane**, **Quicksilver**, at **Pacific High Recorders**, **Coast Recorders** and other rooms.

The eight-track facility utilizes 3M tape machines and an Alembic board, and offers full recording and mixdown facilities.

Recent sessions have included **Banana & The Bunch**, **Clover** and the **Rowan Brothers**, as well as some demo sessions.

Raccoon Studios are at 40 Third Street, Box 529, Point Reyes Station, Calif. 94956.

New Folks: Just outside Manhattan hardly seems like the wilderness, but **Joel Schwartz** and **Lonnie Duka** do have some credence in suggesting that **Clear Light Studios**, their recently renovated studio, is somewhat off the beaten track.

The room is located in **Bayside, N.Y.**, where **Schwartz** and **Duka** have recently expanded to eight-track operation. The tape machine is by **Scully**, while the console is actually a 24-track configuration from **MCI**. **Schwartz** anticipates conversion to 16-tracks as soon as that's feasible, hopefully before the end of the year. Also included now is **DBX** noise reduction.

Along with **Duka's** brother **Scott**, who handles engineering with his brother, the studio staff is aiming at local musicians, rather than jingle work, with an eye toward further expansion into music recording.

Studio is at 28-06 214th Place, Bayside, N.Y. 11360.

In Hollywood, **Martha Reeves** is reported at work on her first for **MCA** with producer **Richard Perry**.

Followers of London's pop session realm have undoubtedly been following the progress of **Sharks**, the

band helmed by veteran session guitarist **Chris Spedding**. With the recent departure of Free alumnus **Andy Fraser**, drummer **Marty Simon**, vocalist **Snips** and **Spedding** have joined forces with bassist **Buster Cherry Jones**, a native of Memphis who's worked with **Albert King** and **Isaac Hayes**, and pianist **Nick Judd**.

With rehearsals finished, the band is in **Island Studios**, London, this week, recording their second LP for **Island Records (U.K.)** and **MCA (U.S.)** with mixer **Felix Pappalardi**.

September release is expected, with a single also being planned.

Down in **Macon, Capricorn Studios** will be shutting down its control room this week. It's only a temporary move, but **Mike Hyland** of **Capricorn Records** noted that they would be further refining the room's acoustics.

Prior to the move, **Capricorn** has been hosting sessions for **Capricorn** artists **Cowboy**, working on their third album with producer **Johnny Sandlin**; and the **Marshall Tucker Band**, who've laid down six tunes in as many days toward their next LP, with producer **Paul Hornsby**.

Meanwhile, **Capricorn**, in its efforts to expand its label operations out of the south, has dispatched label acts **Duke Williams** and the **Extremes**, and the **James Montgomery Band**, from Boston, to **Sigma Sound Studios** in Philadelphia. **Skip Drinkwater**, who figured prominently in the production of **Eddie Henderson's** first for the label, is producing both acts.

Arthur Gorson, last heard from during his production work with **John Herald** for **Paramount**, has moved into the production of film soundtracks. Working at **Brooks Arthur's 914 Recording Studios** in **Blauvelt, N.Y.**, **Gorson** has been collaborating with composer and arranger **Paul Harris** on the score for "The Speed Merchants," which **Gorson** describes as "a cinema verite documentary on car racing." Musicians included **Harvey Brooks**, **Stephen Soles**, **Kenny Altman** and **Byard Ray**, 65 year-old fiddler from North Carolina whom **Gorson** had worked with in **White Lightning**. **Ray** also composed some of the music.

Noteworthy about that score is its status as the first U.S. film soundtrack completely processed with **Dolby** noise reduction, according to **Gorson**. A number of British films have utilized **Dolby** to compensate for the severe roll-off which limits the frequency response of film soundtracks. **Gorson** claims the results are quite impressive, and that the **Dolby** system is far more dramatic in its contribution to film sound than to tape and disk sound.

Yet another film scoring project is in the works for **Gorson**, who will work with composer and arranger **Stephen Soles** on the score of the next film from Jamaican film-maker **Perry Henzel**. **Henzel** made his first film, also the first feature made on Jamaica entirely by Jamaicans, with reggae giant **Jimmy Cliff**, and that work, "The Harder They Come," became a critical triumph.

While that film's score was entirely drawn from reggae tunes by **Cliff**, the **Maytals**, **Scotty** and **The Melodians**, **Desmond Dekker** and other Jamaican artists, this one will balance some pure rock from **Soles** against home-grown reggae from some Kingston bands that haven't been heard from yet in the U.S.

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When George is moving down, Tammy's moving up.

And when neither is on the charts, individually, you'll find them both there, collectively.

Now, then, here's a few months more of chart insurance:

"We're Gonna Hold On" is one

of the best George and Tammy singles ever.

Co-written by George himself, this one's good company for George's own current hit single, "Nothing Ever Hurt Me (Half as Bad as Losing You)."

**"We're Gonna Hold On"⁵⁻¹¹⁰³¹
by George Jones and
Tammy Wynette.
On Epic Records**

Who/Where/When

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

BUDDY ALAN (Capitol): Grandstand, Burley, Idaho, Aug. 15; El Toro Marine Base, El Toro, Calif., Aug. 16; Coos County Fair, Myrtle Point, Oregon, Aug. 17-18.
AMERICA (Warner Bros.): Saratoga Performing Arts Festival, Saratoga, N.Y., Aug. 13; Temple Music Festival, Ambler, Pa., Aug. 14; Hampton Roads Coliseum, Aug. 15; Roanoke Civic Center, Aug. 17.
BILL ANDERSON (MCA): Finney County Free Fair, Garden City, Kansas, Aug. 14; Sunset Park, West Grove, Pa., Aug. 19.
LYNN ANDERSON (Columbia): Chicago, Ill., Aug. 26; Colorado State Fair, Pueblo, Colo., Aug. 31-Sept. 1.

PAUL ANKA (Buddah): Valley Forge Theatre, Devon, Pa., Aug. 27-Sept. 2.
JOAN ARMATRADING (A&M): Quiet Knight, Chicago, Aug. 28-Sept. 2.
EDDY ARNOLD (MGM): Oakdale Music Theatre, Wallingford, Conn., Aug. 27-Sept. 1.
CHET ATKINS (RCA): Chautauqua Amphitheatre, Chautauqua, N.Y., Aug. 13.
ROY AYERS (Polydor): Festival on the River, N.Y., Aug. 29.
JOAN BAEZ (A&M): County Bowl, Santa Barbara, Calif., Aug. 19.
BALLIN' JACK (Mercury): Memorial Coliseum, Corpus Christi, Texas, Aug. 26; Mississippi Coliseum, Jacksonville, Miss., Aug. 31.
BANG (Capitol): Phoenix, Ariz., Aug. 19;

Pueblo, Colo., Aug. 22; Albuquerque, N.M., Aug. 23.
BOBBY BARE (RCA): Country Palace, Littleton, Colo., Aug. 16-17; Fair, Elma, Wash., Aug. 18.
JOHN BATDORF (Asylum): Pickle Bills, Cleveland, Ohio, Aug. 26.
BIRTHA (ABC): Saturday's Night Club, Denver, Colo., Aug. 12.
BLOOD, SWEAT & TEARS (Columbia): Pine Knob Theatre, Detroit, Aug. 28; Arena, Green Bay, Wisc., Aug. 29.
DAVID BLUE (Asylum): Ice Palace, Las Vegas, Aug. 12; Civic Center, Albuquerque, N.M., Aug. 14; Civic Theatre, Akron, Ohio, Aug. 16; Masonic Temple, Detroit, Aug. 17; Convention Center, Asbury Park, Aug. 18; Syria Mosque,

Pittsburgh, Pa., Aug. 20; Coliseum, Charlotte, N.C., Aug. 21; Spectrum, Philadelphia, Aug. 22; Wolman Rink, Central Park, N.Y., Aug. 31.
PAT BOONE: Mississippi River Festival, St. Louis, Aug. 26; Minnesota State Fair, St. Paul, Aug. 29-30.
TONY BOOTH (Capitol): Armvets Club, Missoula, Mont., Aug. 13-14; Grandstands, Burley, Idaho, Aug. 15; Marine Base, El Toro, Calif., Aug. 16; Coos County Fair, Myrtle Point, Oregon, Aug. 17-18; Civic Auditorium, Morgan City, La., Aug. 23.
BONNIE BRAMLETT (Columbia): Coliseum, Oakland, Calif., Aug. 12; McCormick Place, Chicago, Aug. 18; Mississippi River Festival, St. Louis,

Mo., Aug. 21; Three Rivers Stadium, Pittsburgh, Pa., Aug. 24; Schaefer Stadium, Foxboro, Mass., Aug. 27; Convention Hall, Philadelphia, Aug. 30; Roosevelt Stadium, Jersey City, N.J., Aug. 31.
JAMES BROWN (Polydor): Omaha Auditorium, Omaha, Neb., Aug. 17; Warner Stadium, Lynchburg, Va., Aug. 22; Imperial Auditorium, Augusta, Ga., Aug. 24; Para-Starlite Auditorium, Rochester, N.Y., Aug. 29; Capitol Auditorium, Montreal, Quebec, Aug. 31.
JIM ED BROWN (RCA): Park Center, Charlotte, N.C., Aug. 30.
JACKSON BROWNE (Asylum): Performing Arts Festival, Saratoga, N.Y., Aug. 13; Temple Music Festival, Ambler, Pa., Aug. 14; The Coliseum, Hampton Rhodes, Va., Aug. 15; Civic Centre, Roanoke, Va., Aug. 17; The Coliseum, Charleston, W. Va., Aug. 18; Airie Crown Theatre, Chicago, Aug. 21-22; Blossom Music Festival, Cuyahoga Falls, Ohio, Aug. 23; Indiana State Fair, Indianapolis, Aug. 24; Hollywood Bowl, Los Angeles, Aug. 26; Selland Arena, Fresno, Calif. Aug. 29.
JIMMY BUFFETT (ABC): Troubadour, Los Angeles, Aug. 21-26.
DORSEY BURNETTE (Capitol): Phoenix, Ariz., Aug. 15-16; Fairbanks, Alaska, Aug. 22-23; Anchorage, Alaska, Aug. 24-25; Grand Prairie, Alberta, Canada, Aug. 27-Sept. 1.
JOHNNY BUSH (RCA): Golden Stallion, San Antonio, Texas, Aug. 17.
DONALD BYRD (Blue Note): Jilly's, Dayton, Ohio, Aug. 7-12; Black Expo, Washington, D.C., Aug. 13; Main Point, Philadelphia, Aug. 16-19; Cellar Door, Washington, D.C., Aug. 22-26; Smiling Dog, Cleveland, Ohio, Aug. 28-Sept. 2.
GLEN CAMPBELL (Capitol): Pine Knob Theatre, Detroit, Aug. 29-Sept. 1.
CARTER FAMILY (Columbia): Country Paradise Park, Kittanning, Pa., Aug. 26.
JOHNNY CARVER (ABC): Onsted, Mich., Aug. 26.
JOHNNY CASH (Columbia): Arlington Park, Arlington, Ill., Aug. 28.
JIMMY CASTOR (RCA): Princess Hotel, Hamilton, Bermuda, Aug. 6-19.
RAY CHARLES (ABC): The Loser's Club, Dallas, Texas, Aug. 10-18; Carter Barron Amphitheater, Washington, D.C., Aug. 20-26; Third World Club, Augusta, Ga., Aug. 31-Sept. 5.
CHEECH & CHONG (A&M): Merriweather Post Pavilion, Aug. 26; Wolman Rink, Central Park, N.Y., Aug. 27.
CHICAGO (Columbia): Municipal Auditorium, Kansas City, Mo., Aug. 26.
ROY CLARK (Dot): Kalamazoo, Mich., Aug. 23; Crown Point, Ind., Aug. 24; Houston, Texas, Aug. 25-26; Reading, Pa., Aug. 29; Essex Junction, Vt., Aug. 30.
JERRY CLOWER (MCA): Minnesota State Fair, St. Paul, Minn., Aug. 28; Homer, Ga., Aug. 31.
THE COMMODORES (Tamla): Convention Center, Miami, Aug. 12; Mid-South Coliseum, Memphis, Tenn., Aug. 17; Kiel Auditorium, St. Louis, Mo., Aug. 18; Indiana State Fair, Indianapolis, Ind., Aug. 19; Auditorium, New Orleans, La., Aug. 21; Wonder Garden, Atlantic City, N.J., Aug. 30-Sept. 3.
THE COMPTON BROTHERS (Dot): Poplar Bluff, Mo., Aug. 29; Trinidad, Colo., Aug. 31-Sept. 2.
RITA COOLIDGE (A&M): Colorado State Fair, Aug. 29.
CHICK COREA (Polydor): Schaefer Festival, Central Park, N.Y., Aug. 25.
CORNELIUS BROS. & SISTER ROSE (United Artist): Shula's, Ft. Lauderdale, Fla., Aug. 14-19; Scarlett O'Hara, Atlanta, Ga., Aug. 27-Sept. 1.
JIM CROCE (ABC): Skate Palace, Hagerstown, Md., Aug. 26.
CRUSADERS (Chisa): Constitution Hall, Washington, D.C., Aug. 18; Masonic Temple, Detroit, Aug. 19.
CHARLIE DANIELS (Buddah): Central Park, N.Y., Aug. 25; Bitter End, N.Y., Aug. 30-Sept. 3.
BOBBY DARIN (Motown): Magic Mountain, Los Angeles, Aug. 28-Sept. 2.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): Fair, DuQuoin, Ill., Aug. 27-Sept. 2.
MAC DAVIS (Columbia): Six Flags Over Georgia, Atlanta, Ga., Aug. 27; N.Y. State Fair, Syracuse, N.Y., Aug. 28-29; Colorado State Fair, Pueblo, Aug. 30.
SKEETER DAVIS (RCA): Addison Co. Field Days, New Haven, Conn., Aug. 12; Huron Co. Fair, Norwalk, Ohio, Aug. 16; Herkimer Fair, Frankfort, N.Y., Aug. 18.
DETROIT (Rainbow): St. Christopher Hall, Midlothian, Ill., Aug. 18; Municipal Stadium, Springfield, Ohio, Aug. 25.



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That's what you need and that's what you pay for. Some things, however, you may or may not need, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedances are available optionally. You'll probably want low impedance mic inputs, but you may not need all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

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(Continued on page 16)

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SIGNINGS THIS WEEK:

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CHARLES WRIGHT

CHARLIE ALLEN

AND

PACIFIC GAS & ELECTRIC

A MOST SIGNIFICANT
RE-SIGNING THIS WEEK:

THREE DOG NIGHT

A WARM WELCOME FROM



Who/Where/When

• Continued from page 14

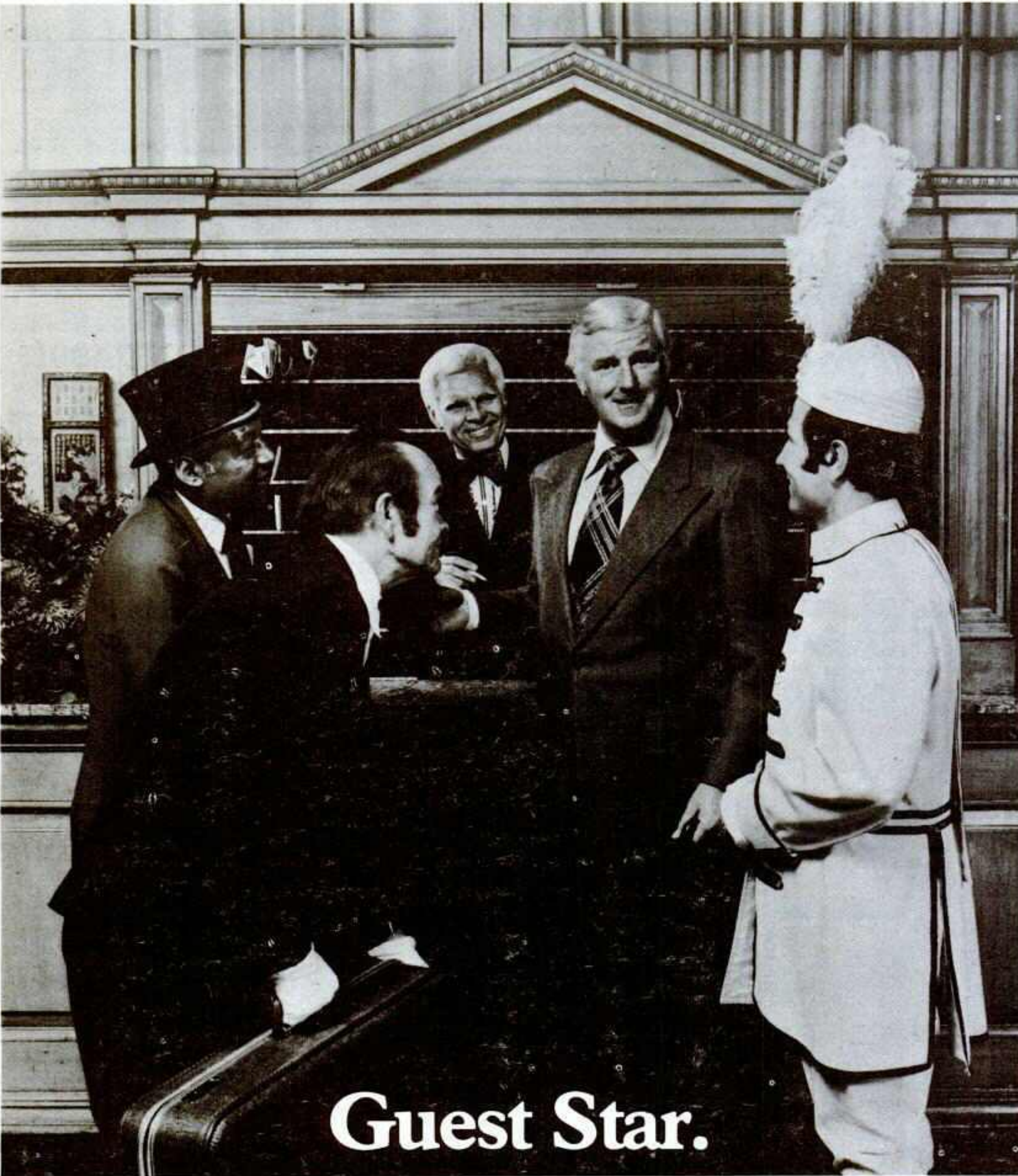
THE DILLARDS (United Artist): Harper's Ferry, W. Va., Aug. 11-12.
JOE DROUKAS (Sweet Fortune): Max's Kansas City, N.Y., Aug. 10-12.
ROY DRUSKY (Mercury): Angola, Ind., Aug. 12; Dubuque, Iowa, Aug. 14; Kearny, Nebr., Aug. 17; Fairmont, Nebr., Aug. 18; Jackpot, Nevada, Aug. 19-26; Lewiston, Idaho, Aug. 27; European Tour, Aug. 30-Sept. 23.
STONEY EDWARDS (Capitol): Mr. Lucky's, Salt Lake City, Utah, Aug. 13-15; San Pablo, Calif., Aug. 17-18.
CASS ELLIOT (RCA): Baltimore, Md., Aug. 15.
EL ROACHO (Columbia): Los Angeles, Calif., Aug. 8-12; Fountain Blue State Park, New Orleans, La., Aug. 18-19.

DONNA FARGO (Dot): Louisville, Ky., Aug. 20; Indianapolis, Ind., Aug. 21-24; Appalachian District Fair, Jonesboro, Tn., Aug. 25; Dayton, Ohio, Aug. 26; New York, Aug. 28-31.
JOSE FELICIANO (RCA): Mississippi River Festival, Edwardsville, Ill., Aug. 17.
STEVE FERGUSON (Asylum): McCabes, Santa Monica, Calif., Aug. 31.
5th DIMENSION (Bell): Ohio State Fair, Columbus, Aug. 29; Merriweather Post Pavilion, Columbus, Md., Aug. 31.
FLASH (Sovereign): Metropolitan Sports Center, Minneapolis, Minn., Aug. 12; Auditorium Theatre, Chicago, Aug. 13; Pine Knob Theatre, Detroit, Aug. 14; DuPage County Fairgrounds, Wheaton, Ill., Aug. 15; Pungo Fairgrounds, Norfolk, Va., Aug. 18; The Midnight Sun, Charlotte, N.C., Aug. 19; Rich-

ard's, Atlanta, Ga., Aug. 20-22; Sunshine Inn, Asbury Park, N.J., Aug. 24; Elephant Club, Pittsburgh, Pa., Aug. 26; Boston Club, Boston, Aug. 28-29; Tower Theatre, Philadelphia, Aug. 30.
FOCUS (Sire): Atlanta, Ga., Aug. 26; Civic Auditorium, Albuquerque, N.M., Aug. 28; Celebrity Theatre, Phoenix, Ariz., Aug. 29; Golden Hall, San Diego, Calif., Aug. 30; Santa Monica Civic Auditorium, Santa Monica, Calif., Aug. 31.
PETE FOUNTAIN (MCA): Arie Crown Theatre, Chicago, Aug. 13; Grand Rapids, Mich., Aug. 16; Meadowbrook, Rochester, Mich., Aug. 17.
FOUR TOPS (ABC): St. Louis, Mo., Aug. 26; Memphis, Tenn., Aug. 31.
KINKY FRIEDMAN & THE TEXAS JEWBOYS (Vanguard): Convention Hall, Asbury Park, N.J., Aug. 29.

LEFTY FRIZZELL (ABC): Santa Barbara, Calif., Aug. 30; Redwood City, Calif., Aug. 31.
GLADSTONE (ABC): Music Hall, Oklahoma City, Okla., Aug. 16; Civic Auditorium, Topeka, Kansas, Aug. 17; Memorial Auditorium, Shreveport, La., Aug. 19; Sioux Falls, S.D., Aug. 23; Minot, N.D., Aug. 24.
GRAND FUNK (Capitol): Coliseum, Corpus Christi, Texas, Aug. 26; Coliseum, Jackson, Miss., Aug. 31.
GREAT PRIDE (Castle): Red Onion Club, Barrington, N.J., Aug. 16-18-19.
JACK GREENE/JEANNIE SEELY (MCA): Randolph Fair, Randolph, Ohio, Aug. 26; Noble County Fair, Caldwell, Ohio, Aug. 28.
JOEL GREY (Columbia): Harrah's, Lake Tahoe, Nevada, Aug. 27-Sept. 5.

GUESS WHO (RCA): Oakland Coliseum, Oakland, Calif., Aug. 12; Gardens, Calgary, Alberta, Canada, Aug. 14; Gardens, Edmonton, Alberta, Canada, Aug. 15; McCormick Place, Chicago, Aug. 18-19; Kiel Auditorium, St. Louis, Mo., Aug. 20; Merriweather Post Pavilion, Columbus, Md., Aug. 22; Mesker Music Theatre, Evansville, Ind., Aug. 24; Canadian National Exhibition, Toronto, Ont., Canada, Aug. 26; Barton Coliseum, Little Rock, Ark., Aug. 29.
JO JO GUNNE (Asylum): Ellis Auditorium, Memphis, Tenn., Aug. 17; Music Hall, Houston, Texas, Aug. 18; Texas Hall, Arlington, Texas, Aug. 19.
THE HAGERS (Dot): Poplar Bluff, Mo., Aug. 29.
MERLE HAGGARD (Capitol): Harrah's Club, Lake Tahoe, Nev., Aug. 16-26.
TOM T. HALL (Mercury): Civic Auditorium, Gatlinburg, Tenn., Aug. 26; WMNI Show, Ohio State Fair, Columbus, Aug. 30; River Celebration Fairgrounds, Portsmouth, Ohio, Aug. 31.
GEORGE HAMILTON IV (RCA): Lavonia, Ga., Aug. 18.
HERBIE HANCOCK (Columbia): Lion's Share Club, San Anselmo, San Anselmo, Calif., Aug. 9-12; Orphanage Club, San Francisco, Aug. 13-15.
HARD STUFF (Mercury): Teddy's, Milwaukee, Wisc., Aug. 28-30; Lottery, Aurora, Ill., Aug. 31-Sept. 2.
FREDDIE HART (Capitol): Wagon Wheel, Ayers, Mass., Aug. 17; Salem, Ohio, Aug. 19; Civic Auditorium, Hot Springs, Ark., Aug. 24; Ill. State Fair, Duquoin, Ill., Aug. 25; Jack's Club House, Morningspring, Iowa, Aug. 27.
JOHN HARTFORD (Warner Bros.): Harper's Ferry, W. Va., Aug. 11-12; Bristol, Tenn., Aug. 18; Calloway, Md., Aug. 25-26; Vancouver, British Columbia, Aug. 28-Sept. 2.
ALEX HARVEY (Capitol): The Bitter End, N.Y., Aug. 14-20; Paul's Mall, Boston, Aug. 21-26.
CAROLINE HESTER (RCA): Oxford Hotel, Denver, Colo., Aug. 16-18.
HILLSIDE SINGERS (Metromedia): The Fountainbleau Hotel, Miami Beach, Aug. 13.
JAN HOWARD (MCA): Fairgrounds, Eagle Grove, Iowa, Aug. 14.
WILLIE HUTCH (Tamil): Civic Auditorium, Jacksonville, Fla., Aug. 18; Lincoln Center, N.Y., Aug. 19.
IDES OF MARCH (RCA): Roof Garden, Arnolds Park, Iowa, Aug. 14.
INTRUDERS (Philadelphia International): Hilton Hotel Ballroom, Indianapolis, Ind., Aug. 26.
JACKSON FIVE (Motown): Forum, Los Angeles, Aug. 28.
SONNY JAMES (Columbia): Angola, Ind., Aug. 26; Imlay City, Mich., Aug. 31.
WAYLON JENNINGS (RCA): American Song Festival, Saratoga, N.Y., Aug. 30-Sept. 2.
ELTON JOHN (MCA): Municipal Auditorium, Mobile, Ala., Aug. 15; Sam Houston Coliseum, Houston, Texas, Aug. 16; Hemisphere Arena, San Antonio, Texas, Aug. 17; Cotton Bowl, Dallas, Texas, Aug. 18; Arrowhead Stadium, Kansas City, Mo., Aug. 19.
GRANDPA JONES (Dot): Columbus, Ohio, Aug. 26; Nashville, Tenn., Aug. 28; Woodstock, Va., Aug. 30.
QUINCY JONES (A&M): C.N.E., Toronto, Canada, Aug. 17-18.
STAN KENTON (Phase 4 Stereo): Brush Creek on the Plaza, Kansas City, Mo., Aug. 12; Elks Lodge #579, Ft. Scott, Kansas, Aug. 13; Hollywood Bowl, Hollywood, Calif., Aug. 17; Municipal Auditorium, New Orleans, La., Aug. 25; European Tour, Aug. 30.
B.B. KING (ABC/Dunhill): Metropolitan Sports Center, Minneapolis, Minn., Aug. 12; Suffolk Downs, Boston, Aug. 13-16; Lakeview Palladium, Dayton, Ohio, Aug. 18; Civic Center, Saginaw, Mich., Aug. 19; New York, Aug. 20; Attica Correctional Institute, Attica, N.Y., Aug. 21; Las Vegas Hilton Hotel, Las Vegas, Aug. 22-31.
FREDDIE KING (Capitol): Stampede Corral, Calgary, Alberta, Canada, Aug. 14; Edmonton Gardens, Edmonton, Alberta, Canada, Aug. 15.
PEE WEE KING (Starday): Fair, Princeton, Ind., Aug. 15; Fair, Alpena, Mich., Aug. 16; Fair, Cheboygan, Mich., Aug. 17-18; Park, Columbus, Ohio, Aug. 19; Fair, Crown Point, Ind., Aug. 23.
JOHN KLEMMER (ABC): Mandrake's, Berkeley, Calif., Aug. 23-25.
GLADYS KNIGHT & THE PIPS (Buddah): Detroit, Mich., Aug. 27-29-30; Concert, Texas, Aug. 31.
TERRI LANE (Dot): Essex Junction, Vermont, Aug. 30.
DICKEY LEE (RCA): Three Star Lounge, Coventry, Rhode Island, Aug. 15-16; Newton-Conover, N.C., Aug. 31.



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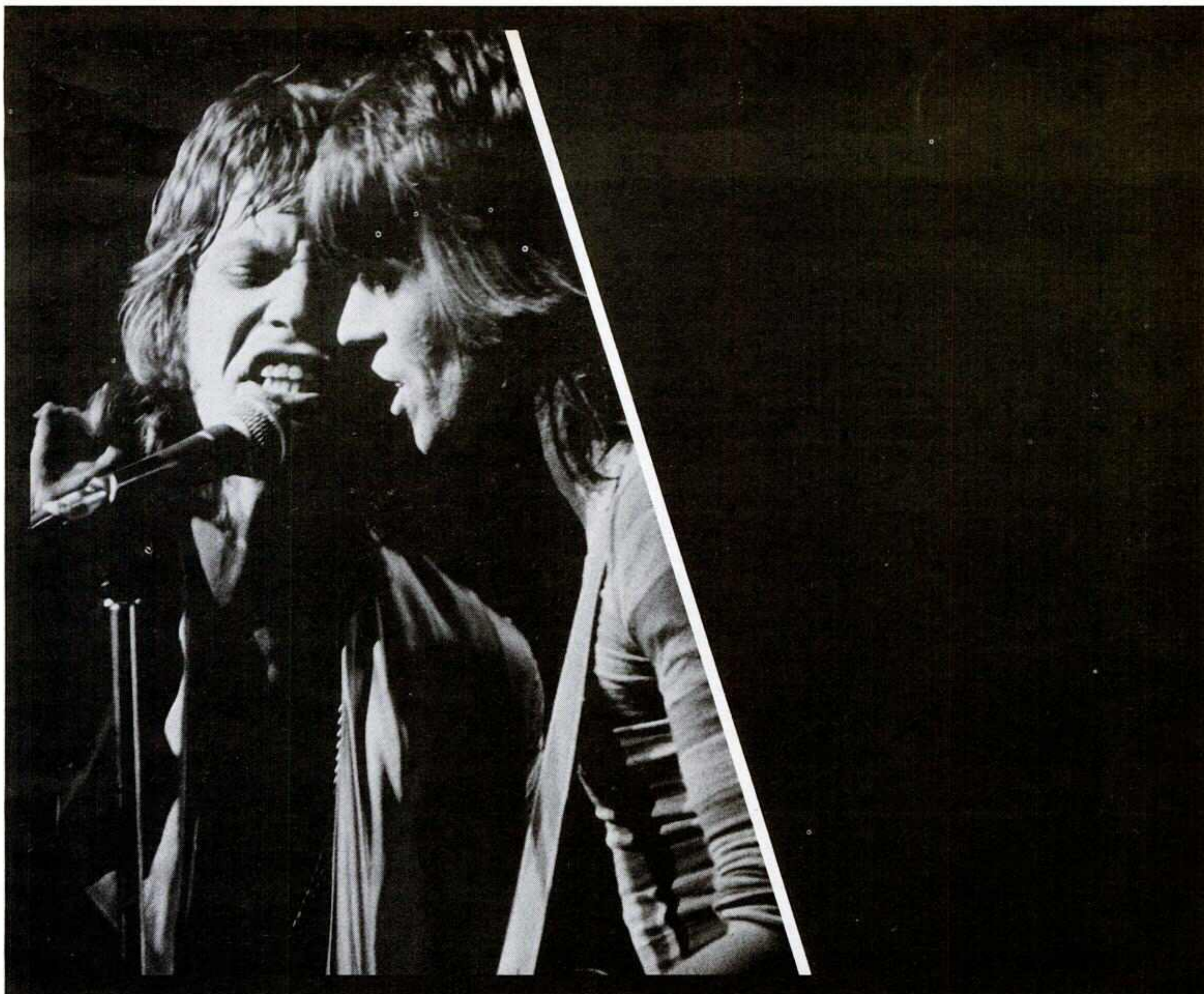
HOTELS

Ambassador
The Star Treatment

(Continued on page 29)

AUGUST 18, 1973, BILLBOARD

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Mick's Mike



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New to the Charts



CHARLIE DANIELS

The outspoken anti-redneck sentiments of "Uneasy Rider" haven't been too controversial to put writer-singer-producer into the top 15 with a star. Daniels is a veteran and highly respected Nashville studio man who decided to push for his own artist career two years ago.

"Uneasy," the comic story of a hip, long-haired Southerner running into trouble with the up-tight establishment at a Mississippi bar, is from the second, Daniels Kama Sutra album, "Honey In the Rock." And the LP, taken as a whole, shows the artist as a highly versatile rock-blues talent with country picking only a small part of his repertoire.

By the end of August, the big, bear-like Daniels will have appeared on TV's Midnight Special, Hollywood's Whisky, New York's Bitter End and a Central Park concert with Sha-Na-Na. In Nashville, manager Joe Sullivan recounts that FM programmers went on "Uneasy" as an album cut almost as soon as it

came out in May. The record broke in Nashville on WKDA-FM and moved to top 40 on WMAK-AM there. Then it conquered San Francisco via KSAN-FM.

Both the single, and Daniel's album, are the initial hits for Don Rubin Productions and RadaDara Music, BMI. Rubin was formerly involved with the Lovin' Spoonful, the Turtles and Tim Hardin through the production and publishing activities of Koppelman-Rubin Associates.

Born in North Carolina, Daniels was a session guitarist on three Dylan albums as well as for Ringo, Pete Seeger, Flatt & Scruggs and Leonard Cohen. He produced for the Youngbloods and wrote songs for Elvis. He feels that "Uneasy Rider" is an anthem to a New South where bigoted stereotypes are dying. "People are becoming much more tolerant and the kids are growing up and becoming a majority that won't be pushed around," he said. "The South is really changing."

Whitfield Keeps Scores Hot As Temps Perform

LOS ANGELES—The Temptations and their producer-writer of five years, Norman Whitfield, have an enviable arrangement. The group travels the world, entertaining. And when they get home to Motown here, Whitfield has the next hit album prepared for their vocal parts. This process has most recently been responsible for "Papa Was A Rolling Stone" and "Masterpiece."

These last two songs, musically complex and ambitious in lyrical themes, seem a far cry from the prototype funkier Temptations single of the '60s, such as "Get Ready," or "My Girl."

According to the Temptations, they cut the "Masterpiece" LP because Whitfield wanted to do something different. And according to Whitfield, he went into "Masterpiece" because he wanted to rejuvenate the group and prevent them from falling into any complacency which might be expected after the Temptations nucleus being together since 1968. "But we didn't want the Temps to lose what they already had," added Whitfield.

The producer's goal was, "I wanted to try some songs that had the scope and feeling of a movie."

Whitfield Shyness

Whitfield is so reserved and shy that he only agreed to be interviewed over the phone. "The group had some skepticism about taking on the material in 'Masterpiece,'" he said. "But their technique is so all-encompassing that once we had reached an understanding about what they were singing, the Temps were able to summon up the necessary extra energy the songs demanded."

Those long, ear-grabbing trumpet introductions to many "Masterpiece" cuts were done with one trumpet played through an electronic reverberation device, said Whitfield. He feels that musical production is the most important factor of a hit record, thus he tries to give each song a different production treatment.

He refuses to categorize himself in music and said, "I don't know what my records will sound like till I hear them in the studio. But I won't stop in the studio till I get exactly what I want."

Meanwhile, the Temptations are preparing for their first tour of the Orient with a jaunt through Europe and their first Las Vegas headliner stint at the Riviera Hotel.

There are two new Temptations. Young Damon Harris, 23, replaced high tenor soloist Eddie Kendricks who left to pursue an individual career. Harris had only local Baltimore experience previously, with groups patterned after the Temptations. Richard Street of Motown's Monitors group replaces Paul Williams, whose health made impossible the constant travelling.

Remaining original members of the group are bass Melvin Franklin and Otis Williams, unquestioned offstage leader-spokesman for the Temptations. He and Melvin began singing together in Detroit in 1956 at the age of 14. Dennis Edwards replaced David Ruffin in the group, the first Temptation to attempt going solo.

More Talent
See Page 48

Creative Trends

WARNER'S GOAL:

Self-Reliant Act Inside 3 Years

By NAT FREEDLAND

LOS ANGELES—"Our goal as Warner Bros. staff producers is to build acts that can produce themselves in three years," said WB A&R vice president Lenny Waronker.

"Of course we will stay with an act as long as we can bring an extra dimension to their records," Waronker added. "But it's clearly to everyone's advantage to build an act that is so great and successful that they can guide their own recording while we repeat the process with newcomers."

The youthful producer of Randy Newman, Arlo Guthrie, Gordon Lightfoot and Ry Cooder presides over a team of five Warner in-house producers. This is an unusually large staff by major label standards today, although staff a&r production accounts for only some 20 percent of product from WB's 90 artists.

Average Product Load

Each staff producer averages four albums a year. "I don't believe a producer can effectively handle more than four artists' yearly product," said Waronker. "We generally need one to three months per album in the studio, plus all the preparations involved and our administrative responsibilities in areas like listening to new tapes."

Warner a&r has two full-time scouts who go to see unsigned acts and screen unsolicited tapes.

Waronker feels that there are certain definite advantages to in-house producer staffs although independent production dominates the industry today. "Because of the good working relationship between a&r and the other departments at Warner, the key people throughout the company have an unusually clear idea what our new products are about, often even before the entire album is completed," said Waronker. "This is very useful creating and motivating effective merchandising campaigns."

HQ Studio Evicted

A late development in planning of the new Warner Record headquarters now under construction here is cancellation of the originally blueprinted studios there, because more office space is already needed. Instead, WB's Amigo recorders in North Hollywood will add a second large studio.

All staff producers do the bulk of their work at the Amigo with staff engineer Lee Hershberg, except for country-oriented Andy Wickham who prefers to record in Nashville. "I can't even get into Amigo until November," said Waronker. "We must have that second studio."

Ed. Note: If Lenny's name seems familiar, it's only because old-timers heard the name "Sy Waronker" over and over again on the Chipmunks' records. Sy was president-founder of Liberty Records.

Confidence Buoys Croce

LOS ANGELES—Jim Croce has gotten off his stool and is playing stand-up guitar with aid of a neck strap. Of course, this has added more dynamic movement to an already energetic act. Buy what it really means is that Croce has finally gotten over his fears that some drunk in the audience will leap onstage and get him.

These fears were by no means irrational. Croce spent the final few years before his "Don't Mess Around With Jim" smash by playing an endless round of beer clubs in the Pennsylvania region. "When the fights started, you wanted to be able to put down your guitar and dive behind the bar in a flash," Croce said. "Playing with a strap on slows you down too much."

Another new Croce development is his gradual improvement and a flashy lead guitar picker. He generally practices or plays classical guitar some eight hours a day. There is nothing he would rather do after a concert than get some musicians together and jam. "Lyrics have always been the easiest part of songwriting for me," Croce said. "Now at last I feel my music is expanding too."

His Own Man

Like Bill Withers, Croce is one of the new individualists of contemporary music. Over 30 years old and with hard experience at the world of manual labor, Croce realizes there is more to the world than the hitmaking process. His experiences range from performing on a Middle East tour for the State Department as a college folkie, to teaching black children in ghetto school.

"I quit teaching when I found that the girls could beat me up as badly as the guys," he said.

Croce has been touring constantly for the past 18 months. The idea was to establish him as a national draw by having him play every important gig two or three times. The grind took its toll on Croce several months ago as throat strain made physicians order him to stop talking for 10 days.

Silent Jim

This was an extreme deprivation for Croce, who loves constant conversation and a running humorous commentary. "I wore out a couple of those little blackboards," he said.

According to Croce, this was the worst thing that happened to him since he found himself on a Chicago theater in the round with a revolving stage which was revolving at nearly twice the usual speed. "I barely got through my set and made it offstage before throwing up," Croce recalled.

Fields Harp Album Goes 'Bach' 2 Years

LOS ANGELES—Two years of late-night harmonica playing at a Sunset Blvd. ranch house have resulted in the first LP of multi-part Bach pieces performed entirely on mouth organ. Angel's "The Pocket Bach" is the album and George Fields is the harmonicist, producer and engineer.

Though totally unknown to the public, Fields played harmonica solos on two of the most popular soundtrack records of all time, Henry Mancini's "Moon River" and the "Rudy" theme. A dedicated early prodigy of classical harmonica, Fields joined the Cappy Barra Har-

(Continued on page 48)

Talent in Action

JETHRO TULL
STEELEYE SPAN

Forum, Los Angeles

Jethro Tull has set a Forum rock record by filling the 18,000-seat auditorium for three consecutive nights. But despite certain admirable elements, the show was not a momentous musical event. "Passion Play," their new LP cantata, took the first half of their set and at current listening it seems too dryly abstract to hold a big crowd.

Leader Ian Anderson's vocal-flute-guitar-dancing antics are as riveting as ever. And despite the many personnel changes, Tull's rhythm section is as tight and powerful as ever. However, many of their more stylized visual bits were familiar from last year's Forum stand.

We can give unreserved praise to the movie which accompanied part of "Passion Play." It was a surrealistic ballet, subtly comic but as mysterious as the music it was accompanying. The film could be seen excellently on the fabric screen which unrolled from the ceiling. And it pioneers a most promising direction for the expansion of

rock concerts into true theatrical experiences.

Steeleye Span does high-energy electrified versions of old British folk songs. The music has the gut-level impact of fine Bluegrass picking and is extremely pleasing in spite of its rather specialized appeal.

NAT FREEDLAND

BLUE OYSTER CULT
CLAUDIA LENNEAR
With BUMP CITYSchaefer Festival, Central Park,
New York

Central Park was the first New York point of entry for what is clearly the ultimate cult band: Blue Oyster Cult, critics' choice in several respects, having copped remarkable kudos for their first two LPs that consistently professed schizoid awe at both the sheer, lacerating power of their playing and the intellectual/anti-intellectual intricacies of lyrics contributed by Sandy Pearlman and, less prominently, nefarious R. Meltzer, rock writers whose punk dadaism is entirely appropriate for B.O.C. material.

All of this, and they're still—again, ultimate cult status—a decidedly elite corps, an acquired taste despite the electronic primal force of their definitive heavy metal style. Still, the secret may be out. The Wollman rink was just about full, and that crowd clearly knew what they'd come for and weren't at all disappointed. They were on their feet by the first chorus of the first tune.

Heavy metal music at its most intense, the Cult's style is unforgiving in its buzz-saw tonalities and the hyper-drive interplay between guitarists Buck Dharma and Eric Bloom, who handles most of the vocals in a menacing, rasping style that rides ruthlessly atop his stun guitar. The band has a crisp dynamic sense. But that sense covers a range from Deafening to Sonic Lobotomizing, which certainly separates the angry rockers from the recently-mellowed ones.

The final test is the material itself, however: vicious, slicing riffs that roll under messages like "O. D.'ed on Life Itself" and their single, "Hot Rails To Hell." Heavy metal is a personal taste. But those who crave apocalyptic power surges will clearly find the Blue Oyster Cult unsurpassed in that realm. (Continued on page 48)

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Radio-TV Programming

INTERVIEW:

Boulding Adds 4 Oldies Hourly; Explains 'Bag' Sag

EDITOR'S NOTE: This is the third installment in an in-depth interview with Jerry Boulding, programming consultant now in residence at WOOK-AM, Washington. The interview was conducted by Claude Hall, radio-TV editor, Billboard Magazine.

CLAUDE: When did you go down to ARB?

JERRY: I went down in '71. Les Anderson at the time was program director at WDIA-AM in Memphis and I was national program director for Sonderling Broadcasting. Les went down ahead of me. We both looked at some diaries to get a better idea of some of the things we had to contend with and what we could do. But I go back to the question again, of educating our audience so that they would respond... so at least, Claude, if they could get called, to tell the truth about what station they listen to. Very often there have been stations that changed formats and gone from black to something else. KSOL-AM, San Francisco, for example... you have stations like that who change formats because they can't put together a good ratings book and unfortunately you got a lot of lazy salesmen, many of whom are white, who only want to sell for the buck. I can remember when in black radio there was no such thing as a black station showing up significantly in Pulse or Hooper or at

that time... or Mediastat or any of the other surveys. So you had to sell what you were which is what Ebony magazine is. We're reaching a specialized audience. When you say over our station that we want your business, you're reaching these people from a different perspective, but this has changed.

CLAUDE: At WOOK-AM how many records are on your playlist?

JERRY: Right now, Claude, we are playing a total of 36 titles and that includes LP cuts.

CLAUDE: LP cuts, too? How many album cuts do you play?

JERRY: Well, it varies between four and six, sometimes seven.

CLAUDE: How many new records are you adding a week?

JERRY: Probably about two, three, or four.

CLAUDE: Are you programming any oldies in that 36?

JERRY: Oh, yes. Four oldies an hour.

CLAUDE: Okay, then you've got a playlist of 36 records and you play four oldies an hour. How many oldies do you have on your list?

JERRY: Well, our catalog right now, which I'm building, is about 800 oldies. I hope to get up to a total of about 1,800 so that we will take in the entire span of black music from '55 to the present. Because one of the things that's interesting is that nostalgia affects everybody... there are white people and if they hear an oldie they like played on a black sta-

tion and if we're good, we may keep them. And that's the beauty of radio. That's what makes it exciting. That's why I'm in it... because I enjoy this.

CLAUDE: Those oldies go back to '55 then?

JERRY: Ours do. We've gone back to '54—Nat King Cole's "Send for Me," for example.

CLAUDE: You play Nat, too?

JERRY: Oh, yes. Dinah Washington...

CLAUDE: But Nat was a pop artist.

JERRY: Yes, he was. But Nat was like a lot of black artists today... maybe even the Temptations, whose music transcends the barrier of color. And it's either good or it's bad and people enjoy it for those reasons. We're playing a lot of oldies that go back to '54, '55 with good response. Good demographics.

CLAUDE: Even the MOR oldies, or records that I call MOR...

JERRY: We're playing Johnny Mathis, "Chances Are." Dinah Washington "Where are You." We're playing Gloria Lynn, we're playing Eddie Harris.

CLAUDE: You play "Nature Boy?"

JERRY: You know, if I had it I would. That's one of the records I'm missing, believe it or not. I did some research before I took the job as consultant at WOOK-AM of what the market wanted... what my target audience was going to be. The question was: Could I give them some-

thing that the competition wasn't? That's always been my idea of approaching a market. Not just going in and saying: I'm going to put the Jerry Boulding format to work because maybe a format that worked in New York is not the one that should work in Washington. So, I spent about three weeks researching the market... talking to people... cab drivers... people on the street... housewives... kids at school—to find out if they listen to the radio, what they wanted to hear. I was surprised to find that a lot of those like some white records. We're playing a few of those. The pop records. The good healthy thing happening is that a lot of kids, black and white, are closing their eyes to color and saying...

CLAUDE: You always did believe in the music more than the color anyway.

JERRY: Oh, yes, we played the Four Seasons and a lot of pop records in New York and I think that helps, because what it did for us was it said: We are not so black as to not allow somebody who's made a good record that you can enjoy, be part of our playlist. We played the Righteous Brothers, we played Three Dog Night, Young Rascals, we played quite a few pop records. Had a little problem with an Elvis Presley record called "In the Ghetto" though. Some people called up and said Elvis didn't know about the ghetto so we had to take that off.

CLAUDE: You remember the time James Brown was going to march on WWRL-AM?

JERRY: I sure do. I wasn't there, but I remember. I remember that very well.

CLAUDE: The station wasn't playing his records because they thought they were *too soul*, I guess, and he was going to march from the Apollo Theatre and force the station to play one of his records. I can't remember what record it was.

JERRY: Yeah, I remember that. I don't remember that record either. Well, we had a lot of incidents when I was at WWRL-AM, which made programming a station almost dangerous. I mean we had pickets, we had some people who happened to be black and felt that because they were black and lived in New York that they were from the community. And we had an obligation to play their records whether they were good, bad or indifferent simply because this was our obligation to help them as part of the community. Well, I don't have to tell you what happens when you tell them, no, no matter how nice or what way you say it. They finally get to the point where they feel they have nothing to lose and they come after you with whatever they think it will take to get their record on. But that's unfortunate.

CLAUDE: There has been a lot of publicity in the newspapers lately

(Continued on page 20)

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Boulding Adds 4 Oldies Hourly; Explains 'Bag' Sag

• Continued from page 19

about black jocks taking payola, but that doesn't hold true in the major stations anymore, does it?

JERRY: Claude, to the best of my knowledge, I think that payola in black radio is no longer anywhere near what it once was. I'm sure that if you look hard enough and long enough you are going to find some form of payola existing.

CLAUDE: Probably true with general market stations, I guess.

JERRY: Oh, sure, absolutely ... and this is the ironic part about it: Anytime a scandal and investigation comes up, the finger is always pointed to black radio. Let me tell you why I say this. The reason for payola to exist today has been almost removed from the scene because there are controls in black radio. We're playing from charts, Billboard ... the other trades. We're playing the same records as, I sup-

pose ... with maybe a little difference depending on how soon we get it ... that will be played anywhere in the country. Most major markets, and I'm glad you said that, are forced to play the hits, because if we don't we'll lose our audience. Program directors get fired for losing audience ... and we know this.

CLAUDE: Right.

JERRY: So, we've got to play the hits. Now it's tough, because there are times when we want to play good new product and say: God, I hear a great record ... let me play it. And occasionally we can, but for the most part people who pay our salaries say: "This is the way I want the radio station run. I want a chart, two charts, three charts, product in the market. You know what I mean? That kind of thing. So, when you have these conditions, which is the same in almost any radio, you don't have the kind of freedom that would allow payola to exist. And this needs

to be brought out. So, you have maybe one central figure at a station who's watched double checked and screened. If you happen to be the music director on a radio station, regardless of what color it is on the major market, you've got to be darn careful and you've got to be very, very sharp.

CLAUDE: Because your job is on the line.

JERRY: That's right.

CLAUDE: And the station's ratings are on the line.

JERRY: Absolutely. So, if I'm a program director and I've got a music director, the music director's got to put the right music on, because he's jamming me if he doesn't.

CLAUDE: How many bad records would you say it would take to make a rating do gown?

JERRY: Claude, that's difficult to say. Let me put it this way. A station whose programming eventually includes enough bad or marginal

records will have to suffer because people will eventually become aware that they are playing unfamiliar records, records that will never become hits, and I can't say how long or how many records but it's very difficult to compete even playing the right records.

CLAUDE: So, therefore, it's logical that payola does not exist in the major markets anymore to any great extent.

JERRY: Right. Black or white.

CLAUDE: Or any format, what the hell.

JERRY: See, the other thing that's happening, and I'm going to say something that may contradict something that I discussed earlier, there are a lot of black stations that are beginning to pay a little better. I still think that there's a long way for them to go. There's the thing that I mentioned earlier about the kind of money that black stations can make. I want to interrupt that and explain to you something that a lot of people don't understand about a successful black radio station. A successful black radio station will make money for both the black and the white. Let

me give you an example. Let's say that WWRL-AM, WOOK-AM, KGFJ-AM, has significant ratings. Let's say that we're in the top five. Now we're going to get what's called the "black buy" right? We're going to get that, regardless. Let's say that we're also a general market force. Then we'll get that buy, too. Let's say that 20th Century-Fox puts out a film, "Beneath the Planet of the Apes" and they go through and they buy once and they make a black buy, because they know that a lot of black people go to movies, especially on Sundays, and then they come back later on and they say well, gee, you know, the station comes up again. So they could get both buys. So, black stations that have some good numbers, gonna make a lot of money. So, you have a situation where because a lot of them have become union, because a lot of the employees are aware of what they can ask for and demand, based on what the station is doing, the pay has come up. So, here's a guy who's not going to jeopardize a \$15,000 job to take \$50 in payola. See, because

(Continued on page 29)

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New Forum Registrations

EDITOR'S NOTE: Here are a few of the registrations received last week. You can still register. In fact, we'll be able to handle some registrations the morning before the Forum starts. And extra tickets for wives and friends to the annual Awards Luncheon will also be on sale at the registration desk at the hotel, lower level.

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Jack Brown
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Los Angeles

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KAKE-AM
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Buzz Curtis
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WOKY-AM
Milwaukee

Jon Posey
Walter Reed Army Medical Center
Washington

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Los Angeles

Tom McEntee
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Los Angeles

Marvin Deane
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Greg Rogers
CBS Records
Denver

Rick Swig
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San Francisco

Dan Walker
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Peter Garris
Brunswick Records
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G. Ross Davies
George C. Davies Associates
Victoria, Canada

Jon Wickstrom
KWOW-AM
Pomona, Calif.

Koko
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Los Angeles

Ted Stone
KVCI-FM
Irvine, Calif.

Stan Bly
Phonogram Records
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Jay Dunn
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Donald S. Browne
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Lou Galliani
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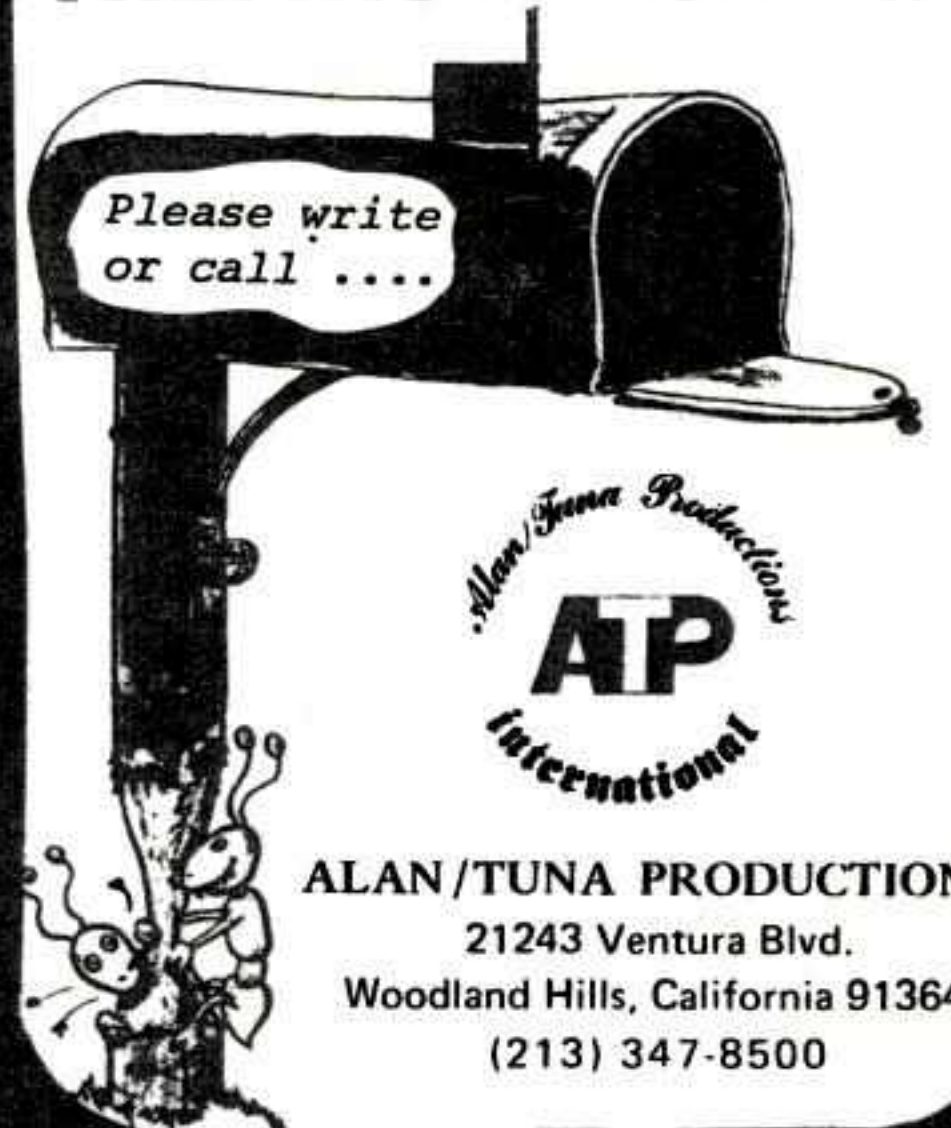
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Well, it's silly season again. Tom Edwards, program director of KSEE-AM, Santa Maria, Calif., did his show nude the other day, protesting something or other. . . . Tom Breneman, who operates a radio programming service firm in Los Angeles, is now consulting the CHUM group of radio stations in Canada, with the exception of CHUM-AM, Toronto. He also is working closely with AFRTS, providing music, etc. . . . Ray Potter has left the Walton Gang. He was national program director of the chain and operated out of KERP-AM, El Paso. If anybody is looking for a good program director and/or air personality, you can reach him at 915-584-7622. Think he could do a fantastic morning show. He's a stable family man.

Bob Shannon has left WIXY-AM, Cleveland. . . . Chuck Diamond is the new music director of WIRL-AM, Peoria, Ill. . . . Neil Weiser, 516-285-5453, is looking for work; first phone; willing to try even the smallest market. . . . John Kekalos, general manager of WAMS-AM, Wilmington, Del., writes: "As I'm sure you expected, your mention of my looking for a program director resulted in a deluge of phone calls, tapes, and resumes. I've hired Richard Booth, who actually had been at WAMS-AM before as an announcer."

Bill Huie, director of radio for the

Presbyterian Church in the U.S., sent me one of his "What's It All About" teeshirts. If any radio stations have some extra teeshirts laying around, I'd like some medium sizes for the girls here in the office. By the way, if Johnny Bond happens to read this, that was some teeshirt. I can't remember the call letters. That was the only teeshirt I've seen yet by a personality to promote himself. Of course, Jim Beedle at KCKN-AM in Kansas City had his own sweat shirt.

WOWI-FM in Norfolk, Va., is looking for a couple of progressive air personalities. Talk to Randy Spiers. . . . Rick Himot, 213-464-7391, is looking for engineering and/or production work. Worked at KLOS-FM, Los Angeles, prior to joining Superscope. . . . Todd Thayer is acting music director now at KIIS-AM, Los Angeles. Going to the Don Martin radio school at night or something.

Brescia College, Owensboro, Ky., is beginning a program to increase contact with area radio-TV stations. First step will be a radio programming seminar Aug. 25 and speaking at the seminar will be Pat Reilly, air personality at WIFE-AM, Indianapolis; Mike Rivers, production director, WKLO-AM, Louisville, Ky.; and Buddy Blake, publisher of "Programmer's Digest" headquartered in Nashville. Only costs \$4 to register and the college is tossing a free lunch for the all-day event. Go if you can.

Steve Rondinaro, program director of WXXY-FM, Montour Falls, N.Y., sent me in a capsule comment of his station: "WXXY-FM, a little over half a year old, has a mixed-appeal format with personality and solid gold between 6 a.m.-7 p.m. and progressive rock for the remainder of the 24-hour cycle. In the mornings, it's Billy Brill with a no-holds-barred approach. David P. Nichols handles the middays, with Steve (Rondon) Rondinaro doing afternoon drive. Mike Collette hosts the first four-hour progressive set, with Jon and David Siegal doing the all-night show. Quadrasonic shows have been a big selling point and the need for record service is greatest in this area."

Jonathan Fricke is shifting to KFOX-AM, Los Angeles, to become

program director of the country station. New program director of WMC-AM in Memphis, which had been taken country by Fricke, is Bob Young, previously with KRMD-AM, Shreveport, La. . . . Andrew M. Young writes that he's leaving WOLF-AM, Syracuse, N.Y., to become program director of WFEC-AM in Harrisburg, Pa. Also adds that Bob Sherman is leaving afternoons to go to WLLH-AM in Lowell, Mass., as a public relations man and Bob McMahon is leaving WOLF-AM as news director to get a suntan in Miami.

Dan Clayton is leaving WLW-AM, Cincinnati, to become program director of WRC-AM in Washington. He'd been program director of WLW-AM for some while. Can't remember exactly how long. At this

moment, the WLW-AM job is open, but I wouldn't bother standing in the mile-long line of applicants. . . . Robert C. Duncan reports that he's moving from WIST-AM in Charlotte, N.C., to WSAR-AM in Fall River, Mass.

Bob Piava, formerly program director of WPOP-AM in Hartford, Conn., has some interesting comments on radio: "I learned the hard way that if you are going to program an AM station these days it better be a dominant signal in the market, or you've got problems. The growth of FM in the Hartford area took a big chunk out of WPOP-AM because it doesn't have a signal which can cover the whole market well. WDR-AM's non-directional day pattern held WPOP-AM at a serious

(Continued on page 26)

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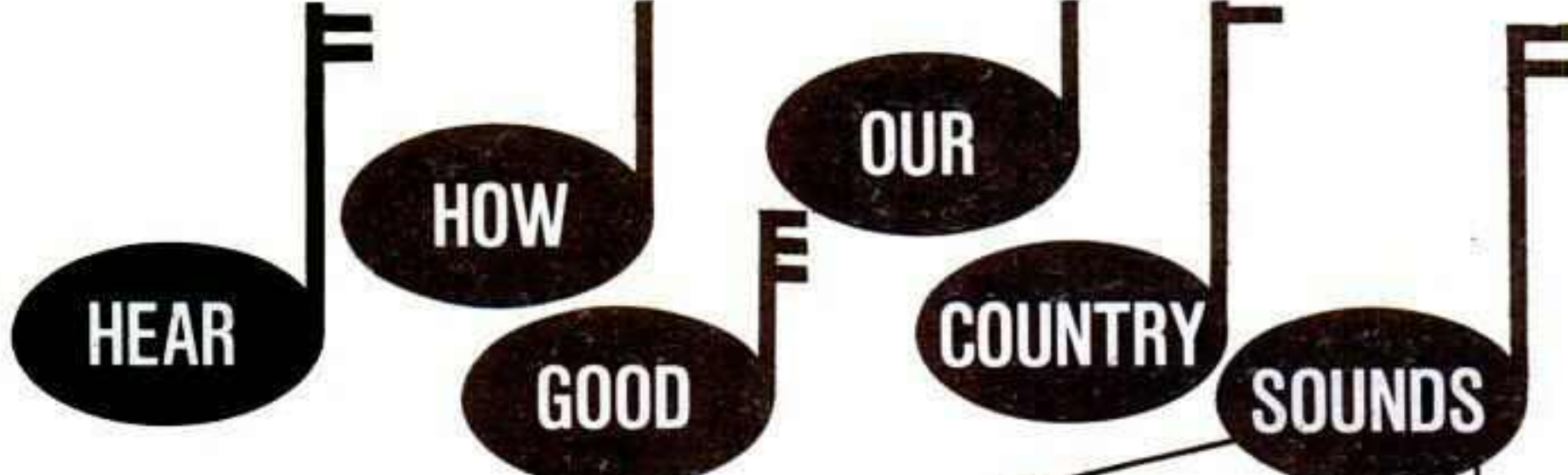
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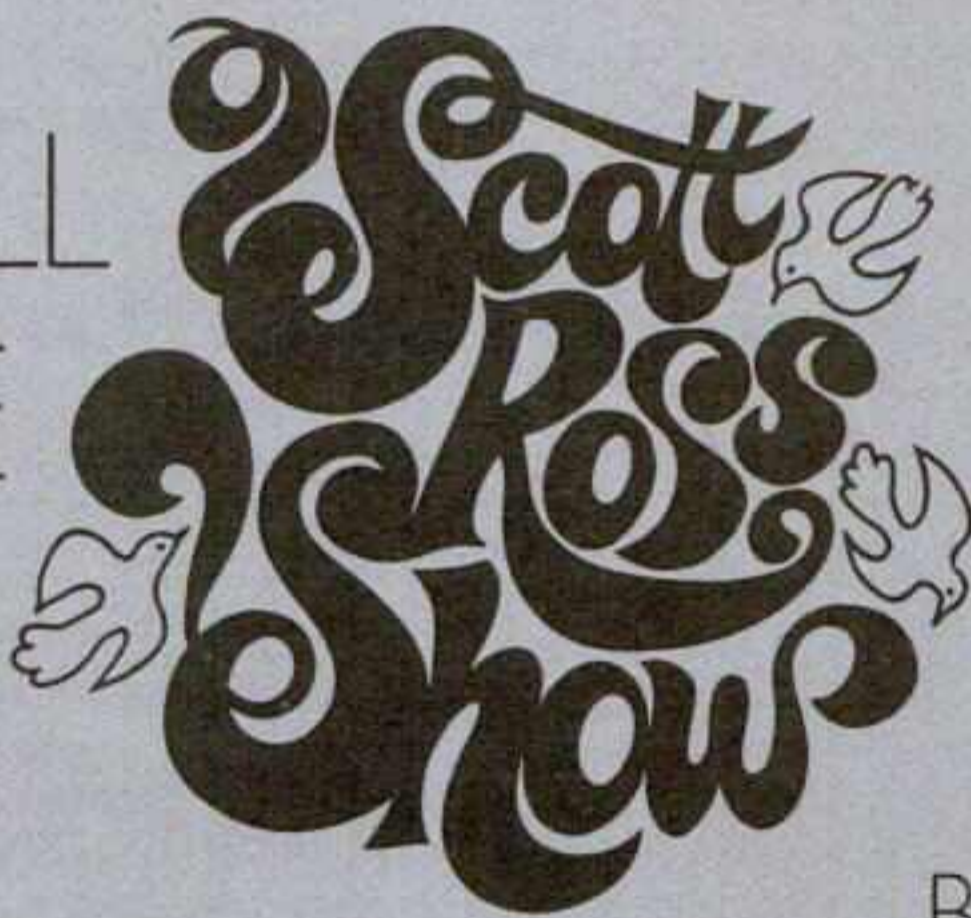
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2-3:30 p.m. Session 1

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

NEW DIRECTIONS IN '73

Representing radio:

George Duncan
President
Metromedia Radio
New York

Representing records:

Joe Smith
President
Warner Bros. Records
Los Angeles

3:30-4 p.m. Session 2

BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4-5:30 p.m. Session 3

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

RECORDING ARTISTS TELL YOU ABOUT RADIO

Marc Gordon, Manager, 5th Dimension
George Butler, PhD, Director Blue Note Records, Los Angeles
Billy Sherrill, Vice President of Country Music A&R Columbia Records, Nashville
Bones Howe, independent record producer, Los Angeles
Ellie Greenwich, songwriter
Diahann Carroll, record artist, Motown Records

5:30-6:30 p.m.

COCKTAIL PARTY

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

Friday, August 17, 1973

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

BREAKFAST RAP SESSIONS

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

10-11 a.m.

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

Session 5

THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION

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

Session 6

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

THE NEWS ABOUT NEWS

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

Session 7

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

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



Representing radio:

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

Jerry Boulding, Programming Consultant, WOOK-AM, Washington

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

Representing records:

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

Jerry Morris, independent promotion executive, Seattle

Ernie Phillips, independent promotion executive, Dallas

John Smith, corporate manager, Stax Records, Memphis

11-11:15 a.m.

COFFEE BREAK

11:15-12:15 p.m.

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

Session 8

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

THE BOTTOM LINE AND YOUR PLACE ON IT

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

Session 9

Moderator: Bill Sherard, national program director, Pacific & Southern Broadcasting, Atlanta

PROMOTING AND ADVERTISING YOUR STATION

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

Vox Jox

• Continued from page 22

disadvantage and the FM's chipped away at the 18-24 year old men. And teens. So, I'm looking for an AM with a good signal, or an FM that

has a good shot at the market. Economics of radio these days is driving the program director back to the turntables as a jock. The entry of the consultant at every turn has made it uneconomical for stations to have

the off-air program directors, because the program director doesn't have to do any planning. That means good incomes for the consultants but it means the elimination of a job for a jock and depressed sal-

ary levels for the program directors as station economy carries the consultant's fee." Piava, incidentally, was at WPOP-AM over seven years. New owners brought in their own man.

And here's a note from **Mike Reed**, WIBU-AM, Madison, Wis.: "Tom Holter, Dean Sherwood, and I are eagerly looking forward to the coming Radio Programming Forum at the spectacular Century Plaza Hotel this month. I made it for the first time last year and talked Tom and Dean into attending this year, too. In 14 years in radio, I've never had a more fruitful experience!" Mike also mentioned about tape cassetting sessions. Wanted me to install a bank of terminals for people with cassette equipment; which I can't do; got too many other things that need doing first. But you guys are welcome to tape any of the sessions. I suggest putting your mikes on the podium or whatever.

★ ★ ★

Michael O'Shea is the new program director of WYOO-AM in Minneapolis; he replaces **Bill Stewart** who has joined PAMS, Dallas. . . **John Lyon** is now doing the midnight-6 a.m. show at WAME-AM, Charlotte. He'd been with WQOK-AM in Greenville, S.C. . . **John Rosica**, vice president of CPI Records, New York, wrote me a note that we should talk about jazz breaking through on the consumer level. At the Radio Programming Forum in August. Well, it'll probably be brought up somewhere or another during the three-day event. The Forum, incidentally, is looking good. The credit has to go to **David Moorhead**, general manager of KMET-FM in Los Angeles; **Ernie Farrell**, director of special projects at MGM Records, Los Angeles; and, of course, **Gary Owens**, air personality extraordinaire at KMPC-AM, Los Angeles. Most of the people on the judging panels for the air personality competition, the advisors, etc., have worked hard, but these three have made a major contribution, in my opinion, to the radio industry because of their labors on the Forum.

★ ★ ★

Lineup at the AFRS station, Anderson Air Force Base, Guam, includes Lt. **Jeff Rounce**, officer in charge; Senior M/Sgt. **Roby Kapperman**; T/Sgt. **Larry Ryan**, AM program director; M/Sgt. **George Bierin**, FM program director; and staff announcers S/Sgt. **Barry Cantor**, S/Sgt. **Chuck Banberry**, S/Sgt. **Frank Stevens**, and S/Sgt. **Carl Sargent**. . . **Daryl Bjeresen**, KTL-AM, Tillamook, Ore., would like to get with a radio station where he can advance his knowledge. He's single and free to travel. 503-842-6936. Has his first ticket.

★ ★ ★

Carl Rossi has been just appointed program director of WQQW-AM, Waterbury, Conn., and **Bill Dillane** is the new music director of the Top 40 station, which needs better singles and album service. Rest of lineup includes **Al Rickis**, **Fred Sanders**, **Jim Lee**, and **Jeanne Marceau**. **Joe Clark** is station manager. This brings to mind a comment: There were always a lot of women in radio, but since all of the female lib movement, more and more stations are getting their token female. These "movements" get plumb funny at times. I guess they bring about some good in the final analysis. Some people complained to one station manager that his programming did not reflect their viewpoint and eventually the whole problem wound up with the radio station chain's Washington attorney and the station manager eventually sneaked out of the situation on the grounds that since he'd never aired anything negative about fruits he didn't have to give them equal time.

AUGUST 18, 1973, BILLBOARD



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- EASY LISTENING 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- COUNTRY 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
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Jukebox Programming

Push For Small Hole 45's, Likely 1-Speed Jukeboxes May Focus on LP Apathy

By ANNE DUSTON

EDITOR'S NOTE: The jukebox LP has bounced back in the news because serious thought is being given to elimination of 33-1/3 rpm capability on jukeboxes if a proposed small hole 45 rpm disk gains favor. Home phonograph manufacturers and rackjobbers have been pushing for a small hole single.

Two major producers of jukebox LP's, Richard Prutting, Little LP's Unlimited, Danbury, Conn., and Bernie Yudkofsky, Gold-Mor Dist., Englewood, N.J. continue to add to catalogs with well over 100 titles available between the two firms. All types of music are represented, with particular emphasis on contemporary, filling a void, believes Prutting, because so much music is available first on 12-in. LP and often only in that disk form.

Jukebox LP's provide other advantages, cite their advocates, offering a transition vehicle for going from 10-cents, three for a quarter play to two for a quarter play (the LP still being a three-song for quarter side bonus) and a vehicle for accommodating longer cuts (and at 25-cents a side).

However, programmers are still not sold on LP's. Many wonder why they do not generate play even when promoted. This spot check, by no means comprehensive, offers some insight into the current thinking of jukebox LP's. The subject will continue to be probed in coming weeks.

"Do you know someone that needs some? I'll sell them cheap," Pat Schwartz, Modern Specialty Co., Madison, Wis., said, summing up many operators' feelings about Little LP's.

"Little LP's are just dead space. Although I do place some in three locations, two supper clubs and a Howard Johnson piano bar, I have only bought about 20 in the past six years," Mrs. Schwartz said.

The lack of popularity of the Little LP's was blamed on limited selec-

tion, higher cost, and lack of requests.

"We tried to promote them, but they didn't seem to do anything," Lloyd Smalley, Chattanooga Coin Machine, Tenn., offered. "Old singles go much better in the type of easy listening locations the Little LP's seemed to be geared for. Maybe an artist with a pop single on an LP would sell, but in general the LP songs were mostly fill-in stuff."

Limited Supply

The problem of limited selection was outlined by Ruth Demars, Manchester Music Co., N.H. "Our boxes were set up to play five Little LP's, and we changed twice a month, which meant that we had to find ten albums for every box. The supply was too limited. It's been two or three years since we used them, and now we can't get hold of them. There would have to be a strong demand, however, before we would consider using them again."

Dawn Wright, A-1 Amusement Co., Rochester, N.Y., discourages location from using the albums. "The ones we have are so old that we keep getting service calls on them. They really only made money in easy lis-

tening locations, for the over-40 group."

Betty Schott, Western Automatic Music, Chicago, claimed that keeping up with current singles kept her so busy that she "didn't have time for Little LP's. I haven't ordered any for about a year."

Dave Hall, Ronnies Amusement, Wichita, Kan., takes advantage of the easy listening nature of the albums to place them in clubs, but he doesn't see any dollar and cents advantage to putting them in other locations, especially teen places because of the higher cost.

Jukebox Meetings

Aug. 16-19—Mich. Tobacco & Candy Dist. & Vendors Service Corp. (with jukebox operators) 25th annual meeting, Boyne Mountain Lodge, Boyne Falls, Mich. Golf, nature art for women, legislative briefings, OSHA outline, steak cook-out. More details (517) 372-2323

Sept. 9-11—C. Coin Operators Assn., Red Velvet Cloak, Raleigh. More details (919) 485-2117

Sept. 20-23—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston. Officers, exhibitors meet Thurs., 7 p.m. Marketing expert to speak. Charlie McCoy, Linda Lance among entertainers

Sept. 21-22—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis. Fri. noon golf luncheon, election, seminars

Sept. 21-23—Fla. Amusement & Merchandising Assn., Hilton Inn Gateway, Orlando (\$18 singles; \$22 double). Exhibits, industry leaders panel, Disneyworld tour

Sept. 21-22—Music Operators of Va., Hilton Inn, Virginia Beach

Sept. 28—N.W. Ohio Music Operators party, Imperial House, Findlay

Nov. 9-11—MOA 25th Anniversary convention, Conrad Hilton, Chicago

May 17—Music Operators of N.Y., Stevensville Country Club, Swan Lake, N.Y.



ROWE'S Henry Barkel, Rock-Ola's William Findlay, GE's C. E. Bedford and programmer foreman Bill Bush (all from left) during recent quality control subcommittee meeting organized by Billboard.

STUDY GAMES

Mont. Assn Nips Jukebox Tax

By KENNETH W. FITZGERALD

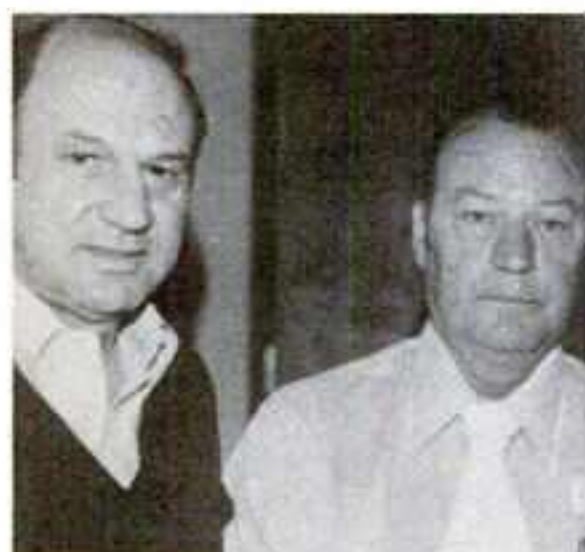
BIG SKY, Mont.—Strong association back-up resulted in jukebox operators here defeating a proposed heavy tax on jukeboxes and separate taxes on cigarette machines and cigarettes. Association lobbyists see decisions on gambling reflecting the same force and perhaps affecting gambling in the rest of the nation, members were told at the meeting here of the Montana Coin Operators Assn.

The advantage to operators of a well-regulated, properly organized system of gambling was stressed by Alfred F. Dougherty, legal counsel and lobbyist for the MCOA, who with Frank Freeburg, American Music Co., Great Falls, another association lobbyist, worked out and promoted one of the major bills for legalized

gambling considered by the legislature. The MCOA bill, one of ten submitted to the law-makers, is now before a Select House & Senate Committee on Gambling and, according to Dougherty, will probably be the foundation bill for anything the Select Committee recommends to the next session of the legislature.

The legislature, Dougherty pointed out, was authorized to legalize gambling in a measure submitted to the voters last year and approved by a massive 50,000 majority. Although the issues were clearly defined during the campaign, he said, opponents maintain that the people really didn't put their stamp of approval on gambling but merely authorized the legislature to take a look at the issue.

(Continued on page 28)



JUKEBOX people at the recent Mont. Coin Operators Assn. included (from left) Fred Granger, MOA executive vice president with Mont. president Elmer Boyce; Wurlitzer's Ralph Cragan,



waitress Julia Cummins and MOA president Harlan Wingrave; Mont. officers Mel Barber and Mr. and Mrs. O.W. Christensen; Wash. state visitors Dick Benjamin and Harold Hyer (a group is



being formed in Washington); and Mont. legal counsel Al Dougherty with Mr. and Mrs. Paul Boylan (he is a state senator).



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Country Artist Aims at Boxes, Tells Methods

By EARL PAIGE

CHICAGO—Country writer-performer Ben Wasson is one of the strongest boosters of jukebox singles and his reasons mirror those of other artists and label people increasingly looking to boxes for that flash point early indication of a possible hit. Besides the barometer reading provided due to the early buying habits of jukebox programmers, he said he is very conscious of the no-return factor and the fact that collections are no problem. He is now with Royal American and developing a sharper focus on the jukebox market.

One factor he stresses hard is to not just send samples without any literature. He said during a visit here that he is aware programmers suspect samples that seem to be mailed indiscriminately. His latest, "Lonely Much Too Long," is accompanied by a mailing piece that cost him only \$14 for 1,000 copies and includes a photo along with a brief explanation of why the record should do well on boxes, also, how he got involved with jukeboxes initially.

Incidentally, the time is 2:43 and the flip, "She Stood by Me," is 2:41. Besides gearing songs for the time limits jukebox people prefer, he makes sure Royal American, a staunch booster of jukebox singles anyway, mails stock copy samples, not mono/stereo flip dee-jay copies.

Wasson has been affiliated with the Im'press label but just signed with Royal American. He has also organized his own music publishing firm, another reason why he is now more than ever committed to jukebox sales and sales in general. (Next: Wasson's creative ideas in writing songs for boxes.)

What's Playing?

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

CHATTANOOGA, TENN.: "HOT 100" PURCHASES

Lloyd Smalley
Chattanooga Coin Machine Co.
1820 Rossville Ave. (37408)
(615) 267-4222

"Loving Arms," Dobie Grey, MCA 40100
Spinners
"We're an American Band," Grand Funk, Capitol 3660
"Show Biz Kids," Steely Dan, ABC 11382
"Uneasy Rider"
"Brother Louie"

CHICAGO: SOUL PURCHASES



Betty Scott
Western Automatic Music
4206 N. Western Ave. (60618)
(312) 463-5300

"My Heart Just Keeps on Breaking," Chi-Lites,
Brunswick 55496
"Be What You Are," Staple Singers, Stax 0164
"I Believe in You (You Believe in Me)"
"Angel"
"All I Need is Time," Gladys Knight & the Pips, Soul
3510
"Sweet Charlie Babe," Jackie Moore, Atlantic 2956
"Loving You the Second Time Around," Eddie
Kendricks, Tamla 54236
Spinners
"Friend of Mine," Bill Withers, Sussex 257
"Here I Am (Come and Take Me)"
"Soul Makossa," Manu Dibango, Atlantic 2971
"Plastic Man," Temptations, Gordi 7129
"Touch Me in the Morning"

FARMINGTON, N.M.: "HOT 100" & COUNTRY PURCHASES

Johnny Oakley
Navajo Amusement Co.
2313 E. Main St. (87401)
(505) 325-3302

Country
"She's All Woman," David Houston, Epic 10995
"If Teardrops Were Pennies," Porter Wagoner, Dolly
Parton
"I Can Feel the Leavin' Coming On," Cal Smith, MCA
4006

"HOT 100"

"The Free Electric Band," Albert Hammond, Mums ZS7
6018
"Why Me," Kris Kristofferson
"Get Down"
"Yesterday Once More"
"Smoke on the Water"
Spinners
"Top of the World"
"Bad, Bad Leroy Brown"
Oldies
"Behind Closed Doors"
"Tie a Yellow Ribbon"

FAYETTEVILLE, N.C.: COUNTRY PURCHASES

Harvey Bullard
Venoco Music Co. Inc.
534 Hay St. (28302)
(919) 485-2117

"Mr. Lovemaker"
"Southern Living"
"Lord, Mr. Ford"
"Behind Closed Doors"
"Satin Sheets"

JEFFERSON CITY, MO.: "HOT 100" PURCHASES

Lloyd L. Grice
United Distributors
2129 Cedar Hill Road (65101)
(314) 636-4096

"Say, Has Anybody Seen My Sweet Gypsy Rose"
"Brother Louie"
"Live and Let Die"
Oldies
"Playground in My Mind"
"Stuck in the Middle With You"

MADISON, WIS.: "HOT 100" PURCHASES

Pat Schwartz
Modern Specialty Co.
405 N. Broom St. (53703)
(608) 356-0216

"Saturday Night's Alright for Fighting," Elton John,
MCA 40105
"Twisting the Night Away," Rod Stewart, Mercury
73142
"We're an American Band," Grand Funk, Capitol 3660
"Billion Dollar Babies," Alice Cooper, Warner Brothers
7724
"Loves Me Like a Rock," Paul Simon, Columbia 4-
45907

MANCHESTER, N.H.: "HOT 100" PURCHASES

Ruth Demars
Manchester Music Co.
62 Lowell St. (03101)
(603) 669-5320

"They're Coming to Take Me Away," Napoleon XIV,
Warner Brothers 7726
"Coming Down Your Way," Savoy Brown, Parrot 40075
"Rocky Mountain Way," Joe Walsh, Dunhill 4361
"Make Up Your Mind," J. Geils Band, Atlantic 2974
"Young Love," Donny Osmond, MGM 14583
"Billion Dollar Babies," Alice Cooper, Warner Brothers
7724
Novely
"Haldeman, Ehrlichmann, Mitchell & Dean, Part 2,"
Creep, Mr. G. 826

PIERRE, S.D.: POP & COUNTRY PURCHASES



Irene Cumlin
Automatic Vendors Inc.
217 West Missouri Ave. (57501)
(605) 224-2111

"Say, Has Anybody Seen My Sweet Gypsy Rose"
"Back When My Hair Was Short," Gunhill Road, Kama
Sutra 569
"Delta Dawn"
"Uneasy Rider"
"Young Love," Donny Osmond, MGM 14583
Country
"Open Up Your Heart," Roger Miller, Columbia 45873
"The Corner of My Life"
"MM-MM Good," Del Reeves, United Artists 249
"He'll Love the One He's With," Jeannie Seely, MCA
40074
Spinners
"Born a Fool"
"Send Me No Roses"

ROCHESTER, N.Y.: "HOT 100" PURCHASES

Dawn Wright
A-1 Amusement Co. Inc.
32 University Ave. (14605)
(716) 325-3090

"Say, Has Anybody Seen My Sweet Gypsy Rose"
"Delta Dawn"
"Send a Little Love My Way," Anne Murray, Capitol
3648
"How Can I Tell Her"
"Believe in Humanity," Carole King, Ode 66035
"The Hurt," Cat Stevens, A & M 1418

WICHITA, KAN.: COUNTRY PURCHASES



Dave Hall
Ronnie's Amusement
1617-21 West Harry (67213)
(316) 267-7371

"I Can't Believe It's Over"
"Tomorrow Night," Charlie Rich, RCA 74-0983
"Darling You Always Come Back"
Spinners
"Drift Away"
"Slipping Away"

Games Aid Jukebox \$\$

Continued from page 27

Operators' approach to gambling must be practical and realistic. For this reason, Dougherty explained, the MCOA has taken a moderate position on the issue, urging that the initial legalization be for pinball machines and electronic uprights (flashers), thus establishing a pattern and permitting it to escalate in the direction of slot machines and similar devices. Public sentiment, he maintained, is with this sort of approach.

The Select Committee, he noted, is split about 50-50 on the issue, but he feels that the legislature will legalize some form of coin-operated gambling device. Arguments, he maintained, will settle down to what types will be permitted and which prohibited.

The issue really resolves itself down to a matter of economics, Dougherty declared. "Let's face it," he stated, "gambling is the best revenue-producing system yet devised by man, and people in Montana and elsewhere are interested in it primarily because of what it can do for the public treasury."

One bill introduced at the legislature would have called for the legalization of casinos, but this Dougherty, Freeburg, and other representatives of the MCOA take a dim view of.

The minimum cost of setting up a casino operation hovers in the neighborhood of \$2 million, Dougherty pointed out. Nevada, he explained, can sustain this kind of operation because of the immense population base (including Southern California) it has to draw upon. Montana, however, he noted, has a population of only 700,000 and its neighboring states and provinces are not heavily peopled. Besides, he added, the region has adverse weather conditions much of the year with only a 90 to 120-day tourist season.

Games

Lotteries, too, Dougherty maintained, are unsuited for Montana because of the restricted economic base. "What it all boils down to," Dougherty concluded, "is that coin-operated games of skill provide Montana with its best and soundest approach to legalized gambling."

Vocation Spotlight: Nev. Resorts

By LAURA DENY

SPARKS, Nev.—The most lucrative jukeboxes in Nevada are located in houses of prostitution which are legal in the state.

Robert Kerley of Garson-Tahoe Vending Co. said, "The patrons play the machines while waiting their turn or the girls hussle the men for four bits to keep the joint live," he explained. Continuing, he said "They like most anything, but it has to be a mixed-up box. We have to have a few Spanish tunes for the Spanish people that come up here during the season."

In addition to brothel business, Kerley reported, every bar in the area has a jukebox, 150 of those belonging to Garson-Tahoe Vending.

"We still charge ten cents or three for a quarter," he said. "We discontinued all albums because so many people made the mistake of putting in 50 cents, expecting to get six plays on the jukebox. They pressed the wrong button and all they got was an LP that they didn't want. So, we found that in this market, we do much better with just singles."

"Today in this market around here you have to diversify. In other words, you've got to have a box with almost everything in it to suit everyone," he continued. "You've got to have some western, some of the oldies that they are bringing back go very well, and then, of course, for the places where the younger crowd meets you have to have rock."

Kerley changes all records every two weeks, which is a major problem because of distance. All of the records are bought in Omaha, Neb.

"The only problem we have is service calls," he related. "Some of our routes go all the way from Carson City south to June Lake, which is 125 miles. We cover Fallon and Yerington, out of Carson City which is another 60-70 miles away. So the biggest problem is space, sagebrush and long highways. Sometimes on service calls we take airplanes. We have our own Piper 6."

Kerley, who has been in business 10 years, said that the artists playing the Reno-Lake Tahoe area have an enormous influence on jukebox

play. "Why, we have to put their stuff on the jukeboxes. The customers demand it. They liven it up. In other words, when Elvis is at the Sahara-Tahoe we've got to have an Elvis record. Also, depending upon the radio station, pretty much what is popular on radio is popular on the jukeboxes."

"Jukebox patrons shop before they put in their dime," stressed Kerley. "They are selective about what they are paying to hear. We have complaints if the right songs aren't being offered."

The Reno-Tahoe area is a seasonal resort area which is also reflected in the jukeboxes. "In the winter time the locals play pool and drink beer in the taverns, and in the summer, we have a great influx of visitors and our volume doubles for three or four months," he stated.

"Our gross volume per machine is much lower here than it is in the big cities. So there are two handicaps; the volume and the long miles," he concluded.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
2	1	9	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
3	3	9	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
4	7	7	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
5	4	9	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous/Kaiser, ASCAP)
6	5	12	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
7	6	10	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
8	8	5	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY Carole King, Ode 66035 (A&M) (Colgems, ASCAP/Colgems, ASCAP)
9	9	7	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (Unart/McCartney/ ATV, BMI)
10	11	5	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
11	20	3	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
12	17	3	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
13	10	11	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
14	22	3	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
15	12	12	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
16	18	4	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
17	23	4	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
18	15	17	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
19	19	8	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
20	13	14	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
21	40	2	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
22	24	7	NEXT DOOR'S NEIGHBOR'S KID Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
23	28	4	HARMONY Ray Conniff, Columbia 4-45893 (Thrive/Norman J. Simon, ASCAP)
24	33	4	THE GREATEST SONG I EVER HEARD The New Seekers, MGM 14586 (Famous, ASCAP)
25	30	4	SUNSHINE SHIP Arthur, Hurley & Gottlieb, Columbia 4-45881 (Sunship/Spinozza Pitts)
26	26	4	OPEN UP YOUR HEART Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
27	50	2	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
28	29	7	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
29	31	5	YOUNG LOVE/A MILLION TO ONE Donny Osmond, MGM 14583 (Lowery, BMI/Stone Agate, BMI)
30	36	3	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
31	32	5	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
32	35	2	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
33	16	7	SUNSHINE Mickey Newbury, Elektra 45853 (Acuff-Rose, ASCAP)
34	39	2	MY PRAYER Vogues, 20th Century 2041 (Skidmore, ASCAP)
35	14	15	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
36	44	2	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
37	43	3	UNEASY RIDER Charlie Daniels, Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
38	34	5	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)
39	46	3	SUMMER IN THE CITY Quincy Jones, A&M 1455 (Hudson Bay, BMI)
40	38	6	THE HURT Cat Stevens, A&M 1418 (Ackee, ASCAP)
41	42	3	THE LONG WAY HOME Neil Diamond, Bang 703 (Tallyrand, BMI)
42	-	1	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
43	-	1	HE Today's People, 20th Century 2032 (Fox Fanfare, BMI)
44	-	1	BONGO ROCK Incredible Bongo Band, MGM 14588 (Drive-In, BMI)
45	-	1	FREEDOM FOR THE STALLION Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
46	-	1	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
47	48	2	TAKE ONE STEP Eydie Gorme, MGM 14563 (Damila, ASCAP)
48	-	1	AS TIME GOES BY Nilsson, RCA 0039 (Warner Brothers, ASCAP)
49	49	4	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
50	-	1	GET ON WITH YOUR LIVIN' Dean Martin, Reprise 1166 (Amos Hamilton, ASCAP)

What's Happening

By SAM SUTHERLAND

Service Station: Stu Goldberg, at WCBN, WCBN-FM, U. of Michigan, Ann Arbor, has noted that the AM operation there will undergo a change in call letters this fall. Henceforth, that station will be WRCN, and changes already underway include a heavily-commercial, '60's Gold format with an additional current LP and singles playlist.

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PICKS AND PLAYS: WEST—California—KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Songs That Made America Famous," (LP), Patrick Sky, Adelphi; "Extensions of a Man," (LP), Donny Hathaway, Atco; "After The Ball," (LP), John Fahey, Reprise... KVCN-FM, San Bernardino Valley College, San Bernardino, Von Johnson reporting: "Summer Means Fun," **Legendary Masked Surfers**, United Artists; "Clouds," David Gates, Elektra; "Let's Spend the Night Together," David Bowie, RCA... KCSM-FM, College of San Mateo, San Mateo, Michael L. Davidson reporting: "Gypsy Davy," Arlo Guthrie, Reprise; "Letter To Lucille," Tom Jones, Parrot; "Merry-Go-Round," Johnny Nash, Epic... KDVS-FM, U. of California, Davis, Mike Jung reporting: "Tubular Bells," (LP), Mike Oldfield, Virgin (Import); "Closer To It!" (LP), Brian Auger's Oblivion Express, RCA; "What The Kids Want," (LP), Hoodoo Rhythm Devils, Blue Thumb... Utah—KUEF-FM, U. of Utah, Salt Lake City; "Best of Spirit," (LP), Spirit, Epic; "Jack The Toad," (LP), Savoy Brown, London; "One Live Badger," (LP), Badger, Atco... Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Here Comes The Sun," (LP), Monty Alexander, BASF; "Playing-Singing," (LP), Larry Carlton, Blue Thumb; "Everyone's Agreed That Everything Will Turn Out Fine," **Stealers Wheel**, A&M.

* * *

MIDWEST—Ohio—WKSU-FM, Kent State U., Kent, Tom Shay reporting: "Chameleon," (LP), Peter Hammill, Charisma (Import); "I Cover The Waterfront," (LP), Sonny Stitt, Cadet; "Carnegie Hall," (LP), Jimmy Reed, Bluesway... WUJC-FM, John Carroll U., University Heights, Tim Iacofano reporting: "Show Biz Kids," **Steely Dan**, ABC; "Rigor Mortis Sets In," (LP), John Entwistle's Rigor Mortis, MCA; "Tres Hombres," (LP), Z.Z. Top, London... Michigan—WMUK-FM, Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Breezy Stories," (LP), Danny O'Keefe, Atlantic; "No Sweat," (LP), Blood, Sweat & Tears, Columbia; "Forward Motion," (LP), The Section, Warner Bros... Illinois—WNUR-FM, Northwestern U., Evanston, Arthur Don reporting: "Reevolution," (LP), Sonny Rollins, ABC; "Steady Rollin' Man," (LP), Rob Lockwood, Delmark; "Donato/Deodato," (LP), Donato & Deodato, Muse... WVSS, U. of Wisconsin, Stout, Menomonie, W. Strong & V. Schertz reporting: "Old Fashioned Girl," (LP cut, Previous Convictions), Speedy Keen, MGA; "Barrabas," (LP), Barrabas, RCA; "All The Love of My Life," (LP cut, Music Box), Barbara Mauritz, Columbia.

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SOUTH—Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "First Babe," (LP), Babe Ruth, Capitol; "Constellation," (LP), Sonny Stitt, Cobblestone; "Evil," Earth, Wind & Fire, Columbia... WTGR, Memphis State U., Memphis, Mike Adcock reporting: "Hobos, Heroes & Street Corner Clowns," (LP), Don Nix, Enterprise; "Billy The Kid," Ry Cooder, Reprise; "True Love," (LP), Alex Harvey, Capitol... Alabama—WUAL, WUAL-FM, U. of Alabama, University, Edd Davis reporting: "Free Ride," Edgar Winter Group, Epic; "Ned," (LP), Ned, Polydor; "There It Is," Tyrone Davis, Dakar... Virginia—WUVT, WUVT-FM, Virginia Tech, Blacksburg, Gary Blau reporting: "Two Wrongs Don't Make a Right," Freda Payne, Invictus; "Ooh La La," (LP cut, Ooh La La), Faces, Warner Bros.; "I'm Back From Vietnam," Norris the Troubadour, Mayhams... Louisiana—WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "Gemini Suite," (LP), Various artists, Warner Bros.; "Countdown To Ecstasy," (LP), Steely Dan, ABC; "Donato/Deodato," (LP), Donato & Deodato, Muse.

* * *

EAST—New York—WBAU-FM, Adelphi U., Garden City, Ellen Lutzak reporting: "Bodhisattva," (LP cut, Countdown To Ecstasy), Steely Dan, ABC; "Razmanaz," (LP), Nazareth, A&M; "Richard Nixon, A Fantasy," (LP), David Frye, Buddah... WSUA, State U., Albany, Howard Sharfstein reporting: "There is a Breeze," (LP), Michael Johnson, Atco; "Sta-Hay-Lee," (LP), Stachely Bros., Epic; "New Songs For Old Friends," (LP), Tom Paxton, Reprise... WNTC, Clarkson College of Tech., State U., Potsdam; "Yeah," (LP), Brownsville Station, Big Tree; "Ghetto Child," Spinners, Atlantic; "The Boston Rag," (LP cut, Countdown To Ecstasy), Steely Dan, ABC... Massachusetts—WRBB, WRBB-FM, Northeastern U., Boston, Doug Wilmarth reporting: "Inspiration," (LP), Ahmad Jamal, Cadet; "Facts of Life," (LP), Bobby Womack, United Artists; "Mama Ain't Nobody's Fool," (LP), Esther Mae Scott, Bomp... WBUR-FM, Boston U., Boston, Charlie Perkins reporting: "Donato/Deodato," (LP), Donato & Deodato, Muse; "Smokey," (LP), Smokey Robinson, Tamla; "The Harder They Come," (LP), Jimmy Cliff, Mango.

AUGUST 18, 1973, BILLBOARD

Bathtub on Campus Circuit

NEW YORK—Jerry Cammarata, Jr., the man that holds the world record for endurance singing in a bathtub, will take his bathtub act to the college campuses of the nation starting this fall.

Cammarata, who last week shattered the world record for bathtub singing by crooning for 75 hours non-stop in a bathtub, while being trundled around New York on a trailer truck, said that his college campus act will merge the gimmickry of his bathtub, with nostalgia songs of the 1920s, 30s, and 40s.

Cammarata, a professor of speech at Wagner College, New York, feels that his act will find wide acceptance among college students who are tuned in to the growing popularity of nostalgia music.

Cammarata first set the world record for bathtub singing 13 months ago, when he belted out 48 hours of non-stop crooning. His record was, however, recently bettered by an Englishman in Manchester who endured 72 hours in his tub. Cammarata, not wanting to be deleted from Guinness Book of World Records, decided to sing for 75 hours.

Following his campus tour, which he will alternate with his teaching assignments, Cammarata hopes—provided no one breaks his new record in the meanwhile, to sell his tub, which he claims is decorated with art work valued at "thousands of dollars," and donate the proceeds to organizations concerned with correcting speech deficiencies in children.

Cammarata, who claims to have extension contracts within the music industry, and was, in fact supported during his marathon by several leading New York musicians who donated their time without charge, is also eyeing a recording contract.

Disney College Band Formed

LOS ANGELES—Disneyland's first summer music work-study program has assembled here an all-American college band of 22, chosen from videotaped performances submitted from 250 campuses.

Each bandsman is paid \$165 weekly for the 11-week season. The band plays three stage concerts daily plus marching performances around the park.

Besides their five-hour work day, the band members attend nine hours of weekly music classes and lectures.

Adds 4 Oldies

Continued from page 20

payola hasn't come for those people who still pass it out. And you've got a lot of guys who spend a lot of time preparing for a career in broadcasting. Blacks are now going to college and they become aware of all the factors and it's like you just don't take risks like that, knowing what the consequences are.

CLAUDE: They're trying to build a future. So they've got a lot of long-range objectives that supersede hanky panky on the way.

JERRY: Then you have the idea that a lot of black jocks would like to someday, if they decide to stay jocks, go into pop radio. They know they've got to go clean. Nobody wants to hire a great black jock who's tainted with payola.

EDITOR'S NOTE: Continued next week.

16mm Film Distrib. Assn. Formed

NEW YORK—Representatives from three major non-theatrical film distributors have formed the Non-Theatrical Film Distributors Association, a non-profit professional and trade association incorporated here.

Association will promote and publicize 16mm film on a national basis, conduct professional and educational activities for its members and the general public and to improve effective distribution of feature films to non-theatrical venues.

An executive committee has been elected by members Roger Hurlock, Hurlock Cine World; Donald Krim, United Artists; and Seth M. Willenson, Films Inc. The executive committee will act on behalf of the organization between meetings. Robert Kline of Phillips, Nizer, Ben-

jamin, Krim and Ballon has been designated counsel for the association.

Organization activities planned include a special publicity move on copyright violation problems in association with Sargoy, Stein and Hamp, a special credit information service which has already been outlined to the Justice Department, and a security-checking analysis for 16mm exhibition.

In the area of educational services, the association has already conducted discussions on the concept of regional film libraries, and is planning future discussions of the American Film Institute and government funding for the arts.

Further information is available from Seth Willenson, Films Inc., in New York.

Who/Where/When

Continued from page 16

LEFT END (Polydor): The Apt., Youngstown, Ohio, Aug. 17; The Draught-house, Akron, Ohio, Aug. 18; Idora Park WHOT Day, Youngstown, Ohio, Aug. 24; The Apt., Youngstown, Ohio, Aug. 25; The Draught-house, Akron, Ohio, Aug. 31.

THE LEWIS EXPLOSION (Pleasure): Dick Lee's Club, Belmawr, N.J., Aug. 7-19; The Coliseum, New Haven, Aug. 22-25.

JERRY LEE LEWIS (Mercury): Somers, Conn., Aug. 23; Phoenix, Ariz., Aug. 24; State Fair, Pueblo, Colo., Aug. 25; State Fair, Detroit, Aug. 28; Outside Festival, Syracuse, N.Y., Aug. 31.

LA WANDA LINDSEY (Capitol): Marine Base, El Toro, Calif., Aug. 16.

CHARLES LOUVIN (Capitol): Opryland, Nashville, Tenn., Aug. 19; Theatre, Etowah, Tenn., Aug. 25.

LORETTA LYNN (MCA): Opryland, Nashville, Tenn., Aug. 15; Missouri State Fair, Sedalia, Aug. 17; Brown County Fair, New Ulm, Minn., Aug. 18.

MELISSA MANCHESTER (Bell): Reno Sweeney's, N.Y., Aug. 14-25.

BARBARA MANDRELL (Columbia): Columbus, Ohio, Aug. 27.

MANDRILL (Polydor): Jai a Lai Fronton, Miami, Aug. 31.

AL MARTINO (Capitol): Bluegrass Club, Maple Heights, Ohio, Aug. 16-17; Steel Pier, Atlantic City, N.J., Aug. 19-20; Mt. Erie Lodge, Pocono, Pa., Aug. 25.

BARBARA MASON (Buddah): Watts Summer Festival, Los Angeles, Aug. 19.

DALE McBRIDE (Dot): Wichita, Kansas, Aug. 27-Sept. 8.

MARY McCREARY (MCA): Schaeffer Stadium, Foxboro, Mass., Aug. 13; Atlanta Stadium, Atlanta, Ga., Aug. 16; American Legion Memorial Stadium, Charlotte, N.C., Aug. 18.

LEE MICHAELS (Columbia): Paramount N.W., Seattle, Wash., Aug. 31.

GEORGE MORGAN (MCA): Division Theatre, St. Stewart, Ga., Aug. 15; The Club Roma, Laingsburg, Mich., Aug. 19.

BETTE MIDLER (Atlantic): Mississippi River Festival, Edwardsville, Ill., Aug. 28; Blossom Music Festival, Cuyahoga Falls, Ohio, Aug. 30.

LIZA MINNELLI (Columbia): Greek Theatre, Los Angeles, Aug. 27-Sept. 2.

MARTIN MULL (Capricorn): Boarding House, San Francisco, Aug. 28-Sept. 2.

ANNE MURRAY (Capitol): State Fair, Detroit, Aug. 26.

MIKE NESMITH (RCA): McCabe's, Santa Monica, Calif., Aug. 17-18.

NEW BIRTH/NITELITERS (RCA): Carter Barron, Washington, D.C., Aug. 13-19.

NEW GRASS REVIVAL (Starday/King): Harper's Ferry, W. Va., Aug. 11-12; Bristol, Tenn., Aug. 19; Calloway, Md., Aug. 25-26.

NITZINGER (Capitol): East Port Comm. Center, Houma, La., Aug. 23; Morgan City, La., Aug. 24; Pan American Hall, Odessa, Texas, Aug. 27.

FAIRGROUNDS (Capitol): San Jose, Calif., Aug. 17-18.

PHIL OCHS (A&M): Miami, Fla., Aug. 22.

O'JAYS (Philadelphia International): Jerry Park, Halifax, Nova Scotia, Aug. 31.

OSBOURNE BROTHERS (MCA): Prince William County Fair, Manassas Va., Aug. 13; Festival Grounds, Gettysburg, Pa., Aug. 18-19.

OSMONDS (MGM): State Fair, Columbus, Ohio, Aug. 27-28.

TOMMY OVERSTREET (Dot): Aurora, Colo., Aug. 16; Tooele, Utah, Aug. 17; Casper, Wyo., Aug. 18; Carlsbad, N.M., Aug. 22; Odessa, Texas, Aug. 23; Yantis, Texas, Aug. 24; Bryan, Texas, Aug. 25; St. Paul, Minn., Aug. 28; Wanda Minn., Aug. 29.

RAY PILLOW (Mega): Carousel Club, Augusta, Ga., Aug. 27-Sept. 1.

POINTER SISTERS (Blue Thumb): Municipal Auditorium, Nashville, Tenn., Aug. 26; Cleveland, Ohio, Aug. 27; Cincinnati Gardens, Cincinnati, Ohio, Aug. 28; Kansas, Aug. 30; Omaha, Nebr., Aug. 31.

BILLY PRESTON (A&M): Lincoln Center, Philharmonic Hall, N.Y., Aug. 18.

KENNY PRICE (RCA): Grand Island Lanes, Grand Island, N.Y., Aug. 12.

CHARLEY PRIDE (RCA): Milwaukee, Wisc., Aug. 13; Springfield, Ill., Aug. 14; Louisville, Ky., Aug. 17-19.

PUZZLE (Tamla): Pappa Joe's, Chicago, Aug. 23; Brick Street Jax (Brown Shoe), Chicago, Aug. 24-26; Stardust Ballroom, Aurora, Ill., Aug. 31.

RARE EARTH (Rare Earth): Merriweather Post Pavilion, Columbia, Md., Aug. 28.

SUSAN RAYE (Capitol): Civic Auditorium, Hot Springs, Ark., Aug. 24; Celebrity Club, Phoenix, Ariz., Aug. 25.

RED, WHITE & BLUE GRASS (G.R.C.): Harper's Ferry, W. Va., Aug. 10-12; Lincoln, Nebr., Aug. 14-19.

JERRY REED (RCA): Knott's Berry Farm, Buena Park, Calif., Aug. 12-17.

DEL REEVES (United Artist): Kleins Grove, Bath, Pa., Aug. 26; Grandstand Fairgrounds, Mt. Pleasant, Iowa, Aug. 31.

PAT ROBERTS (Dot): Clalam County Fair, Port Angeles, Wash., Aug. 24; Benton-Franklin County Fair, Kennewick, Wash., Aug. 25.

JOHNNY RODRIGUEZ (Mercury): Palomino Club, No. Hollywood, Calif., Aug. 14-15.

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

LEON RUSSELL (Shelter): Mid-America Speedway, St. Louis, Mo., Aug. 26; Parade Football Stadium, Minneapolis, Minn., Aug. 30.

EARL SCRUGGS (Columbia): Opera National Arts Center, Ottawa, Canada, Aug. 27-29; Six Flags Over Texas Park, Atlanta, Ga., Aug. 30.

RONNIE SESSIONS (MCA): Stanford, Ky., Aug. 20-24; Appalachia Lake Park, Bruceton Mills, W. Va., Aug. 25.

DOC SEVERINSEN (RCA): Fair, St. Paul, Minn., Aug. 15; Wisc. Fair, Milwaukee, Wisc., Aug. 16; St. Fair, Springfield, Ill., Aug. 17; Fair, Pocatonia, Ill., Aug. 18.

SHA NA NA (Buddah): West Palm Beach, Fla., Aug. 26; Central Park, N.Y., Aug. 29.

BEVERLY SILLS (ABC): Lincoln Center Plaza, N.Y., Aug. 29.

SISTERS LOVE (Tamla): Memorial Auditorium, Dallas, Texas, Aug. 22; Cow Palace, San Francisco, Aug. 24; Civic Center, Fresno, Calif., Aug. 25; The Forum, Los Angeles, Aug. 26.

TRAVIS SHOOK: Nantucket, Mass., Aug. 27-Sept. 1.

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★	8	6	LET'S GET IT ON—Marvin Gaye (E. Townsend), Tamla 5423 (Motown) (Jobete, ASCAP)	34	38	8	SHORT STOPPING—Veda Brown (Rice/Manual/Crutcher), Stax 0163 (Columbia) (East/ Memphis, BMI)	67	74	6	JUST OUT OF REACH—San Dees Atlantic 2937 (Moonsong, BMI)
2	3	7	HERE I AM (Come Take Me)—N Green (N Green/M. Hodges), Hi 2247 (London) Jec/Al Green, BMI)	★	45	4	SLICK—Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)	68	75	7	HOW LONG CAN I KEEP IT UP—Lynn Collins (James Brown, Fred Wesley), People 623 (Polydor) (Dijon, BMI)
3	1	7	ANGEL—Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/ Afghan, BMI)	36	39	6	STAY AWAY FROM ME—Sylvers (Leon Sylvers), MGM 14579 (Dotted Lion/Sylco, ASCAP)	★	85	2	BROTHER LOUIE—Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)
4	2	10	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT—Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	37	28	13	IT'S FOREVER—Ebony (Leon Huff), Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	70	72	6	OH WELL, LOVE WE FINALLY MADE IT—Love Unlimited (Barry White), 20th Century 2025 (January/Sa-Vette, BMI)
5	4	9	ARE YOU MAN ENOUGH—Four Tops (Dennis Lambert, Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	★	50	4	DON'T LET IT IN—Miracles (F. Perren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)	71	76	6	FUNNY—Priscilla Price (S. Taylor), BASF 15151 (Jeneva/ Just, BMI)
6	7	8	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stoneflower, BMI)	39	37	6	THINK—James Brown (L. Pauling), Polydor 14185 (Fort Knox, BMI)	72	81	2	CAN YOU GET TO THAT—Southside Movement (J. Van Leer), Wand 11259 (Scepter) (Van Leer, BMI)
★	12	6	BABY I'VE BEEN MISSING YOU—Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	40	40	6	LAW OF THE LAND—Undisputed Truth (N. Whitfield), Gordy 7130 (Motown) (Stone Diamond, BMI)	73	80	7	GIVING LOVE—Voices of East Harlem (L. Hutson, J. Reeves, M. Hawkins, J. Hutson), Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)
8	10	8	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN—Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragmop, BMI)	★	59	6	SWEET HARMONY—Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)	★	—	1	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
★	13	7	MEET THAT LADY—Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	42	46	4	EVIL—Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummitt, BMI)	★	—	1	KEEP ON TRUCKIN'—Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)
10	6	9	WHERE PEACEFUL WATERS FLOW—Gladys Knight & the Pips (Jim Weatherly), Buddah 363 (Kece, ASCAP)	★	58	4	WHOEVER'S THRILLING YOU (Is Killing Me)—Rufus (Allen Toussaint), ABC 11376 (Marsaint, BMI)	★	90	2	MAKE ME TWICE THE MAN—New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)
★	15	5	GYPSY MAN—War (Allen Brown/Dickerson/Jordan/Miller/Daskar), United Artists 281 (Far Out, ASCAP)	★	69	2	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	77	77	3	DON'T BLAME THE MAN—Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI)
12	14	6	FUTURE SHOCK—Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	★	61	3	ALL I NEED IS TIME—Gladys Knight & the Pips (B. Renaau), Soul 3510 (Motown) (Chess, BMI)	78	79	4	WHERE WERE YOU (When I Needed You)—Jimmy Briscoe & The Little Beavers (Paul L. Kyser), Pi-Kappa 400-2 (Wanderlik, BMI)
★	17	5	STONED OUT OF MY MIND—Chi-Lites (E. Record/B. Aclink), Brunswick 55500 (Julio-Brin, BMI)	46	53	4	GOTTA FIND A WAY—Moments (R. Dahrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	79	82	2	ASHES TO ASHES—Fifth Dimension (Lambert, Potter), Bell 1766 (ABC/Dunhill/Soldier, BMI)
14	5	11	TOUCH ME UP IN THE MORNING—Diana Ross (Michael Masser), Motown 1239 (Stein & Van Stock, ASCAP)	★	57	2	ECSTASY—Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	★	98	3	LOOK ME UP—Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)
★	25	6	THEME FROM "CLEOPATRA JONES"—Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	48	49	6	I OWE YOU LOVE—Brighter Side of Darkness (Vincent Willis), 20th Century 2034 (Fox Fanfare/Sebons/ Nap Sylheart, BMI)	81	93	2	I JUST WANT TO BE LOVED—Lee Charles (L. Charles, L. Simon), Hot Wax 7303 (Buddah) (Butler, BMI)
16	16	8	LOVE, LOVE, LOVE—Donny Hathaway (Donny Hathaway), Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	★	66	3	PARRY—Maceo & the Macks (James Brown), People 624 (Polydor) (Dynatone, BMI)	82	83	5	BABY YOU BELONG TO ME—Magic Touch (Barkan/Whitlaw/Oriolo), Roulette 7143 (Big Seven, ASCAP)
17	18	10	SIXTY MINUTE MAN—Clarence Carter (C. Carter), Fame 250 (United Artists) (Future Stars, BMI)	51	51	6	TELL IT LIKE IT IS—Oscar Weathers (Blue Candle), 1498 (TR Productions)	★	—	1	SOUL JE T'AIME—Sylvia Robinson & Ralphie Pagan (Sylvia Robinson, Serge Gainsbourg), Vibration 525 (All Platinum) (Painted Desert, BMI)
★	22	5	TO KNOW YOU IS TO LOVE YOU—B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	★	78	2	GHETTO CHILD—Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)	84	94	2	IF I'M IN LUCK I MIGHT GET PICKED UP—Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)
★	23	6	THERE IT IS—Tyronne Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brin, BMI)	53	56	5	SLIPPING AWAY—Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)	85	86	2	IN THE MIDDLE OF THE NIGHT—Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
20	11	10	SO VERY HARD TO GO—Tower of Power (S. Kupka/E. Castillo), Warner Brothers 7687 (Kupitilo, ASCAP)	54	54	6	YOU'VE GOT MY MIND MESSED UP—Quiet Elegance (O. McCintion), Hi 2245 (London) (Rise/Screen Gems-Columbia, BMI)	★	—	1	CAMELOT TIME—J. Hines & The Fellows (J. Hines, Charles Derrick) De-Luxe 509 (Starday-King) (Fl. Knox/Chitterlin, BMI)
21	21	6	DIDN'T I—Sylvia (Sylvia/Burton/Goodman/Brown), Vibration 524 (All Platinum) (Gambi, BMI)	55	55	4	TRYING TO SLIP (Away)—Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)	★	68	2	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)
★	29	4	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White), 20th Century 2042 (Sa-Vette/ January, BMI)	★	68	2	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	88	95	2	CHECK IT OUT—Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)
23	9	9	I BELIEVE IN YOU (You Believe In Me)—Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)	57	48	6	LET ME BE YOUR EYES—Timmy Thomas (Timmy Thomas/H.W. Casey), Glades 1712 (Sherlyn, BMI)	89	89	3	SUNSHINE—Percy Sledge (P. Hurtt, B. Sigler), Atlantic 2963 (Assorted, BMI)
24	19	11	SWEET CHARLIE BABE—Jackie Moore (P. Hurtt/B. Sigler), Atlantic 45-2956 (Cookie Box, BMI)	58	63	5	OUR LOVE—Loletta Holloway (Sam Dees/Cleveland Yeider), Aware 6001 (Act 1/Moonsong, BMI)	90	91	4	HE'S THE FATHER OF MY CHILDREN—Pat Lundy (Medley), RCA 74-0951 (Starflower, BMI)
25	27	5	RIGHT PLACE, WRONG TIME—Dr. John (H. Scott), Atco 6914 (Walden/Oyster/Caludren, ASCAP)	59	60	6	LOVE IS A HURTIN' THING—Soul Children (Ben Raleigh/Dave Linden), Stax 0170 (Columbia) (Rawlbu, BMI)	91	87	4	COUNT YOUR BLESSINGS (And Move On)—Jimmy Dockett (Jimmy Dockett), Flo Feel 100 (Botanical, BMI)
26	26	9	CAN'T UNDERSTAND IT—Jerry Butler & Brenda Lee Eager (C. Jackson/M. Yancy), Mercury 73395 (Phonogram) (Chappell, ASCAP)	★	73	2	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	92	47	9	AIN'T NOTHING FOR A MAN IN LOVE/YOU NEVER KNOW—Archie Bell & the Drells (Glades 1711) (Muscle Shoals, BMI)
27	24	15	DOING IT TO DEATH—I. B.'s (James Brown), People 621 (Polydor) (Belinda, BMI)	61	65	3	LOOK OVER YOUR SHOULDER—Escorts (George Kerr, Larry Roberts), Alithia 6052 (Ginrick, BMI)	93	—	1	LOVING ARMS—Dobie Gray (Tom Jans), MCA 40100 (Almo, A.CAP)
★	43	6	LOVE AIN'T GONNA RUN ME AWAY—Luther Ingram (Johnny Baylor), Koko 2116 (Columbia) (Klondike, BMI)	62	44	7	LONELINESS—Brown Sugar (Harold Beatty), Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)	94	97	2	YOU CAN'T STOP A MAN IN LOVE—Carl Carlton (G. Soule, T. Woodford), ABC 11878 (Muscle Shoals, BMI)
29	20	13	THERE'S NO ME WITHOUT YOU—Manhattans (E. Brivins), Columbia 4-45838 (Blackwood/Nattaham, BMI)	63	62	6	(I'M) JUST BEING MYSELF—Dionne Warwick (Holland/Dozier/Holland/R. Dozier/R. Wylie), Warner Brothers 7693 (Gold Forever, BMI)	95	99	4	SING A LITTLE SONG—Jackie Wilson (Dacres, Ember), Brunswick 55499 (Creole, ASCAP)
★	42	6	UNTIL IT'S TIME FOR YOU TO GO—New Birth (Butty St. Marie), RCA 0003 (Gypsy Boy, ASCAP)	64	70	6	YOUR HEART IS COLD—Gastor Davis (V. Davis/R. Bell), Seventy Seven 17-130 (JR Enterprises) (Three Cheers/Hotes of Gold, ASCAP)	96	—	1	SAFARI—Eddy Senay (Eddy Senay), Sussex 260 (Buddah) (Interior/Zorn, BMI)
31	36	7	JUST DON'T WANT TO BE LONELY—Ronnie Dyson (V. Barrett/J. Freeman/B. Eli), Columbia 4-45867 (Mighty Three, BMI)	★	—	1	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	97	—	1	WHAT A FOOL—Ted Taylor (Ted Taylor), Ronn 72 (Jewel) (Su-Ma, BMI)
32	30	9	SOUL MAKOSSA—Manu Dibango (Manu Dibango), Atlantic 2971 (Rayven/ Cooper, BMI)	66	71	5	CAN'T HELP FALLIN' IN LOVE—Soft Tones Arco 4619 (Gladys, ASCAP)	98	—	1	TIL I GET IT RIGHT—Betty Swann (R. Lane, L. Henley), Atlantic 45-2950 (Tree, BMI)
★	52	6	HANG LOOSE—Mandrill (Claud "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)					99	100	2	SUGARCANE—The M.G.'s (Dave Madden), Stax 0169 (Columbia) (Hummingbird, No Society Listed)
								100	—	1	WHAT DO YOU SEE IN HIM?—Darren Green (Van McCoy, Smith), RCA 0016 (Van McCoy, BMI)

Soul Sauce

Etta James' Comeback LP

By LEROY ROBINSON

Etta James, a name that dates back to the period known as the "Golden Age of Rock & Roll," is being given an opportunity to re-cycle, or more basically to reiterate, just what it was about her vocal stylings, then, that made her appealing across the board, so to speak, to soul, gospel, and rock audiences.

At a live showcase given by Chess/Janus Records to introduce Ms. James' first album in two years (she had been with the label 12 years) titled, "Etta James," she was bouncy, cheerful, full of humor, and obviously Janis Joplin's mentor, as well as so many other white singers who have tried to embrace, and assimilate into, the rhythm and blues field. Etta James is back, and for this writer there was no obvious reason, musically, for why she did not deserve to be recorded before a two year span.

Of course there were reasons. But they were reasons which any young artists enjoying success at this time should take heed of. Some may not be as fortunate as Ms. James, however, to be able to "kick" the habit, so to speak, and be restored both personally and professionally to a field of entertainment that can't stand the loss.

Prior to her setback, Ms. James' voice was remembered as being as potent and powerful as the late Dinah Washington (in fact she was called a latter day Dinah), and on the occasion of this showcase, it seemed she had grown in vocal range, and her illness must have only affected her mobility.

Her return as a recording artist is going to have great dimension because of her association with Gabriel Mekler, the producer of her new album. With credits that indicate his own greatness, recording such artists as Janis Joplin and David Clayton Thomas, Mekler's writing and selection of songs to re-introduce Ms. James reflects an obvious desire he's had over the years of one day embellishing the beauty and profundity in an Etta James performance.

Ms. James, herself is going to be a strong contender within the coming months because of the humorous side and personable way she comes across in a live performance. This unfortunately is not felt in her new album, but it is now, as it was before, one of the major selling points of Ms. James as a performer.

There are personalized touches in the new album which re-establish the Etta James we knew and got down with in the earlier days. Her feeling for gospel is reflected and felt in "Sail Away" and "God Song." And the real roots of rhythm and blues are replanted by Ms. James on such songs out of her new album as "Leave Your Hat On." In the live replay of the latter, the title of the song is ideal, because if you're not wearing a hat, or some protection, Etta James on this track could easily blow your mind.

But there is much more to come from Etta James. And it's cliché, perhaps, to say "Welcome back, Etta," but it is a fine many disk jockeys around the country are going to re-sound when the first moments of her new album, and her old tough singing self are felt once again.

Ms. James fell by the wayside, briefly, but has returned just as talented as when she left.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	31	32	43	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
2	3	11	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	32	34	7	FOSTER SYLVERS Pride PRD 0027 (MGM)
★	9	6	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	33	16	18	SPINNERS Atlantic SD 7256
★	7	6	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	34	27	26	COMPOSITE TRUTH Mandrill, Polydor PD 5043
5	6	11	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	35	33	22	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)
6	4	14	CALL ME Al Green, Hi XSHL 32077 (London)	★	44	3	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444
★	10	7	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	37	43	16	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
8	2	13	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	38	42	5	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
★	14	6	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	39	40	6	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
10	5	16	NATURAL HIGH Bloodstone, London XPS 620	★	-	1	INNERVISION Stevie Wonder, Tamla T 326 L (Motown)
11	8	16	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	41	41	7	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
12	12	17	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	42	35	40	THE WORLD IS A GHETTO War, United Artists UAS 5652
13	15	10	TOWER OF POWER Warner Brothers BS 2681	43	45	5	11 Sylvers, Pride PRD 0026 (MGM)
14	11	8	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267	44	31	23	MASTERPIECE Temptations, Gordy G 965 L (Motown)
15	17	9	EDDIE KENDRICKS Tamla T 327 L (Motown)	45	46	5	POINTER SISTERS Blue Thumb 48 (Famous)
16	13	8	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	46	47	4	SOUNDTRACK RECORDINGS Jimi Hendrix, Reprise 2 S 6481
★	22	9	MA Rare Earth, Rare Earth R 546 L (Motown)	47	52	7	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
18	19	23	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	★	-	1	SUPER DUDE I Don Covay, Mercury SRM 1-653 (Phonogram)
★	26	7	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	49	49	15	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)
★	25	5	EXTENSION OF MAN Donny Hathaway, Atco SD 7029	50	39	12	TYRONE DAVIS Dakar DK 76904 (Brunswick)
21	18	10	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	51	58	2	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718
★	28	4	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	52	54	4	LAW OF THE LAND Undisputed Truth, Gordy G 9631 L (Motown)
★	29	5	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)	53	55	4	RUFUS ABC ABCX 783
★	30	5	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	54	56	2	HARD TO STOP Betty Wright, Alston SD 7026 (Atlantic)
★	38	3	DOIN' IT TO DEATH I.B.'s, People PE 5603 (Polydor)	55	37	39	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)
26	24	22	BIRTH DAY New Birth, RCA LSP 4797	56	-	1	LIKE A RIPPLE ON A POND Nikki Giovanni, Nikton NK 4200 (Atlantic)
27	23	30	MUSIC IS MY LIFE Billy Preston, SP 3516	57	51	4	SUPER HITS Intruders, Gamble KZ 32131 (Columbia)
28	21	18	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	58	59	3	SOUTHSIDE MOVEMENT Wand WDS 695 (Scepter)
29	20	14	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	59	48	9	SOUL MAKOSSA Afrique, Mainstream MRL 394
★	36	7	SHAFT IN AFRICA Soundtrack, ABC ABCX 793	60	60	6	ALL WE NEED IS ANOTHER CHANCE Escorts, Alithia 9104

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Classical Music

Billboard SPECIAL SURVEY for Week Ending 8/18/73

Finland Opera Fest Establishes Record

HELSINKI—The seventh Savonlinna Opera Festival attracted over 25,000 people this year, establishing a new attendance record. For the first time the 1973 event concentrated its main resources on one major production, "The Magic Flute" by Mozart, which was presented five times during the festival period.

Starring in the leading roles were Martti Talvela (Sarastro), Matti Lehtinen (Papageno), Monica Ivan (the Night Queen), Taru Valjakka (Pamina), Kim Borg (the Priest), and Kimmo Lappalainen as Tamino.

The success of "The Magic Flute," with all five presentations sold out in advance, has greatly facilitated the planning of the next festival scheduled for July 30 through August 11, 1974. Its budget will be \$325,000.

twice the amount spent this year, and the major production will be Mussorgsky's "Boris Godunov" with Martti Talvela in the leading role.

"The Magic Flute" will also be featured again in response to public demand, and the rest of the program will include concerts by Jessye Norman and Vladimir Ashkenazy at the Kerimaki Church, the world's largest place of worship constructed from wood and accommodating 5,000.

The 1974 event will also be a pilot for the 500th anniversary festival of the city of Savonlinna to be held in 1975. According to Martti Talvela, who is chairman of the artistic committee, a special competition will be arranged for Finnish composers, who are to be asked to write an opera suitable for the occasion. "Boris Godunov" will be a major opera production during the anniversary festival also.

It is noteworthy that over 30 percent of the 1973 Savonlinna Opera Festival budget was financed with ticket sales, and the rest through various contributions from state funds, the city of Savonlinna and the Appreciation Society of the Savonlinna Opera Festival. In the international opera field, ticket sales seem less successful, and in the case of Hamburg, for instance, only cover 18 percent of the entire budget.

CMBA Refutes ASCAP; 23 Won't Ink Contract

• Continued from page 1

such stations which are devoted largely to 'public domain' music."

The report followed a vote at last year's convention by the CMBA to pursue legally the effort to obtain appropriate agreement with ASCAP, CMBA executive committee chairman C.K. Patrick stated that "a year-long study by the executive committee and other members of CMBA, under direction of its counsel, will be utilized in good-faith negotiations with ASCAP and, if necessary, in appropriate court action."

The 88 broadcasters, with several major labels present, also covered subjects such as merchandising and promotion, programming guides, research and public relations, rare records, engineering and held a meeting with the record industry panel.

The record industry panel, which was chaired by Leonard Marcus, High Fidelity editor, included John Coveney and Raoul Montano of Capitol Records; Ernie Gilbert of Columbia; A. Alan Levin of Musical Heritage Society; M. Scott Mampe of Mercury/Philips Records, Gustl Breuer, RCA; and Mark Klorman of Vox. The discussion was one of pleasant restraint, with both the broadcasters and the record representatives offering understanding to the needs of the other. Discussions reiterated pleas of previous years' meetings which centered on the lack of servicing by some of the labels, a request that timing of the records be displayed on the cover of the records, mistakes in pressings, etc.

Ms. Mampe of Philips set the tone of cooperation by stating she was happy with the broadcasters. "Stations are doing better and we will help if you will help us."

A somewhat dissenting opinion was forwarded by Vox's Klorman, who said that he had mixed feelings in terms of radio stations. He said

Classical Notes

Marilyne Horne will be featured on two London releases in recitals with Martin Katz at the piano. An all-German album will focus on Schubert, Schumann, Wolf and Richard Strauss songs. The other disk will contain songs by Debussy, Joaquin Nin, Manuel de Falla and a group of rarely-performed songs by Bizet. ... Lincoln Center's Mostly Mozart Festival will feature appearances by artists not previously heard on the series. These include Gary Graffman, Jean-Pierre Rampal, Helen Watts and the Cleveland Quartet.

Total entries received so far for the Van Cliburn International Competition are 23 from 13 countries. The contest will be held Sept. 17 in Fort Worth, Texas. ... Van Cliburn will appear as guest soloist with Erich Kunzel and the Cincinnati Symphony Orchestra on Sept. 2, in Cincinnati Stadium. ... Station WCLV, Cleveland, will feature this month numerous recordings conducted by Robert Stolz. These will include several of his own works as well as those by other of the Viennese operetta tradition. ... Denver Symphony Orchestra will perform at the Mile Hi stadium preceding first game of the year matching Denver Broncos against the St. Louis Cardinals on Saturday (18).

that although broadcasters give broad response to name artists, or to the basic repertoire, "we run into trouble on esoteric material. I don't understand why there should be difficulty in playing reissues. Perhaps they don't come up to today's sound standards, but there is no reason why they shouldn't be played."

The broadcasters stated that technical and Federal reasons prevented them from playing monaural records in certain cases. On the problem of equality regarding promotion records, the labels expressed a new understanding their desire to recognize the needs of the broadcaster and would step up their attempt to service broadcasters with promotional records.

The association's expansion plans include the introduction of bylaws, a dues structure which will be nominal, and the printing of a newsletter.

The executive board was expanded to include Joseph Field of station KLEF, Houston. Patrick opened the convention. Others participating in the meetings included Ray Norstrand, WFMT, Chicago; Henry Fogel, WONO, Syracuse; Robert Conrad, WCLV, Cleveland; Dick Enong, WYZZ, Allentown, Pa.; Richard Dean, WFMT, Allentown; Alter Nieman, WQXR, New York; Richard Kaye, WCRB, Boston and Tom Bird, WNCN, New York.

Ludwig New Disk Completed

VIENNA—Christa Ludwig, who recorded the role of Dalila in Saint-Saens' "Samson et Dalila" for the Bavarian Radio in Munich last month, returned to Vienna to cut the first of a projected series of recordings of Schubert's "Frauenlieder" for Polydor International, with Irvin Gage accompanying. The recording session went so well that it ended a day ahead of schedule.

BEST SELLING Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	7	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
2	6	7	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
3	1	7	THE RED BACK BOOK Scott Joplin (Schuller), Angel S 36060 (Capitol)
4	7	7	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
5	3	7	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
6	5	7	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
7	8	7	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)
8	4	7	VERDI: GIOVANNA D'ARCO Caballe Domingo, Angel SCL 3791
9	12	7	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony, London OSA 13105
10	11	7	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
11	13	7	BACH: Brandenburg Concertos Nonesuch HB 73006
12	10	7	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
13	9	7	WAGNER: PARSIFAL G. Solti, London OSA 1510
14	15	7	VERDI: ATTILA Royal Philharmonic (Gardelli), Philips 6700-56
15	21	7	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
16	18	7	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
17	19	7	THE STRAUSS FAMILY T.V. Soundtrack—Polydor PD 2-3506
18	17	7	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
19	16	7	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
20	32	7	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
21	24	7	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
22	22	7	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
23	33	7	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
24	39	5	THE COPLAND ALBUM Columbia MG 30071
25	29	7	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
26	20	7	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
27	28	7	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
28	25	7	BERNSTEIN: MASS Columbia M 231008
29	27	7	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
30	37	5	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFD 36895
31	38	7	SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim S60208 (Capitol)
32	14	7	BACH: BRANDENBURG CONCERTI Telefunken Harmoncourt, Conc. Musicus SAWT 9459/60-A
33	36	5	TUCKER AND MERRILL IN CONCERT AT CARNEGIE HALL London BP 26351/2
34	34	5	PASTORAL MUSIC OF VAUGHAN-WILLIAMS Boult, Angel 36902
35	31	5	CONCERT FOR PEACE L. Bernstein, Columbia M 32196
36	23	7	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
37	-	1	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
38	40	5	LISZT: CONCERT PARAPHRASES ON OPERAS C. Arrau, Philips 6500 368
39	35	7	MUSIC FROM THE COURT OF FERDINAND & ISABELLA Angel S 36926 David Munrow
40	-	1	MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)

Letters to the Editor

Dear Sir:

I read with some interest your story about an Ohio radio station, WOXR in Oxford, conducting an "experiment" by programming classical music on Saturday nights.

My station, WLEC, is also in Ohio ... in Sandusky. I have had a 90-minute Sunday evening concert show here for almost 14 years. If WOXR has the same sort of cooperation from record companies and distributors that I have run into, they will be permanently restricted to "standards (Bach, Beethoven, Rossini, Ravel) primarily"—and the recordings they now own at that, because they will receive nothing new from anyone.

It is true that there are a few labels like Angel, Columbia, London, Nonesuch, and a few of the smaller concert labels that will permit them to buy records at a discount, but if they hope to expand their concert library—to be able to offer their listeners that occasional "sensational" release that comes along—forget it! For this, they should go C-W.

Why is this, do you suppose? For the past few years the record companies have been crying that their concert business has gone to hell—no one is buying any more. Well, why not? How in heavens name is the public supposed to know what is available if the companies and distributors refuse to make their recordings available to radio stations? Oh, I realize that in many large markets there are Fine Arts Stations. These stations seem always to have the releases—in duplicate and triplicate. That's fine and I applaud these stations (and envy them their libraries); but there are people who buy records in the smaller markets, too. They go to the local concerts and, if their community is fortunate enough to have some sort of concert association that brings in "name" talent, these offerings are well attended. I know these people would buy the better new releases if they only knew about them, but a record company that will flood this station with C-W, rock, and Top 40 screams if one suggests they furnish demos of their concert releases.

Maybe I'm naive, but I just don't understand it.

Sincerely,
William N. Brock Jr.
Concert Music Director

Country Music

Glaser Fraters Split; Cite Personality Clash

NASHVILLE—The Glaser Brothers, one of the most consistent selling acts of the MGM country roster for more than 5 years, have "suspended functioning together" at least for the time being.

The brothers, Tompall, Jim and Chuck, will continue to carry out conciliatory talks, hoping something can be worked out for the future. In the meantime, they have cancelled all future dates through their agent, Don Light.

The group, billed officially as Tompall and the Glaser Brothers, began their recording career here nearly 15 years ago with Decca (now MCA), and stayed with that label until the move to UA, then MGM. Jim Glaser, however, recorded as a solo artist with both Monument and RCA.

One Voice Only

The last MGM release of the brothers contained only the voice of Tompall. The next release is scheduled the same way, although the label identity was that of the entire group. Paradoxically, MGM has just released a single on Jim Glaser.

The brothers, who are making no comment on the differences, agreed that the recording aspect of their business was not a factor in the split. Those close to them, pointing out they had worked together daily for more than 15 years, blamed it on personality differences. Many close

friends are seeking a reconciliation.

The Glasers are totally involved in the industry, and any split could have a profound effect. They jointly own a recording studio, a publishing company with a massive and successful catalog, a production firm which has been involved with many major artists, and an art, advertising and promotion operation.

As things now stand, both Tompall and Jim Glaser will record individually for MGM, while Chuck will concern himself primarily with the production end, in which he has been heavily involved. The Glasers long have produced themselves, and that activity continues. Jim Glaser is the producer of his own new release.

Tompall to Europe

It also was learned that the European tour set for the Glasers this fall by Mervyn Conn will be done solely by Tompall Glaser, along with a band which he is now forming.

Don Light, agent for the Glaser Brothers, said he has had to completely revamp the scheduled dates. A few of them have been performed by Jim Glaser with the band.

"As of Sept. 1," Light said, "Tompall will definitely be a single. I will continue to book him by himself. Jim is working with his own band. Some of their dates, including those at Opryland, have been cancelled."

Just how this will affect their

membership in the "Grand Ole Opry" isn't known at this time. Bud Wendell, manager of the "Opry", said he had heard nothing officially from anyone, and would make no decision until he does.

This was the third major split in country music acts in recent years. The Lester Flatt-Earl Scruggs division appears to be permanent, and both artists have gone their separate ways with at least moderate success. The Wilburn Brothers, who parted company for a time, have rejoined forces and are working in complete accord, probably stronger than ever.

In the case of the Glasers, however, Tompall was quoted as saying he would "never again" work with his brothers.



TEX RITTER, Minnie Pearl, Nat Lefkowitz, president of the William Morris Agency, Barbara Mandrell and Bob Neal visit during a reception held in Nashville to welcome the Morris Agency to the city. William Morris has acquired the Neal Agency.

Veteran Law Reunited With Cashes for Album

NASHVILLE—Don Law, who first signed Johnny Cash to Columbia from Sun in 1958, has been reunited with the singer in an album just produced.

Law had "relinquished" Cash as one of his artists when he "retired" in 1967, and Cash then went through a succession of producers during the past 6 years. Law, who has never stopped producing, has been doing all of the Ray Price sessions for Columbia, and handled a number of other artists during this time. He has had numerous No. 1 records.

Law, 15 years ago, lured Cash and Carl Perkins from Sun, and then introduced them to Columbia officials at the label's convention in Estes Park, Colo. that year.

Something of a living legend in the music industry, Law first began producing with "Uncle" Art Satherly in the 1920's. Over the years he has produced virtually all of Columbia's name artists.

The reuniting with Cash came in an LP cut at the House of Cash, and also features June Carter. Titled "Johnny Cash and His Woman," the album has solo cuts by each artist and a number of duets.

Planning already is underway for the next album, and Law hopes to bring out "some of the great Johnny Cash of the past and present" in this LP, which he will help plan.

Honor Mrs. Bush With Lab Grant

NASHVILLE—Joyce Bush, secretary of Tree International, was honored at a dedication concert at Belmont College here Tuesday night, where a piano laboratory was given by her friends in the music industry.

Mrs. Bush, whose career began at WSM more than 20 years ago, and who joined Jack Stapp when he first started his fledgling publishing company, has been in failing health for some time but was brought to the school for the dedication.

Frances Preston, vice president of BMI and a close friend of Mrs. Bush since her WSM days, made the formal presentation to the college. Dr. Herbert Gabhart, president of Belmont, made the acceptance.

The final music at the concert was a Tree medley, performed by the orchestra under the direction of Max Lyall.

In a rare surge of togetherness, more than 200 individuals and companies in the music industry here not only paid for the laboratory, but a Steinway grand piano as well.

Mrs. Bush, a native of this city, accompanied Stapp across the entire range of his music-related activities. Along the way she endeared herself to everyone she ever met. A tower of strength herself, she has been the epitome of honesty and goodness seldom found anywhere.

She became a corporate officer of the company several years ago and, despite the illness she has fought over a long period of time, has continued to work when not hospitalized.



JIMMY BOWEN, second from right, has been named to head operations of the newly activated Opryland label, to be distributed by Capitol. Left to right, Wade Pepper, vice president, country promotion and sales, Capitol; E.W. "Bud" Wendell, vice president WSM and general manager, "Grand Ole Opry," Bowen, and Joe Allison, executive director, Capitol, Nashville division.



BOBBY HELMS, country veteran, has done his first recording for Candy Records. Photographed after the session are: standing, Bobby Fischer, promotion director for the company; M.G.B. producers Charlie Black & Jerry Gillespie; seated, Helms and executive producer Ricci Mareno.



SCREEN GEMS-COLUMBIA MUSIC opened its Nashville office, complete with a private screening of a new Columbia pictures release, "Oklahoma Crude." On hand were, left to right, Danny Davis, Screen Gems, Los Angeles; Paul Tannen, Screen Gems, Nashville; Ed Shea, ASCAP, Nashville; Irwin Schuster, Screen Gems, New York, and Irwin Robinson, Screen Gems, New York.



PAMELA MILLER DAY in Chattanooga featured the young MGM artist, and here vice mayor Pat Rose presents Pam with the Key to the City plus an Ambassador of Good Will certificate. Set up by Bill Nash of WDOD, her release of "Lookout Mountain, Chattanooga, Tennessee" was featured.

"THE SUN IS SHINING"
Ace Of Hearts #0470



Earl Richards

Three in a row for Earl Richards and destined to be the biggest yet. It is already charted 76 nationally.

Four Star Music Co., Inc. (BMI)



"LOVE WILL COME AGAIN"
(JUST LIKE THE ROSES)

Ace Of Hearts #0467



Bobby Mack

One of the greatest new talents to come along doing a song by a great writer—Miss Jean Chapel which charted 90 nationally in its first week.

Four Star Music Co., Inc. (BMI)

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 8/18/73

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This Week			Last Week			Weeks on Chart			TITLE, ARTIST			Writer, Label & Number (Dist. Label) (Publisher, Licensee)		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
★	4	9	35	40	7	★	-	1	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40097 (Dunbar, BMI)	★	-	1	SUNDAY SUNRISE—Brenda Lee (Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	
	2	11	36	38	7		69	5	MR. LOVEMAKER—Johnny Paycheck (J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)		68	5	HEAVEN ON EARTH—Sonny James (Sonny James), Capitol 3653 (Marson, BMI)	
	3	8	37	35	10		70	4	EVERYBODY'S HAD THE BLUES—Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)		75	4	DAKOTA—Johnny Darrell (Larry Murray), Monument 78570 (Columbia), (Prodigal Son, BMI)	
	4	12	38	29	11		71	6	TRIP TO HEAVEN—Freddie Hart (Hart), Capitol 3612 (Blue Book, BMI)		69	6	TODAY I STARTED LOVIN' YOU AGAIN—Kenny Rogers & the First Edition (Merle Haggard & Bonnie Owens), Jolly Rogers 1-1004 (MGM) (Blue Book, BMI)	
★	8	7	★	47	6	★	72	3	THE CORNER OF MY LIFE—Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	★	84	3	ALONE AGAIN (Naturally)—Brush Arbor (Gilbert O'Sullivan), Capitol 3672 (Mangement, BMI)	
	6	12	★	48	6		73	8	SHE'S ALL WOMAN—David Houston (C. Taylor), Epic 5-10995 (Columbia) (Algee, BMI)	★	72	8	MR. TING-A-LING—George Morgan (G. Morgan), MCA 40069 (4 Star, BMI)	
★	10	11	★	41	5		74	6	SLIPPIN' AWAY—Jean Shepard (B. Anderson), United Artists 248 (Stallion, BMI)		74	6	SOLD AMERICAN—Kinky Friedman (Kinky Friedman), Vanguard 35173 (Glaser, BMI)	
★	12	9		42	26		75	2	IF TEARDROPS WERE PENNIES—Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Peer Int'l, BMI)		82	2	BABY'S BLUE—Ferlin Husky (B. Bourke, G. Barnhill), ABC 11381 (Milena, ASCAP)	
	9	9		43	49		76	5	NOTHING EVER HURT ME (Half as Bad)—George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)		79	5	THE SUN IS SHINING—Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)	
	10	12		44	45		77	2	TOP OF THE WORLD—Lynn Anderson (R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)		83	2	DARLIN' (Don't Come Back)—Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	
	11	13		45	51		78	5	LORD, MR. FORD—Jerry Reed (Dick Feller), RCA 74-0960 (Vector, BMI)		80	5	BOTTLE OF WINE—Doc & Merle Watson (Tom Paxton) United Artists 276 (United Artists, ASCAP)	
	12	14		46	21		★	1	LOVE IS THE FOUNDATION—Loretta Lynn (Wm. C. Hall), MCA 40058 (Coal Miner's, BMI)		80	1	A PERFECT STRANGER—Freddie Weller (Freddie Weller), Columbia 4-45902 (Roadmaster, BMI)	
★	17	10		47	27		★	5	DRIFT AWAY—Harvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)		78	5	LET MY LOVE SHINE—Marti Brown (Roy Bourke, Gayle Barnhill) Atlantic 4003 (Chappell, ASCAP/Unichappell, BMI)	
	14	10		48	37		★	1	HANK—Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)		81	1	TOO FAR GONE—Joe Stampley (Bily Sherrill), Dot 17469 (Famous) (Gallico, BMI)	
★	20	6		49	41		★	1	DARLING YOU ALWAYS COME BACK—Jody Miller (Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)		82	1	OH OH I'M FALLING IN LOVE AGAIN—Eddy Arnold (A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	
★	25	5		50	53		83	2	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)		84	2	SUMMER AFTERNOONS—Buddy Alan (Buddy Alan), Capitol 3680 (Blue Book, BMI)	
	17	8		51	54		84	2	WATERGATE BLUES/SPOKANE MOTEL BLUES—Tom T. Hall (Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)		86	2	YOU, YOU, YOU—Linda K. Lance (L. Ollas, R. Mellin), Triune 7207 (Robert Mellin, BMI)	
	18	12		52	55		★	1	AM I THAT EASY TO FORGET—Jim Reeves (Carl Belew/W.S. Stevenson), RCA 74-0963 (4 Star, BMI)		85	1	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	
	19	13		53	56		★	1	YOU WERE ALWAYS THERE—Donna Fargo (Donna Fargo), Dot 17460 (Famous) (Prima Donna, BMI)		86	1	ARMS FULL OF PLENTY—Buck Owens (Buck Owens), Capitol 3688 (Blue Book, BMI)	
	20	16		54	66		87	3	COME EARLY MORNING/AMANDA—Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)		88	3	UNEASY RIDER—Charlie Daniels (Charlie Daniels), Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)	
★	30	8		55	57		88	2	I HATE YOU/ALL TOGETHER NOW—Ronnie Milsap (Dan Penn/Johnny Koonse), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)		91	2	KEEP ON LOVING ME—Jamey Ryan (Troy Seals, Will Jennings), Atlantic 4001 (Danor, BMI)	
	22	13		56	59		89	3	TOUCH THE MORNING—Don Gibson (Eddy Raven), Hickory 1671 (Milena, ASCAP)		89	3	TILL I CAN'T TAKE IT ANYMORE—Otis Willis (D. Burton, C. Onda), Capitol 3666 (Eden, BMI)	
	23	10		57	62		90	1	I USED IT ALL ON YOU—Nat Stuckey (Tom Crum), RCA 74-0973 (Forrest Hills, BMI)		90	1	LOVE WILL COME AGAIN (Just Like The Roses)—Bobby Mack (Jean Chapel, Aldo Calongne), Ace of Hearts 0467 (Four Star, BMI)	
	24	10		58	65		91	2	I CAN'T BELIEVE IT'S OVER—Skeeter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)		92	2	LEAVING'S HEAVY ON MY MIND—Sherry Bryce (J. Rister, S. Rister), MGM 14548 (Sawgrass, BMI)	
★	31	4		59	64		92	2	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)		93	2	IT'S ONLY OVER NOW & THEN—Bill Phillips (S.D. Shaler), United Artists 266 (Blue Crest, BMI)	
★	46	4		★	73		93	2	KID STUFF—Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)		96	2	I GOT A THING ABOUT YOU—Troy Seals (Tony Joe White), Atlantic 4004 (Swamp Fox, ASCAP)	
★	33	5		★	-		94	2	BLOOD RED & GOIN' DOWN—Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)		98	2	TAKE ONE STEP—Eddie Gorme (Allen, Kent), MGM 14563 (Damia, ASCAP)	
	28	8		62	70		95	2	WOULD YOU WALK WITH ME JIMMY—Arlene Harden (S.D. Shaler/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)		95	2	FOR LOVERS ONLY—Jack Lebock (Jack Lebock), Capitol 3665 (Blue Book, BMI)	
	29	9		63	71		96	1	DREAM PAINTER—Connie Smith (D. Frazier/S.D. Shaler), RCA 74-0971 (Blue Crest, BMI)		97	1	SUGARMAN—Peggy Little (G. Richey, N. Wilson, C. Taylor), Epic 5-11028 (Columbia) (Gallico/Algee, BMI)	
★	39	6		★	-		97	2	OPEN UP YOUR HEART—Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Airbond, BMI)		99	2	CARRY ME BACK—Mariety Roe (Dan Hoffman, Chuck Woolery), RCA 1002 (Dunbar/Algee, BMI)	
	31	7		65	76		98	1	CAN I SLEEP IN YOUR ARMS—Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)		98	1	COPPERHEAD—Jerry Foster (Bob McDill, Jim Casey), Cinnamon 764 (N.S.D.) (Gold Dust, BMI)	
★	42	5		66	77		99	1	JUST WHAT I HAD IN MIND—Faron Young (Ben Peters), Mercury 73403 (Phonogram) (Ben Peters, BMI)		100	1	MID AMERICAN MANUFACTURING TYCOON—Bobby Russell (Bobby Russell), Columbia 4-45901 (PiaRuss, ASCAP)	
★	43	4		67	67				YOU REALLY HAVEN'T CHANGED—Johnny Carver (Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)				THE BARROOMS HAVE FOUND YOU—Garland Frady (Garland Frady, Tim Barby), Countryside 45104 (Elektra) (Countryside, BMI)	
	34	7							BAD, BAD LEROY BROWN—Anthony Armstrong Jones (Jim Croce), Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)					

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

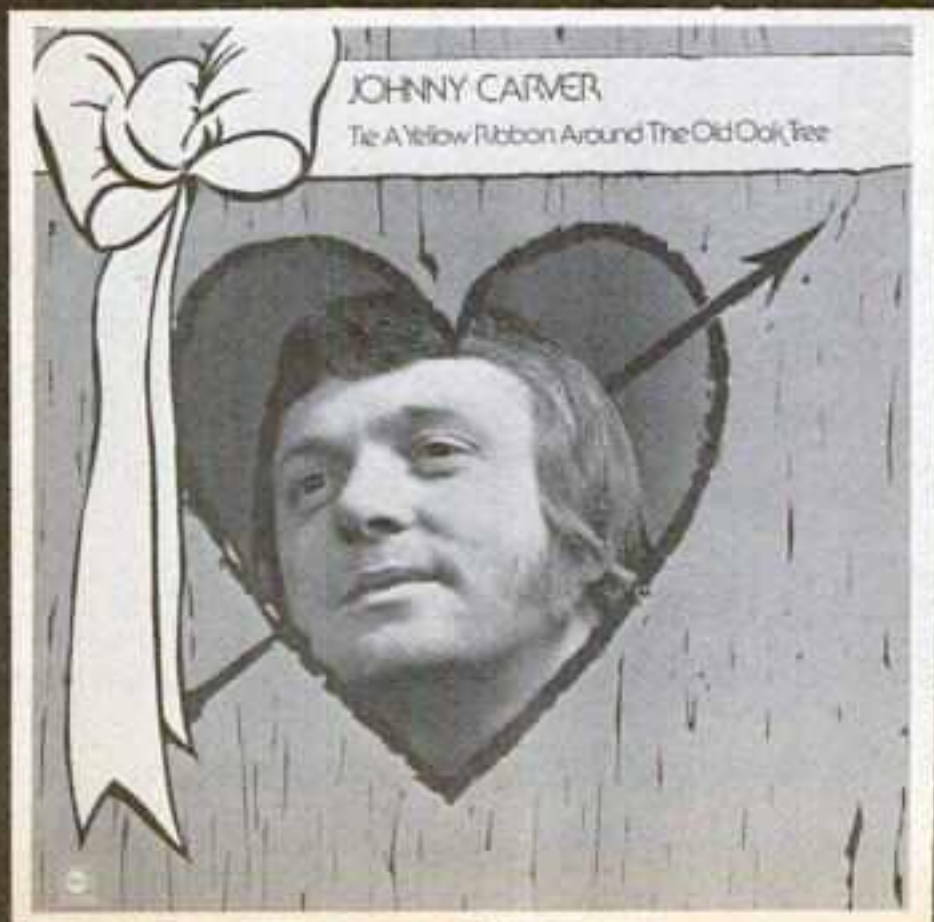
MEMO
...from the desk of ABC Country Records!!
to: All Concerned

We're glad to learn that your response to Johnny Carver's new single is equally as strong as it was to his great hit "Tie a Yellow Ribbon". What a coincidence...

**'YOU REALLY
HAVEN'T CHANGED'**

ABC 11374

Published By ABC Dunhill Music Inc. (BMI)



LP ABCX 792 exclusively on ABC Records

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Nashville Scene

By BILL WILLIAMS

Terri Lane, who scored well on her first Monument release, is about to have another. It will be out right away. In the meantime, she continues to do shows with Tommy Overstreet, Ray Price and Roy Clark. . . . John Blackburn, president of JB Records, has set duet sessions with Mona Gill and Wayne Morse, with strong promotion to follow. Each also will have a solo single. Miss Gill did well with her release of "The Twelfth of Never." . . . Arlene Harden, who is starting an LP this week under the guidance of Frank Jones of Columbia, reveals that she will be having her second child sometime early next year. . . . Marty Robbins, getting set to do a motorcycle movie, had a motorcycle accident, injuring his hand. Had he not leaped off the bike, it could have been much worse.

Roy Drusky is going to drill for oil on his Portland, Tenn., property, now that the black gold has seeped through the round on property owned by his neighbor. . . . Del Reeves set to do the Billy Cole Show in Des Moines. . . . Stu Phillips is into his 4th season with his successful weekly TV syndicated show, with Dianne Jordan still adding beauty and song as a regular. . . . Leona Williams is doing a bunch of Texas dates set by Tony Douglas and his booking agency there. . . . Mary Lou Turner, an integral part of the Bill Anderson show, records her first cut for MCA on Aug. 22. . . . Anderson, in the meantime, is set for a whole series of television shows, both as an actor and a singer. . . . Jeanne Pruett is scheduled for at least one network television spot, to be done on location in Wisconsin. . . . Bob Moore, bass player extraordinary, performed at the "Grand Ole Opry" for the first time in 15 years. He normally is tied up at sessions.

The Willis Brothers are going to appear in an ad in newspapers for a famous whiskey which will note that, 8 years ago, when the Willis Brothers had their hit "Give Me 40 Acres" this particular booze was just starting to age. . . . Sherwin Linton of Minnesota made his first appearance on the Opry, and was warmly received. Linton, whose contract with American Heritage has just expired, also announced that he had married his vocalist, Cleo Bee, and she will be replaced as a singer by Lynn Burns. . . . The busy Wilburn Brothers, in one week, worked four states, did 3 TV shows, and performed twice at Opryland. . . . Bill Monroe also working Veterans Hospital benefits between dates. He says

bluegrass not only has infiltrated the young, but the veterans are wild about it, too. . . . Ethel Delaney, the Swiss Miss Yodeler from Ohio who records on Ohio Records, used the voices of the Jordanaires on her latest recording trip to Nashville. It's her first time with voices.

Dianne Jordan is doing a spec session with Fred Carter Jr. . . . Shot Jackson out of the hospital after a violent attack of chigger and tick bites while fishing. . . . Billy Joe Shaver joins Ray Charles, Willie Nelson, Johnny Rodriques, Sammi Smith and others at the big Sept. 1-3 show at the Dallas Speedway. Before that Billy Joe does a five-day promotional tour of radio stations. . . . At this writing, Texas Bill Strength was in poor condition at St. Luke's Hospital in Fargo, N.D., following an auto accident. Bill records for Brite Star in Nashville. . . . Jerry Metcalf has taken up unicycling, practicing mostly in vacant shopping center lots after hours. . . . Gus Barba has become road manager for Johnny Rodriquez. He's replaced as vice president of the Tom T. Hall Enterprises by Garry Newman, son of Jimmy C. Newman. Tom T. also has a new lead guitarist for his Story Tellers. He's 18-year-old Rick Wayne of Columbus, Ga. . . . Archie Campbell's new syndicated show is five minutes of his poetry and philosophy.

Ky. Bluegrass Fete Up 100%; Plan 2 Dates

RENFRO VALLEY, Ky.—The third annual Mac Wiseman Bluegrass Music Festival here demonstrated more clearly than ever the extent to which Bluegrass music has grown.

Officials said attendance this year showed a 100% increase over the previous year, and was up 150% from two years ago.

This report coincides with attendance figures from other such festivals around the nation, all of which are showing a marked increase.

For the first time this year, Wiseman's festival was held in conjunction with an Old Time Fiddler's Convention. This caused an overcrowded format, and will force Wiseman to go to two events next July. The fiddler's contest will be held a week prior to the Festival. The first event will take place during the long Fourth of July weekend, while the festival will run July 12-14.

Bill Monroe's Bean Blossom (Ind.) Bluegrass Festival, also an annual event, showed an increase earlier this year in attendance which nearly matched that of Wiseman's. Others in various parts of the nation are drawing huge crowds, most of whom camp on the grounds, and many of whom take part in all-night jam sessions of the Bluegrass variety.

Elektra Develops 2-Label Program

NASHVILLE—Although Countryside is a subsidiary of Elektra Records specializing in "West Coast" country music, Elektra will build its own country roster with the "Nashville Sound."

This was the summation given by Russ Miller, vice president of A&R, West Coast division of Elektra in explaining recent actions of the label.

"California is a hotbed for country music. The continued migration of rural people to that area has created a climate of a special type of music, and that's what Countryside is providing," he said. Miller noted that Mike Nesmith is producing a number of artists as president of the Countryside label, but noted that all of these records have national potential despite the regional approach.

Melba Signed As Basis

"On the other hand, Elektra has become fully involved in country," Miller explained. "While we have considered Mickey Newbury a pop artist, his records have done remarkably well in the country charts, and it's obvious that Mickey is thinking in country terms. We look at Linda Hargrove as pop, too, but she writes outstanding country material."

Now Elektra has removed all doubt of its intentions by signing Melba Montgomery, a "100% country act," and will have the benefit of her writing as well as her singing.

To clear up another misconception, Miller explained that Elektra has no full-time country producer under contract at this time. "Most of what we are doing is produced by Pete Drake," Miller said. "We would like to have his full services, of course, but he is committed to many activities and we are delighted that he has time for ours. Perhaps in the future as our roster grows there will be a full-time operation here."

As of now, Miss Montgomery is the only full-fledged country artist under contract, but that will change.

"While we certainly will expand our country roster, we never will have a real big one," Miller noted. "Even in the pop field we confine ourselves to a few of the best, and give them total concentration. That's the same direction we'll follow in country. Don't look for mass signings. Just look for a few with real potential."

Elektra currently is staffed here by Dave Mack, a topnotch man in his field who serves as national country promotion director. Most of his attentions at the present are directed toward Miss Montgomery, but his duties will expand as the label grows in the country area.

Nesmith is cutting all his Countryside product on a ranch in the Los Angeles area. All Elektra country product will be done here.



"SHOTGUN WILLIE" Nelson performs at his Dripping Springs Picnic near Austin, before an overflow crowd.

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/18/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	8	SATIN SHEETS Jeanne Pruett, MCA 338
2	2	17	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	4	19	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
4	3	9	SWEET COUNTRY Charlie Price, RCA APL1-0217
5	6	8	LORD, MR. FORD Jerry Reed, RCA APL1-0238
6	5	11	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
7	9	15	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
8	7	22	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
9	10	18	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
10	8	19	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
11	13	10	DON WILLIAMS, VOL. 1 JMI 4004
12	14	6	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
★	20	4	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
14	16	5	HONKY TONK HEROS Waylon Jennings, RCA APD1-0240
★	19	5	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
16	18	7	CLOWER POWER Jerry Clower, MCA 317
17	15	17	DANNY'S SONG Anne Murray, Capitol ST 11172
18	21	7	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
19	11	9	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
★	33	3	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
★	39	2	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
22	12	15	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
23	17	12	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
★	30	3	NOTHING EVERY HURT ME (Half As Bad As Losing You) George Jones, Epic KZ 32412 (Columbia)
★	40	2	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
26	27	5	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot DOS 26009 (Famous)
27	23	15	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
28	26	14	THE BLUE RIDGE RANGERS Fantasy 9415
29	24	9	CHEATING GAME Susan Raye, Capitol ST 11179
30	25	22	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
31	22	10	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
32	32	25	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
33	29	31	SONGS OF LOVE Charlie Price, RCA LSP 4837
34	28	8	COUNTRY SONGS WE LOVE TO SING Guy & Raina, Ranwood 8110
★	45	2	TRIP TO HEAVEN Freddie Hart, Capitol ST 11197
36	41	3	BILL Bill Anderson, MCA MCA 320
37	43	2	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
38	46	2	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
39	42	3	SWEET COUNTRY WOMAN Johnny Duncan, Columbia KC 32440
40	37	40	CHARLIE MCCOY Monument KZ 31910 (Columbia)
41	36	23	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
42	31	19	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
43	34	21	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
44	48	2	JUST THANK YOU David Rogers, Atlantic SD 7266
45	47	6	SHOTGUN WILLIE Willie Nelson, Atlantic SD 7262
46	35	9	BARROMS & POP-A-TUNES Jim Ed Brown, RCA APL1-8172
47	49	2	DREAM PAINTER Connie Smith, RCA APL 1-0188
48	-	1	CAL SMITH MCA 344
49	-	1	MARTY ROBBINS MCA 342
50	-	1	SUPER COUNTRY HITS Floyd Cramer, RCA LSP 4500

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IN-DASH BOOM: Detroit's Crazy Jack Expands; Tapes, Players

By EARL PAIGE

DETROIT—The booming in-dash car stereo market together with Crazy Jack's Sound Factory's program for car dealers has developed a whole new market for car sound, said owner Jack Frankford recently. The extension is also part of Frankford's expansion, marking the firm's growth in retail and wholesale of both software and players.

Frankford, who started out in 1961 in a 30x65 square foot space in a car wash before FM radio let alone tape cartridge got going, recently moved the firm's corporate headquarters into a new 15,000 sq. ft. facility in suburban Oak Park here. The building also houses Auto Sound Dist., a pre-recorded tape one-stop (racking small stores as well as giant J. L. Hudson) and the wholesale arm for hardware (Panasonic, Audiovox and other lines). Michigan Mobile Radio is the corporate name.

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Goody Showroom for 'Q' Software, Players

Continued from page 1

time being will be on discrete, but other product will also be shown.

"The records and tapes are ready and the hardware is on the market," Schwab said, "but there is still a lot of confusion. We felt the need for this type of showrooms to help remedy some of the confusion."

The 3,000 square feet will be divided into several areas, including a

"mass market sound room which will include hardware up to about \$500 and six smaller sound rooms for higher end product," according to Schwab.

A step-down display wall has been set up to display all discrete disks as well as a number of disks in other configurations, with plans to expand the display as additional software becomes available.

"We have hired people we feel are

May, Wards Mass Users Push 'Q' With Player Tiein

By BOB KIRSCH

LOS ANGELES—Mass merchandisers are reporting that quadrasonic software is selling relatively well compared to the amount of product available, but most also feel that more contemporary material is needed to push 4-channel over completely to the consumer this fall.

Outlets such as Korvettes, Sam Goody, Montgomery Ward, the May Co. and Federated Electronics are also displaying 4-channel software and hardware in close proximity, advertising the configurations

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competent in the area of quadrasonic," Schwab said, "and what we want to do with the showroom is to show through exhibit and performance why consumers should be buying 4-channel hardware and software now rather than waiting for the future. We will be committed only to quadrasonic product here and we feel that it is important that the industry put 4-channel over this year."

There will be no stereo product shown in the outlet, with the only stereo demonstrations coming when a quadrasonic unit is switched to stereo to show compatibility with 4-channel. All equipment will feature some type of demodulator or decoder, and all fixtures have been geared to hold four speakers.

Philip Morse: He Sees Boom for Stereo Hardware

By RADCLIFFE JOE

NEW YORK—Less than three decades ago, Philip Morse, entrepreneur extraordinary, arrived in this country a virtually penniless refugee from war-torn Poland. Today, through an uncanny business sense, he is head of a multimillion-dollar corporate complex that produces sewing machines and a wide range of home stereo equipment.

How did he do it? Last week, in a rare conversational mood, Morse sat relaxed on the glassed-in patio of waterfront Stamford, Conn., home, and sought to explain the secret of his success.

"We believe in serving the people," he said modestly, "and service to us is offering value for money." Morse explained his concept of "value for money."

"We produce a popular-priced line of home stereo equipment. Morse Electro-Phonic equipment is truly mass-consumer oriented. Yet we do not compromise quality. The engineering and sound are comparable to much higher priced equipment."

That Morse has found the formula for success is indisputable. The company's net sales for fiscal 1973 was \$161,257,438, a jump of \$58.2 million over fiscal 1972, and an im-

pressive leap of \$129.9 million over 1969 sales.

Another strong point in the success of Morse Electro-Phonic Products is that the line is designed with a youth market in mind. Much emphasis is placed on decorator colors, eye-catching graphics, attractive grille works. Does Morse believe that he may be alienating the older, more reliable consumer, by addressing his products to youth?



MORSE

"No," he answers readily. "When it comes to stereo equipment, the young buyer today is amazingly well informed. We believe that in addressing ourselves to the youth market, we can attract the older buyer whom the youth will influence through his knowledge."

Morse's big concern these days is his company's role in helping to get the concept of 4-channel sound off the ground. We stressed Electro-Phonic's commitment to bringing popular-priced quadrasonic equipment to the mass consumer market; and defended the practice by some manufacturers of promoting synthesized 4-channel sound.

"What we are doing," he said, "is not misleading the consumer, but merely, through a little harmless gimmickry, trying to orient him towards the concept of four speakers of sound."

His reasoning continued, "After we have gotten the consumer to try four speakers of sound in his house, we can always prevail on him to upgrade his equipment to full four channel. It is, in fact, a practical approach to the whole theory of educating the consumer, if 4-channel is to enjoy mass popularity."

Morse's feeling was that the people who were really guilty of creating confusion in the 4-channel

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\$62 MILLION DOLLAR expansion program for Zenith Radio Corporation includes (top) parts and accessories warehouse acquired from MSL Industries, Inc. in Franklin Park, Ill., and (bottom) a new planned Technical Center to consolidate Zenith's research, advance developments and product engineering laboratories near Chicago.



\$1,295 VidExpo Prize

NEW YORK—A complete Akai portable Video Tape Recording system will be given at VidExpo 73 in a visitor drawing arranged by John Wright, General Manager, Incom Div. of Tele-Measurements, Eastern Akai dealer. System includes 1/4-inch player-recorder, camera and battery back, with total retail value of \$1,295.

Drawing will be a highlight of the VidExhibits open the last two days of the Sept. 4-6 conference and exhibits sponsored by Billboard Publications at New York's Hotel Plaza. Tele-Measurements also will show the new Consolidated Video Systems 502 time base corrector that was a major attraction at the industry-only National Assn. of Broadcasters convention.

New additions to the demonstrations and displays of hardware, software, duplication and distribution systems are Command Performance Video Network, Hitachi Electronics, Videonics, Video Tape Network and Dempa Publications.

Special added attraction is a management workshop to be conducted by the North Atlantic Region of the International Industrial Television Assn. (ITVA) Tuesday afternoon (4) prior to the opening of VidExpo. It will focus on management of the in-house TV production system and is open to all earlybird VidExpo arrivals.

Tuesday-Wednesday night (4-5) VidShows will highlight the best commercial and in-house software programming now in use. Exclusive VidReports Wednesday-Thursday (5-6) will feature user applications of the new video technology in management communications and training, advertising, medicine, pay-TV, education, government agencies and home entertainment.

The \$175 registration fee includes VidReports, VidShows, VidExhibits, cocktail party, two luncheons and a one-year subscription to Vid-News, biweekly video newsletter. Group rate (20% discount) for three

Lake Electronics Charts Expansion

By INGRID HANNIGAN

CHICAGO—Leaving Detroit behind in a relocation to this major transportation center saves Lake Electronics president Leo Kassin time and expense on his frequent trips to Far East factories and to see the 13 sales reps across the country who service his line of promotional-entertainment products.

The two-year-old company produces, through plants in Japan, Taiwan, and Korea, a variety of moderate-priced compact systems including car and home tape players, tuners, turntables, speakers, portable tape players, radios, microphones, car speakers, and novelty items.

"It's not worth it to make extensive repairs on products at our price levels," Kassin pointed out. "For that reason, we hired an outside inspection agency in the Far East to thoroughly check and certify all products before they are shipped. A 10 percent spot check here finishes the job." Kassin proudly reported that his firm enjoys one of the lowest ratios of defectives among comparable-quality equipment manufacturers. "We had a service center in Detroit for part replacements due to wear, and will establish one here as soon as possible."

The firm's recent marketing thrust resulted in sales primarily to small chains, mass merchandisers, and discount stores, as well as large companies specializing in premium and promotion items. A helpful point of

view to former dealer Kassin is the knowledge of what the consumer wants in product design and packaging. "First, a Tokyo-based designer familiar with part cost and availability, and production techniques, plans the unit," Kassin re-

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TVC Hotel Plan

LOS ANGELES—Metrovision, subsidiary of MGM, has finished negotiations with Travelodge for installation of the firm's videotape and cassette system in the hotels in the Dallas and Houston areas.

The system consists of two players and a clock, with a video player set at predetermined starting times. The operator activates the unit by placing a cassette into each player. Max-

imum time of each cassette is 60 minutes so two cassettes are needed for a full length film. Change from first to second cassette is automatic.

Equipment is installed near the check-in counter of the hotel and tied to the main antenna system. Broadcasting can be done on any unused channel in the hotel room. Also available is a one player system

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TVC IMPORTS SOARING

WASHINGTON—Videotape equipment imported to the U.S. increased 939.8 percent over last year through May, according to figures released by the Electronic Industries Association. The increase in May over the same month in 1972 was 1,325.6 percent.

The import figures for other tape equipment also showed increases over last year, with reel-to-reel recorders showing a 189.1 percent increase. Automobile tape equipment imports increased 37.4 percent. However, cartridge and cassette recorders and players showed a decrease of 8.9 percent and 7.4 percent respectively. Imports of manual record players and turntables increased 92.8 percent over the same period last year, while automatic changers increased only 7.5 percent.

Car Stereo

CRAZY JACK'S ADS EXPANDED

DETROIT—Crazy Jack's Sound Factory and the wholesale division, Auto Sound Dist. here, will soon make its series of humorous commercials available to other dealers on an institutional basis, said owner Jack Frankford (see separate story this issue). In most cases, dealers can be tagged to the prepared spots. Frankford's idea in pushing car stereo (though the firm is deeply

committed now to home units too) has been "theater of the mind." He said, "People would hear our ads in the early days when we were in this tiny car wash and drive up and down Livernois looking for us—they thought we were a giant operation."

More recently, Crazy Jack commercials have been in the double entendre vein, said Mark Stein, retail general manager, who works along with Frankford and the advertising agency. Stein calls them "two voice

funnies." He said the firm hasn't been concerned about the recent furor over controversial content in advertisements, but will probably change to more contemporary humor to avoid monotony. "We like the things 7-Up and Levi's are doing." Crazy Jack's uses most of the contemporary stations here and ties in with TV rock concerts. Stunts include such things as a drawing for a paid trip to Pensacola, Pa. for the groundhog event.

In-Dash Boom Spurs Auto Dealers

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Further expansion includes the opening of an ASD installation and subwarehouse in Grand Rapids

soon and a fourth retail store. The newest retail store in Royal Oak epitomizes Frankford's innovations and is the site for consumer clinics, focuses hard on home equipment and is open the longest (10-10 p.m., 9-6 Sat. and 12-5 Sun.). Mark Stein, retail general manager, describes the artery-fringing the Royal Oak stores as "hi-fi row," since other oak stores have started moving in there too (the latest Tech Hi-Fi). The Dearborn and Roseville stores have identical week-end hours and are open 10-9 week-days.

Reps such as Irving J. Flanders here express high regard for ASD, which penetrates into nearly all of Michigan with four men calling on dealers. Stein said Audiovox's line of custom geared in-dash units fits well with Panasonic. Frankford said he may be one of the few retailers who expanded into wholesale.

"We know what we're doing," Frankford said, "and secondly, we're straight."

Other executives include Bob Weaver, who heads up the tape one-stop, Bill Barnwell, who will now head up Grand Rapids, Joe Okla, ASD manager and Stan Baar, who was with Lafayette nine years and will move into Barnwell's slot.

One unusual aspect of ASD's operation is that it sells the nine locally-owned Lafayette stores here, offering installation by appointment. Other aspects of the total operation include Frankford's and Stein's work on retail spots with the Grand Rapids advertising agency Norman, Navan, Moore & Baird, which has resulted in one Ad Craft award already. One other is the firm's seven installation experts that cover car dealers doing installations on premises.

Frankford sees in-dash further anchoring the distributor because of all the parts (many varieties of knobs and face plates, for example) necessary as well as the expertise. As for car dealers, he points out that they can often make \$100 on a player as opposed to only a fraction of that with factory-installed units coming off production lines here in Motor City.

Lake Electronics

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vealed, "then we put final touches on the body to assure its acceptance in the markets we service."

Expansion

Although the company is striving for a 'name' in the field, Lake imports for concerns who wish private labels. Taking advantage of his many business trips to Japan to custom order equipment and parts, Kasson also imports equipment for accounts in South America, bypassing the U.S. and shipping direct. "Imports of this nature amount to about 10 percent of our total business," he said.

Security of warehoused products is one of Kasson's biggest worries. "So many of our competitors sustain heavy losses because the stock is easily removed." In Detroit the company was never identified on the building front, to keep would-be burglars guessing. "We told persons who asked about our business that we distribute canned fruit."

When more familiar with the Chicago area, Kasson will purchase his own facilities. At present he leases space, and hires outside security. In the eventuality of a break-in, his losses would be covered.

Product

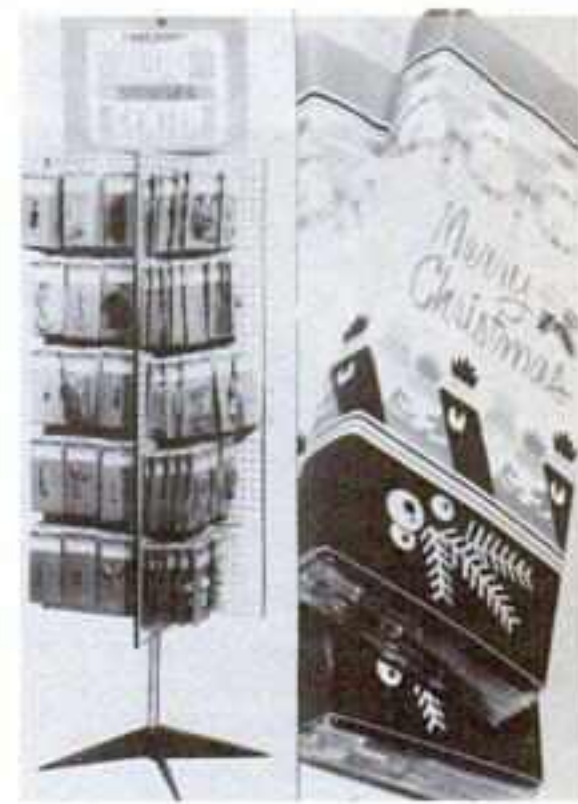
The newest Lake products include an AM/FM IC multiplex headphone set, listing at \$69.95, with slide rule tuning, balance control and built-in body antenna.

The Model 4600 8-track stereo tape player with AM/FM/FM stereo radio and matching speakers retails at \$149.95. Lake offers a package deal for the system with stand, turntable, and headphones for \$199.95.

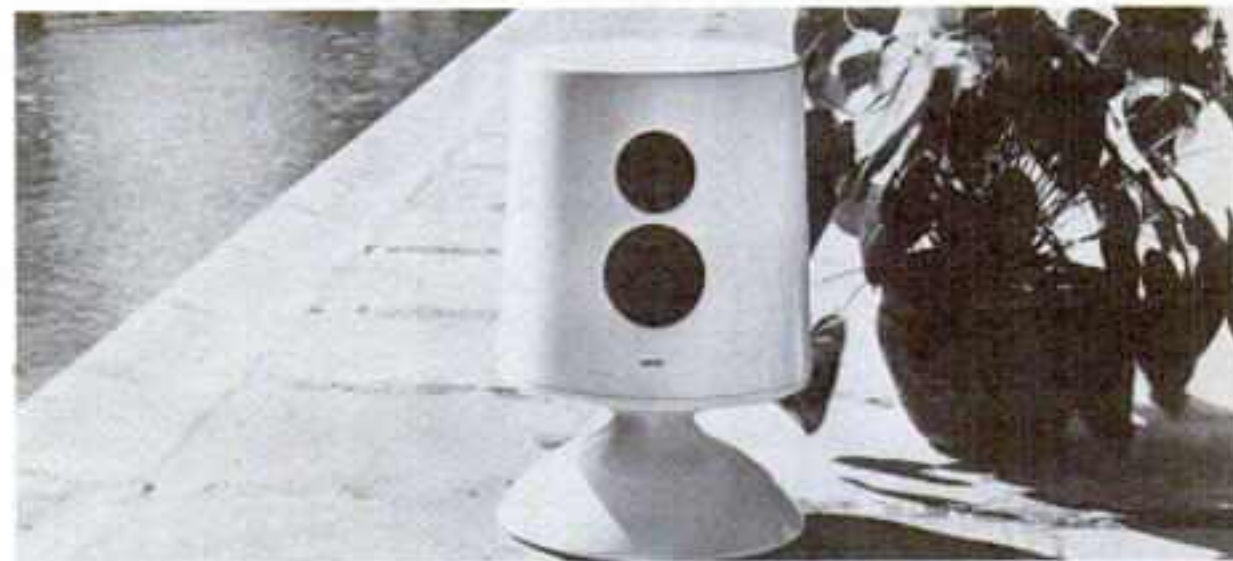
New Products



TEAC's modular cassette deck display stands five-feet high when stacked but can be used separately and is theft-proof.



FIDELITONE's revolving audio accessory display needs only four square feet. At right 3M's Christmas gift pack for blank tapes.



EMPIRE Jupiter 6500 at \$139.95 can provide pool-side stereo and is made of Uniroyal Rubicast offering unusual acoustics.



PANASONIC's SG-400A from its "Funnygraph" series lists at \$44.88 and is AC/DC with built-in AM radio.



PACKAGED stereo from Channel Master at \$179.95 with table, headphones, two LP's, prerecorded 8-track and head-cleaning tape.

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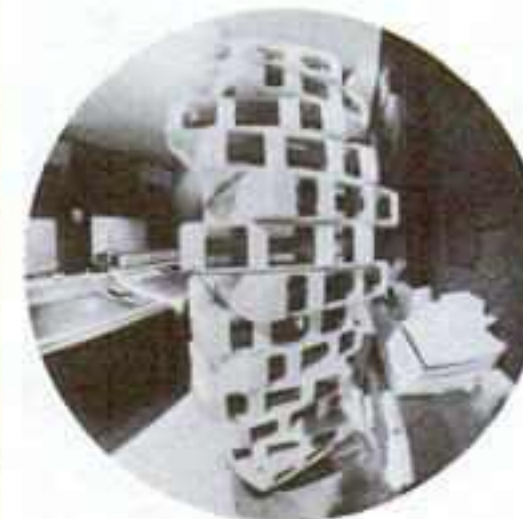
MAJOR DISTRIBUTORS AND RACK JOBBERS: OUR LINE CAN BE YOUR LINE.

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RepRap

By EARL PAGE, ANNE DUSTON & INGRID HANNIGAN

Electronic Representatives Association will again feature CommCenter, an Information Interchange to help manufacturers and independent reps to contact each other, at the WESCON in San Francisco, Sept. 11-14. The service will be offered to firms applying for membership at the show with a \$25 dues deposit, as well as ERA member firms.

The Jack Berman Co.'s "NOW" Show will be presented for southern Calif. audio dealer/salesmen, Aug. 21-22 at the company's Inglewood, Calif. headquarters, 8295 S. LaCienega Blvd. The 1-11 p.m. program will include seminars as well as new product exhibits.

De Pillis Associates Inc. of Haddonfield, N.J. 08033 contracted with Capitol Tape to serve as its representative in eastern Pa., southern N.E., and Delaware during the CES show.

The "All in the Family" group includes Rex De Pillis, formerly employed by Harman-Kardon, who founded the firm in 1971. Son Russ joined in January 1973, when second son Doug joined, and Russ's wife Candy, became office secretary, the firm moved to larger quarters at 15 Tanner St. (609) 428-3800. Other lines De Pillis carries include U.S. Pioneer hi-fi components, Pioneer car stereos, and BIB record and tape accessories.

Rod Butchart Associates Inc. of St. Clair Shores, Mich., announced the promotion of Robert D. Cowie to president and Roderick D. Butchart to chairman of the board. The reps who cover Michigan are: Kenneth Cihon, John Kindley, and Betty Conover. The firm's mailing address is Box D, Kensington Station, Detroit 48224. Telephone: (313) 773-7870. Butchart reps both electronic part accounts and home entertainment manufacturers including Antenna Specialists Co., BASF Tape, Harman-Kardon, Radio Speakers of Canada, Stanton Magnetics, Tandberg of America, Tape Athon Corp., United Audio Corp., Workman Electronic Products, and Avid Corp.

Pioneer Electronics appointed J & B Associates as factory sales representative in North and South Carolina, Tenn., Ala., Miss., and Ga. for its 8-track and cassette car stereos and related entertainment products.

Located at 1782 Marietta Blvd., NW, Atlanta 30318, the firm also reps the Superscope, Sony, and Marantz lines. In the same facility, related company Brooke Distributors carries many lines of home electronic items, and keeps a complete warehouse for dealers in the area.

Steve Brookmire heads the operation with help from salesmen Thomas W. Anderson, North Carolina; Glenn Curry, southern Ga.; David Ginsburg, Atlanta and northern Ga.; Bob Russell, Atlanta and western N. Carolina; Don Telley, Tenn.; and Chris Turner, Ala. and Miss.

Florian Dynek added Dick McCloud to his organization to "lighten my workload." McCloud, a former salesman for Fisher and stereo shop manager, will cover southern Ill., Mo., Ka., Neb., and Iowa. Dynek covers northern Ill. and Wisc. "This slow and heavily competitive business," said Dynek, "demanded that I find help." Flo Dynek Sales, 5841 Madison St., Morton Grove, Ill. 60053 handles KLH, Ortofon, and Musonic lines. Telephone: (312) 966-3290.

Herbert Reichert, president of R & D Sales Co., 420 S. Federal Blvd., Denver 80219, handles BASF Systems audio and video recording tape and Hitachi TVs, radios, recorders, stereos, and automotive products. Bob Dunn is vice presi-

dent, Ed Reichert and Bob Thomson are salesmen.

R & D covers the entire Rocky Mountain territory, and has complete showroom and warehouse in Denver. Reichert commented that "as long as the manufacturers I service let me accept the responsibility for marketing in my area, I'll be happy and have no complaints about the business. I am looking for a good manufacturer of accessories though." The firm picked up the Commodore Calculators line at CES. Telephone: (303) 934-5445.

New staff for Carmen A. Vignola Associates Inc., Box 569, Jefferson City, Mo. 65101 are Ron Duckworth, Overland Park, Kan., and Jerry Compernelle, Kansas City, Mo. In addition, Vignola has Jim Grayhem in St. Louis, and Stan Maas in Ames, Iowa. The firm carries Altec, Craig, TEAC, Motorola, Sherwood, Benjamin, Koss, TDK, and Pickering as major lines.

The Mid-Atlantic Chapter (Glen-side, Pa.) of Electronic Representatives Assn. presented a life membership plaque to Albert D. Leban at the

May meeting. President Ferrell Carmine did the honors.

Taub Sales Inc., headed by Morton Taub, now carries AKG-Philips, Altec, Glenburn/McDonald, and JFD. Offices are 12810 Gaffney Road, Silver Spring, Md. 20904. Telephone: (301) 622-0300.

Forty years as a Jensen Sound Laboratories rep was recognized recently with a special award to Ron Bowen, president, Ron Bowen & Associates, Denver. Jerry Kalov, president, Jensen, noted during the presentation at a national sales meeting

in Chicago, that "forty years of service is truly an outstanding achievement."

Gilbert E. Miller Associates, which will be celebrating a 20th anniversary next year, have moved into new larger quarters in Jericho, N.Y., at 375 N. Broadway. Also, Warren Miller, son of president Gilbert Miller, has joined the sales staff, which also includes Gilbert Miller, Irwin Miller, Jerry Koumas, Alan Alper, George Brown and Leo Holtz. The Jericho firm covers metropolitan New York, northern N.J., and Fairfield Co., Conn.

How to make 17 inches of record care space your most profitable and fastest turnover area.

Sales of Watts record care products are skyrocketing from coast-to-coast. Dealers are finding it's one line that offers fast turnover, high profit margin, repeat business and impulse sales — with a minimum investment in cash, care and space. In fact, only \$72 starts you in the fabulous Watts record care business. That's the total cost of a fully stocked Watts Mini-Rack. Watch it sell itself in just 17 inches of space.



FOR THE LIFE OF YOUR RECORDS.

Whether your business is large or small, located in the city, suburbs, a shopping center, or near a campus, Watts will more than pay its way in sales. Become part of the action today. Available through leading jobbers and distributors. Write or call: Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040 (516) 746-3002/ 7301 E. Evans Road, Scottsdale, Ariz. 85260 (602) 948-1070.



W. T. Grant Promotion Aim; Leader in Players, Software

Continued from page 1
of downtown sections, but its versatile method of operation. Merchandising, pointed out store manager Byron Ferguson, must be carefully keyed to the location. In the case of the local store, soul music probably accounts for at least 50 percent of the volume in records and tapes.

Suppliers must also be adept in helping buyers and merchandise managers gear stock to the individual needs of stores, and Ferguson finds that the full service and professional advice offered by ABC Record & Tape Sales Corp. in Des Moines has been invaluable.

Physically, the software display is located on the main floor where there is traffic flow all around it. Tape and records occupy about a 20 x 50 foot spread in the center of the main floor, between two entrances, and across from the lunch counter. The location of the stereo and tape hardware section in the basement is regarded as no special handicap since this is looked upon as wanted merchandise, requiring a studied decision on the part of shoppers before they make their selections. In other words, they will look for these products.

Software

"Software is a fast-action department and fun to work with," said Ferguson, who takes a hand in details in this section. "It's a rarity that there isn't a crowd of shoppers in this area during lunch hour. It's a browsing natural for office-workers in surrounding buildings and this is one reason it is almost constantly swarming with activity. It is one of the most active departments in the store."

The basic design of the software area embodies a "boxed effect" which encloses the area with an opening only at one end where the cash register is located. Locked tape cabinets, glass-enclosed units with holes enabling customers to handle the tapes, are located on one side of the entrance. Tapes are stocked alphabetically by artist. Asked if tape sales are growing, the store manager said, "Without question, but right now LP albums and 45's outsell them."

Because of the nature of downtown traffic, in part, soul music is predominant with rock and country following in that order, according to Ferguson.

A girl is delegated to handle this section and her presence, coupled with the use of the locked tape cabinets, helps curb the pilferage loss, the store manager said.

Posted plainly on the wall over the LP and tape displays is a chart reflecting the current "Top 10 LPs and Tapes" and another listing of "Top 10 Soul Titles." The soul chart is kept by the record salesgirl, and is based principally on customer demand. The pop chart is kept up by ABC Records & Tape which utilizes the Billboard charts.

Ferguson puts a high premium on the services furnished by the supplier, explaining "they deliver when they say they will, support advertising, check out problems, maintain the displays, take care of special orders and make sure we have the current hot selling records and tapes. Orders are phoned in on their WATS line."

A distributor sales representative services the department once a week, working closely with the salesgirl in restocking the department and rearranging the merchandise for peak turnover. He puts special emphasis on arranging top-sellers where they are given top exposure. There is no hesitancy here to get special-pro-

moted items out on open tables—both tapes and LPs.

Discussing the policy on pricing, Ferguson said the objective isn't simply to meet competition but to be the price-competitive leader. "In developing the fast-turnover, active

department we have here, we accentuate two main items," Ferguson said. "Good selection and our reputation as the pricing leaders. I don't believe there is a record or tape retailer in this area with the kind of selection we have who prices under us.

Oh, there may be an isolated instance of a smaller independent who is cutting under us, but that is just a possibility."

With those two factors it is necessary to add a consistent and strong promotional program. A lot of the

credit for the continuity and effectiveness of the promotional program should go to the supplier, said Ferguson. The software atmosphere is enlivened by personal appearances of popular artists.

(To be continued)

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what and who

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where, when and how much

The Plaza Hotel, New York, September 4-6, 1973. Special room rates: \$28 single, \$36 double, per night.

\$175 fee includes exclusive VidReports, two VidShows, exhibits, work materials, opening cocktail party, two luncheons, one-year subscription to biweekly VidNews. Group rate: (20% discount) for three or more registering from one organization at same time is \$140 per person. Single day fee is \$100 for VidReports, VidShow, exhibits, luncheon. For more information: VidExpo 73, Billboard Publications, 1 Astor Plaza, New York, N.Y. 10036 (212) 764-7464.

VIDSHOWS—Two three-hour programs of current Commercial and in-house productions telecast over closed-circuit TV channel. For information on submitting tapes, contact Billboard Publications—VidExpo 73, 1 Astor Plaza, New York, N.Y. 10036 (212) 764-7464.

VIDEXHIBITS—Featuring displays and demonstrations of major hardware, software, duplication and distribution systems now on the market. For information on display space: Russell Flagg, Inc. 103 E. 84th Street, New York, N.Y. 10028 (212) 988-8148.

Tape Duplicator

An annual report on cassette? Yes, this is what **Bill L. Johnson**, president, **General Cassette Corp.**, Phoenix, decided to do and may continue annually, he said. The cassette, run-

ning 20-min., narrates the firm's achievements rather than listing financial data (available in a separate printed form). A duplicator and distributor of program in about 20

states. General has just completed two programs by cybernetics expert **Thom Norman**, one titled, "Cybernetics for Husbands' Greater Success (for Wives Only)." The firm has

expanded into Latin music recently too though its primary clients are in education, training, motivation and religious fields. **Progressive Label & Litho Co.'s**

president **Jerome J. Rood**, thanks to his daughter **Sheryl**, now has a granddaughter **Jodi Robin** to keep his grandson **Scott David Levine** company. The proud grandfather has offices in Brooklyn.

While dollar devaluation and European inflation have contributed to growth in American export business, **Howard Pearson**, president, **Overland Products**, Fremont, Neb., believes that a proposed embargo on raw material exports may make it much more difficult to export product. "It wouldn't directly affect tape product, except from the standpoint that copper would be affected, and we use it in making bronze items. However, most of the copper is being exported now, making it difficult for us to acquire. An embargo would at least make it more available to us here.

"I would like to see all controls taken off. We have finally reached a point where we are competitive on the world market, and further controls could upset the balance," he stated. **Overland Products** considered setting up a small manufacturing plant in Europe some time ago, but "now it would be too costly, even to set up a warehouse." The firm has increased overseas business 25 percent over last year, and is competitive with the Japanese in the Far East, the Orient, Hong Kong, Singapore and Australia. "We'd like to export to Japan, but they maintain stiff tariffs," he added.

DeVile Enterprises Inc., Kansas City, Mo., will introduce an 8-track glass-coated ferrite head in its new cartridge-to-cartridge tape duplicator slated for the marketplace in October or November. According to **Anthony D. Priore**, general manager, the glass head will produce perfect alignment and no wear. The high speed machine (15 inches per second) will duplicate in one pass. The unit is geared to sell to colleges and universities for educational tape, and will be available for sale at around \$2,800 or for lease with full maintenance service. Other features include a voice actuated automatic level control for exact duplication without high's and low's; and an electronic tape counter calibrator, also 15 inches per second, to determine the length of the master. Options include color coordinated cabinets, coin operation, and floor or counter top models. DeVile has also expanded into the manufacture of 8-track blank tape in all lengths under the name Mr. Tape.

PROGRAM HIGHLIGHTS

WEDNESDAY, SEPTEMBER 5

VidReport—9:00-10:45 A.M.:

How management is using Video networks to improve communications.

WARREN WILLE (Moderator), *Manager, Information Services, Dana Corp.* (OH); video systems design & a/v communication techniques

DAVID R. HUNT, *Manager, Telecommunications Dept., Insurance Co. of No. America* (PA); film production, USN Hd, Motion Pic. Div. Temple U

SAUL J. WALDMAN, *VP & Dir. of Adv., Chase Manhattan Bank* (NY); introduced TV as management aid to employee communications, '71

JO ANN ORDANO, *Audio/Visual Producer/Director, Chase Manhattan Bank* (NY)

JOHN J. McMAHON, *Manager, Film and Television Operations, IBM Corp.* (NY)



WARREN WILLE



DAVID R. HUNT



WILLARD Y. THOMAS



JAMES C. ANDERSON



DR. GEORGE ROWLAND



JAMES H. LAVENSON



HERBERT DORDICK

VidReport—2:00-3:45 P.M.:

How business is using Video to improve employee performance.

WILLARD Y. THOMAS (Moderator), *Manager, Audiovisual Services, Standard Oil Co.* (IN); integrated a/v service group, all media

JAMES C. ANDERSON, *Training Coordinator, Combustion Engineering* (CT); recorded original 55-hr. nuclear course, U of CO, '69

WALT ROBSON, *Video Tape Systems, Hewlett-Packard* (CA)

JOHN SOLSBURY, *Manager, Sales & Product Information & Training Dept., Lincoln-Mercury Div., Ford Motor Co.* (MI)

RON GREEN, *Director, Video Communications Center, Mutual of Omaha* (NE)



WILLARD Y. THOMAS



JAMES C. ANDERSON



DR. GEORGE ROWLAND



JAMES H. LAVENSON



HERBERT DORDICK

VidReport—3:45-5:30 P.M.:

Specialty applications in advertising, medicine, hotel pay/free TV, retailing.

DR. GEORGE ROWLAND, *Chairman, Education Committee, American Academy of Family Physicians* (PA); serving 22 years national and state levels.

DR. HOWARD BARNUM, *Corporate Executive Vice President, J. Walter Thompson* (NY); founded '68 Deltakos, now world's largest medical communications agency

JAMES H. LAVENSON, *President, The Plaza Hotel* (NY); Director, Sonesta International Hotels Corp.

HERBERT DORDICK, *Former Director, NYC office of Telecommunications; Telecommunications Management Corp. consultant to Ford Foundation, Corp. for Public Broadcasting*



WILLARD Y. THOMAS



JAMES C. ANDERSON



DR. GEORGE ROWLAND



JAMES H. LAVENSON



HERBERT DORDICK

THURSDAY, SEPTEMBER 6

VidReport—9:00-10:45 A.M.:

Education—Does the "edutainment" concept really work?

HENRY J. CAUTHEN (Moderator), *President/General Manager, South Carolina Educational TV Network*; member, National Council on Arts

STANLEY A. RANSOM, *President, NY Library Assn; Dir., Huntington Public Library*; direct video involvement since '72

JAY RANDALL PEYSER, *Head, Audio Visual Dept., Huntington Public Library* (NY); NYS Council on Arts grant for community video programs

GEORGE L. HALL, *Director, Virginia Public Telecommunications Council*; authored "Understanding Radio"; articles published in Educational Broadcasting Review

JACK B. SPATAFORA, *Director, New Trier Township Television* (IL); coordinator, social studies, educational TV for Township's 26 schools

DALE COMSTOCK, *Director of Instructional Production Services, University of Pittsburgh* (PA)

JEFF NEMENS, *Chairman, Video Committee, National Entertainment Conference*; video committee chairman, Grand Valley State College (MI)



HENRY J. CAUTHEN



STANLEY A. RANSOM



JAY RANDALL PEYSER



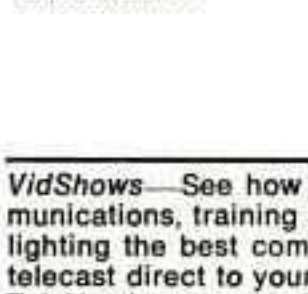
JACK B. SPATAFORA



ROGER PENN



DR. JOSEPH KANNER



THOMAS O'CONNELL

VidReport—2:00-3:45 P.M.:

An up-to-the minute look at many ways government agencies are utilizing video.

MATTHEW C. DILLON (Moderator), *Associate Director, Telecommunications Service, Department of Data Management, Veterans Admin.* (DC); published "Design Concepts of CCTV for Tele Medicine" 12/72

ROBERT P. SLOCUM, *Executive Director, Metropolitan Regional Council* (NY); transmitting via CCTV to municipalities in NY metropolitan area

ROGER PENN, *Group Leader, Media Applications, US Postal Service* (MD)

DR. JOSEPH KANNER, *Education Specialist, Dept. of the Army, Audio-visual Agency* (DC)

VidReport—3:45-5:30 P.M.:

Home Entertainment—what does the "consumer" really want?

AARON NERETIN (Moderator), *Editor/Publisher, Merchandising Week* (NY); Fairchild Publications, '51-'68 (Home Furnishings Daily, Major Appliance); to present position, '68

ROBERT RENCK, *Vice President, Research, Laird, Inc.* (NY)

LARRY FINLEY, *Executive Director, International Tape Assn.* (AZ)

JOHN THOMPSON, *Research Analyst, Arthur D. Little* (MA)

THOMAS O'CONNELL, *Partner, Cartridge Rental of Midwest* (OH)

VidShows—See how others are using video to solve problems in communications, training and entertainment. Two three-hour programs highlighting the best commercial and in-house software now in use will be telecast direct to your room via Trans-World Communications' exclusive TeleVention closed-circuit TV channel, Tuesday and Wednesday, Sept. 4-5, 8:30-11:00 PM. VidShows will also be viewed over Command Performance Video Network's General Electric large-screen color projector, with software producers answering questions during program breaks.

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CONFERENCE REGISTRATION FORM

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CITY: _____ STATE: _____ ZIP: _____	

Please bill me Send Exhibit Information Send VidShow Application
Send your check now and get '71 and '72 Video Conference highlights

TVC Hotel Plan

• Continued from page 37

with manual change of cassette. Sony equipment (3/4-inch) is being used. There is no charge to the customer for the service.

The entertainment program consists of two current features, one classic and a children's program. The program is now being run as a test in the Texas area.

\$1,295 VidExpo Prize

• Continued from page 37

or more registering from one organization at same time is \$140. Single-day registration is \$100, including VidReports, previous night's VidShow, VidExhibits, luncheon. Information from VidExpo 73, Billboard Publications, Inc., 1 Astor Plaza, New York, NY 10036. Phone (212) 764-7464.

Philip Morse Views 'Q,' Fair Trade, Brand Names, Imports

• Continued from page 37

field were those who insisted on waging the seemingly unending battle of discrete vs matrix, et al.

"These are the people," he said, "who should make a more determined effort to get together, agree on compatibility standards, and get down to the task of launching 4-channel as the viable new sound innovation it is."

Morse talked about marketing. The company side-steps the popular practice of selling through reps, and instead, sells directly to the retailer via a network of 300 company trained salesmen, servicing more than 20,000 retail accounts in the United States and Canada.

Morse said that the company maintains regional offices and ware-

houses in 15 strategic locations. These are designed to increase market penetration and insure prompt product delivery.

The Electrographic line of products is not fair traded. With much candor Morse explained that regardless of what the thinking of fair trade advocates was, he saw it as a deterrent to free enterprise and open competition.

Morse's thought about wattage ratings were just as candid. "It really does not matter," he said, "whether the IPP or RMS rating is used, just as long as all companies standardize their approach to ratings."

He feels, however, that the average consumer is more familiar with the IPP system of rating, and that this should be accepted as the standard.

Morse talked about brand names, and the consumer's attitude to brand name product. He said that the trend was gradually moving away from brand name products, primarily because brand name manufacturers were running out of innovative ideas. "The whole selling game is now in the ball park of the newly emerging manufacturer with creative ideas," he said.

Morse takes pride in pointing out that Electrographic is becoming, with each passing year, a "made in U.S." line of equipment. We disclosed that as recently as five years ago, most of the parts used in Electrographic products were manufactured by firms in Europe and various countries in the Far East.

"However," he continued, "within recent years greater emphasis has been placed on developing U.S. resources for certain component parts."

He pointed out that Electrographic had increased production of cabinets at its own Los Angeles stereo furniture manufacturing plants, and now produces or obtains, in the U.S. a major portion of its console and compact cabinets, speaker enclosures, grille cloths, knobs and hard-

ware, name plates, stands, roll-about carts, dust covers and cartons.

Morse talked about expansion of the Electrographic line. He said that during fiscal 1973 planning and construction of three additional plants began. Among these were a 91,000 square foot facility in Montreal which began operations in July of 1972, and is enabling the company to provide a better service to the Canadian market.

A 60,000 square foot plant was opened in Puerto Rico, in September of last year, and is used to assemble units designed for sale in Puerto Rican and Caribbean markets. Largest of the new Electrographic facilities is a 350,000 square foot plant in Dallas.

Morse explained, "With the addition of these three plants, we increased manufacturing space in the U.S. and Canada to nearly 1.5 million square feet at seven locations in major market areas. The company also owns a 50 percent interest in an electronic components parts manufacturing company in Hong Kong."

One of Morse's pet projects is his company's involvement in a Dept. of Labor sponsored program for hiring and training disadvantaged, jobless persons. He disclosed that during

fiscal 1973, the program was instituted in Electrographic plants in Brooklyn, Atlanta, Montreal and Puerto Rico.

Morse looked at the future for home stereo in this country, and said he saw it as being healthy despite political and economic upheavals. He said, "Despite monetary problems at home and abroad, unemployment is definitely down, and money is not as tight as it was a couple years ago. People are buying home stereo products, and our line is priced just right, even for the customer on a small budget."

RCA's 4-Channel Confab

NEW YORK—RCA Records has completed three successful seminars on the techniques of recording discrete 4-channel records. The seminars, designed for the firm's artists, producers and engineers were held at RCA Studios in New York, Nashville and Los Angeles.

The sessions were conducted by John Pudwell, RCA's director of new product development, and a team of RCA 4-channel experts including Larry Schnapf, manager, recording operations; David Blume, A&R producer, and Hugo Montenegro, RCA recording artist.

Korvettes, Goody, Wards, May Co., Federated Push 'Q'

• Continued from page 37

together in some cases and conducting demonstrations.

Mass merchants also agree that while 4-channel is heavily youth oriented and rock software may move best in many cases, consumers are hungry for product and will purchase quadrasonic music of any type if it is well done.

There is also a universal agreement that quadrasonic is no longer thought of as a gimmick by the consumer, but is recognized as a legitimate musical form.

Dave Rothfeld, vice president, divisional merchandise manager for Korvettes, said that "Both disk and

tape are selling fairly well, but the problem is the public is not well enough acquainted with quadrasonic yet. We've been pushing software and hardware together, and we've been using demonstration rooms. Another thing we have been doing and will continue to do is sell our software near the hardware department."

"In software, the contemporary product that is coming out now is helping, but the fact that some companies aren't involved in quadrasonic at all is a detriment. But there is a lot of good material available and I look for a good fall. I think you can compare it with stereo and with

more companies entering the field the consumer will become more and more aware. We're planning a big push on hardware and software for the fall."

Al Geigle, national record and tape buyer for Montgomery Wards, said that "quadrasonic sales have been pretty fair so far. We're starting to get more hardware in and some of our stores will have special displays in the fall with four speakers hanging from the ceiling to offer the consumer a quadrasonic effect."

As for displaying quadrasonic software, Geigle said there are separate browsers for 4-channel disks while RCA, which has a single inventory quadrasonic system, has LP's placed in both stereo and 4-channel sections. Tape is mixed in.

Geigle added that "the configuration does not really matter, it's the content of the disk. We're selling CD-4, SQ and QS, and rock is still selling the best."

Jeanne Hansen of the 19-store May Co. chain here said that "quadrasonic software is doing pretty well. We find the stores in the more sophisticated areas of town selling more, but the material is moving all over."

Ms. Hansen also feels that advertising tie-ins between hardware and software are important in 4-channel, and said the additional labels moving into the quadrasonic field are helping the market. "It's not only rock material that's selling," she said, "it really depends on the artist. The emphasis is on the big sound, so an MOR artist with a big band behind him will probably sell well."

The May Co. tries to display hardware and software close to each other, and has a separate section for 4-channel disks. "I think the consumer now realized this is not a gimmick," Ms. Hansen said. "Stereo looked like a gimmick when it started out, too."

Chuck Fishbein, record buyer for Federated Electronics here, said that quadrasonic software, both record and tape, is selling "quite well. We're finding more and more demand for the newer product," he added, "because most people really interested in the configuration have already picked up the catalog items.

For example, the new A&M release is doing very well. Rock is doing well, but we're also finding that MOR is doing very well."

Fishbein also noted that the demonstration records and tapes that have been quite popular in the past are beginning to tail off. "Now the consumer wants the music," he said, "not just the effect. What we do need is more hit product. I think the day that a quadrasonic release becomes a hit because it is quadrasonic, not a stereo tape transferred to 4-channel, will be the day the configuration really takes hold."

Federated displays 4-channel software in several areas of the store, in the record and tape section as well as with the hardware. There are separate 4-channel browser bins and separate areas for the tape. Some 4-channel disks are placed in both stereo and 4-channel sections, while items aimed strictly at the 4-channel market are placed in that bin only.

Sam Goody reports good quadrasonic sales in both record and tape, with no particular type of music selling better than any other. According to vice president Robert Menashe, "There is still some consumer confusion. We label all our quadrasonic material as such as we think the interest from the consumer is appropriate for the amount of material on the market and the amount of time it has been available. I think the really important point in selling 4-channel software will be reached when radio stations start broadcasting in that mode. Stereo history was the same way. First we had the equipment, then the record, then the broadcasting."

Goody is also opening a separate outlet to deal only in quadrasonic (see separate story).

Most mass merchants feel that quadrasonic is catching on now, that the new releases in tape from A&M and in disk and tape from the WEA group will help, and that Columbia and other labels already in the field have done a good job. All they feel they really need now is a bit more consumer education and a lot more product before the configuration becomes as big as was predicted several years ago.



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Capitol Canada Unveils Summer Festival Promo

TORONTO—Capitol Canada this week unveiled "Summer Festival." The campaign involves new singles releases by a flock of acts including Edward Bear, Anne Murray, A Foot in Coldwater, Skipper, Tommy Graham, Bob McBride, Bill King, the Flying Circus, New Potatoes, Privilege and Pepper Tree.

National advertising manager, Roly Legault, revealed that Capitol is making up a special sampler album featuring all of the latest singles. The album will be distributed to stations from coast to coast, Legault said.

Citing broadcast industry predictions of a dry summer spell as a motivation for the special campaign, White said: "At Capitol we feel there is room for these artists if we are to maintain our commitment to supplying stations with Cancon records. Every record we are releasing is varied enough so that each artist can expect maximum promotion support from the label."

White said that Capitol had already shipped "Walking On Back"

by Edward Bear, Anne Murray's "Send a Little Love My Way" (which despite earlier reports, does constitute Cancon), "My Happy Song" by Tommy Graham and the Foot in Coldwater/Daffodil double-header, "Love Is Coming" and "How Much Can You Take."

White also revealed that Capitol was enjoying much success with its French Canadian product, with Suzanne Stevens, Lise Thounin, Naro and Martin Peltier.

Col Statement —Fred Wilmot

TORONTO—Jack Robertson, vice president, marketing, Columbia Records of Canada Ltd., this week released the following statement dealing with the sudden death of the company's vice president and managing director, F.T. "Fred" Wilmot:

"Fred was a product of the distribution system of CBS in the U.S. and he spent 15 years of his working life in Canada. The first 10 years had him involved with sales and distribution almost exclusively.

"The essential factor which reflects Fred Wilmot's character came when he took over the reins of the company five years ago. He began a policy of development and diversification of Columbia in Canada.

It was his direction which saw expansion into a wholly-owned sub distribution operation in All Records, the acquisition of A&A Records in Toronto and the evolution into a chain of stores across the country, and the construction of the most modern fully-automated pressing plant in North America... all of this taking place within three years. He also initiated the partnership with Martin Carot which became Encore Productions.

"This diversification reflected the nature of the man. He did not believe in travelling only the conservative and safe-minded paths. The present and future position of this company in this market owes a tremendous amount to the foresight and enthusiasm of Fred Wilmot."

First Product From Pyramid

VANCOUVER—Kenny Harris, president of K.H. Productions Limited has announced the release of the first product on his new Pyramid label.

The debut album by singer/composer John Irving entitled "(When I Think About It) Life's Been Good To Me" is to be released later this month. It contains ten originals published by Roadley House Music (BMI).

Pyramid Records is located at 602-626 West Pender St., Vancouver.

London, Canada Cuts Regiment

MONTREAL—London Records of Canada has announced the release of an album by the Royal Canadian Regiment.

London's classical head, Jacques Druelle arranged for three Decca engineers (Messrs. Locke, Frost and Law) to fly with 2½ tons of equipment to the Canadian Forces Base at Gagetown near Fredericton to record the Military Band and the pipes and drums of the 2nd Battalion. The engineers were flown from Los Angeles where they had been working with Zubin Mehta.

TORONTO

The Stampeders expected to announce new U.S. label affiliation next week... Epic's Crowbar back at the Record Plant in New York completing a new album, reports manager Martin Onrot. Magic Management has published the first issue of its new PR sheet "Turkey."... Chrysalis Music U.K. have signed Christopher Kearney and Pennican and tour plans are proceeding... A&M's Phil Ochs drew highly appreciative audiences at the Riverboat Coffeehouse this week.

Clarke Irwin has published "Adrian Waller's Guide to Music" in hardcover—musicologist/journalist Waller is a contributor to the Montreal Gazette.

It's marriage season in the Maple music industry—latest nuptials reported include Foot in Coldwater keyboards player Bob Horne to Karen Wassek; Manta Sound engineer Lee De Carlo to Aunick Bonargent; and Columbia a&r assistant Linda Dawe to photographer Andrew Bouchard... A boy Dallas for Margaret and Bruce Good, he of the Good Brothers... Vacationers include Capitol and GRIA president Arnold Gosewich, WSA's Tom Williams, Christopher Kearney, Columbia vice president Jack Robertson and H.P. and Ball's Bruce Bell.

Fludd manager William Tenn in New York this week—Fludd's TV special, taped in Winnipeg, is to be shown on the CBC network this week (9)... Space Opera's manager Michael Mann has relocated from New York to Fort Worth—group is now readying material for its second album... RCA's Ed Preston travelling to Winnipeg.

"Canadian Composer" new issue is a special tribute to Sir Ernest MacMillan, with introduction by Secre-

Tobias Records In England

TORONTO—MGM/Verve artist Ken Tobias has just returned from England where he has been recording a new album and single. "Fly Me High," a track from the new Ken Tobias album "The Magic's In the Music," is being rush-released by Polydor Canada.

The album was produced at George Martin's Air Studios by Jon Miller, Rod Edwards and Roger Hand of Triumvirate Productions, London.

All material on the album consists of Tobias' originals, published through Gloosecap Music.

Canada Tour For Haida Artists

VANCOUVER—Haida recording artists Valdy, Claire Lawrence and Kathy Stack are currently on an Eastern Canadian tour, timed to coincide with the release of new product by all three artists.

Valdy is represented by his third consecutive hit "Simple Life," Kathy Stack's debut single is "Expectations" and Claire Lawrence has a new album "Leaving You Free."

Confirmed tour dates included: Halifax (15-16), Dartmouth (17), Bridgewater (18), Charlottetown (19), Moncton (20), Newcastle (21), St. John (22), Fredericton (23), Quebec City (24), Montreal (25), Toronto (26), Cornwall (27) and Toronto again (28). A&M's Charly Vance is co-ordinating publicity on the tour.

ary of State J. Hugh Faulkner... Quality's George Struth presented members of Dawn with a platinum record for "Tie a Yellow Ribbon" during recent gig here... Yes returns to the Gardens, Oct. 18... Columbia has released a new John Allan Cameron single "I Can't Tell You" produced and arranged by Brian Ahern.

Former Smile promotion man Richard Comber now working as an independent... Smile's Tony Kosinec at the Riverboat next week... The Guess Who on tour in the U.S. promoting "No. 10."... James Leroy and Danim on tour with the Stampeders... "Brothers and Sisters" by the Allman Brothers Band an immediate best-seller here.

A&M next week releases the new Miguel Rios single "(A Song For) The New World" based on Dvorak's "New World Symphony"... Keith Hampshire has been named host for the CBC network's only regular rock show "National Rockworks Company"... A&M managing director Harry Lacoursiere back from vacation this week... The Wackers have published the first issue of their "International Fanzine."

RITCHIE YORKE

LONDON

Lion International, the entertainments offshoot of the J.H. Vavasour group, is planning a move into the music industry. First step into the music industry will be completed soon with the acquisition of Great Western Investments, the organization formed by actor Stanley Baker, Barry Spikings and Michael Deeley. Great Western is already involved in the music business via Bam Management, a firm formed by Barry Adams and which represents The JSD Band and Beggar's Opera. Spikings will be in charge of Lion's

move into the music business and he told Billboard that the main areas Lion will become involved in is music publishing and records... Martin Wyatt, head of WEA's U.K. Raft label has resigned and will leave in mid-September. Raft was launched at the end of April and was conceived by Wyatt and Ian Ralfini, then managing director, as a small label with a restricted artists' roster to which personal attention could be given. It recently scored its first hit with Linda Lewis' "Rock-A-Doodle-Do."... A mail-order company, El-Disk International, has been set up by two record shop managers, Mike Hepworth and Terry Peddle, to obtain and sell rare Elvis Presley records. El-Disk plans to undercut other rare Elvis Presley suppliers. Although the greater part of Presley's recordings have been made available as reissues on RCA there is still a great deal of interest from collectors for records issued on the EMI HMV label which then had the RCA license in the U.K. and early Sun label recordings... Norman Lawrence, who with Pan Pacific Recording Services, was involved in the compilation of product for the tv-promoted Ronco label albums, has formed three new companies, Panda Records, Panda Music and Panda Management. The three companies which are part of Norman Lawrence and Associates, represent Dorris Henderson's Election and Jan Dukes De Gray. Panda Music and Records are currently in the process of signing Bill Fay.

Pye's manager of licensed product Peter Summerfield and international label manager Dave McAleer are in America until August 21. While they are there they will meet with Pye's associates, including Russ Regan of

20th Century Records... Composer Ron Grainer has signed an exclusive worldwide deal with Chevron Music, the publishing arm of the York label. Grainer who has been responsible for scoring the music for "To Sir With Love," "The Finest Hour" and the music from the tv series, "Maigret" and "Doctor Who," now lives in Portugal and is in the process of writing with Chevron writer Michael Mallovs... Phonogram has decided to concentrate on "Roller Derby Queen," the b side of Jim Croce's recent American Number One, "Bad, Bad Leroy Brown" in the U.K. Phonogram managing director Tony Morris explained that it was felt that the song was more suitable for the British market and was the side receiving all the airplay on the BBC... Island Music boss Lionel Conway has signed American producer-writer Don Nix to the company. Nix, who has been responsible for producing Beck, Bogart and Appice and John Mayall, is in London producing Skin Alley for Transatlantic... A new monthly magazine Black Music, focusing on soul music, blues reggae and all music created by black people is being launched in the Autumn by IPC. Alan Lewis will transfer from the Melody Maker pop paper to edit Black Music.

Singer-writer Scott English has been reunited with John Velasco at Worldwide. English who was responsible for writing and recording the hit, "Brandy" published by Velasco when he was at Edwin H. Morris, is in the process of forming a company with the Worldwide subsidiary, Excellence Music. English has written his forthcoming single, to be issued on EMI, called "Dark Eyed Daughter of Love."

PHILIP PALMER

SYDNEY

Col Joye's Record of "Heaven Is My Womans Love" is scheduled for U.S. release by Columbia... Yamahah represented by Rose Music Of Australia and Lewis Young Productions is presenting Australian Popular Song Festival of '73 over the television 0/10 network. The winner will represent Australia in the Tokyo song Festival.

Fable records have two singles on release with Matt Flinders with "I Watched You Walk Away" and Mississippi with "Early Morning"... Melbourne Radio recently saw 3AK heavy pop station revert to MOR Music Station and within two surveys rise from bottom of the market to the top.

Santana received much publicity arriving for concerts in their own jet aeroplane... David Frost is at present touring Australia doing concerts and interviews... Melbourne retail record chain, the Brash/Suttons group, have created controversy by not stocking singles till they make Top 40. Cliff Baxter reports already two companies are agreeing to this system... Local group Hush appeared at Sydney's Horden Pavilion when knockout group the Jackson Five appeared recently.

DUBLIN

EMI has issued a new low priced album of Irish interest—Golden Songs of John McCormack—on its newly introduced Aran label. Among the titles by McCormack are "The Kerry Dance," "Kashmiri Love Song" and "Song of the Seals." McCormack died in 1945, and there has been a steady demand for his records ever since. McCormack in

(Continued on page 45)

Third U.K. Chain Rejects Full Price

LONDON—Following the news last week that two of the biggest Supermarket chains in the UK, Tesco and Pricerite, have virtually pulled out of full-price record retailing, a third major chain has revealed that it also is no longer stocking full-price repertoire.

The latest firm that has encountered so many problems with full-price product that it will in future concentrate solely on budget material is the Fine Fare chain. The company is currently selling records at around 320 of its branches of which 190 of the bigger stores were handling full-price lines. In future, however, all branches will only stock budget albums which are being supplied to the firm by Pickwick and Music for Pleasure.

Arthur Fitch, housewares director of Fine Fare, told Billboard that merchandising problems had brought about the company's change in record retailing policy. Fine Fare, like Pricerite, had a supply deal with Record Merchandisers but Fitch said the agreement did not work satisfactorily.

Record Merchandisers, he continued, were supposed to be offering a racking service but as time went by, supermarket managers found themselves becoming increasingly more responsible for stock taking and re-ordering of product supplied by RM.

EMI Award Kuhn Baton

BERLIN—On Aug. 30, on the eve of the Radio Exhibition in Berlin, EMI will hand over a special award to Paul Kuhn. In 1973 Kuhn will have been with EMI for 20 years and in this time has released a large number of successful records. In recent years he has been soloist and leader of the Berlin Radio Symphony Orchestra. He will receive a golden baton from EMI.

Jose Wins '73 Benidorm Fest.

BENIDORM—The fifteenth Spanish Song of Benidorm festival—the oldest celebrated in the country—has been won by Emilio Jose.

Jose composed the winning song, "Soledad," published by the Belter Publishing Company and released on Belter Records.

Second place went to Isabel Paton, with "Adios te Esperare," published by Ego and released on EMI.

Third place went to Nydia Caro, singing "Vete Ya," published by Notas Magicas, and released on Columbia. The Belter record and publishing companies scored a further success with "Como Un Pueblo Vacio," sung by Bernardo Xose, which won a special prize for the best lyrics.

German Gold Lions Awards

FRANKFURT—On Sept. 29, Bernd Cluver and Jargen Marons will be awarded the Golden Lion by Radio Luxembourg as the most successful pop singers in the first half of this year.

Cliff Richard will receive the Silver Lion for his song, "Power To All Our Friends" and the Bronze Lion will go to the duo, Cindy and Bert for their song "Immer Wieder Sontags."

AUGUST 18, 1973, BILLBOARD

"It was an impossible situation," added Fitch. "Our managers are not record men."

Fitch also said that Fine Fare encountered problems with Record Merchandisers' sale-or-exchange system.

James Arnold-Baker conceded that Record Merchandisers had been racking a considerable number of Fine Fare outlets but that the number had been "cut-back." He claimed that there had been "financial problems" with some of the Fine Fare accounts and that supplies to some shops had been consequently curtailed.

German Price Rise—Mixed Cos Feelings

HAMBURG—The raising of single prices in Germany has been received in a variety of ways. Ariola-Eurodisc has already made a start with singles at \$2.50 while firms such as Teldec, EMI and the Deutsche Grammophon are still waiting. Since there is a considerable slackness on the German market, a few firms fear a further drop in business. While the Association of German Record Dealers greet the price rise as long overdue, many of the bigger retailers remain skeptical.

Ariola's managing director, Friedel Schmidt, said of the price rise: "Costs have increased tremendously, both for recording and distribution." In order to maintain a uniform price, the other firms want to follow suit. It is assumed that the beginning of 1974, album prices will be raised from \$9.25 to \$10.

Two More Dutch Pirates

AMSTERDAM—Two new pirate radio stations have started broadcasting along the Dutch and Belgian coasts, Radio Condor and Radio Atlantis. Radio Condor is aimed at the religious market and is financed by a radio-hardware dealer in Haarlem. The station is using the 229 medium wavelength. Radio Atlantis broadcasting from a ship wearing the Panama flag called Mio Amigo is owned by textiles manufacturer Adriaan Van Landschoot. The wavelength is 285 metres.

As Belgium has ratified the Strassbourg Treaty the authorities in Gent have investigated in which way measures could be taken against the new pirates. However, these measures can only be taken if Holland has also ratified the Treaty.

U.K. Composer With Chevron

LONDON—Film score composer Ron Grainer has signed an exclusive, world-wide publishing agreement with Chevron Music, the publishing arm of York Records. His songs will be subpublished in the U.S. by James William Guercio Enterprises via their cross-publishing agreement with Chevron.

Grainer, whose better-known works include the film scores for "To Sir With Love," "The Finest Hour" and TV themes for "Steptoe and Son," "Dr. Who" and "Maigret" now lives in Portugal. At present he is writing with fellow Chevron composer Michael Mallows, lyricist of the current Tony Bennett single, "Tell Her That It's Snowing."

International Turntable

Jim Austin as custom sales manager. MCA Records Inc. Canada Austin, who has served for five years in sales and credit positions at MCA, was most recently Ontario sales manager. He will reside in Toronto and support Yvon Hache in Montreal custom sales by co-ordinating his schedule between the two cities.

Ralph Harding, president of Vancouver's Studio 3 Productions Ltd. has announced the addition of Brian Cassidy and Stu Ruby to the Stamp Records staff. Cassidy, who has had experience in management and promotion of West Coast artists, will head up product promotion. Ruby, who majored in composition and arranging at the Univ. of Miami and the Manhattan School of Music, will be the label's chief producer. He has worked with Harry Hall, Jeff Beck and Gene Pitney. Cassidy and Ruby will share a&r duties and the management of Studio 3's publishing companies. Leo De Rocher to the post of Ontario sales manager MCA Records, Canada. De Rocher has been a sales representative for MCA for the past three years. Supporting him in his new position will be Jim Gordon.

UA Set South Africa Licensee

LOS ANGELES—RPM Group of Johannesburg has been set as South Africa licensee for United Artists Records. Ross Cederwell will act as label manager for RPM president Matt Mann.

According to Lee Mendell, UA international operations vice president, RPM will be recording local Bantu music. This will be made available to all UA licensees, in hopes of coming up with another "Soul Makossa" international hit.

German Pub Into Records

MUNICH—The magazine publishers, Burda, is now also in the music business. The company has launched a label "m" which will be looked after by Ariola. Dr. Dieter Protzel, director of the "m" label, emphasizes that it will produce recordings especially for German ears and that the firm will first limit itself to five or six artists.

Belter Stage Int'l Concert

BARCELONA—Over 35,000 people attended a concert in Montjuich Park which featured British artists Daniel Boone and the James Boys together with Spanish acts Manolo Escobar, Andre Do Barro, Los Mismos and Rumba Tres. All four Spanish artists record for Belter, which staged the concert and which also has rights for this country to all product by the two U.K. acts.

While over here, Boone and the James Boys made several appearances on TVE television shows and held a press reception.

Europe Licensees For UA International

LOS ANGELES—United Artists Records international division met here last week with three major licensees; Peppino Giannini, general manager of CBS-Sugar of Italy; Mike Wells, managing director of EMI-Argentina and Simon Schmidt, managing director of CBS-Israel.

From the Music Capitals of the World

Continued from page 44

fact recorded about 600 songs altogether. . . . Pat Lynch of the Tree Tops band is going to the U.S. in October for 10 weeks of cabaret dates on the Irish circuit, appearing in cities including Boston, Washington and Chicago. Lynch has had several disks released, and his biggest hits are "When We Were Young" and "Three Good Reasons."

Tony Johnston's Cuchulainn label has issued tapes for the first time. They are cassette and 8 track versions of "Hang My Country," by Tony Kearney and Geraldine and Geraldine's "Sing My Country." Other LP's in the series, but not yet on tape, are "Dance My Country" from the Green Cross Ceili Band and "My Country Folk" from the Saoirse Folk. . . . Latest single on the Flame label is by Derry singer Marie who sings "Holiday Land." . . . Dublin singer John McNally has signed a contract with Hilton Hotels in Las Vegas for 12 weeks from Dec. 3. From Sept. 3 he will appear in Chicago, Houston, New York and San Francisco. . . . The 120-strong university group, Up With People, whose members come from several

countries will be in Dublin for two weeks in October.

AMSTERDAM

The annual popularity poll, conducted by pop-monthly "Popfoto" voted Donny Osmond the most popular singer from abroad, with Chi Coltrane the most popular girl singer and the Osmonds the most popular group. The Osmonds' single, "Down By The Lazy River" was nominated best single and their album, "Greatest Hits," best album. . . . Gilbert O'Sullivan was voted the best foreign composer and the best all-round musician. Donny Osmond again was chosen as the international pop personality of the year. In the domestic field, Ben Cramer was voted the most popular Dutch singer. Focus the most popular group and Earth, Wind & Fire the most popular record artists. Top single was "Maybe Tomorrow" and top album was "Atlantis."

From Aug. 21-25 the International Jazz Festival 1973 will be held in the artists' village, Laren, near Hiversum. The organization is under the auspices of the Dutch State Radio in co-operation with

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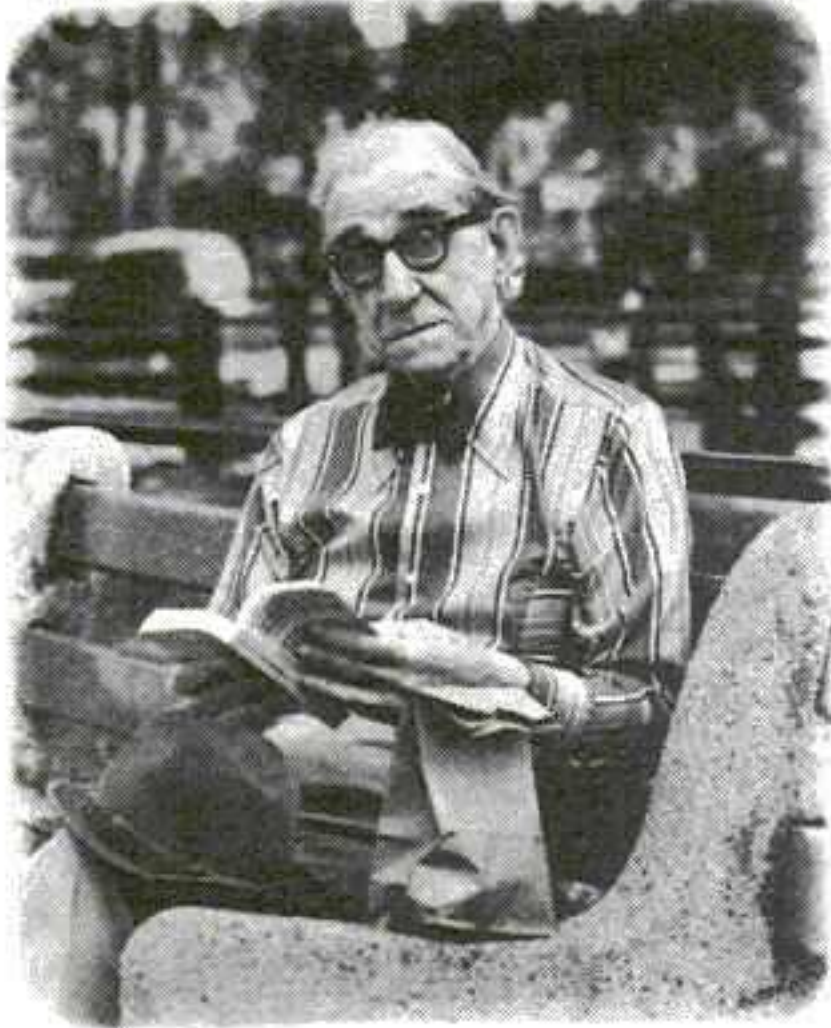
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From the Music Capitals of the World

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Belgian Radio and Television. The program consists of five concerts each with three bands from the U.S., Europe and Holland. There will be a contest for Dutch groups throughout the festival, a daily drum clinic headed by **Max Roach and M'Boom** and a trumpet clinic headed by **Dizzy Gillespie**. A permanent exhibition of jazz photographs will be on view and there will be daily live broadcasts on radio and TV. A new innovation is the showing of jazz films every afternoon. Artists appearing include: **Milford Graves quartet, Carmen McRae, Jimmy Rowles, Sonny Rollins, Dizzy Gillespie quintet, Max Roach & M'Boom, Thad Jones and Mel Lewis, Cel Overberghe Duo, Etienne Verschueren & Rene Thomas** and various Dutch and European groups.

Phonogram International is to lease recordings made by the production company, **Seon**. The series features Dutch classical musicians such as **Gustav Leonhardt, Frans Bruggen, Jaap Schroder, Frans Vesteram** and **Wieland Kuijken**. The permanent Seon studio premises are located in Vienna and Amsterdam.

... Dutch State Broadcasting has published a statistical report on the habits of classical music followers in the Netherlands. It reveals that of the population above the age of 12, 24 percent like genuine classical music, 35 percent opera, 61 percent operetta and 68 percent light and popular classical music. Only 18 percent did not profess to like classical music at all. The average classical music lover had 11 albums and use their record playing equipment far more frequently than other music lovers. Only 30 percent of classical music had a background function.

Phonogram International is to release an album at the end of August of compositions by **John William Middendorf**, until 1973 U.S. ambassador in the Netherlands. The album will contain a concerto for strings, a piano concerto and the "Holland Symphony." They are performed by the Holland Symphony Orchestra under **Adrian Bonset** with **Dick Schallies** as piano soloist. ... **Phonogram's** production chief, **Mrs. Rine Geveke** recently celebrated 25 years at **Phonogram**. She was honored by many recording artists whose releases she has produced in that period. American opera-singer, **Leonard del Ferro** who has been living in the Netherlands, has been contracted by **Hans I. Kellerman**, managing director of **Negram Records** as musical coach for young talent. ... **Stan Kenton** and his orchestra will also do a concert in Rotterdam on Sept. 2 after their performance in Amsterdam during the **RAI Hi-fi Fair**. ... **Negram** has released a series of double albums, the **Atlantic Years**, on the Dutch market. With the forthcoming **Stones** tour of Europe in mind, the company has planned a huge promotion campaign around the new album "A Goat's Milk Soup."

TOKYO

Nippon Columbia will make a live recording of the first U.S. performance by Japanese singer **Hibari Misora**. **Shigeru Watanabe**, general manager-planning, of the company's record division told **Billboard**. Concerts by the Japanese singer and film actress are scheduled for Aug. 25 at the **Forum**, Los Angeles and Aug. 26 at the **Cow Palace**, San Francisco, according to **Tadao Kimura** of **Musifon Inc.**, sponsor of the two concerts. Her performances will be backed by the **Nelson Riddle**

orchestra and a group of Japanese instrumentalists. The **Nippon Columbia** recording artist will also give a charity concert on Sept. 1 at the **Olympic Hotel** in Seattle, **Watanabe** said.

One of the several shops opened July 26 on "Book Street" in **Seibu's** **Shibuya** department store sells only music scores and books on music. Meanwhile a jazz record store nearby is offering collector's items, including two **RCA** monophonic LP albums, at 20,000 yen or over \$75 each, recorded by **Lee Wiley**. ... "Now and Then" by **The Carpenters (A&M)**, released here by **King Records**, was the best-selling pop album during the first half of July at **Yamaha's** 16 music stores, **Nippon Gakki's** sales department announced on July 23. ... Original compositions by **New Sadistic Pink**, a Japanese amateur rock group, have been getting local "top ten" airplays since its first single of "Good-bye" and "New Springtime of Life" was released by **Canyon Records** on June 25. **Shigeru Amano**, leader of this new trio, is the composer and lyricist of nearly 100 songs including "Sweat." It won a prize in the **Fifth Popular Song Contest** sponsored May 20 by the **Yamaha Foundation** for Music Education. All members of the group hail from northeast Japan.

The "pirate" music cassettes and Stereo 8 cartridges at the discount stores have been joined by "pornographic" items at 500 yen or less than \$1.90 each. ... Pre-recorded tape standard **RIS-E-007** has been set by the **Japan Phonograph Record Association** of 19 member manufacturers for program exchange. ... Contrary to our recent report, **Nagaoka** entered into distribution and sales of blank cassette tapes over two years ago. The leading Japanese manufacturer/exporter of styli recently introduced a new line of low-noise blanks. ... **Toshio Doko**, chairman, **Tokyo Shibaura Electric (Toshiba)**, **Masaharu Matsushita**, president, **Matsushita Electric (Panasonic)** and **Akio Morita**, president of **Sony** are among the 21 members of a Japanese business mission that is expected to visit China for a week, starting Sept. 1, for the first time. ... **Balcom Trading**, **Jervis Asia**, **Marubeni (Miida)**, **Nakanichi Research**, **Narikawa Shokai**, **Nihon Philips** and **Pioneer Enterprises** (representing **Stanton**) have agreed to take part in the **22nd All Japan Audio Fair** in **Tokyo** Oct. 24-28 in addition to the regular participants, according to an announcement made here last week July 30 by the **Japan Audio Society**, sponsor of the show. **HIDEO EGUCHI**

PARIS

Memphis Slim is at present appearing at the **Trois Mailletz club** on the **Left Bank**. ... **Michel Sardou** is

writing two new numbers for **Johnny Halliday** called "The Phoenix" and "The Testament." ... **Michel Porta**, the French jazz clarinetist, surprised the **Vence Music Festival** in the South of France by playing a **Rossini** clarinet concerto accompanied by the **French Radio Symphony Orchestra**. He also played a **Brahms** quintet. ... **Charden and Stone**, considered the most dangerous rivals to **Johnny Halliday** and his wife **Silvie Vartan**, have been booked for the **Olympica Music Hall** for the Christmas season.

Explosive, the Productions et Editions **Sonores** label, will in future be distributed by **CED** as will the **U.K. Enterprise** label. Four disks are now available including a **Jimi Hendrix** album produced by **John Brantly** in 1966 and called "Rare Hendrix," **B.B. King**, **John Lee Hooker**, **Tony McPhee** and the **Groundhogs** and an album by **Country Lane**. ... After ten years, the **Club St. Germain** reopened last week. The **Kenny Clarke trio** presided. The club is being run by **Moustache**, a former drummer with **Claude Luter**. ... **Geyorgy Cizffra**, the Hungarian pianist, has announced that he has bought a chapel at **Senlis** which is to be transformed into a concert hall for new talent. The chapel dates back to 1040 and is a classified historical monument although it is at present being used as a garage. The pianist will renovate the building and add a balcony so that the hall will seat 1,000.

HENRY KAHN

MUNICH

Former boss of the **Munich office** of the **Stuttgart Global Music Group** has now opened the firm, **Toger Musik** at 8,000 **Munich** 19 **Leonrodstrasse** 42, Tel: 0811 180806, telex 05-215781. The firm will be engaged in music publishing and artist promotion. ... **Hans-Jurgen Seybusch** and **Rainer Wallraf** have ended their relationship with singer **Abi Ofaria**. **Seybusch** has changed over to **Rex Records** where he will build and expand the international record sales company. Meanwhile, **Wallraf** will devote his attention to public relations for the musical, "No, No Nanette" which will open in September starring **Dutchman Reinder Frank**. ... **Fred Bertelmann** and **Walter Fitz** have closed the **First German Show School** almost before it really started. The official reason was lack of interest. ... **Producer Elena Parker-Warner** and singer **Gunmar Warner** have ended their contracts with **CBS Frankfurt**. ... **Rudi Zottl** has been appointed promotion manager of **United Artists Munich**. ... **Andread Hauff** has signed with **Ariola-Eurodisc**. ... **Hans Gerhard Stahl** has announced that his firm, **Stahl Music**, is no longer co-managed by **Wolfgang Bergmann**. New partner is **Baron Albrecht** of **Buschelppenburg**.

Council Named for London IMIC V, 1974

• Continued from page 1

Australasia are being set up.

Announcing the names for the **U.K. council**, **Mort Nasatir**, **Billboard's** president of international operations said: "The quality of the people who have agreed to serve is a measure of the importance which the music industry attaches to **IMIC**. I am also happy to report how widely and enthusiastically the decision to stage **IMIC** in **London** next year has been welcomed."

Nasatir added that while **IMIC V**

would follow the pattern established by the previous **Billboard** meetings in **Nassau**, **Majorca**, **Montreux** and **Acapulco**, it was his expectation that there would be peripheral events such as exhibitions and entertainment that would give **IMIC** something of a festival atmosphere.

Also announced this week was the appointment of **Karen Handford** as registrar for the **IMIC V**. All inquiries regarding the event should be addressed to **Miss Handford**, **IMIC V**, 7 **Carnaby Street**, **London W1V 1PG**.

Chartalk

Stevie Wonder's musical career is certainly worth looking at, from a simple rhythm and blue affinity, he has expanded his mind and sound to incorporate some of the most advanced sound techniques in soul and pop music. Consequently he is one of the most consistent cross-over soul/pop artists extant today.

His new Motown single, "Higher Ground" (which was one of our pop picks last week), hits the chart in a starred 73 position. His new LP, "Innervisions," which is one of our pop picks this week, hits the national survey in a starred 85 position.

Sadly as most people know, Stevie was in a serious car accident which required hospitalization. He was driving with his brother down South and their car hit a logging truck, knocking him unconscious. Recently the reports have shown much improvement. So that while he remains hospitalized, his music is bringing pure pleasure to the nation.

Several weeks ago Stevie appeared at the Newport Jazz Festival West and with his Wonderlove band, played a solid set of powerfully moving pop tunes, featuring his fine vocals and swift keyboard work.

Mention Grand Funk and most people think of the bombastic form of rock music. The band's new single and LP, "We're an American Band," reflects a tempering of this ear crashing style of playing and the single rises to a starred 29 while the LP hits the national survey for the first time in a starred 38 post.

Snuff Garrett once had a fallout with Sonny Bono and Cher so he stopped producing their records. Then Cher went without a hit for a brief period and now love reigns and Cher and Snuff are back working together. The result is the rising chart single, "Half Breed." The song has some of the commentary flavor of Cher's last big

hit, "Gypsy, Tramps and Thieves." It rests in a starred 66 position after three weeks and is now starting to gain momentum. So it looks like the combination is the right one—again.

Several months ago Stories released a single about an inter-racial love affair called "Brother Louie." When our review panel heard the song, they liked it but felt the sensitive nature of the material would keep radio stations at arms length.

We are delighted to note that program directors weren't afraid to listen to a story about inter-racial love. Kama Sutra, noting the success of the single, re-made the group's LP by adding the track. The addition of the song as the first cut on side one has been the adrenalin for the package which has dramatically shot up the charts, from 109 to a starred 62. The packaging remains the same on the LP, only a sticker reveals the addition of the tune.

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

GLADYS KNIGHT & THE PIPS—Midnight Train To Georgia (3:55); producer: Tony Camillo; writer: J. Wetherly; publisher: Keca, ASCAP. Buddah 383. The group sings slowly and sadly about crushed dreams in the big city. Gladys cries about having to be without her man back home, and that he's coming back to find what's left of their world together. Flip: no info available.

THE JACKSON 5—Get It Together (3:47); producer: Hal David; writers: B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson; publisher: Jobete, ASCAP. Motown 1277. Close vocal harmonies, bubbling guitars in the foreground, muted horns and a throbbing conga create a foot tapping environment for this story about avoiding confusion, shucking and jiving and doing what's all together proper. Flip: no info available.

also recommended

GLADSTONE—Natural Inclination (2:38); producers: Robin Hood Brians, Randy Fouts; writer: M. Settle; publishers: ABC/Dunhill, Yestertime, BMI. ABC 11361.

TODD RUNDGREN—Hello It's Me (3:27); producer: Todd Rundgren; writer: Todd Rundgren; publisher: Screen Gems-Columbia, BMI. Bearsville 0009 (WB).

THE KINKS—Sweet Lady Genevieve (3:25); producer: Raymond Douglas Davies; writer: Raymond Douglas Davies; publisher: Davray, PRS. RCA 5001.

ALLMAN BROTHERS BAND—Ramblin' Man (4:58); producer: Johnny Sandlin; writer: Richard Betts; publisher: No Exit, BMI. Capricorn 0027 (WB).

LEON RUSSELL—Queen of the Roller Derby (1:53); producers: Denny Cordell, Leon Russell; writer: Leon Russell; publisher: Skyhill, BMI. Shelter 7337 (Capitol).

Soul

FIRST CHOICE—Smarty Pants (2:40); producers: Stan & staff; writers: Allan Selder, Norman Harris; publishers: Nickel Shoe, Six Strings, BMI. Philly Groove 179 (Bell). An irresistible beat and a lot of erotic-voiced whispering sets off this cute novelty at immediate hearing. Early Supremes sound of record goes well with clever lyrical hook and contemporary theme. Flip: no info available.

also recommended

LOU DONALDSON—Sassy Soul Strut (3:17); producer: George Butler; writer: H. Ott; publisher: Wellmade, BMI. Blue Note 287 (United Artists).

INEZ FOX—Crossing Over The Bridge (2:55); producers: Randy Stewart, Willie Hall; writers: Inez Foxx, Mack Rice; publishers: East/Memphis, Lip Pick, BMI.

LAURA LEE—I'll Catch You When You Fall (3:25) producer: R. Dunbar; writers: M. Smith, R. Dunbar; publisher: Goldforever, BMI. Hot Wax 7305 (Buddah).

BARRETT STRONG—Stand Up and Cheer For The Preacher (2:55); producer: Barrett Strong; writer: B. Strong; publisher: Blackwood, BMI. Epic 5-11011 (Columbia).

THE MAIN INGREDIENT—Girl Blue (3:29); producers: Silvester, Simmons, Gooding; writers: Wonder, Wright; publishers: Stein & Van Stock, Black Bull, ASCAP. RCA 0046.

JIMMY CASTOR BUNCH—I'm Not a Child Anymore (3:15); producers: Castor-Pruitt; writers: Castor Pruitt; publisher: Jimpire, BMI. RCA 0047.

CREATIVE SOURCE—You Can't Hide Your Love (3:22); producer: Mike Stokes; writer: Skip Scarborough; publishers: Alexcar, Unichappell, Interior, BMI. Sussex 501.

DAVID LASLEY—One Fine Day (2:50); producers: Johnny Powers, Roger Bass; writers: Carole King, Gerry Goffin; publisher: Screen Gems-Columbia, BMI. Philly Groove 178 (Bell).

Country Picks

BILLY "CRASH" CRADDOCK—Till The Water Stops Runnin' (2:08); producer: Ron Chancey; writers: I. Levine & L.R. Brown; Pocket Full of Tunes (BMI); ABC 11379. A good uptempo novelty from his "Mr. Country Rock" album, Craddock continues with his string of successes. It's light and it's lively, and the lyrics are clever. Flip side: no info available.

DICK CURLESS—The Last Blues Song (2:27); producer: Joe Allison; writers: B. Mann, C. Weil; Screen Gems-Columbia/Summerhill (BMI); Capitol 3698. The versatility of Curless was never more apparent, and you'll have to hear this somewhat country version of the big hit to believe it. Great production work. Flip side: "Room Full of Roses," (2:08); producer: same; writer: Tim Spencer; Hill & Range (BMI).

SUSAN RAYE—Plastic Trains, Paper Planes (2:24); producer: Buck Owens; writer: Buck Owens; Blue Book (BMI); Capitol 3699. Miss Raye does wonders with songs about children, and she handles this one with tender detail. Buck has written her a good one, and she makes the most of it. Both sides are from her album. Flip side: "I Won't Be Needing You" (2:09) all credits same.

DON GIBSON & SUE THOMPSON—Warm Love (2:43); producers: Wesley Rose & Don Gant; writer: Don Gibson; Acuff-Rose (BMI); Hickory 303. A beautiful blend of voices in an equally beautiful song. Over the years they have mellowed, and now it comes off perfectly. Flip side: "Fly the Friendly Skies With Jesus" (2:30); producers: same; writer: Eddy Raven; publisher and label same.

CHAR LOVETT—Lovesick Blues (3:35); producer: Kenneth Couch; writers: Mills & Friend; Mills (ASCAP); Derrick 200. From out of nowhere comes this oldie, with probably the most unusual arrangement ever given it. It could be a smash not only in country, but in pop as well. Flip side: "I Always Let You Down" (3:09); producer: same; writer: Stacy Sanford; Smackover (BMI).

also recommended

JIM GLASER—I See His Love All Over You (2:31); producer: Jim Glaser; writers: Jim Glaser, Jimmy Payne; Glaser Bros. (BMI); MGM 14590.

MURRY KELLUM—Huckleberry's Ferryboat Building Blues (2:23); producer: Johnny Morris and Lewis Willis; Antique/Leeds (ASCAP); Cinnamon 765.

PATTI TIERNEY—Cryin' Eyes (2:35); producer: Jim Bowen; writers: Van Hoy, Bowen; Tree (BMI); MGM 14561.

GLENN BARBER—Country Girl (I Love You Still); (1:41); producer: Wesley Rose; writer: Eddy Raven; Milene (ASCAP); MGM 302.

YVONNE DEVANEY—I'd Like to Shake the Hand of the Girl Who Finally Won (2:44); producer: not listed; writers: Yvonne DeVaney & Rolly Baird; Sunny Lane (ASCAP); Compo 73105.

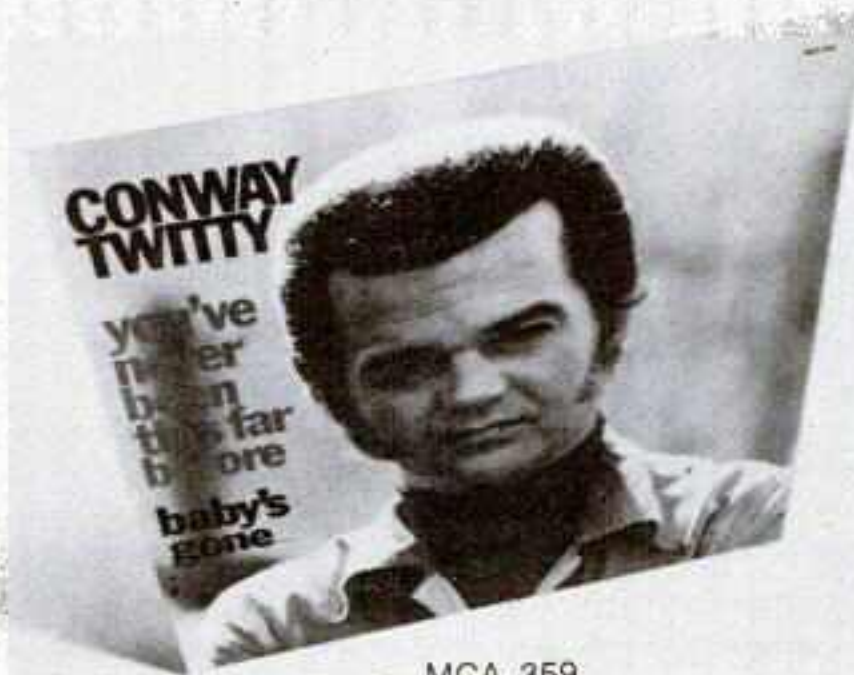
WAYNE KEMP—Kentucky Sunshine (3:12); producer: Walter Haynes; writer: Charles Arrington; Tema (ASCAP); MCA 40112.

MCA SUMMER SESSIONS



Conway Twitty

Conway Twitty's remarkable hit single,
"You've Never Been This Far Before,"
now stars on an album--solid gold country sounds
from MCA's long hot summer.



.MCA RECORDS

Pop

STEVIE WONDER—Innervisions, Tamla T 326L (Motown). Where is Stevie going? Each LP presents a new dimension to his mind which is on a progressive probing course. The liner credits Stevie with playing all the instruments on seven of the nine tunes. So in essence this is a one-man band situation and it works. His skill on drums, piano, bass, and ARP are outstanding and all the tracks work within the thematic framework. All the songs are his own creation and they show a deep concern for sketching studies of serious situations. The lyrics are printed but in very small type which doesn't do justice to their impact. There is a sensitive feeling to the repertoire and the way it is presented in the packaging which shows that much time was taken in developing this look into the soul of mankind. "Visions" features some tasty guitar by David T. Walker. "Living for the City" has a bitter ending with police sirens and a cop busting a brother on the street.

Best cuts: "Visions," "Living for the City," "Higher Ground" (which sounds like a solid single), "Don't You Worry 'Bout a Thing."

Dealers: Wonder is a major force in expanding the sound of modern pop music. This LP should be displayed.

STAPLE SINGERS—Be What You Are, Stax STS-3015 (Columbia). With simple majesty, the Staples sing stories of life, reflecting the honest drive for success and the ultimate hope for a happy niche in this existence. The four voices have a happy ring to them on "Touch a Hand, Make a Friend" and there is an infectious arrangement behind the voices. Sadly there are no credits as to who produced and arranged the material. These people deserve the public recognition. Everyone knows who the Staples are. They have been riding a success streak in pop music since moving out of the gospel field several years ago. This LP continues that pattern of commercial soul songs, showcasing Mavis' powerfully heart-tugging voice ("Drown Yourself") with Pops solid bass plugging the center holes and his two other daughters providing a full vocal sound. After years of playing, this act has established itself as solid citizens of soul and pop.

Best cuts: "Love Comes In All Colors," "Touch a Hand, Make a Friend," "I'm on Your Side," "That's What Friends are For."

Dealers: Solid contemporary expressions of the human experience from a solid quartet of fine folks.

NEW YORK DOLLS, Mercury SRM 1675 (Phonogram). One of the best solid rock sets to come along in a long time, featuring raunchy lead vocals, tight harmony backup and excellent instrumental skills. The Dolls obviously have a gimmick (their appearance, of course), but more important they have the resources to back up the gimmicks. The material is original and is the kind of wall shattering sound that so few bands can achieve successfully. Besides the fast material which makes up most of the set, the band also does well on several slow numbers. After a year or so of playing the New York City area, the band has a following and this set helps explain why. Credit must also go to the excellent production work of Todd Rundgren, who also fills out the backing with piano and moog.

Best cuts: "Looking for a Kiss," "Lonely Planet Boy," "Frankenstein (Orig.)," "Bad Girl."

Dealers: Band has already received much coverage in the national rock and underground press and there is a ready-made audience.

THE BYRDS—Preflyte, Columbia KC 32183. The earliest recordings of the Byrds as a unit, previously released but even more relevant now that the group no longer exists in any form. Strongest features are the vocals and 12-string guitar of Roger McGuinn, excellent vocals from Gene Clark and David Crosby's vocals. Set includes material not recorded by Byrds but hits for others bands such as the Turtles' "You Showed Me," and unreleased versions of some of the Byrds' hits. LP's also a good barometer of the way U.S. music was moving in the post British invasion year of 1965.

Best cuts: "Mr. Tambourine Man," "You Showed Me," "Here Without You." Dealers: Byrds are a strong name and all the members are now recording alone or in popular groups. Display prominently.

CHRISTOPHER PLUMMER—Christopher Plummer as Cyrano, A&M SP 3702. Fine double set includes entertaining dialog from stars Christopher Plummer, Mark James and Leigh Beery and excellent, well-produced tunes in the Broadway musical tradition. Dialog adds rather than detracts from the fine music of Michael Lewis and lyrics of Anthony Burgess, while production from Jerry Moss and Phil Ramone also is top notch. Plummer is a fine singer as well as actor, and the set is entertaining even if the listener has not seen the show.

Best cuts: "Nose Song," "No Thank You," "I Never Liked You." Dealers: Attractive package opens to scenes from the show. \$7.98 list for double set should make for an attractive offer.

also recommended

BILLY PRESTON—The Original Billy Preston-Soul'd Out!, Crescendo GNPS2-2071. Early material on this double set from the multi-talented keyboard man currently riding the charts. Best cuts: "Slippin' and Slidin'," "Shotgun."

SPENCER DAVIS GROUP—Gluggo, Vertigo VEL 1015 (Phonogram). Reunion of three of the four original members of this veteran British band provides top mix of rock, blues and folk. Best cuts: "Alone," "Tumble Down Tenement Row."

CHAMBERS BROTHERS—The Best of the Chambers Brothers, Fantasy 24718. These are historically tainted works by the band after it came out of the gospel field. They were originally recorded by Jack Lewerke for his Vault label. The music has strong tinges of rhythm and blues. Best cuts: "There She Goes," "So Fine," "House of the Rising Son."

MARVEL FELTS—Drift Away, Cinnamon CIN 5000. Following his hit single of the same name, Feltz has picked some excellent material, a couple of his singles, some up-tempo and some ballads and a couple of Foster & Rice tunes. The album is well produced and should boost him way on up the ladder of success.

Best cuts: "All In the Name of Love," "Before You Have To Go"

EL ROACHO—The Best of El Roacho's Greatest Hits, Columbia .C 32468. Warm vocal harmonies and some clever instrumental background work well for this sextet which tries to create a brand of rock which isn't exclusively mired down in fuzzy guitar playing. Best cuts: "Move With All Your Might," "That's How the West Was Won," "What Does It Mean."

ROUTERS—Superbird, Mercury SRM 1682 (Phonogram). Exceptionally well-done jazz-rock instrumental set. Best cuts: "Dalena," "Watermelon Man."

NELSON RIDDLE—Vive Legrand!, Daybreak DR 2015. Nelson Riddle's fine big band touch which hasn't been too active of late, is brought to the fore on this project.

Michel Legrand's grand lyrical skill is showcased delightfully. Best cuts: "Mon Amour," "The Windmills of Your Mind."

ALAN PRICE—This Price Is Right, Parrot PAS 7108 (London). Reissue of an outstanding English LP by a long-overlooked talent now getting a second hearing because of his "O Lucky Man" soundtrack. Ex-Animals organist Price may be, among other fine things, the greatest living interpreter of Randy Newman songs with his crisp lilting voice. Best cuts: "Simon Smith & His Amazing Dancing Bear," "House That Jack Built."

BARRABAS—Power, RCA SPL1-2000. This funkily simple but cleanly driving group could be the latino War. Their sound has the same instrumental scope and riveting beat as their successful model. Best cuts: "Mr. Money," "Casanova."

Country Picks

DANNY DAVIS & THE NASHVILLE BRASS—Caribbean Cruise, RCA APL1-0232. Danny and the Brass have proved they can do everything from Dixieland to Jazz to the big band sound and now they do it Latin-style. All Latin-American tunes done with his usual flair and flavor. Interesting background info in liner notes by Ed Penney.

Best cuts: "Marianne," "Caribbean" "Banana Boat Song."

Soul also recommended

JOE HICKS—Mighty Joe Hicks, Enterprise ENS 1028 (Stax). Strong voiced singer with excellent backing from the likes of bassist Chris Ethridge and keyboard man Barry Beckett. Best cuts: "Nobody Knows You When You're Down and Out," "The Team."

HUDDIE LEDBETTER—Leadbelly, Fantasy 24715. Excellent double repackage featuring many of the legendary artist's greatest cuts. Best cuts: "Goodnight, Irene," "Roberta."

CHARLIE WHITEHEAD AND THE SWAMP DOG BAND, Fungus FB 25145. (BASF). Ambitious and distinctive set by an energetic singer and his producer-arranger, writer, Jerry Williams Jr. (Swamp Dog). Songs are large in scope without losing their funk. Best cuts: "Shaft's Mama," "She's All I Got."

Jazz

CAL TJADER—Los Ritmos Calientes, Fantasy 24712. This is a major reissue recalling historic works during 1954-57 by Tjader which fused the mambo with jazz. The material from two previous Fantasy LP's showcases the brilliant artistry of Tjader's vibes; Armando Peraza on conga and timbales, Al McKibbon on bass, Jerome Richardson on flute, Eddie Cano on piano, Manuel Duran on piano, Vince Guaraldi on piano, Cuco Sanchez on timbales, Gerald Sanfino on flute and alto sax, Jose Silva on tenor sax, Bobby Rodriguez on bass, Willie Bobo on timbales, Mongo Santamaria on conga, Eugene Wright on bass, Al Torres on drums and Bayardo Velarde on timbales and bongos. These are stellar musicians playing tunes which have become Latin jazz standards. There is a light feel to Cal's playing which sounds as refreshing today as it did in the 50's.

Best cuts: "Cubano Chant," "Mueve La Cintura," "Bernie's Tune," "Poinciana Cha Cha."

Dealers: There's plenty of reasons to stock in both jazz and Latin sections.

WAYNE SHORTER, Crescendo GNPS2-2075. These are works from 1959-60 offering some adventurous thematic concepts. Working with him are Miles Davis' rhythm section of pianist Wynton Kelly; bassist Paul Chambers; drummer Jimmy Cobb and trumpeter Lee Morgan. This is MOR jazz which stands the test of time. Best cuts: "Down in the Depths," "Peaches and Cream," "Black Dynamite," "Wayning Moments."

LEE MORGAN, Crescendo GNPS2-2074. These are old VeeJay sides cut in 1960 which demonstrate how the late trumpeter worked easily with jump tunes and ballads. Among the players are Wynton Kelly and Paul Chambers. Best cuts: "Expoobident," (2 os), "Triple Track," "Terrible T," "Fat Lady."

EDDIE HARRIS—Black Sax, Crescendo GNPS 2-2073. A good re-packaging of several pop tunes by the saxophonist which shows off his fluid style. Working with small groups he plays best "Exodus," "Green Dolphin Street," "God Bless the Child," "Samba Para Dos."

MONTY ALEXANDER—Here Comes the Sun, BASF MB 25103. Easy going material from the young pianist with some top interpretations of well-known tunes. Best cuts: "Here Comes the Sun," "Brown Skin Girl."

RAY BARRETTO—Carnival, Fantasy 24713. This is pulsating music reissued after a 11-year lapse. It originally came out on Riverside. The treatment of pop tunes like "Exodus" and "Summertime" brings the nine pieces into a world of happy melodies while the rest of the repertoire is hardcore Latin. Best cuts: "El Negro Y Ray," "Cocinando Suave." Sides 3 and 4 are strings and vocals to a pachanga beat.

EDDIE CONDON—Eddie Condon's World of Jazz, Columbia KC 31564. This timely LP comes out to salute the death of veteran guitarist Condon with tastes of his playing from 1928 right through 1954. The music swings through true Dixieland to the latter day sounds of what became a swingish sort of two beat style. Best cuts: "Blues My Naughty Sweetie Gives to Me," "The Lady In Red," "Farewell Blues."

also recommended

Classical

BRAHMS: SYMPHONY NO. 1—Concertgebouw Orch. (Haitink) Haitink adds another luminous reading of a basic repertoire staple to a growing and ever more distinguished list. The interpretation is notable for its attention to broad architectural lines as well as to detail. And just as impressive is the stunning impact of the engineering—massive where necessary, but without any sacrifice of inner detail.

Dealers: Will serve beautifully as a demonstration of how a symphony orchestra should sound on disk. Good cover art.

BEETHOVEN: "PATHETIQUE," "APPASSIONATA" & "MOONLIGHT" SONATAS—Claudia Arrau. Every few years a programming of these three meet popular sonatas is offered anew on a single disk. It has always been a good commercial idea, and when the performer is an artist whose communicative eminence in this repertoire has been recognized for decades, the entry has added market value.

Dealers: More than an hour of "greatest piano hits," with strong appeal for a constantly renewed pool of buyers.

also recommended

SCHUMANN: DIE ALTEN LIEBEN LIEDER—Elly Ameling, Jerg Demus. A seemingly random selection of 21 Schumann songs, but one which works well as a sequential listening experience. Miss Ameling, whose recent Stateside appearances have earned critical kudos, is effectively partnered by Demus on a restored period piano.

TELEMANN: CANTATAS—S. Nimsger, B. Speiser, Collegium aureum. Main interest here is the fun piece "Der Schulmeister" not a catalogue rarity but notable in this version from the infectious performance by the young bass-baritone Siegmund Nimsger. The other cantatas on the disk are "Die Landlust" and "Von geliebten augen brennen."

(Continued on page 56)

A MONTH TO PAY HONOR TO THE KING CERTAINLY COULD NOT BE CONSIDERED PRESUMPTUOUS.

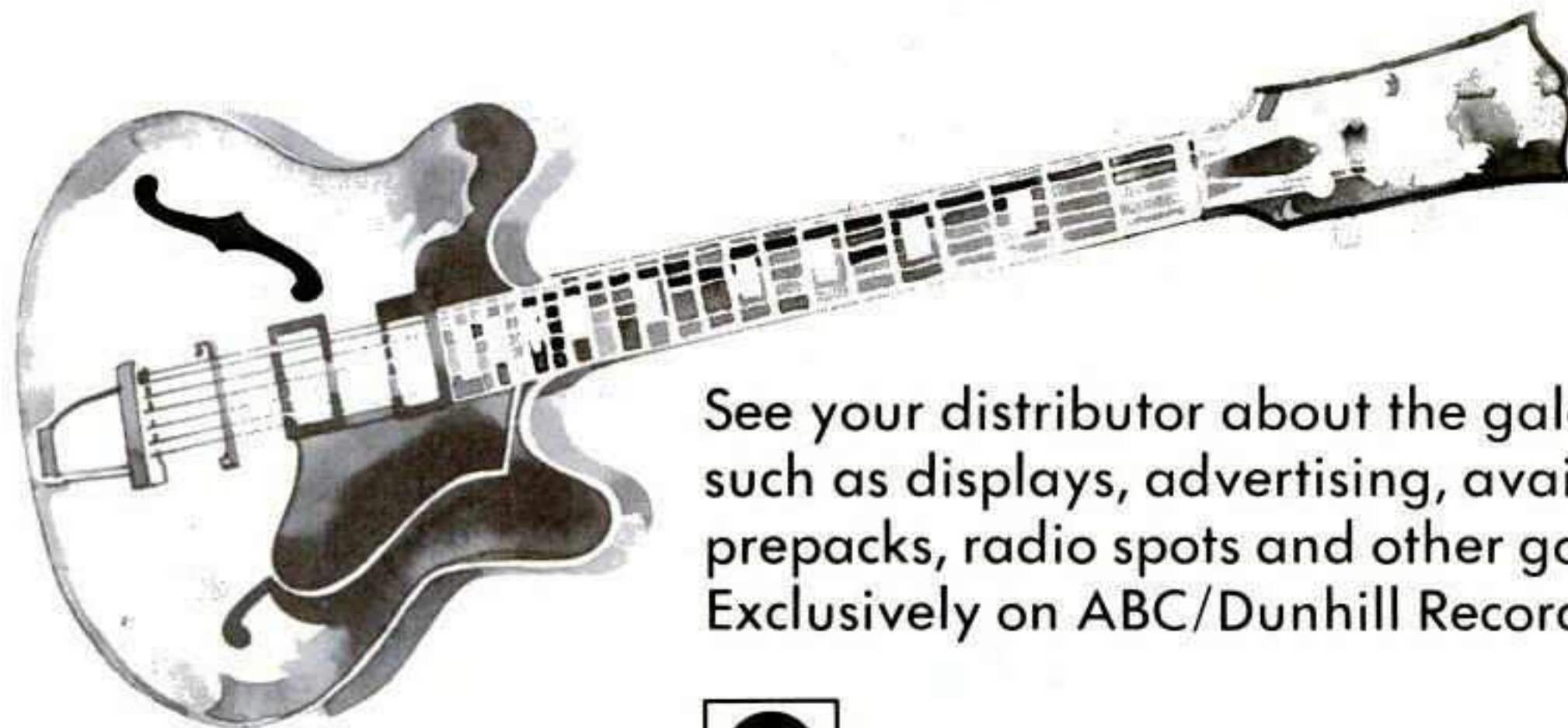


Especially for B. B. King.

August is B. B. King Month highlighted by the release of a magnificent new album entitled:

"To Know You Is To Love You"

coincidentally the same title of his huge single but frankly not without purpose. Lucille heartily endorses this proclamation for her man and adds, "It's about time."



See your distributor about the gala pluses, such as displays, advertising, availabilities, prepacks, radio spots and other goodies. Exclusively on ABC/Dunhill Records.



Billboard's Top Album Picks

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• Continued from page 54

Quadrasonic

STARDRIVE—Intergalactic Trot, Elektra (CD-4 Quadradisc discrete) 75058. The beauty of a good discrete quadrasonic album is that you don't have to stand in the center of four speakers and face center front—the music springs out at you every way you turn and, in the well-produced quadrasonic album, it is exciting. The unique thing about this particular album is that it was not rated by the Billboard Review Panel as much of an album in its stereo version. However, Jac Holzman, president of Elektra Records, said recently that it was produced from the first with the quadrasonic medium in mind. And, quite frankly, it's a quadrasonic hit. It's virtually the perfect state of the art for quadrasonic. Electronic sounds flow at you from corner, shifting to another corner. The guitar, the drums, these are solid and stable, but the Moog moves.

LOGGINS AND MESSINA—Loggins and Messina, Columbia (SQ matrix) CQ 31748. "Holiday Hotel" features driving sounds that work well in the "surround" type of matrix of the SQ system. The sax can often be pinned to a rear speaker. "Angry Eyes," coming off the last three minutes or so, is soft jazz in nature and seems to have exceptional separate in all four speakers. Using a Sony SQ Decoder SQD-2020, the effect is quite good. Best effects came during "Angry Eyes" and "Good Friends."

CAROLYN HESTER—Carolyn Hester, RCA (CD-4 Quadradisc discrete) 10086. The LP of mostly ballads is only fairly effective as a quadrasonic vehicle... the fault lies mostly in the production. You get some guitar from left rear on "You Made My Life a Song." But in a song called "The Miles Go Past," a very good tune, there's not much separation; you sort of feel the producer didn't take advantage of the medium. No left or right sidewalls are used at all and if you catch a music instrument from the rear, it seems to have been put there as an afterthought. "Ain't No Way" stands out a little more as representative of what quadrasonic can be.

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.

- 101—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 103—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003
- 103—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess Janus)
- 104—BLOOD RED & GOIN' DOWN, Tanya Tucker, Columbia 4-45892
- 105—YOU'RE THE BEST THING THAT EVER HAPPENED TO ME, Ray Price, Columbia 4-45889

Bubbling Under The HOT 100

- 106—YES, WE FINALLY MADE IT, Love Unlimited, 20th Century 2025
- 107—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 108—RHAPSODY IN BLUE, Deodato, CTI 16

- 109—MAKE UP YOUR MIND, J. Geils Band, Atlantic 2974
- 110—ASHES TO ASHES, Fifth Dimension, Bell 45,380
- 111—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873
- 112—NO HEADSTONE ON MY GRAVE, Jerry Lee Lewis, Mercury 73402 (Phonogram)
- 113—SUMMER IN THE CITY, Quincy Jones, A&M 1455
- 114—PARRTY, Maceo & the Macks, People 624 (Polydor)
- 115—THEY'RE COMING TO TAKE ME AWAY, Napoleon IV, Warner Brothers 7726

- 201—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SEM 1-660 (Phonogram)
- 202—HERMAN'S HERMITS, Their Greatest Hits, ABKCO AB 4227
- 203—TOM PAXTON, New Songs For Old Friends, Reprise MS 2144
- 204—PETE FOUNTAIN, Crescent City, MCA 336
- 205—ALBERT HAMMOND, The Free Electric Band, MUMS KZ 32267 (Columbia)
- 206—DON COVAY, Super Dude 1, Mercury SRM 1-653 (Phonogram)
- 207—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262

Bubbling Under The Top LP's

- 208—MILLS BROTHERS, Best of, Paramount PAS 1010 (Famous)
- 209—GEMINI SUITE, Various Artists, Warner Brothers BS 2717
- 210—SHARKS, First Water, MCA 351

- 211—ANIMALS, Best Of, ABKCO AB 4226
- 212—LOOKING GLASS, Subway Serenade, Epic KE 32167 (Columbia)
- 213—CHRIS YOULDEN, Nowhere Road, London XPS 633
- 214—MOTT THE HOOPEE, Mott, Columbia KC 32425
- 213—DONATO DEODATO, Muse MR 5017
- 216—JOHN FAHEY, Welcome to the Ball, Reprise MS 2145
- 217—HENRY MANCINI/SOUNDTRACK, Oklahoma Crude, RCA APL 1-0271
- 218—BRADY BUNCH, Phonograph Album, Paramount PAS 6058 (Famous)

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

- ATLANTA: WRAS-FM, Drew Murray
- BALTIMORE: WKTK-FM, Joe Buccheri
- BABYLON, N.Y.: WBAB-FM, John Vidaver
- BUFFALO: WPHD-FM, David Cahn
- CHICAGO: WBBM-FM, Bob Johnston
- CLEVELAND: WMMS-FM, John Gorman
- DALLAS: KAFM-FM, Loretta Angelina
- DENVER: KCFR-FM, Jeff Polleck
- CANNONBALL ADDERLY, "Inside Straight," Fantasy: WRAS-FM
- ALLMAN BROTHERS BAND, "Brothers & Sisters," Capricorn: KNAC-FM, WMMR-FM, KAFM-FM, WNEW-FM, WBRU-FM, WBBM-FM, WRAS-FM, WOUR-FM, KSHE-FM, WBAB-FM
- BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: CHUM-FM
- BACK DOOR, "Back Door," Warner Bros.: WOWI-FM
- PETER BANKS, "Two Sides of Peter Banks," Sovereign: KNAC-FM
- GARY BARTZ NTU TROUP, "Follow, The Medicine Man," Prestige: WVVS-FM, KCFR-FM
- WALTER BISHOP JR's 4th CYCLE, "Keeper Of My Soul," Black Jazz: WGLF-FM, WOWI-FM
- ART BLAKEY & THE JAZZ MESSENGERS, "Buhaina," Prestige: WVVS-FM, KCFR-FM, WRAS-FM
- BLOOD, SWEAT, & TEARS, "No Sweat," Columbia: WVVS-FM, WRRN-FM, WMMR-FM, KAFM-FM, WNEW-FM, WCMF-FM, WBBM-FM, WDAS-FM, KSHE-FM
- JAIME BROCKETT, "North Mountain Velvet," Bruce Patch Prods.: WBRU-FM
- BROWNSVILLE STATION, "Yeah," Big Tree: KSHE-FM, WMMS-FM
- BYRDS, "Preflyte," Columbia: WHCN-FM
- BRAN CADD, "Brian Cadd," Chelsea: WKTK-FM, WHCN-FM
- CAPITOL CITY ROCKETS, "Capitol City Rockets," Elektra: WRRN-FM, WOWI-FM, WMMS-FM, WBAB-FM
- CAPTAIN BEYOND, "Sufficiently Breathless," Capricorn: WRAS-FM
- CHICKEN SHACK, "Unlucky Boy," London: KNAC-FM, KWFM-FM
- DICK CLARK, "20 Years Of Rock 'n Roll," Buddah: WOUR-FM, WHCN-FM
- CLEAN LIVING, "Clean Living," Vanguard: WOUR-FM
- JIMMY CLIFF, "Wonderful World, Beautiful People," A&M: WVVS-FM, WRAS-FM, WOUR-FM
- NORMAN CONNORS, "Dark Of Light," Cobblestone: WBRU-FM
- COULSON, DEAN, McGUINNESS, & FLINT, "Lo & Behold," Sire: WVVS-FM, WMMS-FM, KWFM-FM
- SPENCER DAVIS GROUP, "Gluggo," Vertigo: KNAC-FM, WVVS-FM, KWFM-FM, WNEW-FM, KAFM-FM
- WAYNE DAVIS, "A View From Another Place," Warner Bros.: WRRN-FM
- DEODATO, "2," CTI: KAFM-FM, WMMS-FM
- BOB DYLAN, "Pat Garrett & Billy The Kid," (Soundtrack Columbia): WGLF-FM, WPHD-FM, WBBM-FM
- CHERYL DILCHER, "Butterfly," A&M: CHUM-FM
- ELECTRONIC HAIR PIECES, "Electronic Hair Pieces," A&M: WVVS-FM

- HARTFORD: WHCN-FM, Paul Payton
- ITHACA: WVBR-FM, Dan Boyle
- LONG BEACH: KNAC-FM, Ron McCoy
- NEW YORK: WNEW-FM, Dennis Elsas
- NORFOLK: WOWI-FM, Larry Dinger
- PENNSYLVANIA: WRRN-FM, Scott Saylor
- PHILADELPHIA: WDAS-FM, Harvey Holliday
- PHILADELPHIA: WMMR-FM, Dennis Wilen
- FABULOUS RHINESTONES, "Free Wheelin'," Just Sunshine: WGLF-FM, WNEW-FM, WMMS-FM, KWFM-FM
- JOHN FAHEY, "After The Ball," Reprise: WVBR-FM, WOWI-FM
- MAYNARD FERGUSON, "MF 3," Columbia: WKTK-FM
- FLASH, "Out Of Our Hands," Sovereign: KNAC-FM
- ARETHA FRANKLIN, "Hey Now Hey," Atlantic: WRAS-FM
- M. FROG, "Labat," Bearsville: KSHE-FM
- DAVID FRYE, "Richard Nixon: A Fantasy," Buddah: WRAS-FM
- GENTLE GIANT, "Gentle Giant," Vertigo (Import): WBRU-FM, WHCN-FM
- GRANK FUNK, "We're An American Band," Capitol: WGLF-FM, WCMF-FM
- GRAVEY TRAIN, "Second Birth," Bell: WOWI-FM
- DONNY HATHAWAY, "Extension Of Man," Atco: KAFM-FM, WRAS-FM
- LINDA HARGROVE, "Music Is Your Mistress," Elektra: WVBR-FM, WMMR-FM, WRRN-FM, WNEW-FM, WCMF-FM
- HEAVY CRUISER, "Lucky Dog," Family Productions: WGLF-FM, WMMS-FM
- EDDIE HENDERSON, "Realization," Capricorn: WOWI-FM
- WOODY HERMAN, "Giant Steps," Fantasy: WRAS-FM
- BILLIE HOLLIDAY, "Songs And Conversation," Paramount: KCFR-FM, WMMS-FM
- ALLAN HULL, "Pipedream," Charisma (Import): WMMR-FM
- ETTA JAMES, "Etta James," Chess: WOUR-FM, WDAS-FM
- MICHAEL JOHNSON, "There Is A Breeze," Atco: KWFM-FM
- ROBB KUNKEL, "Abyss," Tumbleweed: WCMF-FM
- KYLE, "Kyle," MGM: WKTK-FM
- LAMBERT & NUTTYCOMBE, "As You Will," 20th Century: KCFR-FM
- LORI LIEBERMAN, "Becoming," Capitol: WMMS-FM, CHUM-FM
- LINDISFARNE, "Live," Charisma (Import): WMMR-FM
- LUCIFER'S FRIEND, "Lucifer's Friend," Billingsgate: WPHO-FM
- MAUREEN McGOVERN, "The Morning After," 20th Century: WGLF-FM
- CHUCK MANGIONE, "Friends & Love," Mercury: KWFM-FM
- MARK—ALMOND, "Live '73/Studio '73," Columbia: WHCN-FM, KAFM-FM, WKTK-FM, WPHO-FM, FM, KNAC-FM
- IAN MATHEWS, "Valley Hi," Elektra: KWFM-FM, KCFR-FM, WOUR-FM, KNAC-FM, WVBR-FM, WRRN-FM, WNEW-FM, WOWI-FM, WCMF-FM, WMMS-FM
- MAX MORATH, "Music Of Scott Joplin," Vanguard: KCFR-FM
- VAN MORRISON, "Hard Nose The Highway," Warner Bros.: KNAC-FM, WKTK-FM, WDAS-FM, WMMS-FM

- ROCHESTER: WCMF-FM, Bernie Kimball
- ST. LOUIS: KSHE-FM, Shelley Grafman
- TALLAHASSEE: WGLF-FM, Daryl Stewart
- TORONTO: CHUM-FM, Benji Karch
- TUCSON: KWFM-FM, Allan Browning
- UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
- VALDOSTA, Ga.: WVVS-FM, Bill Tullis.
- MOTT THE HOOPEE, "Mott," Columbia: WHCN-FM, WKTK-FM, WCMF-FM, KAFM-FM
- NAZARETH, "Razamanaz," A&M: WBAB-FM
- MICKEY NEWBURY, "Live At Montezuma Hall," Elektra: WBAB-FM, WMMR-FM, KNAC-FM
- NEW YORK DOLLS, "New York Dolls," Mercury: WNEW-FM, WOUR-FM, KSHE-FM
- DON NIX, "Hobos, Heros, & Street Corner Clowns," Enterprise: WBBM-FM
- DANNY O'KEEFE, "Breezy Stories," Atlantic: WOWI-FM, WRRN-FM, WPHD-FM
- SHUGGIE OTIS, "Freedom Flight," Epic: WHCN-FM
- TOM PAXTON, "New Songs For Old Friends," Reprise: WVBR-FM, WOWI-FM
- COURTLAND PICKETT, "Fancy Dancer," Elektra: WOUR-FM
- DAVE PIKE SET, "Salomano," BASF: KCFR-FM
- PINK FLOYD, "More," Harvest (Soundtrack): WMMS-FM
- THE POINTER SISTERS, "The Pointer Sisters," Blue Thumb: WVBR-FM
- DORY PREVIN, "Live At Carnegie," United Artists: WNEW-FM
- PROCOL HARUM, "Best Of," A&M: WCMF-FM
- PUBLIC FOOT THE ROMAN, "Public Foot The Roman," Sovereign: WCMF-FM
- JERRY RAFFERTY, "Can I Have My Money Back," Transatlantic (Import): WOUR-FM
- HELEN REDDY, "Long Hard Climb," Capitol: WBAB-FM
- RENAISSANCE, "Ashes Are Burning," Sovereign: WCMF-FM
- ESTHER MAE SCOTT, "Mama Aint Nobodys Fool," Bomb: KCFR-FM
- ARCHIE SHEPP, "Coral Rock," Prestige: KCFR-FM
- BEN SIDRAN, "Puttin' In Tme On Planet Earth," Blue Thumb: KWFM-FM
- ROGER RUSKIN SPEAR, "Electric Shock," United Artists: WBAB-FM, WMMR-FM
- STAPLE SINGERS, "Be What You Are," Stax: WVVS-FM
- SUTHERLAND BROTHERS & QUIVER, "Lifeboat," Island: WBBM-FM
- 31st OF FEBRUARY, "31st Of February," Vanguard: WOUR-FM
- ROBIN TROWER, "Twice Removed From Yesterday," Chrysalis: KWFM-FM
- MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: KAFM-FM
- McCOY TYNER, "Song Of The New World," Milestone: KCFR-FM, WVVS-FM
- THIJS VAN LEER, "Introspection," CBS (Import): WHCN-FM
- VARIOUS ARTISTS, "Music From Free Creek," Charisma (Import): WBAB-FM
- VARIOUS ARTISTS, "The Trojan Story," Trojan (Import): WOUR-FM
- SEVIE WONDER, "Innervisions," Tamla: WBBM-FM, KNAC-FM, KWFM-FM, KAFM-FM, WVVS-FM, WMMR-FM, WNEW-FM
- ROY WOOD, "Boulders," Harvest (Import): WMMR-FM, WNEW-FM

These Are the Hits

"Theme From Cleopatra Jones"—Joe Simon
"It Hurts So Good"—Millie Jackson

This Is the Album

ORIGINAL SOUND TRACK FROM THE MOTION PICTURE FEATURING

JOE SIMON

Singing the hit "Theme from Cleopatra Jones"

AND MILLIE JACKSON

Singing "Love Doctor" and "It Hurts So Good"

BS 2719

On Warner Bros. Records

Questionnaire '3rd Degrees' 300 Cos.' Promo Practices

• Continued from page 1

centage of business is in club ownership or club sales.

Annual Budgets Sought

Part II asks for a "comprehensive statement on promotional practices and policies, with the names of all those responsible for carrying out this side of the business." The amount of funds budgeted for promotion are asked for the years 1971 and 1972, with break-outs on the amount spent for radio stations, distributors, conventions, press parties and other activities, including what was paid to publishers of tip sheets, other than the cost of a subscription.

The questions ask if the company employs only its own, or independent promotion men, and if so who

are they? How many employees are largely engaged in promotion, and name those with primary responsibility in eight leading markets: New York City, Los Angeles, Detroit, New Orleans, Chicago, Atlanta, Philadelphia and Nashville.

Asks Executives' Names

Part III asks for whatever internal directives or other steps each company has taken to supervise promotional activities, and asks the company to name those who have "primary national responsibility" in promotion; also, the names and titles of those in promotion and distribution who have been discharged, or whose resignation was required since Jan. 1, 1971.

Part II also asks if the company has conducted any in-house probe

about the worst allegations concerning the industry today: namely, if drugs have been furnished to recording artists and broadcasting personnel, or if elements of organized crime have infiltrated the music industry, and if illicit sexual activities are associated with promotion. On each count, the survey asks if any internal investigations have been made, and if so, what were the results.

Relations with distributors are questioned as to names and numbers of all record distributing companies in which the label has a financial interest, and what percentage. And in reverse, which distributor companies have a financial interest in the label, and the percentage of the total holdings the distributors own. Names and addresses of all distributing companies that handle the company's records are called for.

Stations' Relations

The final segment contains seven questions about relationships with radio stations and their personnel. (The word disk jockey is never used, and the questions throughout target in on the record companies.) The questions ask if the company distributes free records in addition to those needed for program review, and, if so, how many were handed out in 1971 and 1972. Did smaller as well as larger stations get extra free product?

The questionnaire asks: have the company personnel been given a clear picture of the disclosure requirements of the anti-payola sections 317 and 508 of the Communications Act? Who, in the company is responsible for seeing to this, and for supervising compliance with the law. The anti-payola law, effective in 1963, makes it a violation for anyone, even an onlooker, having any knowledge of any form of payment for air play, as well as the payer and payee, to fail to notify the station licensee. The licensee must acknowledge all pay-for-programming to comply with the sponsor identification law. The law carries criminal penalty of up to \$10,000 fine or a year in jail or both. The licensee is not subject to criminal penalties, unless he actively engages in giving or taking of bribes—he is only required to maintain reasonable surveillance over his employees (Billboard, June 16).

The final question is whether the industry believes "new federal legislation is needed" to curb the type of illegal and unethical activities various companies have been alleged to use to promote their product. Sen. McClellan would welcome suggestions.

'Butch Cassidy' TV Music for MGM Release

LOS ANGELES—"Butch Cassidy" Hanna-Barbera Saturday morning cartoon series for NBC-TV, will have music supervised by Buddy Buie, writer-producer of the Classics IV hits. Records by "Butch Cassidy & the Sundance Kids" group will be released on MGM.

The entire music package for the series is being delivered to Hanna-Barbera by American Talent International. This marks the booking agency's first venture into television music production. Negotiations with Hanna-Barbera were handled by Buddy Epstein, chief of ATI's West Coast office.

Cos Urged Reaffirm Action Program—RIAA Statement

NEW YORK—Stanley Gortikov, president of the Recording Industry Association of America (RIAA) has issued a written reply to U.S. Senator James Buckley's July 9 letter to the RIAA.

Referring to the RIAA's recently issued action program (Billboard Aug. 4), Gortikov stated that "The program is designed to help insure that business practices within the recording industry are conducted on the basis of sound legal and moral principles."

Gortikov also pointed out that the RIAA is a trade association. "We are, therefore, urging all member companies of the RIAA to reaffirm the action program and to take steps to insure that the Standards of Conduct are followed by all of their employees," he said.

Gortikov also explained RIAA's attempts to involve segments of the industry, which do not have representation on the RIAA board.

"It is our belief that the vast ma-

majority of the companies and employees in this industry follow responsible, lawful business practices," continued Gortikov. "We trust that this entire industry will not be judged on the basis of reports concerning the activities of a few."

Gortikov also emphasized the RIAA's long standing involvement in the fight against drug abuse—noting that the RIAA was commended by the White House Special Action Office for Drug Abuse as one of the first industries to volunteer cooperation in the government's drug abuse information program; that the RIAA produced a set of long-playing recordings containing anti-drug information for use by radio stations and educators; that RIAA members have worked with anti-drug groups; and that, currently, the RIAA is cooperating with the National Association of Progressive Radio Announcers in the preparation of a special LP of radio spots, featuring some 35 artists with messages to discourage drug abuse.

He also said that music today does not glamorize or encourage the use of drugs; but merely, as most art forms do, reflects the society in which we live. Gortikov also expressed RIAA's "hope" that Buckley would support the association's program and join with the RIAA in providing some "much needed perspective."

Len Saffir, Buckley's press officer, said that the Senator felt that the RIAA's program was "a step forward" and that Buckley hoped that the membership of the RIAA would respond positively. Saffir also expressed Buckley's sentiment that the industry should be in the position to police itself and clean house in case of any wrongdoings.

CBS Convention

• Continued from page 4

ment, awarded plaques to five Columbia personnel: Dan Pinckard, Atlanta local promotion; Don Dempsey, Atlanta branch manager; Julie Godsey, Cincinnati local promotion; Mike Gusler, Houston local promotion; and Bill Williams, national country sales and promotion manager for Columbia/Epic Custom labels.

Master Product

• Continued from page 3

The agreement, which was described by White as "the first major deal in NMC's new market plans," was negotiated by Selter, Nassi and CBS executive vice president Walter Dean. While exact financial terms of the agreement are unavailable, it is understood that several millions of dollars were involved.

AF Offers Free Demonstration

NEW YORK—In an attempt to aid equipment manufacturers and retailers in the sale of new quadraphonic equipment, Audio Fidelity Enterprises is offering complimentary copies of its recently released album, "Quadraphonic Sound Effects, Vol. 15," according to vice president Harold Drayson.

"We feel," he said, "that this LP like our prior stereo sound effects LP's offers a great opportunity to manufacturers to effectively demonstrate their equipment to the confused, skeptical or indecisive potential buyer."

Drayson added that complimentary copies of the album, using the matrix approach, would be sent to manufacturers upon request.

LA. Distr. In Separate Label Promo Drives

By ELIOT TIEGEL

LOS ANGELES—Record Merchandising has begun two months of Motown Month promotions at local major record shops and chains. The outlets include the Licorice Pizza, Tower Records, Target Records, Zody's, Discount Record Centers and the Warehouse.

The 14 Licorice Pizza outlets have begun the series with special emphasis on two acts, Ceverin Brown and Rubin Howell. Special T-shirts are being given away free to the first 200 customers buying each of the LP's.

The Target, Tower and Zody's 26 stores will promote new releases and catalog in August, explains Jack Lewerke, executive vice president at RM. T-shirts are being made up for sales personnel at all the stores, the front proclaiming Motown Month, the back with an imprint of the store. The 10 Discount Record Centers (owned by Record Merchandising principals) and the 26 Warehouse outlets will also promote new artists and catalog.

For the Zody's chain, Record Merchandising is offering a \$100 prize to the department manager for the best in-store display.

The distributor just came off a month long campaign for A&M at Tower's Sunset Blvd. store.

"T-shirts make the public aware of a line rather than individual artists," Lewerke said in explaining why they were relying so heavily on this device.

Lewerke has been associated with Motown as its distributor for over 10 years. "As independent distributors we feel that we are representatives of a company, doing more than just distributing their records," Lewerke said.

'Live' Circus Perks UA Product Show

LOS ANGELES—United Artists Records' new product presentation at the UDC Distributing convention here Aug. 22-25 will be held in a circus setting. There will be live clowns, jugglers and other circus acts at the hour-long Aug. 24 session at the Beverly Hilton Hotel.

The event is produced by Chiaramonte Films and designed by Thom Williams, formerly of the New York Electric Circus.

Executive Turntable

• Continued from page 4

Dennis Carhart, not Dennis Butte, has been appointed executive vice president of Crested Butte Packaging, Denver, producers of Disq-Pak, self-contained packaging device. . . . Pat West, president of Riverdell, Ltd., Chicago, has been named general manager of Crested Butte's Tundra Music. West will continue operation of Riverdell. . . . Gil Bateman, formerly with Denver's Tumbleweed Records, has joined Crested Butte as director of promotion and sales.

Jerry Seabolt, veteran promotion executive, has left Stax-Volt. . . . Rob Cohen, formerly director of television movies for 20th Century-Fox, has been appointed vice president-creative for Motown Industries motion picture division. . . . Jeff Tornberg will head RSO West, new division of London-based Robert Stigwood Organization. Personal assistant to Stigwood for two years, Tornberg will now be in charge of all RSO activities on the West Coast.

* * *

Robin Rothman named Warner Bros. Records creative services market analyst. He was previously in a similar post at ABC/Dunhill. Rothman continues as marketing director for Sound Advice consultants. . . . Rob Wunderlich has joined A&M Records as assistant to college promotion director Andy Meyer. He was formerly A&M's Detroit campus rep.

* * *

Koss Corp. has named Gerald S. Parshalle president and chief operating officer. Parshalle, 49, was executive vice-president of Sunbeam Corporation and president of Sunbeam's Consumer Products division. John C. Koss, founder of the 15-year-old firm, continues as chairman and chief executive officer. Parshalle has been a member of the Koss board of directors since 1969. . . . Also new at Koss is Tom Needles, 43, former president of Brownberry Ovens Inc., Wis., and now senior vice-president, marketing at Koss. While president of Brownberry Ovens, he also served as corporate vice president, consumer food products, Peavey Company, the parent company of Brownberry.

Francis J. Spallone has been appointed controller for Admiral Corporation. Spallone was vice president, financial controls, Mohawk Data Sciences Corp., and has been division controller for Westinghouse. Admiral Corporation has also announced the appointment of Theodore W. Matushak as regional manager in Minnesota, Wisconsin, North and South Dakota and Iowa. He joined Admiral from General Electric, where he has been regional sales manager.

Michael A. Reago has been named national sales manager for audio products at AKAI America Ltd., according to Jay B. Menduke, director of marketing. Reago will work from national headquarters in Compton, Calif., to coordinate sales with AKAI sales organizations and with mass merchandisers and dealers nationwide. Reago was formerly national sales manager for York Radio Corporation.

* * *

Gil Bateman appointed director of promotion and sales for Crested Butte Records, Denver. Prior to his appointment, Bateman was general manager of Tumbleweed Records and director of promotion and merchandising for Elektra Records. . . . Also Patrick West, president of the Chicago-based management firm of Riverdell, Ltd., has been named general manager of Tundra Music, the publishing arm of Crested Butte. West will continue his man-

(Continued on page 66)

MCA SUMMER SESSIONS



Get Dillinger

Chicago in the Thirties--
blood, bullets, and bad men. Get Dillinger--
and MCA did, on the original soundtrack recordings.
It'll kill you.

Original Motion Picture Soundtrack Music From
DILLINGER



MCA-360

MCA RECORDS

Record Industry Association of America... STAR PERFORMER... Seal indicated by bullet.

GET IT TOGETHER—Jackson 5 (Motown 1277) QUEEN OF THE ROLLER DERBY—Leon Russell (Shelter 7737) MIDNIGHT TRAIN TO GEORGIA—Glady's Knight & the Pips (Buddah) SEE TOP SINGLE PICKS REVIEWS, page 52

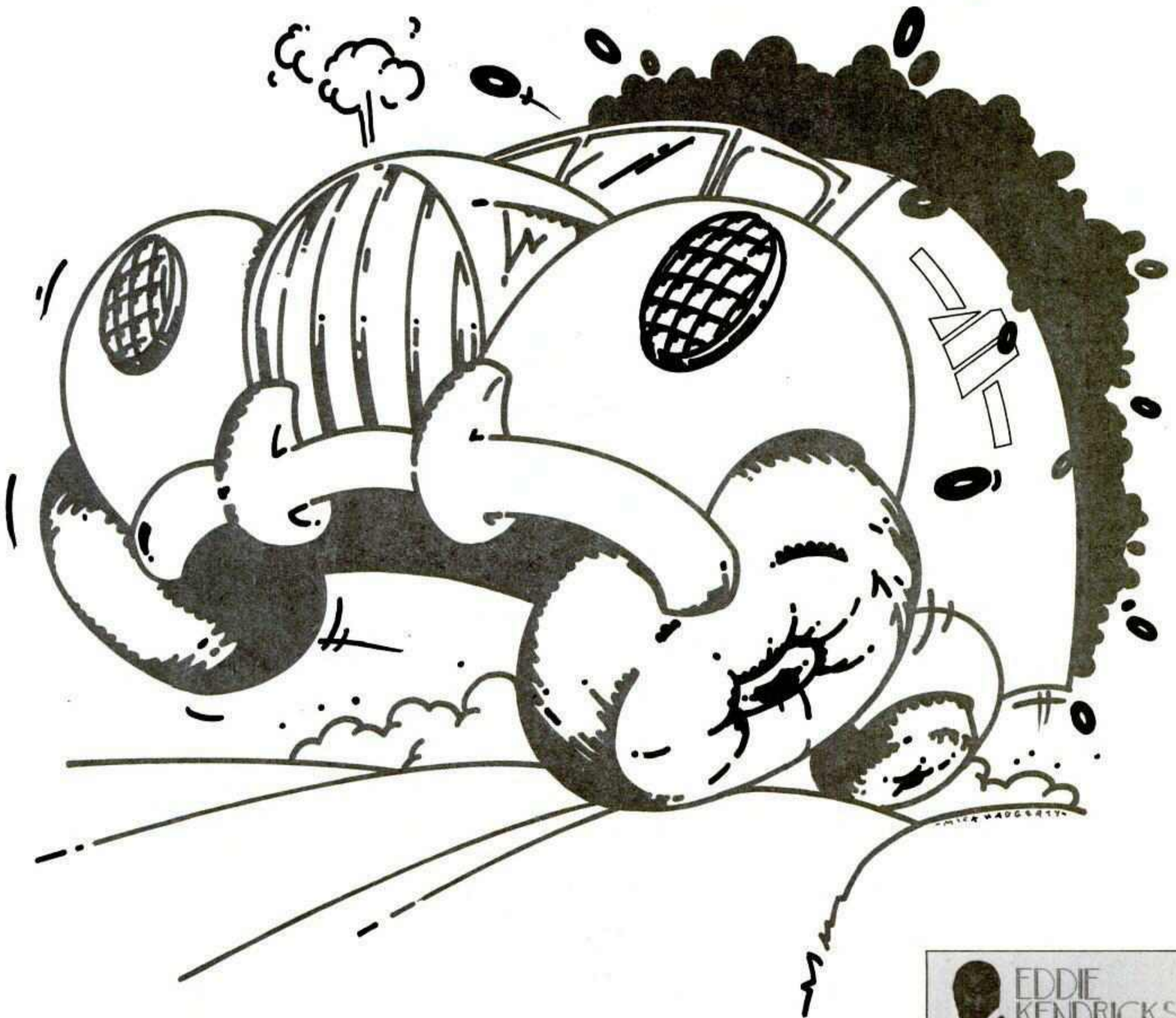
Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, Label, Number (Dist. Label). Includes entries like 'THE MORNING AFTER' by Diana Ross and 'BOOGIE WOOGIE BUGLE BOY' by Bette Midler.

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.; CRIT = Criterion. 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) list. Includes entries like 'All I Need Is Time', 'A Million To One', 'Angel', 'Are You Man Enough', 'Baby I've Been Missing You', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart Department of Billboard.

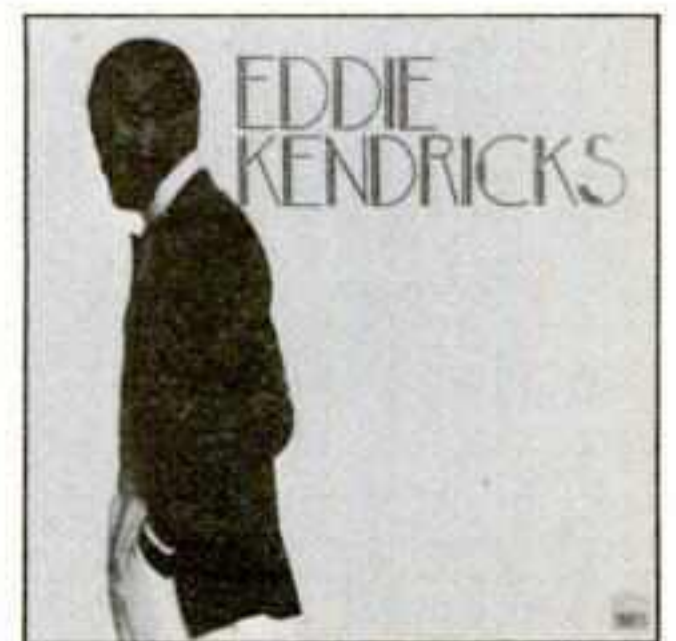
Eddie Kendricks' Keep On Truckin' is movin' out.



**Eddie Kendricks' newest single, Keep On Truckin' was released just a week ago, and it's already sold over a quarter-million copies. That's truckin'.
Eddie Kendricks. Keep On Truckin'. Motown Single #T54238FA**

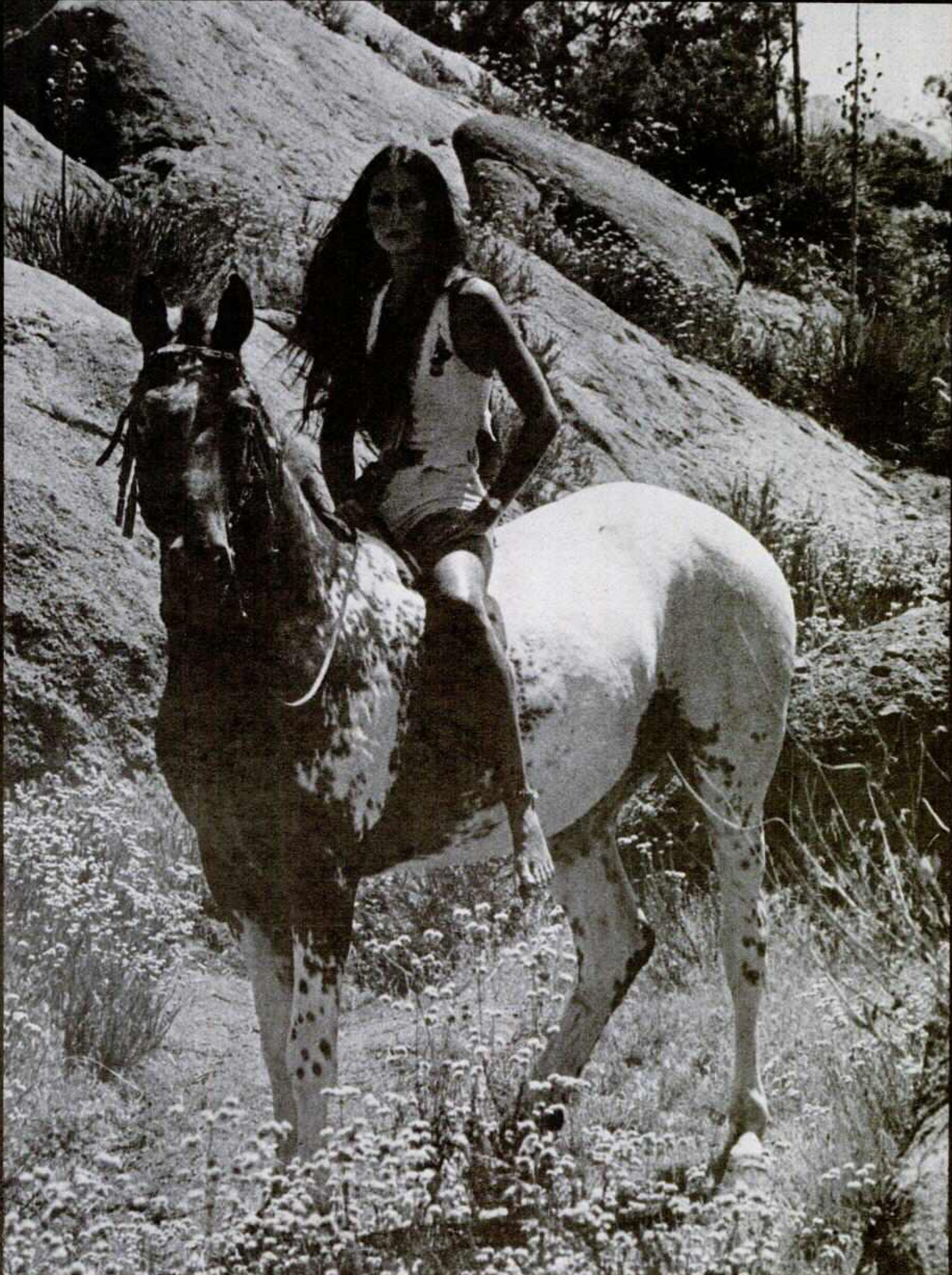


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#T327L

CHÉR HALF-BREED



Not a clouded smoke-signal,
but a full strong statement of our time.
Chér's new single produced by
Snuff Garrett for Garrett Music Enterprises.
Arranged by Al Capps. (MCA-40102)

"Half-Breed," now a smash single, will be the title for Cher's soon to be released album.

MCA RECORDS

Copyrighted material

MCA SUMMER SESSIONS



Loretta Lynn

Truly, "Love Is the Foundation"
of Loretta Lynn's enduring popularity,
and the Entertainer of the Year now sings for the changing seasons.
Another summer session from MCA.



MCA-355

MCA RECORDS

