

The music industry

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NEWSPAPER

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TAPE/AUDIO/VIDEO PAGE 43

HOT 100 PAGE 58

TOP LP'S PAGES 60, 62

08120

# Billboard

## Team's 107 Stores Push 'Q' Hardware

By IRENE CLEPPER

MINNEAPOLIS—The 107-store Team Electronics chain based here expects quadrasonic music systems under \$500 to account for one-third of its player volume by year end with an additional 20 to 25 percent of volume in sets over \$500. In many stores, software is used to promote equipment, said Lowell Fisher, marketing vice president.

Other points Fisher mentioned:

- Manufacturers have shoved warranty and service problems onto the dealer.
- Equipment makers should improve delivery planning.
- Ads should be fun; less emphasis on hardware (according to Rich May, advertising manager, also interviewed).

(Continued on page 43)

## England Is Called a Vast Dumpland for U.S. Pirates

LONDON—Britain has become the dumping ground for the sale of cut-price pirate tape recordings

made in America, a High Court judge was told last year, and six major British recording companies have begun legal actions against a firm in Manchester.

An investigator for the British

Phonographic Industry had discovered that a large number of tapes had allegedly been sold from a wholesale warehouse in Manchester, the companies' counsel, Hugh Laddie, told Mr. Justice Templeman.

"Last year pirate recordings accounted for 60 percent of the American market, but now it is illegal over there. Britain has become a dumping ground for the pirate recordings."

Geoffrey Bridge, director of B.P.I., said after the hearing: "Action has been taken before against pirate operators in the London area, but this is the first move made against a northern operator."

The judge granted a temporary order against Jack Bernstein, said to be operating a company called Scotties from the Manchester warehouse, preventing him from selling

(Continued on page 49)

## Jackson Blasts Payola Rumors

By EARL PAIGE

CHICAGO — Internationally known operation PUSH leader Rev. Jesse Jackson charged last week that "blanket indictments and rumors of payola" are intimidating black-oriented stations' music directors and removing playlists from (black) community accountability.

In an exclusive interview prior to meeting with Recording Industry of America (RIAA) officials, he said, "black station directors are now depending upon Top 40 lists to side

(Continued on page 19)

## Columbia Sells Children's Line

By JIM MELANSON

NEW YORK—Childrens Records of America, a newly formed company, and Columbia Books and Records have reached an agreement whereby CRA has acquired Columbia's entire children's product line, Billboard has learned. The deal, which brings CRA well over 200 titles in catalog product, involved the transfer of several hundred thousand dollars.

It is understood that CRA will

(Continued on page 29)

## K-Tel Goes 'Direct' on Its Surplus

By BOB KIRSCH

LOS ANGELES—K-Tel Records is launching what is in effect a budget line, distributing older, "surplus" product directly to such large chains as Thrifty Drugs, Sears, Roebuck & Co. and Woolworth's and offering support money for radio and print advertising.

According to a spokesman for K-Tel, "We now have about 25 LP's in our catalog and we feel this is enough to establish what might be called our own promotional line. Most of the disks and tapes will go directly to mass merchandisers rather than record stores and we will try and keep the record price at \$1.99 and tape price at \$3.99 for this material."

Albums reported to be in the first

(Continued on page 64)

## Curtain Rises on VidExpo; 2,000 Expected to Attend

By RADCLIFFE JOE

NEW YORK—An estimated 2,000 people are expected to attend VidExpo '73, the Billboard Publications' third video conference and exposition which gets underway Tuesday (4) at the Plaza Hotel here, according to Steve Traiman, publisher of VidNews newsletter, and conference coordinator.

Attendees will have an opportunity to attend demonstrations of every major institutional video hardware system on the market, as well as hear more than 300 exclusive reports from organizations using the new video technology. Another highlight of the three-day confab will be demonstrations of the best-in-house and commercial video programming available today.

Traiman also disclosed that the VidExhibits which will be open for viewing Wednesday (5) and Thursday (6), and to which registered visitors to the conference could avail themselves without charge, will feature hardware, software, duplication and service displays from Akai, AV Communications, Broadcast News, Consolidated Video Systems, Dempa Publications, EVR Systems, General Electric, Hitachi, Image Communications/Norelco, Incom/Tele-Measurements, the International Tape Association, JVC-America, King Instrument, Martin Audio Video, Modern Talking Picture Service, Panasonic, Retention Communication Systems, Rombex

(Continued on page 47)



Can Oklahoma's natural son pick and sing his way into the heart of Tennessee? Can America's master rocker get back to his hillbilly roots? Leon Russell can. And when he does, HANK WILSON'S BACK. HANK WILSON'S BACK, Volume 1 . . . . . on Shelter Records, available from Capitol Records. (Advertisement)



Shirley Sylvers first single will be released in September. Produced by Keg Johnson, Jerry Peters and Michael Viner. A Pride Production from the Sylvers—a family of superstars. (Advertisement)

THE BIGGEST THING OUT OF TEXAS

B.W. STEVENSON

MY MARIA

B.W. STEVENSON

SHAMBALA

NCA Records and Tapes



# Big B.W.'s big single "My Maria" is now a big album.

APBO-0030

APL1-0088

LSP-4794  
PBS-2072



LSP-4685  
PBS-1960



Includes: My Maria • I Got to Boogie  
Shambala • Be My Woman Tonight  
Grab On Hold of My Soul

APL1/APS1/APK1-0088

And there's a big demand so phone in your orders now.



Larry Watkins  
P.O. Box 4945 Austin, Texas 78769  
(512) 452-9411

RCA Records and Tapes



## FIND in Sales Increase; Innovative Catalog Out

NEW YORK—FIND Service International, Inc., the firm which services the LP/Tape Special Orders needs of the recording industry, is realizing a substantial increase in sales volume, according to Bill Wardlow, president of FIND.

The sales increase is attributed to increased orders from the more than 2,000 dealers serviced by FIND and from larger volume from the prime accounts serviced by FIND.

These prime accounts include ABC Record & Tape Sales, Musical Isle of America, J.L. Marsh, Record City (Taylor Electric), Recordland

## Promoters Eye W. Coast in '74

By PHIL GELORMINE

NEW YORK—Shelly Finkel and Jim Koplik, promoters of the Watkins Glen "Summer Jam," which drew 600,000 people to upstate New York community last July, plans to produce a second festival late next year. "We would like to bring Watkins Glen to the West Coast," commented Koplik, co-partner with Finkel in Country Concerts Corp., the team's production company that coordinated the event (Billboard, Aug. 11). Koplik added that it would probably be set for "sometime around Thanksgiving."

Consideration is also being given a 450-acre farm in Virginia for an

(Continued on page 12)

USA, Transcontinent, United Records, etc.

FIND also is realizing a steady growth in servicing the special order needs of the Armed Forces. These sales at present account for more than 25 percent of FIND's volume.

FIND's Summer 1973 Supplement has been a big factor in increased dealer and prime account activity, Wardlow said. FIND's excellent performance (i.e. 95 percent fill on catalog product and 48-hour turnaround on shipment of orders received) has also been a prime factor in increasing volume.

Input to FIND's Fall/Winter 1973 Catalog is continuing. More than 30,000 of the FIND Fall/Winter Catalogs will be distributed to participating dealers and prime accounts by Oct. 15. This distribution will triple former FIND catalog distribution, according to Wardlow.

"As in past similar sales periods, it is interesting to note that in the traditional summer sales dip dealers are concentrating more than usual on catalog items as a spur to sales volume. An innovation and an interesting concept in the FIND 1973 Fall/Winter Catalog is that it will contain a geo/alpha listing of participating dealers so that dealers can utilize the FIND Catalog as a giveaway to prime customers which will result in increased consumer special orders to dealers," Wardlow said.

FIND is based in Terre Haute, Ind.

## EIA Pushes 45's Quality

NEW YORK—The first ever joint effort among jukebox, home phonograph and record-retail business groups to improve the quality of the 45 rpm disk will be highlighted here Sept. 13 in a presentation before the Electronic Industries Association (EIA) P8.2 standards committee.

The P8.2 committee of EIA, which represents the entire electronics field including consumer product, is meeting in conjunction with the Audio Engineering Society and has placed "Field problems with the 45 rpm" as P8.2's opening agenda item

(Continued on page 32)

## RCA Shuts Down Dallas, Atlanta Area Warehouses

NEW YORK—RCA Records has closed down its warehouse operations in Dallas and Atlanta. Facilities there have been shut down for inventory, while sales and promotion activities at those branches continue after personnel cutbacks.

Informed sources indicate that, following the closings, the remaining personnel in sales and promotion have been given enlarged territories and responsibilities.

Stocking for the areas affected will now be handled from RCA's plant in Indianapolis, with product

(Continued on page 64)

## VonKarajan, DG in Pact

NEW YORK—Herbert von Karajan, noted German conductor, has been signed by DG to a five-year recording contract. Under the deal, according to a Polydor spokesman, Karajan will record the "more important" works but will also be available for recordings with other labels.

Previously, Karajan recorded certain repertoire for EMI as well as for DG, under a split-contract arrangement.

## WB's Smith

# Labels Streamline While Hot

By NAT FREEDLAND

LOS ANGELES—Speaking in a week when Warner Bros. and its affiliated labels had seven of the Billboard album chart's top 15 slots, WB president Joe Smith explained the label's recent staff cutbacks as a

## Rev. Jackson Moves PUSH

CHICAGO—Rev. Jesse Jackson has reportedly moved his operation PUSH broadcasts on Saturday after four years from WVON-AM here to local WGRT-AM because WGRT-AM is now part of the black-owned Johnson Publishing firm. Jackson, whose sermons are recorded on the Stax subsidiary label Respect, is a master of ceremonies for the upcoming testimonial dinner for E. Rodney Jones, WVON-AM program director. Both Johnson Publishing principals, Robert Johnson Sr. and Jr. are on the dinner committee. (See separate story.)

Jones could not be reached at press time for comment on the move of Rev. Jackson's broadcasts.

## RCA Issues 'Q' Disks As Double Inventory

NEW YORK—RCA Records has announced that it will release future product in both stereo and four-channel sound. Current market conditions were cited as reason for the move.

At the same time, RCA announced immediate release of its next 15 Quadradiscs. That release brings the total number of RCA discrete disks to 39 titles.

The double inventory will now tag Quadradisc releases at \$6.98.

RCA president Rocco Laginestra stated that too many dealers had been isolating product in four-channel bins, with the results detrimental to stereo sales, a problem now eliminated by the double inventory. Laginestra also stated that RCA was unwilling to "penalize the stereo buyer by increasing the cost of a compatible stereo-four channel record."

The new release features four-channel titles by David Clayton-Thomas, Hugo Montenegro, The Guess Who, Perry Como, Charley Pride, Jerry Reed, the Original

## Ampex Gets Groove Rights

NEW YORK—Ampex Music Division and Groove Merchant International, Inc., have entered into a longterm tape licensing agreement giving Ampex duplicating rights to Groove Merchant products in the U.S.

The contract which was signed by William Slover, Ampex vice president and general manager of Ampex Music Division, and Irv Bagley, vice president Groove Merchant Records, will allow Ampex to market Groove Merchant's existing catalog of 18 albums, as well as new titles as they become available.

Artists on the Groove Merchant label include, Dakota Staton, Carmen McRae, Groove Holmes, Jimmy McGriff and Reuben Wilson.

Broadway cast of "Hair," Danny Davis, the Friends of Distinction, Dolly Parton, Harry Nilsson, Jefferson Airplane, and Eugene Ormandy and the Philadelphia Orchestra.

## Copy Rite Penalized

ALBUQUERQUE, N.M.—A U.S. District Court Judge here has levied a fine of \$22,500 against Copy Rite Recording Inc., following a guilty plea by the firm to 45 counts of infringement of copyrighted sound recordings.

Copy Rite had been charged with illegally duplicating product recorded by such artists as Joan Baez, the Carpenters, Johnny Cash, Alice Cooper, Neil Diamond, Three Dog Night, Nilsson, Elvis Presley, Charley Pride, Cat Stevens, Rolling Stones, Blood, Sweat & Tears, and Tammy Wynette.

## TDK Opens \$2 Mil Push

By RADCLIFFE JOE

NEW YORK—TDK Electronics will sink an estimated \$2 million into a massive fall promotion campaign that will utilize a number of key music artists to sell the TDK blank cassette line across the nation, according to Jules Rubin, TDK's vice president in charge of marketing and sales.

The promotion, which will be launched in early October, will utilize TV and radio spots, consumer and trade press advertising, point-of-purchase displays, and special tape clinics.

The TV spots which will initially be aired on stations in New York, Chicago, Los Angeles and San Francisco, and are already being aired in special test markets with consumer

(Continued on page 46)

## NARAS Symposium Opens Doors to Communication

NASHVILLE—The first NARAS Institute Symposium brought together leaders of industry and representatives of 26 colleges and universities interested in adding collegiate courses which would produce graduates prepared for employment in record/tape businesses.

The symposium, so successful that another will be held next year, was complemented by a series of luncheons, banquets and parties, all sponsored by local business groups eager to help the Institute attain strength. Additionally, most meetings were held in the beautiful backdrop of the Cheekwood Fine Arts Center and Botanical Gardens, adding a new dimension to the speeches and panels.

After welcoming remarks by Institute executive director Henry Romersa and Institute president Bill Williams, the first panel dealt with

television production and syndication. Involved in the panel were Sam Louvello, of Youngstreet Productions, and director Bob Boatman of the same organization. A panel on promotion and public relations was held by Bill Hudson, president of his own agency, and Betty Hofer, president of the Open Door Agency.

A second series of sessions was devoted to University Reports, a discussion of programs implementing plans for improving communications and programs between music schools and the music industry. It was a strong exchange of ideas, with most of the educators voicing their views. The trade press then dealt with its relationship to campus activities, with a heavy discussion of the meaning of the charts.

Ruth White, president of

(Continued on page 64)

## Report on L.A. Probe Is Refuted by U.S. Office

LOS ANGELES—A report in the Los Angeles Times Friday (31) that a federal grand jury will begin investigating local record industry payola is disputed by the United States Attorney's office here.

"The United States Attorney's office here is not involved in any grand jury action," said Bob Brosio, chief assistant U.S. Attorney when queried about the Times story.

The U.S. Attorney is the chief federal agency conducting investigations into alleged wrongdoings within the record and radio industries.

Already well into gathering information is Herbert Stern's Newark based grand jury action. If there is any grand jury action locally it

would presumably be called by the local U.S. Attorney's office.

The Federal Strike Force, which began the investigation into drug trafficking in Newark last February, has withdrawn from the probe, leaving the matter to the U.S. Attorney's office.

There are federal investigators plus local law enforcement agencies looking into payola and drugola locally and nationally.

The Times story was an all encompassing overview, lumping together all the alleged ills within the industry, from payola to possible kickbacks in Las Vegas to arson instances locally to Sen. James L. Buckley's own individual investigation.



# Jones Testimonial Draws Key Figures

CHICAGO—Leading industry executives, air personalities along with prominent political and social leaders are expected for a testimonial dinner here at the Conrad Hilton Hotel Sept. 28 for E. Rodney Jones, WVON-AM here and a na-

# Lighthouse To Light Up Act's Debut

NEW YORK—An eleven-foot-high replica of a lighthouse will highlight an intensive advertising, promotion and merchandising campaign, a major nationwide tour and a new single, shipping simultaneously, for "Can You Feel It" LP, the Polydor debut outing of the 10-piece Canadian rock band Lighthouse.

The lighthouse replica will be on display over Tower Records, store located in Los Angeles. Also marking the Lighthouse debut on Polydor will be a comprehensive national ad campaign, as well as local radio and print advertising tying with tour dates; distribution of elaborate promotional and point-of-sale materials; and a heavy mailing of albums (including a giant full-color poster), singles and publicity materials to radio PD's, MD's and DJ's and the trade, music and general press.

An extensive tour, covering the northeast and south over the next few months, and all of the U.S. and Canada next summer, will back the new album. An engagement at the Boston Club, Sept. 18-20 starts the swing. The single, "Pretty Lady," to be released this week, is from the new LP.

tionally syndicated personality. Tickets are \$50, said Pervis Spann, director of the event.

Dinner committee members included William "Smokey" Robinson, dinner chairman and vice president, Motown; Al Bell, vice president, Stax; Ewart Abner, president, Motown; Don Cornelius, head of the TV syndicated show "Soul Train"; Ernie Leaner, owner of United Dist., Chicago; Henry Allen, vice president, Atlantic; Larry Maxwell, Motown; Cecil Hale, president, National Association of Television & Radio Announcers and WVON-AM personality; George Gillette and Potter Palmer, owners of WVON; Glenn Killoran, vice president, Globetrotter Communications; Chester Higgins, executive assistant, FCC Commissioner Robert Hocks; masters of ceremonies Rev. Jessie L. Jackson, head of Operation PUSH, Lucky Cordell, general manager of WVON and Ill. State Sen. (D) Cecil Partee; Norma Pinella, PD, WWKL-AM, New York; Jimmy Bishop and Georgie Woods, personalities, WDAS-AM, Philadelphia; Eddie O'Jay, WLIB-FM, New York; Charles Pinkard, owner WMPP-AM, E. Chicago Heights, Ill.; Howard Bedno, Bedno & Wright Associates, Chicago record promotion firm; Dave Potter and Bob Bell, associated with WVON management; Robert Johnson, Sr. and Robert Johnson, Jr., Johnson Publishing Co.; W. L. Lillard, Channel 25, Chicago.

Also WVON personnel Bernadine C. Washington, vice president; personalities Joe Cobb, Jay Johnson, Herb Kent and Bill "Butterball" Crane; Wesley South, "Hot Line" director.

# NARM Accepting Entries For 1974 Scholarships

NEW YORK—Applications for the 1974 NARM Scholarship Awards are now being accepted by the office of the National Association of Recording Merchandisers. NARM Scholarships are in the amount of \$4,000, \$1,000 for each academic year. Both regular and associate member company employees and their children are eligible.

The winners of the 1974 NARM

Scholarships will be announced at the NARM Scholarship Foundation Dinner, during the 1974 NARM Convention at the Diplomat Hotel in Hollywood, Fla., March 24-28. Applications must be filed no later than Oct. 31.

Applications for the NARM Scholarships are reviewed by the NARM Scholarship Committee, under William Owen, secretary of the University of Pennsylvania, who has served as educational consultant to the NARM Scholarship Foundation since its inception. Members of the 1974 NARM Scholarship Committee are Jack Silverman, chairman of the committee (ABC Record and Tape Sales, Des Moines); William Hall (Transcontinental Music, Burlingame, Calif.); Albert Melnick (A&L Distributors, Philadelphia); Anthony Galgano (Galgano Distributing Co., Chicago); Stanley Lewis (Stan's Record Service, Shreveport); Allan Wolk (United Record and Tape Ind., Hialeah Gardens, Fla.); Alfred Chotin (J.L. Marsh Co., St. Louis); David Lieberman (Lieberman Enterprises, Minneapolis); Richard Greenwald (Interstate Record Dist., Hagerstown, Md.); and Peter Stocke, NARM president (Taylor Electric, Milwaukee), who is an ex-officio member of all NARM Committees.

# Tull's 'Play' Cited

NEW YORK—"A Passion Play," the latest album by Jethro Tull, has been certified gold by the RIAA. The group records for Chrysalis, distributed by Warner Bros. Records.

# Allmans to Kirshner TV

NEW YORK—The Allman Brothers Band, Capricorn artists, will headline the second telecast of "Don Kirshner's Rock Concert." The deal was made by Phil Walden, Capricorn president, Kirshner, for Kirshner Entertainment Corp., and Irv Wilson, vice president, programs, Viacom Enterprises.

The show, slated to feature other Capricorn acts Martin Mull, the Marshall Tucker Band and Wet Willie, will be titled "Saturday Night in Macon, Georgia, with The Allman Brothers Band." Taping is set for next week in Macon.

The nationally-syndicated 90-minute show, already set for 96 markets, is being presented by Don Kirshner in association with Phil Walden and is a Don Kirshner Production in a joint venture with Viacom.

# Zappa Disk Realigns

LOS ANGELES—Frank Zappa and his business partners, Herb Cohen and Zach Glickman, have realigned their Bizarre/Straight Records Warner Bros. custom label operation to the new title, DiscReet Records. Warner continues worldwide distribution.

According to Bob Glassenberg, newly-named general manager of DiscReet, the change was made because Zappa's former label titles do not lend themselves to commercial support of upcoming releases. Glassenberg was former WB campus promotion director and Billboard campus editor.

Other new DiscReet staffers are graphics director Calvin Schenkel and press coordinator Kathy Orloff, both former freelancers.

DiscReet is planning eight album releases during its first year of operation. All future Frank Zappa LPs will be available on quadrasonic disks. Scheduled for this month are Zappa and the Mothers of Invention with "Over-Nite Sensation" and Tim Buckley's "Sefronia." A solo Zappa LP will be out by Xmas.

# Executive Turntable

At CBS Records International, Nicholas J. Cirillo named vice president, operations, and Bernard Di Matteo, named vice president, administration and development. Formerly controller of the division, Cirillo will be responsible for export sales, planning, order services, engineering services, and manufacturing services. In addition, he will oversee diversification and internal development for the division. Di Matteo, most recently director, administration and development, will coordinate long-range planning and internal development, as well as maintaining communication channels with the division's affiliates and licensees. . . . Frank Jones, veteran Columbia producer and more recently director of marketing for CBS Nashville product, named vice president and general manager of country product for Capitol Records in Los Angeles. He succeeds Ken Nelson, who is retiring.



DI MATTEO



CIRILLO



HARRIS

Barbara Harris appointed director of artist relations at Atlantic Records. Joining the label in 1968, Miss Harris has held a number of positions, including distributor promotion coordinator and assistant director of artist relations. She will be working with John Gibson, division head, publicity and artist relations. . . . Bertil D. Nordin named president and chief executive officer of GRT Corp. He was formerly chief financial officer, a position he held since 1965. Nordin succeeds Alan J. Bayley, who will remain chairman of the board of directors. Bayley had been president of GRT since its inception in 1965. . . . At Viewlex, Inc., Charles Link appointed division vice president, financial operations, and Richard Burkett appointed division vice president, operations and engineering. Link was previously director of business affairs for the custom service division and Burkett was previously director of manufacturing and engineering. Both remain in the custom service division.

★ ★ ★

Toni Baron named general manager of Playboy Music, replacing Errol Sober who departed the firm to pursue a writer-singer career. Before joining Playboy, Miss Baron was with Larry Shayne Music. . . . Ron Henry named general manager of Shelter Recording Corp. He will be responsible for day to day administration at the label and will report to Shelter president Denny Cordell. Henry was previously with RCA Records as manager of commercial operations services. . . . Lou Galliani appointed manager, national singles promotion at RCA Records. Most recently RCA's western regional promotion manager, Galliani will be headquartered in Hollywood. . . . Bob Feineigle named promotion manager at Columbia Record Sales Cincinnati under sales manager Bob Ewald. Also joining Ewald's staff is salesman John Kostick. . . . Gwen Starcher has left Handleman Co. in Cincinnati. Formerly singles buyer for the company Miss Starcher is going into the record business with her brother-in-law in Akron, Ohio. . . . John Rosica, vice president, promotion and advertising, for Creed Taylor, Inc. has assumed complete responsibility for the firm's marketing and sales functions. . . . At General Recording Corp., Freddie Mancuso named to head GRC's office headquarters in Los Angeles; Bob Harrington appointed director of marketing, East Coast; and Arlinda Frazier named head of GRC's r&b division in the Atlanta, Ga. radio market. Mancuso will be West Coast manager of marketing for all product released on GRC and Aware Records. . . . Leonard Tanner appointed to head the newly-formed Jason Management operation, which is a wing of GRC. Tanner previously to his appointment was show coordinator with Disney World in Orlando, Fla.



BLACK



GALLIANI

Bob Krueger leaves RCA Records' Chicago office, where he served most recently as regional sales manager. Krueger, who had served some 21 years with RCA, will remain in the business and will announce plans shortly. . . . Joseph Rapp appointed director, artist relations, at Sunburst Records. . . . Martin M. Rivchun named eastern regional sales manager at Fisher Radio. . . . Bonnie Kogos named promotion director at Frank Music Corp. in New York. Her responsibilities include publicity, sales promotion and advertising. . . . Paul Black named branch promotion manager for Columbia Records in Los Angeles. He will not be involved with Epic Records West Coast activities, as reported last week.

Martin F. Bennett, vice president, distributor and commercial relations, RCA Corp., has retired. He had coordinated the company's distributor activities for the past two decades.

## In This Issue

CAMPUS.....	41
CLASSICAL.....	42
COUNTRY.....	34
INTERNATIONAL.....	49
JUKEBOX PROGRAMMING.....	32
LATIN.....	17
MARKETPLACE.....	30
RADIO.....	19
SOUL.....	39
TALENT.....	12
TAPE/AUDIO/VIDEO.....	43

### FEATURES

Stock Market Quotations.....	10
Vox Jox.....	29

### CHARTS

Soul LP's.....	40
Hot Soul Singles.....	39
Best Selling Jazz LP's.....	40
FM Action.....	57
Hits of the World.....	54
Hot Country LP's.....	38
Hot Country Singles.....	37
Hot 100.....	58
Hot Latin LP's.....	17
Top 50 Easy Listening.....	42
Top LP's.....	60, 62

### RECORD REVIEWS

Album Reviews.....	56, 57
Singles Reviews.....	55



# POCO'S PLAYING 27 CITIES IN LESS THAN A WEEK.

**POCO  
CRAZY EYES**

including:

Here We Go Again/Blue Water  
Fools Gold/Let's Dance Tonight  
A Right Along



KE 32354

"Crazy Eyes," Poco's newest album, has been out only a few days and radio stations coast to coast—27 cities in all—are playing cuts like the title tune, "Crazy Eyes," "Fools Gold" and "Here We Go Again."

They just completed a month-long, cross-country tour of sell-out shows that had their foot-stomping, hand-clapping audiences yelling for encores of Poco's unique brand of rocking good-time music.

With the early reception to "Crazy Eyes" and Poco's past five albums as an indication, it won't be long before they're on every FM station in the country. **"Crazy Eyes."**

**More great Poco music.  
On Epic Records  
and Tapes**



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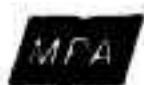
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Vol. 85 No. 36

## Paul Sets Sky Label; Epic to Handle in U.S.

LOS ANGELES—Steve Paul, manager of Johnny and Edgar Winter and operator of a New York rock club, the Scene, will start a Columbia-distributed custom label, Blue Sky, in mid-October.

Sole artist now signed to Blue Sky is Rick Derringer, producer of both Winter brothers' latest albums as well as former leader of the McCoys and guitarist in various Winter brother bands. While with the McCoys, he used his family name, Zahringer.

Paul said a full announcement of Blue Sky staff and plans will be made at the end of September when all projects details are final. The label will be handled by Columbia's Epic division.

## Jackson Blasts Payola Rumors

• Continued from page 1

step any possibility of accused payola—how can you take the Top 40 from downtown when we represent the Top 40 in the ghetto?"

Now embroiled in a controversy over moving his broadcasts to a black-owned station (see separate story), Jackson also charged that music business paper editors have been "derelict" in recognizing PUSH Expo, now supported by top recording acts (see separate story). He said PUSH Expo is "taking on legendary proportions and demonstrates that the black artist are in the vanguard of our movement."

Jackson said he deplored payola and drugola. "If any record company has induced someone into taking harmful drugs it must be dealt with." But he added, "the investigations have to proceed with care."

"If small record companies are being violated because they can't pay some fees, then those responsible must be dealt with too." Jackson is now spokesman for the local Independent Record Manufacturers Association formed recently to protest radio station policies (Billboard, Aug. 18) and was set to meet with RIAA president Stan Gortikov, how coordinating activities with industry and industry-related groups as part of RIAA's action plan.

Operation PUSH is challenging the move of WVON-AM, owned by Globetrotter Communications, to WNUS-AM/FM, a McClendon station. "Our people should have that

## AGAC Slates Rap Sessions

NEW YORK—The American Guild of Authors and Composers (AGAC), announced its fall Rap Sessions series, slated to be held on alternate Tuesdays at the Warwick Hotel here.

The first session next Tuesday (11), features Stephen Sondheim, composer and lyricist, speaking informally on the craft of composing and lyric writing for the theater. Moderating the discussion will be Sheldon Harnick.

The next two sessions will be devoted to performing rights societies and will feature respectively Stanley Adams, ASCAP president, and Edward Crammer, president of BMI.

Future sessions will focus on record executives, producers, publishers and writers.

More Late News  
See Page 64

## General News

## Neil Young to Open L.A. Roxy Nitery on Sept. 20

LOS ANGELES—The long-heralded opening of the Roxy Theater 500-seat nitery on Sunset Strip is now set for Thursday (20) with Neil Young performing. Young will do two shows nightly Sept. 20-22, backed by Crazy Horse.

Co-principals of the new club, Ode Records president Lou Adler and Elektra-Asylum president David Geffen, will be announcing further Roxy attractions of equal stature to the opening artist for the early months of the showcase.

## Tenn. 'Monster' Rock Fest Canceled

BENTON, Tenn.—Under several injunctions and threats from officials, the C.C. Manifest Company canceled its planned rock concert here over the Labor Day weekend.

Each week will have different playing nights to fit the schedules of major acts who normally only play concert halls, according to Adler and Geffen.

## Croce Disk Is Gold

NEW YORK—The Jim Croce single "Bad Bad Leroy Brown" has achieved an RIAA gold certification. The ABC/Dunhill single is from Croce's album, "The Life and Times of Jim Croce."

Bowing at last to the consequences, an official of the company said the festival would not be held in that area of any other part of Tennessee.

The action came too late for three young men who, arriving at the festival site, were arrested on charges of drug possession.

Simultaneously, a Knoxville promoter said he was arranging a rock festival near Cumberland Gap along the Tennessee, Kentucky, Virginia border on the same weekend.

The promoter, who was unidentified, said he was holding the festival as a "protest of the high-handed treatment of young music lovers everywhere" by Tennessee officials who forced cancellation of the event.

The promoter said a Chicago man had given him a cashier's check and instruction to bring eight groups to the site south of U.S. 25E in Kentucky.

Two Maryville, Tenn., businessmen, who also refused to give their names, said they had leased 410 acres along the river there to the promoter. State officials again were moving swiftly to get injunctions to prevent the concert.

## Labels Streamline While Hot

• Continued from page 3

Smith outlined WB fall priorities on the artist-plateau theory the label has been following with notable success. Basically, Warner feels that a rising artist can be brought from regular album sales of 100,000-150,000 to the 300,000-350,000 plateau and then on to consistent gold record superstardom. "Bonnie Raitt is overdue for establishment at the second plateau and we are going to exert the merchandising to put her there with this September LP," said Smith. "And we'll aim to push Tower of Power into the gold plateau too."

He also promised another surge of effort to make Randy Newman a second-plateau artist with his forthcoming album. Still another high-priority WB fall effort is supporting the current U.S. tour of Uriah Heep, just signed to Warner.

### Slade Signing Near

"Deep Purple has become a sure-gold act for us and we feel Uriah Heep can do the same," Smith said. He also revealed that Warner is close to the signing of still another British hard-rock group which has until now been more successful at home than here, Slade.

Calling the past six months the most profitable in WB record history, Smith said he was willing to bet all comers that Warner's fall sales will climb even higher. Due before the holidays are albums from such super sales stars as: Neil Young, America, Alice Cooper, Black Sabbath and the Dobbie Brothers.

In another new trend, Smith

pointed out that hard-rock groups on Warner are now making at least 50 percent of their total unit sales on tape. "I suppose that kids like to play real loud tapes in their car decks," he said. "They can get it louder than at home. Deep Purple's 'Made In Japan' wouldn't be gold without the 55 percent of its sales in the tape formats."

Smith finds it encouraging that most successful rock acts are now gradually putting more stage flash into their live showings, lights or movement. "Not everybody should go the Alice Cooper route," he said, "but it's nice to see more entertainment values coming back into concert tours."

Other strong new WB signing are the former Beatle proteges, Badfinger, and the return to disk of Mel Brooks and Carl Reiner's comedy creation "The 2,000-Year-Old Man." A new Brooks-Reiner LP, "2,000 and thirteen," has already been cut. And Warner has leased from Capitol the masters of the three previous "2,000" albums in order to offer them as a boxed Yule set.

## U.S. EMI LP's Set

LOS ANGELES—The initial two releases on the new to the U.S. EMI label are set for Sept. 10 release, with the label distributed and marketed by Capitol Records.

The LP's are "Shoot," by the group of the same name and Ross Ryan's "A Poem You Can Remember."

SEPTEMBER 8, 1973, BILLBOARD

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"It's Only A Paper Moon", "Flirtation Walk", "I Found A Million Dollar Baby", "The Object Of My Affection", "After You've Gone", and "Let's Have Another Cup Of Coffee" are back on the charts.



Fifteen complete, original recordings featuring Hoagy Carmichael, Bing Crosby, Tommy

Dorsey, Ozzie Nelson, The Boswells, Dick Powell and more—All on the Paramount Records soundtrack album,

"Paper Moon". (PAS 1012)

Nostalgia is climbing the charts; and it seems like only yesterday, once again.



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At Altec, we're not taking our leadership position for granted. We're always trying harder—challenging ourselves to develop studio monitor speakers that stay a step ahead of constant improvements in the contemporary recording process.

Throughout the United States, recording industry professionals—engineers, producers, A&R men, musicians—have responded to our continuing ability to produce the finest monitor loudspeakers by installing more Altec systems in studios than any other brand.

And we can prove it. Here's the latest data on monitors installed in U.S. studios, as published in Billboard's 1973 International Directory of Recording Studios.

MANUFACTURER	NUMBER OF MONITORS USED IN U.S. STUDIOS
<b>Altec</b>	
<b>JBL</b>	<b>256</b>
<b>EV</b>	<b>77</b>
<b>KLH</b>	<b>35</b>
<b>AR</b>	<b>29</b>
<b>Tannoy</b>	<b>28</b>

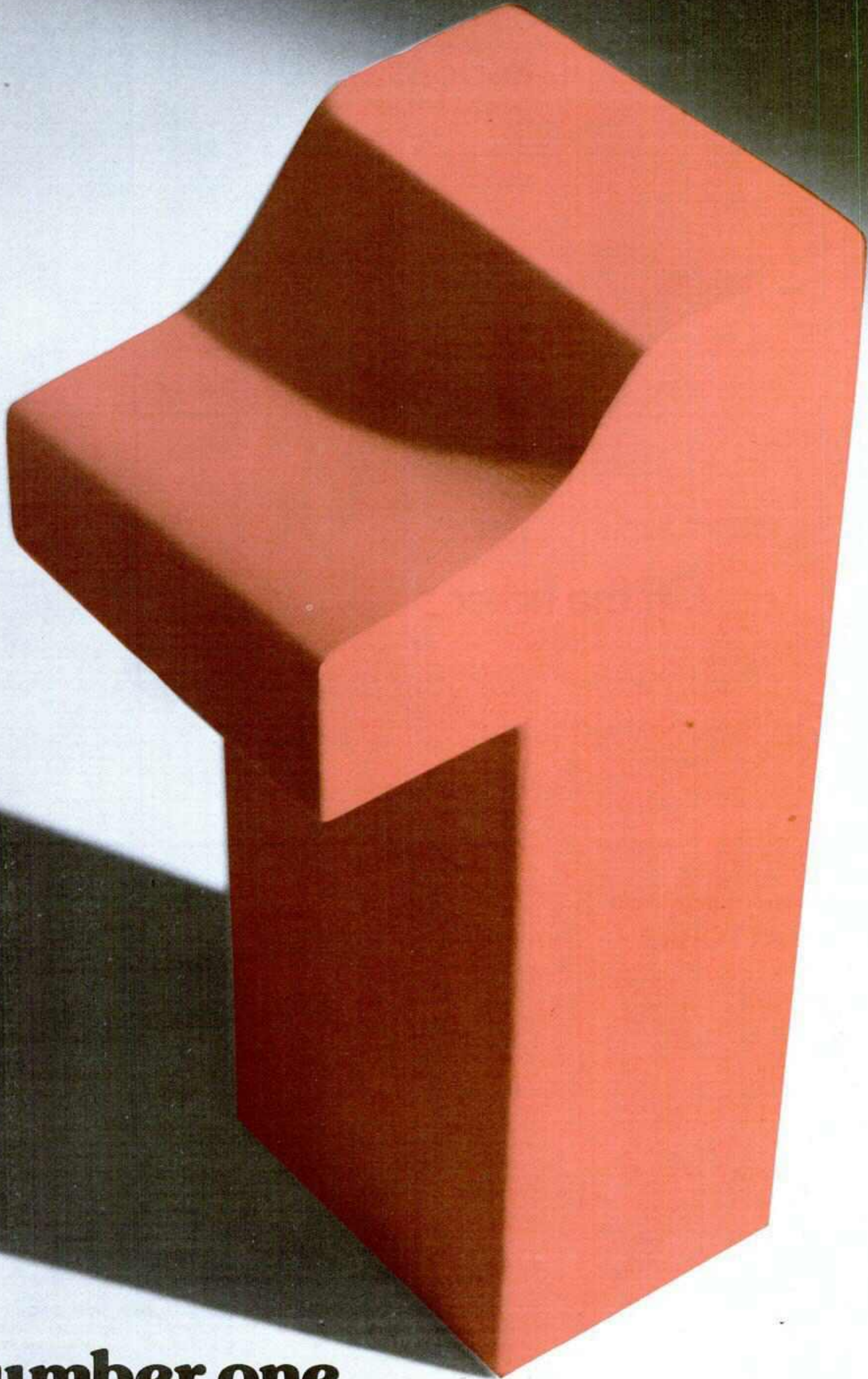
But we're not really satisfied—even with this impressive track record. We're still trying to better ourselves. In fact, Altec has three all-new studio monitors available right now. They're a whole new generation of speakers designed to meet the whole new range of tomorrow's dynamic recording techniques. Your studio may need them. Why not call your local Altec representative to find out?

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Altec gives you the best of both worlds: proven leadership, plus an unrelenting commitment to doing a better job. That's because we've really grown to enjoy being #1 in studio monitor sales during the past three decades. And we intend to stay right there for at least the next three decades by always being our own biggest competitor—in research, in quality, in service and in satisfying the demanding needs of an ever-evolving industry.

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# Handleman Eyes Sales Increase

LOS ANGELES—The Handleman Company, Detroit, is looking for new growth opportunities in both the music industry and in other areas.

Expansion is contemplated in the number of retail outlets Handleman services as a music merchandiser, and in opening new branches, the latest in Seattle.

In a letter to shareholders, Paul Handleman, chairman, and David Handleman, president, said they were "encouraged by the upswing in sales and earnings" in 1973 and "look forward to improved sales and earnings" for 1974.

Net earnings of Handleman during fiscal 1973 were \$5,559,000, or \$1.06 a share, compared to \$5,402,000, or \$1.22 a share last year. Sales were \$101,338,000 in 1973 compared to \$96,221,000 last year. Sales have been restated to reflect the sale of Handleman's 29-store drug chain subsidiary in Canada.

The executives pointed out that the financial condition of the company "Continues to be strong." As of the year ended April 30, 1973, "there was no long-term debt and earnings retained for use in the business reached \$24,569,000.

"Shareholders investment was increased during the year from \$34,931,000, or \$7.89 a share, to \$37,479,000, or \$5.46 a share. Dividends paid during the fiscal year continued at the annual rate of 68 cents a share," they said.

The company's annual report revealed the following:

—There are 22 branch operations in the U.S. and Canada.

—The drug-store chain in Canada was sold because "it did not measure up to the corporate growth and profit objectives."

—The chain, Intercontinental Merchandising Corp., Ltd., Canada, was sold for \$8,457,000.

—One major customer accounted for approximately 31 percent and 28 percent of the company's consolidated sales for the years ended April 30, 1973 and 1972, respectively. Three of its largest customers accounted for approximately 50 percent and 48 percent of its consolidated sales for the years ended April 30, 1973 and 1972, respectively.

The company will hold its annual meeting Wednesday (5) in Detroit.

In its notice to shareholders, the company listed its 12 directors and officers receiving remuneration of \$691,528, with Paul Handleman, chairman, receiving \$172,000. David Handleman, president, \$170,000; Moe Handleman, executive vice president and treasurer, \$104,000; and Joseph Handleman, member of the executive committee and consultant, \$50,000.

David, Joseph, Moe and Paul Handleman, together with certain members of their families, directly or indirectly, owned beneficially 965,599 shares of common, aggregating approximately 22 percent of the company's outstanding common.

# Earnings Reports

## WALLICHS MUSIC & ENTERTAINMENT

Year to	1973	1972
May 31:		
Income	\$8,168,085	\$7,840,489
Net before extra. item	26,507	d18,857
Per share	.02	d.01
Net income	43,507	49,018
Per share	.03	.04
d—Loss.		

## CERTRON CORP.

3rd qtr. to	1973	1972
July 31:		
Sales	\$3,689,000	\$3,516,000
Income	28,000	22,000
Tax credit	23,000	16,000
bNet income	51,000	38,000
aPer share	.01	.01

nine-months		
Sales	11,194,000	10,072,000
Income	116,000	80,000
Tax credit	98,000	64,000
bNet income	214,000	144,000
aPer share	.04	.02

a—Based on income before tax credit. b—Equal to two cents a share in the quarter and seven cents a share in the nine months, compared with one cent a share and five cents a share, respectively, in the like periods of 1972.

## AMPEX CORP.

1st qtr. to	1973	1972
July 28:		
Sales	\$62,653,000	b\$55,906,000
Income	594,000	d3,155,000
Tax credit	278,000	
Net income	c872,000	d3,155,000
Per share	a.05	

a—Based on income before tax credit. b—From continuing operations. c—Equal to eight cents a share. d—Loss.

# Off the Ticker

**MUNTZ CANADA, LTD.**, Hamilton, Canada, went on the exchange in Canada. The initial price, at \$5.25, comprised 400,000 shares of common, preferred and warrants.

**INTEGRITY ENTERTAINMENT CORP.**, Los Angeles, parent company of the **Wherehouse**, has extended the due date of its common warrants, exercisable at \$3 a share, from Feb. 26, 1974 to Feb. 26, 1976.

**WARNER COMMUNICATIONS**, New York, reported a tem-

porary decline in its domestic recorded music business during the second quarter resulting from delays in the release of product from several major artists (Billboard, Aug. 4). However, the company stated that its international music operations "made increasingly significant contributions" to earnings.

**MEMOREX CORP.**, Santa Clara, Calif., has switched its accounting practices from "deferred-accounting" to charging costs against income as incurred. The accounting switch would require Memorex to take an immediate write-off of about \$35 million. The \$35 million write-off is in addition to previously anticipated write-offs of about \$40-50 million.

**MINNESOTA MINING & MANUFACTURING CO.**, St. Paul, plans to file a secondary offering around Nov. 1 of 1.5 million shares of common stock owned by the estate of Maude L. McKnight, who was the wife of William L. McKnight, the former chairman of 3M. None of the proceeds from the public offering will accrue to Minnesota Mining.

**SONY CORP.** indicated that consolidated sales in the third quarter should rise 25 percent from a year earlier.

**ABKCO INDUSTRIES** announced revenues of \$8,164,771 and earnings of \$596,322, or 41 cents a share, for the nine months ended June 30, compared to revenues of \$7,727,084 and earnings of \$1,190,333, or 81 cents a share, for the same period a year ago.

**LLOYD'S ELECTRONICS** told shareholders it expected sales to top \$100 million for the first time in its fiscal year ending March 31, up from \$69.2 million reported in fiscal 1973. The company posted first quarter sales, ended June 30, of \$13,347,500 compared to \$8,842,200 a year ago.

**MORSE ELECTED PRODUCTS** is the subject of a securities report by Paine, Webber, Jackson & Curtis.

# Market Quotations

As of closing, Thursday, August 30, 1973

1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	5	140	10%	10%	10%	Unch.	
40	21%	ABC	—	1102	28%	26%	28%	+ 3%	
15%	5%	AAV Corp.	5	16	6%	6%	6%	+ 1/2	
15%	3%	Ampex	11	354	4%	4%	4%	— 1/4	
8%	2	Automatic Radio	7	32	3%	3%	3%	Unch.	
20%	8%	Avco Corp.	4	149	9%	9%	9%	+ 3/4	
15	6%	Avnet	—	306	7%	7%	7%	+ 1/4	
93%	20%	Bell & Howell	10	579	30%	29%	30%	+ 2 1/4	
14%	6%	Capitol Ind.	—	101	11%	11%	11%	— 1/2	
107	30%	CBS	—	558	31%	30%	30%	+ 1/4	
14%	4	Columbia Pictures	—	278	4%	4%	4%	+ 1/4	
3%	2	Craig Corp.	5	91	2%	2%	2%	Unch.	
14	4%	Creative Management	8	200	6	5%	6	+ 1/4	
123%	71%	Disney, Walt	53	981	85%	81%	85%	+ 4%	
6	2%	EMI	14	151	3%	3%	3%	+ 1/4	
71%	56%	General Electric	20	6980	58	57%	58	— 1%	
44%	21%	Gulf + Western	—	421	24%	23%	24%	+ 1 1/4	
16%	7%	Hammond Corp.	7	44	9	8%	8%	+ 1/4	
42%	6%	Handleman	—	148	8%	8%	8%	+ 1/4	
7	1%	Harvey Group	35	11	2	1%	1%	— 1/4	
62%	29%	ITT	—	3454	31%	30%	31%	+ 1%	
40%	8%	Lafayette Radio Elec.	7	140	10	9%	9%	— 1/4	
35%	18%	Matsushita Elec. Ind.	8	644	24%	23%	23%	— 1/4	
34%	4%	Mattel Inc.	—	500	4%	4%	4%	— 1/4	
35%	18%	MCA	9	76	25%	25%	25%	+ 1/4	
27%	13%	MGM	18	18	17%	17%	17%	— 1/4	
32%	11%	Metromedia	—	1463	12%	11%	12%	+ 1/4	
88%	74%	3M	—	1321	85	83%	84%	+ 1 1/4	
40%	10%	Morse Electro Prod.	7	131	14%	13%	13%	— 1/4	
57%	42%	Motorola	—	1715	52%	50%	52%	+ 1 1/4	
39%	20%	No. American Philips	—	127	23	21%	23	+ 1	
51%	22	Pickwick International	16	126	29%	29	29%	+ 1/4	
25%	6%	Playboy Enterprises	6	62	7	6%	7	+ 1/4	
45	22%	RCA	—	2538	23%	22%	23%	+ 1/4	
57%	38%	Sony Corp.	40	1271	45%	44%	45%	+ 2	
30%	11%	Superscope	9	565	32%	30%	30%	— 2%	
49	5%	Tandy Corp.	11	470	18%	18%	18%	+ 1/4	
23	4%	Telecor	7	53	6%	6%	6%	+ 1/4	
14%	2%	Telex	—	847	3%	2%	2%	— 1/4	
10%	2	Tenna Corp.	—	29	3	2%	2%	Unch.	
32%	11	Transamerica	—	2230	11%	11	11%	+ 1/4	
20	1 1/2	Triangle	—	78	13	12%	13	— 1/4	
17	6	20th Century	9	851	7%	7%	7%	+ 1/4	
50	11	Warner Communications	5	1056	11%	10%	11%	— 1/4	
20%	10	Wurlitzer	—	24	11	10%	10%	+ 1/4	
12	1%	Viewlex	—	114	1%	1%	1%	Unch.	
56%	34%	Zenith	12	1118	35%	35	35%	+ 1/4	

As of closing, Thursday, August 30, 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.	69	1%	1%	1%	Mills Music	5	8	7%	7%
Bally Mfg. Corp.	1044	59	53%	59	Recoton	15	2%	2%	2%
Cartridge TV	—	1/4	1/4	1/4	Schwartz Bros.	31	2%	2	2
Data Packaging	9	5%	5%	5%	Wallich's M.C.	—	1/2	3%	1/2
Games Learjet	44	7%	7	7%	Omega-Alpha	67	2%	2%	2%
GRT	70	2%	2%	2%	MMC Corp.	—	1%	1	1%
Goody Sam	4	2%	2%	2%	Seeburg	378	20%	18%	20%
Integrity Ent.	—	1%	1%	1%	Orrox	14	3%	2%	2%
Koss Corp.	31	13%	13	13%	Kustom Elec. Inc.	—	132	6%	6%
M. Josephson	10	9%	9	9%	Memorex	—	3%	3	3

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

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# 3 OUT OF 5

# GRC

## *How's That for Openers*

**Lolita Holloway**—"Our Love" (AW-033)  
Billboard 46, Cashbox 65

**Ripple**—"I Don't Know What It Is, But It Sure Is Funky"  
(GRC-1004) Billboard <sup>62</sup>, Cashbox 69

**Marlys Roe**—"Carry Me Back" (GRC-1002)  
Billboard 72, Cashbox 73

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# Studio Track

By SAM SUTHERLAND

In New York, Mercury's 57th Street studios have been sold to engineers **Elvin Campbell** and **Chuck Irwin**, who have given the facility a new name, **C-I Recording Studios**. The room itself had recently drawn some impressive clients, both for Mercury/Phonogram and for outside labels, and, from initial reports, it sounds like Campbell and Irwin are out to build that list further.

Fantasy's **Orrin Keepnews** has drawn **McCoy Tyner**, **Gary Bartz**, **Sonny Rollins** and **Charlie Byrd** there for their sessions for the label, which certainly augurs well.

Meanwhile, all of Mercury's New York session work will continue there, with **Don Covay** the most recent visitor, supervising projects for the label.

And Atlantic Records has brought in the **Persuaders** and **Dave Brubeck**.

\*\*\*

At **Paramount Recording Studios** in Los Angeles, **Pam Ralke** has reported two quadraphonic sessions that are already yielding product for **Frank Zappa** and **Herb Cohen's** DiscReet label. Producer **Denny Randall** brought DiscReet's **Tim Buckley** in for some "unbelievably hot tracks," while Zappa's latest, which features a revolutionary obscene poodle chorus, was also cut there.

Also in were **Hodges, James and Smith**, working on an LP for 20th Century with producer **Mickey Stephenson** and engineer **Larry Hirsch** (who also handled the Buckley dates).

Meanwhile, **Chico Hamilton** was in for Stax, with **Forest Hamilton** producing. **Joe Hicks**, also on Stax, did mixing there for his latest tracks.

Finally, Paramount re-mixed 24 **101 Strings** LP's for quadraphonic on Alshire International.

\*\*\*

**Talun Record Corporation**, based in Indianapolis, has an independent producer of records and broadcasting commercials for some time, but this summer marks a step forward with the opening of their \$200,000 Midwest Recording Center, highlighted by a studio the Talun folks call "The Music Mothers." The entire complex also houses Talun's administrative and creative facilities for its two record labels, mu-

sic publishing and its audio production firm.

As for The Music Mother, that operation includes two rooms, Studios A and B. The first room was designed by owners **Mike and Gary Schatzlein** and **Tom Hirschauer**, in consultation with **Jerry Milam** of Milam Audio Co. The acoustic environment is flexible via flip panels that can adjust the degree of deadness. Isolation between the control and the studio is maximized through an air lock door.

Console is a 24-track **Auditronics**, and the studio is the first in the U.S. to have a complete line of 3M M79's, from mono through 16-track. **Dolby** noise reduction and **AKG** echo complete the picture, along with an **ARP 2600** and a brace of different available instruments.

Studio B is a smaller room, primarily for four-track voice productions.

The larger room has been baptized with sessions with **Faith**, **Terry Knight's** friends, and **ABC's Rastus**, brought in by producer **John Ryan**. Other sessions of some note are those for Talun's own labels, including **Louise Morgan** and **Carl Inman**.

\*\*\*

**New York Sessions:** At RCA studios here, **Sarah Kernechan** is completing her album, produced by RCA's a&r head here, **Don Heckman**. **Mike Moran** engineered. Other RCA dates include **White Chocolate**, produced by **Bruce Sommerfeld** and **Peter Spargo** and engineered by **Gus Mosler**; and **Darren Green**, tracking singles with producer **Van McCoy**. ... **Graham Hine** was in town, working on an album for **Blue Goose Records**. Hine is an English bottleneck whiz, lead guitarist for **Brett Marvin's** Thunderbolts and a blues devotee. ... **Larry Coryell** has put the finishing touches on his new band, and is just kicking off sessions at **Vanguard Recording Studios**. The line-up is reported to be a cooker, with more to follow.

\*\*\*

Out in **Chatsworth, Calif.**, **Cherokee Studios** has officially opened its doors. The full 16-track facility is staffed by chief engineer **Dee Robb** and engineers **Joe Robb**, **Bruce Robb** and **Tom LaTondre**.

Initial sessions have included **Del Shannon** for **United Artists**, **Oliver** for **Paramount** and **Sharon McMahan** for **Columbia**, all handled in the last few months while the room was being broken in.

General manager is **Con Merten**.

# Talent Watkins Glen Promoters Plan Another Jam on Coast in '74

• Continued from page 3

additional eastern festival, also slated for 1974. Although the two have received offers from across the U.S. and Canada, they are investigating several prospective sites on

the coast for possible festival situations in next November. To prevent more than the intended number from arriving, both promoters agreed that they would not allow camping privileges similar to Watkins. "We would like to make it more

a one-day concert than a weekend festival," Finkel said.

"Also, we would like to book the same bands as we had last time," added **Koplik**, who revealed that the "live" album recorded by **Capricorn Records** featuring the sets by the **Allman Brothers Band**. The Band and the Sunday morning jam also involving the **Grateful Dead** would be released next month. Finkel pointed out that festivals booking 12 to 20 acts never work, simply because of the imposition created by the trucking in and out of equipment, changeover time involved and last-minute cancellations.

When asked how the two, who also produce concerts year-round in Connecticut under their other production firm, **Cornucopia Productions**, made out financially with Watkins Glen, they both remarked "pretty well," although they would not release the actual figures at present. "We won't have final figures for a couple of weeks yet," said Finkel. "We underestimated a lot of the costs up there. For instance, we had a cleaning bill budgeted at \$6,000 which flew up \$50,000."

According to Finkel and Koplik, Watkins Glen has inspired **City College** in New York to tackle a study of the significance of a rock festival. "The college is doing a sociological study on why 600,000 people showed up at an event, making it the largest mass gathering ever held in America," Koplik noted with some pride.

Evidently, the good name established by "Summer Jam" at Watkins Glen is already being capitalized on. A regional promoter estimating a turnout of 500,000 for a two-day musical festival in **Benton, Tenn.**, since cancelled by a court injunction (**Billboard**, Sept. 1), advertised locally as "the people who gave you Watkins Glen."

# Agent Needs to Wear All Hats in Michigan

By EARL PAIGE

**ESCANABA, Mich.**—The geography and sparse population in the upper peninsula require that a talent agent be a record promoter, producer, teacher, business manager and much more, according to **Gene Smiltneck**, who sees the talent agency business going through many changes.

Standing at one of several maps on the walls of the Show Biz Talent office in the basement of his home here, Smiltneck, 31, said, "Look at all the water—if a group goes north, there's **Lake Superior**, east, **Lake Huron**, south, **Lake Michigan**.

"Up here, a group has to drive 200-300 miles to any decent gig and probably play for \$150 a night where it would be \$300 almost anyplace else."

Smiltneck, who had his own band in 1965 before starting **Bands Unlimited**, predecessor to the present company, often puts up groups overnight.

## Rock's Early Days

He said that in the early days of rock, he built a light show, had to stock guitar strings and cords, shot publicity photographs and built a recording studio around a **Sony 4-track**, which when it broke down had to be shipped into **Detroit**. "No one around here knew anything about rock."

Everything has changed now, however. "It used to be a club owner would say he wanted a rock band. Now, it's do you want a country-rock band, a blues band—or what, because music has taken so many directions."

He finds that club owners are more apt nowadays to be dissatisfied with talent. "They want quality, audiences want it," he said. "Also, so many bands have started doing their own booking and many club owners have been burned." At one time, **Bands Unlimited** was booking over 100 acts. Now the list is 74 with Smiltneck acknowledging that probably only 15 or so are truly top acts.

Many of his earlier groups simply grew tired of the long grinds and pushing to break through with a recording. "Now, they've got regular jobs in a factory or some place and play weekends, or play at one club primarily."

## Agent's Protection

Smiltneck isn't sure how an agent can protect himself from loss after working so hard to build a band and then seeing it begin to book itself. The **AFM** guidelines here have been too stringent, he also believes.

"I originally came up here because I was involved in a radio station. That was not allowed, once I got into booking, I wasn't even allowed to have a record label, or even to get into promotion of records."

Smiltneck has maps of surrounding states all blocked off with **AFM** districts. Each booking contract is drawn up assiduously with the local **AFM**. He said he always insists on a contract with a club owner. "If there isn't one, then a phone conversation agreement on the date is recorded. No act of mine ever showed up and found they were cancelled, though once, I sent a band to the wrong **Winchester, Wis.** Even **Wisconsin** state officials weren't aware of two towns by the same name—it made all the local papers."

# New on the Charts



THE HUES CORPORATION

The Hues Corporation, RCA soul-pop trio, is a five-year-old act that made their living on the Vegas-Tahoe lounge circuit and stayed with UA just long enough for one single before charting with their debut RCA release, "Freedom For the Stallion."

Alan Toussaint's "Stallion" tune has been an album cut for a wide variety of singers since the New Orleans writer-producer penned it several years ago. Like "Delta Dawn," it was waiting the right record to break out as a hit.

Hues Corp. consists of **Fleming Williams**, **H. Ann Kelly** and **St. Clair Lee** (from left on above photo). They appeared in the film, "Blacula," and occasional concerts. Their

years of nitery work have given them a tightly professional onstage capability. When their single took off, they were able to cut a "Freedom For the Stallion" album in short order. Hues is managed by **Holmes-Ratner Entertainment** in Los Angeles.

Especially responsible for the emergence of "Freedom For the Stallion" was **Steve West**, program director and air personality on **KJRB-AM** in **Spokane, Wash.** West went on the record as soon as it was released three months ago and played it for 60 days till other markets picked it up on the basis of KJRB's breakout-station reputation and heavy sales in the Spokane market.

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# Signings

**Epic Records** has signed **Jack Blanchard** and **Misty Morgan** of "Tennessee Birdwalk" fame to an exclusive recording contract. First single release is "The Cockroach Stomp" produced by the duo. ... **Mission Mountain Wood Band**, a young five-man bluegrass band from Montana, has signed for personal management with **GWP Associates** in association with **Dick Rubin Ltd.** ... **Franklyn Ajaye**, soul comedian, has signed with **A&M Records**. ... The Celtic rock group **Horslips** has signed with **Atlantic Records**. First album is "Happy to Meet—Sorry to Part." ... Also joining the Atlantic roster is **Andy Bey**, a New York session man. **Bill Fischer** will produce Bey's first album set for Fall release.



# Who/Where/When

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

**KAY ADAMS** (Capitol): Sheriff's Posse, Salt Lake City, Utah, Sept. 7-8; Cowtown, San Jose, Calif., Sept. 16.  
**CANNONBALL ADDERLEY** (Fantasy): Sir Morgan's Cove, Worcester, Mass., Sept. 18-23.  
**FRANKLYN AJAYE** (A&M): Pall's Mall, Boston, Sept. 10-16.  
**BUDDY ALAN** (Capitol): Sparks, Nev., Sept. 13-26.  
**LYNN ANDERSON** (Columbia): Utah State Fair, Salt Lake City, Utah, Sept. 15; Albuquerque, N.M., Sept. 16-18; Amarillo, Texas, Sept. 19-20; State Fair, Memphis, Tenn., Sept. 21-24.  
**JOAN ARMATRADING** (A&M): Ash Grove, Los Angeles, Sept. 18-23.  
**EDDY ARNOLD** (MGM): Harrah's, Reno, Sept. 20-Oct. 3.  
**AEROSMITH** (Columbia): Cape Cod Coliseum, Hyannis, Mass., Sept. 2; Portland, Maine, Sept. 8; The Box, Boston, Sept. 15-17.  
**ASLEEP AT THE WHEEL** (United Artists): Speedway, Dallas, Texas, Sept. 2; Armadillo Headquarters, Austin, Texas, Sept. 5-8; Palomino Club, Los Angeles, Sept. 7-9; Western Place, Dallas, Texas, Sept. 11-13.  
**BACHMAN-TURNER OVERDRIVE** (Mercury): Ontario Place, Toronto, Canada, Sept. 3; Hammond, Ind., Sept. 15; Kansas City, Sept. 21.  
**JIM BAILEY** (United Artists): Waldorf-Astoria, N.Y., Sept. 11-22.  
**BALLIN' JACK** (Mercury): Civic Center, Lake Charles, Sept. 15; Monroe Civic Center, Mornoe, Sept. 16; Civic Center, El Paso, Texas, Sept. 21.  
**BANG** (Capitol): Whiskey, Los Angeles, Sept. 19-23.  
**BOBBY BARE** (RCA): Bermuda, Sept. 15.  
**BILL & TAFFY** (RCA): Cellar Door, Washington, D.C., Sept. 17-22.  
**MICHAEL BLOOMFIELD** (Columbia): Graham Mountain Music Festival, Woodland, Ala., Sept. 15; Orpheum, Boston, Sept. 21.  
**TONY BOOTH** (Capitol): Kremmling, Colo., Sept. 14-16; Tucson, Ariz., Sept. 20.  
**DELANEY BRAMLETT** (Columbia): Paul's Mall, Boston, Sept. 18-23.  
**JIM ED BROWN** (RCA): Concordia Fall Festival, Concordia, Mo., Sept. 15.

**ANITA BRYANT** (Word/Myrrh): Barron Stadium, Rome, Ga., Sept. 4-5, Palmer House, Chicago, Sept. 19.  
**JERRY BUTLER** (Mercury): Memphis, Tenn., Sept. 15; Louisville, Ky., Sept. 21.  
**CHARLIE BYRD** (Fantasy): El Matador, San Francisco, Sept. 17-22.  
**VIKKI CARR** (Columbia): Arie Crown Theater, McCormick Place, Chicago, Sept. 16; Wallingford, Conn., Sept. 18-23.  
**CARTER FAMILY** (Columbia): Edgewater Campgrounds, Niagara Falls, Canada, Sept. 15-16; Cavern State Park, Harpers Ferry, W.V. Sept. 21-22.  
**RAY CHARLES** (ABC): Milan, Italy, Sept. 17; Lugano, Switzerland, Sept. 18; Zagreb, Sept. 21.  
**ROY CLARK** (Dot): Loretta, Pa., Sept. 15; Norfolk, Va., Sept. 16; Champaign, Ill., Sept. 19.  
**RITA COOLIDGE** (A&M): Mississippi River Festival, Edwardsville, Ill., Sept. 15.  
**COPPERHEAD** (Columbia): Graham Mountain Music Festival, Woodland, Ala., Sept. 15; Capitol Theatre, Port Chester, N.Y., Sept. 20; Orpheum, Boston, Sept. 21.  
**COUNTRY GENTLEMEN** (Vanguard): Niagara Falls, Canada, Sept. 15-16.  
**FLOYD CRAMER** (RCA): Festival, Augusta, Ga., Sept. 14; Festival, Greenville, S.C., Sept. 15; Fair, Columbia, Mo., Sept. 18.  
**RICK CURLESS** (Capitol): Fair, Norway, Maine, Sept. 14; Valle Country Music Hall, Ansonia, Conn., Sept. 15; Lake Compounce, Bristol, Conn., Sept. 16; Countryway Restaurant, South Paris, Maine, Sept. 21.  
**ENGLAND DAN & JOHN FORD COLEY** (A&M): Troubadour, Los Angeles, Sept. 11-16.  
**CHARLIE DANIELS** (Buddah): Carnegie Hall, N.Y., Sept. 7; VPI, Va., Sept. 13.  
**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Augusta, Ga., Sept. 15; Fair, Centerville, Mich., Sept. 17; State Fair, Salt Lake City, Utah, Sept. 19; State Fair, Albuquerque, N.M., Sept. 21-23.  
**MAC DAVIS** (Columbia): Merriweather Post Pavilion, Columbia, Md., Sept. 15; Oakdale Musical Theatre, Wallingford, Conn., Sept. 16.  
**SKEETER DAVIS** (RCA): Roanoke, Va., Sept. 3; Oakland, Md., Sept. 12; Petersburg, Ill., Sept. 13.  
**DAWN** (Bell): Six Flags Over Mid-America, Eureka, Mo., Sept. 7.  
**DELANEYS** (Columbia): Bijoux, Philadelphia, Sept. 5-8; Bitter End, N.Y., Sept. 12-17; Pauls Mall, Boston, Sept. 18-23.  
**JOHN DENVER** (RCA): Blossom Music Festival, Cuyahoga Falls, Ohio, Sept. 2; Air Force Academy, Colorado Springs, Colo., Sept. 16.  
**DETROIT EMERALDS** (Westbound): Small's Paradise, N.Y., Sept. 3-9.  
**THE DILLARDS** (United Artists): Festival, Culpeper, Va., Sept. 7; Festival, Bull Island, Indianapolis, Ind., Sept. 8.  
**EARTH, WIND & FIRE** (Columbia): Cumberland Auditorium, Fayetteville, N.C., Sept. 15; Coliseum, Charlotte, N.C., Sept. 16; Municipal Auditorium, Nashville, Tenn., Sept. 18; Auditorium, Birmingham, Ala., Sept. 20.  
**EXILE** (RCA): Starwood, Los Angeles,

Sept. 11-16; Whiskey, Los Angeles, Sept. 17-18.  
**BARBARA FAIRCHILD** (Columbia): Machinist Hall, St. Louis, Mo., Sept. 16; Fairgrounds, Longview, Texas, Sept. 19.  
**FLYING CIRCUS** (Capitol): Boston Club, Boston, Sept. 18-20; Civic Theatre, Portland, Maine, Sept. 21.  
**TENNESSEE ERNIE FORD** (Capitol): American Airlines Convention, Toronto, Canada, Sept. 20-22.  
**FRESH FLAVOR with RICHIE HAVENS** (Stormy Forest): Max's Kansas City, N.Y., Sept. 18.  
**DAVID FRIZZELL** (Capitol): Tucson, Ariz., Sept. 11.  
**STEVE FROMHOLZ** (Countryside): Castle Creek, Austin, Sept. 18-22.  
**RORY GALLAGHER** (Polydor): Driveway, Orlando, Fla., Sept. 15; Memorial Coliseum, Tuscaloosa, Ala., Sept. 17; Coliseum, Richmond, Va., Sept. 20.  
**STEVE GOODMAN** (Buddah): The Ark,

Ann Arbor, Mich., Sept. 14-16; Castle Creek, Austin, Texas, Sept. 18-23.  
**GRAND FUNK** (Capitol): Civic Center, Lake Charles, La., Sept. 15; Civic Center, Monroe, La., Sept. 16; Civic Center, El Paso, Texas, Sept. 21.  
**JACK GREENE/JEANNIE SEELY** (MCA): Bridgeport, Conn., Sept. 15; Rochester, N.Y., Sept. 16; Greenville, Tenn., Sept. 21.  
**GUESS WHO** (RCA): Steel Pier, Atlantic City, N.J., Sept. 2.  
**GYPSY** (RCA): Apollo Auditorium, St. Cloud, Minn., Sept. 7.

**MERCEDES HALL** (LMI): Club, Los Angeles, Sept. 5-9; Mr. Kelly's, Chicago, Sept. 17-23.  
**TOM T. HALL** (Mercury): Blue Grass Park, Camp Springs, N.C., Sept. 15; La Cruces, N.M., Sept. 19; Tri-State Fair, Amarillo, Texas, Sept. 21-22.  
**GEORGE HAMILTON IV** (RCA): Beamsville, Ont., Sept. 7; Picton, Ont., Sept. 8.  
**FREDDIE HART** (Capitol): Goldsboro, N.C., Sept. 14; Harrisburg, Va., Sept. 15; Norfolk, Va., Sept. 16; Cincinnati, Ohio, Sept. 21.

(Continued on page 16)

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## Creative Trends

## Disk Technology Viewed by NARAS

By NAT FREEDLAND

LOS ANGELES—A wide-ranging panel assembled by the National Academy of Recording Arts & Sciences chapter here pointed out many of the obvious benefits of current recording technology, plus some inherent pitfalls.

Producer Bones Howe said that sound recording is by its nature an illusion and audiences change their standards for accepting record illusion as technology improves. "It is ridiculous to expect a paper-cone speaker to put out sound exactly like and eighty-piece symphony orchestra or even like a rock band using a dozen amplifiers much bigger than the home speaker. However, in many respects, today's recorded sound is better than live concerts. The different musical parts, such as the bass lines, can be made to stand out much more clearly."

Howe said that many young drummers today are vainly trying to imitate the full-toned percussion sounds on records, which are a product of electronic "fattening." "Drummers are beginning to use contact microphones to amplify their kits because string instruments are so loud now," he said.

John Hammond Sr., legendary producer and a&r man, provided a historical sketch of the development of recording practices since he attended his first studio session in 1927. "You were basically recording a full jazz band with one or possibly two microphones in the 1930s. It wasn't until 1947 that tapes and multi-tracking came into use."

Hammond credited London Records' FFRR line with being the first breakthrough to high fidelity recording.

A&M's chief engineer, Larry Levine, recalled the time when Tony Martin refused to sing with an echo chamber because he felt it was "dishonest recording." Levine said he was looking forward to the widespread marketability of quadrasonic sound as a new way to make good music.

James Griffin, one of the leaders of Bread, discussed the changes in studio techniques since he began working sessions in 1963. "I feel that overdubbing and multitracking give you the challenge of trying to achieve perfection," he said.

Earl Palmer, a studio drummer for 25 years, led the anti-overdub stance. "I have never met a musician who didn't think he could do a better job if all the instrumentalists and the vocalist were playing in the studio at the same time. It's frustrating for me to pound away at a rhythm figure with just a couple of other musicians when we're laying down the basic track."

Palmer said that often he has no idea what the song melody sounds like or even who will be singing it when he plays at a tracking session. "It would produce a much less mechanical sound if the vocalist could come in and sing along with the basic track, even if they throw out his takes. At least we'd have a melody line to play fills and accents again."

Pianist-composer Lincoln Mayorga spoke of a session where he was brought in to improvise a lushly romantic keyboard line as basic track to an Andy Williams ballad. The arranger then filled in an orchestration around the piano-bass track and Williams sang to the pre-recorded backing. "I never played the whole thing live until Williams came here for a concert three years after the record was released," said Mayorga.

Veteran arranger-conductor John Scott Trotter told how a recent Bing Crosby-Count Basie LP project turned out artistically "stillborn," in his opinion, because the two artists were unable to get together at the same recording date and Crosby found it distasteful to sing to pre-recorded tracks.

Trotter told of one of the first flaps over multitracking "dishonesty." A full set of Wagner's "Ring" cycle of operas featured soprano Kirsten Flagstad, a great artist past her physical peak. And on a few high notes, another then-rising soprano, Elisabeth Schwartzkopf, was dubbed in. "But if it wasn't for that overdubbing, perhaps we wouldn't have had the historic record of Flagstad's 'Ring' cycle."

The panel discussion was held at RCA's Hollywood studios before a NARAS audience of some 100. Chairman was musicologist William Malloch and the program was taped for future broadcast over Pacifica Radio KPFK-FM.

## Keyboards Become Hot Instrument

By BOB KIRSCH

LOS ANGELES—The keyboard instrument, be it piano, organ, synthesizer or harpsichord, is gradually joining guitar as the central instrument in rock.

Starting in the mid-Sixties, guitarists such as Eric Clapton, Jimmy Page, Jimi Hendrix, Mick Taylor, Keith Richard, Pete Townshend and Jeff Beck made the guitar the superstar's instrument and the guitarist the focal point of most rock bands.

A look at the charts now, as well as a look at some of rock's key figures, shows the keyboard man running a close race with the guitarist.

Leon Russell, a constant seller over the past several years, bases his recordings around vocals and strong piano playing, and his three-record live set is currently near the top of the charts. Perhaps the man who first drew rock fans' attention to the keyboard is Nicky Hopkins. Hopkins has a solo LP out but also appeared on sessions with the Rolling Stones, Beatles, Kinks, Jefferson Airplane and many others. He will tour with his own band this fall.

## Guitars Get Rivals

Featuring the more exotic keyboard instruments, Yes is currently on the charts with a three-disk live set while their keyboard man, Rick Wakeman is riding high with his ambitious "Six Wives of Henry VIII." Wakeman plays pianos, organ and synthesizer, and is originally from the Strawbs, a British band with a heavy keyboard base.

Billy Preston, a top keyboard man for many years, is currently touring with a guitarless band. Brian Auger, an organist who has been on the rock-jazz scene for nearly a decade, is creating more excitement with his new LP than he has in years.

Holland's Focus, though including guitar, is more of a keyboard-oriented group, with two LP's currently in the top 200. In jazz, Deodato has enjoyed several recent successes with his unusual electric piano arrangements.

Several keyboard stars are not on the charts at the present time, but are almost certain to place with each new LP. Keith Emerson, the keyboard virtuoso of Emerson, Lake & Palmer was a star with the Nice, a keyboard rock group several years ago. Jon Lord of Deep Purple has recorded the ambitious "Gemini Suite" backed by the London Philharmonic and Deep Purple itself is heavily organ based. Lee Michaels is another singer/keyboardist who consistently sells well.

In addition, many leaders of groups, including Sly Stone and Stevie Wonder, are emphasizing keyboard while synthesizers have become integral parts of groups such as the Who.

The keyboard, long a staple in jazz and classical, appears to have reached the rock market in full force.

## Records Ltd. Takes Retailer Settlement

LOS ANGELES—Thomas Arambasin's Records Ltd. has settled its \$6,085 suit against Music Odyssey filed in local Superior Court last December. Music Odyssey has contracted to pay the open book merchandise account debt at \$450 a month.

## Who/Where/When

• Continued from page 13

**JOHN HARTFORD** (Warner Bros.): Festival, Bull Island, Indianapolis, Ind., Sept. 8; Festival, Culpeper, Va., Sept. 9.

**URIAH HEPP** (Warner Bros.): Cumberland County Auditorium, Fayetteville, N.C., Sept. 15; Charlotte Coliseum, Charlotte, N.C., Sept. 16; Municipal Auditorium, Nashville, Tenn., Sept. 18; Memorial Auditorium, Birmingham, Ala., Sept. 20; Georgia Tech Coliseum, Atlanta, Ga., Sept. 21.

**CAROLYN HESTER** (RCA): Boarding House, San Francisco, Sept. 11-15; Celler Door, Washington, D.C., Sept. 17-21.

**DAN HICKS** (Blue Thumb): Ebbets Field, Denver, Colo., Sept. 13-15.

**JOE HICKS** (Stax): Salem, Oregon, Sept. 21.

**HILLSIDE SINGERS** (Metromedia): Eastside Park, Paterson, N.J., Sept. 16.

**NICK HOLMES** (Just Sunshine): Bitter End, N.Y., Sept. 5-10.

**JOHN LEE HOOKER** (ABC): Atlanta, Ga., Sept. 21-27.

**CHUCK HOWARD** (Dot): Morning Sun, Iowa, Sept. 3-8.

**HOWLIN' WOLF/MICHAEL GOLDMAN BAND** (Chess): Ebbets Field, Denver, Colo., Aug. 28-Sept. 2.

**LOIS HUNT & EARL WRIGHTSON** (Columbia): Little Theatre on The Square, Sullivan, Ill., Aug. 28-Sept. 16.

**BOBBY HUTCHERSON** (United Artists): Lighthouse, Hermosa Beach, Calif., Sept. 11-23.

**STONEWALL JACKSON** (Columbia): Winchester, Ky., Sept. 15; Laingsburg, Mich., Sept. 16; Chester, W. Va., Sept. 19; Belle, W. Va., Sept. 21.

**SONNY JAMES** (Columbia): Frederick, Md., Sept. 18; Ashland, Ohio, Sept. 20.

**WAYLON JENNINGS** (RCA): Cedar Rapids, Iowa, Sept. 8; Maryland, Sept. 15; Kittanning, Pa., Sept. 16.

**ELTON JOHN** (MCA): Big Surf, Phoenix, Ariz., Sept. 4; Hollywood Bowl, Los Angeles, Sept. 7; Long Beach Arena, Long Beach, Calif., Sept. 8; Oakland Coliseum, Oakland, Calif., Sept. 9; Coliseum, Vancouver, B.C., Sept. 10; Honolulu International Center, Sept. 17; Greensboro Coliseum, Sept. 21.

**GRANDPA JONES** (Dot): Niagara Falls, Ontario, Sept. 15-16; Dover, Ohio, Sept. 20; Browns Mills, N.J., Sept. 21.

**SAMMY KAYE** (Dale): Elks Lodge, Glen Burnie, Md., Sept. 8; Boca Raton Hotel, Boca Raton, Fla., Sept. 18.

**THE KENDALLS** (Dot): Puritan Park, Montgomery, Ind., Sept. 15.

**STAN KENTON** (Phase 4 Stereo): Kamen, West Germany, Sept. 17; Gurzenich, Cologne, West Germany, Sept. 18; Musikhalle, Hamburg, West Germany, Sept. 19; Kuppelsaal/Stadthalle, Hanover, West Germany, Sept. 20; Glocke, Bremen, West Germany, Sept. 21.

**JUDY KESTER** (Dot): Oxon Hill, Md., Sept. 15.

**FREDDIE KING** (Capitol): Teddy's Club, Milwaukee, Wisc., Sept. 9-10; Agora, Toledo, Ohio, Sept. 11.

**JOHN KLEMMER** (ABC): Ash Grove, Los Angeles, Sept. 4-9.

**GLADYS KNIGHT & THE PIPS** (Buddah): Coliseum, Greensboro, N.C., Sept. 15; Concert, Atlanta, Ga., Sept. 16; Latin Casino, Cherry Hill, N.J., Sept. 17-30.

**LABELLE** (RCA): Shaffer Music Festival, N.Y., Sept. 7.

**PEGGY LEE** (Capitol): Fairmont Hotel, San Francisco, Sept. 13-27.

**THE LETTERMEN** (Capitol): Fairmont Hotel, Dallas, Texas, Sept. 17-22.

**THE LEWIS EXPLOSION** (Pleasure): Friar's Tavern, Toronto, Canada, Sept. 17-29.

**LIGHTNIN'** (Rainbow): Primo Show Bar, Ann Arbor, Mich., Sept. 5.

**LA WANDA LINDSEY** (Capitol): Sparks, Nev., Sept. 13-26.

**LITTLE FEAT** (Warner Bros.): Ebbets field, Denver, Colo., Sept. 9-12.

**CHARLES LLOYD** (A&M): La Bastille, Houston, Texas, Sept. 17-22.

**CHARLES LOUVIN** (Capitol): Fairgrounds, Decatur, Ala., Sept. 13; Country Paradise Park, E. Brady, Pa., Sept. 16.

**MAHAVISHNU** (Columbia): Japan Tour, Sept. 15-30.

**MAIN INGREDIENT** (RCA): Civic Center, Philadelphia, Sept. 3.

**HENRY MANCINI** (RCA): New Orleans Symphony, Sept. 15.

**BARBARA MANDRELL** (Columbia): Hutchinson, Kansas, Sept. 20; Amarillo, Texas, Sept. 21-22.

**CHUCK MANGIONE** (Mercury): Melody Fair, N. Tonawanda, N.Y., Sept. 16.

**MANHATTANS** (Columbia): Madison Square Garden, N.Y., Sept. 18-19.

**BARRY MANILOW** (Ball): Hic Auditorium, Honolulu, Hawaii, Sept. 6-7; Universal Amphitheatre, Universal City, Calif.,

Sept. 10-16; Portland Auditorium, Portland, Oregon, Sept. 21.

**LORENE MANN**: Field House, Williamson, W. Va., Sept. 14.

**MARK/ALMOND** (Columbia): Music Hall, Houston, Texas, Sept. 13; Laurie Auditorium, San Antonio, Texas, Sept. 14; Texas Hall, Arlington Sept. 15.

**JOHNNY MATHIS** (Columbia): New Theatre, Oxford, England, Sept. 15; Palladium, London, Sept. 16.

**TOKYO MATSU** (Singleton): Cowtown, San Jose, Calif., Sept. 2; Elks Club, Madera, Calif., Sept. 8.

**JOHN MAYALL** (Polydor): Winterland, San Francisco, Sept. 21-22.

**MARILYN MAYE** (Perception): Regency Hyatt House, Houston, Texas, Sept. 17-29.

**LES McCANN** (Atlantic): Ebbets Field, Denver, Colo., Sept. 18-23.

**MILLARD** (Kaymar): Folk & C/W Festival, Ottawa, Ontario, Canada Sept. 14-16.

**MIRACLES** (Tama): Stardust Inn, Waldorf, Md., Sept. 6-7-8.

**BILLY MIZE** (United Artists): Cowtown, San Jose, Calif., Sept. 9; B&E, Salinas, Calif., Sept. 10.

**MODERN JAZZ QUARTET** (Atlantic): Monterey Jazz Festival, Monterey, Calif., Sept. 21-23.

**VAN MORRISON** (Threshold): Town & Country Lodge, Santa Cruz, Calif., Sept. 7-8.

**MARIA MULDAUR** (Warner Bros.): Max's Kansas City, N.Y., Sept. 12-16.

**ANNE MURRAY** (Capitol): Playhouse, Frederickton, N.B., Sept. 6-7; Arts & Culture Center, St. John's, Newfoundland, Sept. 11-12; Sydney Academy, Sydney, Nova Scotia, Sept. 13-14; Confederation Center, Charlottetown, P. Edward, Sept. 15; Rebecca Cohn Auditorium, Halifax, Nova Scotia, Sept. 17-19.

**JOHNNY NASH** (Epic): Oakdale Music Theatre, Wallingford, Conn., Sept. 17-22.

**TRACY NELSON** (Columbia): York, Pa., Sept. 21-23.

**PETERO NERO** (Columbia): Convention, Dallas, Texas, Sept. 21.

**NEW BIRTH/NITELITERS** (RCA): Civic Center, Durham, N.C., Sept. 14; Coliseum, Richmond, Va., Sept. 16; Latin Casino, Cherry Hill, N.J., Sept. 17-23.

**NEW RIDERS OF THE PURPLE SAGE** (Columbia): Rock Quarry Festival, Lowellville, Ohio, Sept. 8.

**NEW YORK DOLLS** (Mercury): Ellis Auditorium, Memphis, Tenn., Sept. 14; Stratfield Hotel, Ballroom, Bridgeport, Conn., Sept. 20.

**MAYF NUTTER** (Capitol): Rutland, Vermont, Sept. 7; Buffalo, N.Y., Sept. 8; Covington, Ind., Sept. 16; Danville, Ill., Sept. 18.

**TOMMY OVERSTREET** (Dot): Gallup, N.M., Sept. 15; Flint, Mich., Sept. 21.

**BUCK OWENS** (Capitol): Nugget, Sparks, Nevada, Sept. 13-26.

**PATTI PAGE** (Epic): Desert Inn, Las Vegas, Sept. 10.

**PAMELA POLLAND** (Columbia): Amaz-ingrace Coffeehouse, Evanston, Ill., Sept. 7-9.

**IGGY POP** (Columbia): State Theatre, Toledo, Ohio, Sept. 10.

**BILLY PRESTON** (A&M): Apollo, Glasgow, Scotland, Sept. 16-17; Birmingham Odeon, England, Sept. 19.

**RAY PRICE** (Columbia): War Memorial Auditorium, Nashville, Tenn., Sept. 21-22.

**CHARLEY PRIDE** (RCA): St. Fair, Lincoln, Neb., Sept. 6-7; Six Flags, Arlington, Texas, Sept. 8; Merryweather Post Pavilion, Columbia, Md., Sept. 13; Inter-state Fair, York, Pa., Sept. 14; St. Fair, Albuquerque, N.M., Sept. 16-18.

**JOHN PRINE** (Atlantic): Pine Knob Theatre, Clarkston, Mich., Sept. 20.

**PROCTOR/BERGMAN** (Columbia): Ash Grove, Los Angeles, Sept. 21-23.

**BILL QUATEMAN** (Columbia): Amaz-ingrace Coffeehouse, Evanston, Ill., Aug. 31-Sept. 2.

**THE RASPBERRIES** (Capitol): Music Hall, Cleveland, Ohio, Sept. 14; Wheeling, W. Va., Sept. 15; Ohio Theatre, Columbus, Ohio, Sept. 16; Performing Arts Center, Milwaukee, Wisc., Sept. 21.

**SUSAN RAYE** (Capitol): Sparks, Nev., Sept. 13-26.

**RED WHITE & BLUE** (GRC): Legend City Amusement Park, Phoenix, Ariz., Aug. 28-Sept. 4.

**HELEN REDDY** (Capitol): Coliseum, Greensboro, N.C., Sept. 20; Scope Hall, Norfolk, Va., Sept. 21.

**JERRY REED** (RCA): Six Flags, Eureka, Mo., Sept. 2.

**DEL REEVES** (United Artists): Montgomery, Ind., Sept. 15.

**REVIVAL** (Kama Sutra): Folk City, N.Y., Sept. 4-8, 11-15.

**PAT ROBERTS** (Dot): Seattle, Wash., Sept. 14-15; Garfield County Fair,

(Continued on page 29)

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# Latin Music

Billboard SPECIAL SURVEY for Week Ending 9/1/73

## Billboard Special Survey Hot Latin LP's™

### Latin Scene

NEW YORK

Velvet Records hosted a party for singer **Danny Rivera** at the Chateau Madrid Aug. 28. **Antonio Moreno**, the label's general manager, as well as other top Velvet executives attended the affair. . . . **Eddie Palmieri (Mango)**, following a sellout audience at Lincoln Center's Alice Tully Hall, was booked for the Center's Philharmonic Hall Aug. 19. Palmieri's supporters here were again given a solid night's entertainment. In the latest developments at Mango Records, Palmieri and label president-producer **Harvey Averde** will be returning to the studio shortly to work on Palmieri's upcoming LP. . . . **Ralph Lew** has returned to town, following a business trip to Puerto Rico. Pictures for the Fania concert were taken by freelance photographer Patricia Nuse.

Acts playing the Chicago area in the near future include: **Ray Barretto** Sept. 29, **Ricardo Ray** Oct. 13, **Ismael Rivera** Oct. 27, and, during the Thanksgiving holidays, **Larry Harlow**, **La Selecta**, **Willie Colon**, and the **Satelites**. . . . A new show has opened at the Chateau Madrid here, featuring singer **Alberto Roqui** and **Los Solera Flamenco Dance Group**. . . . Parnaso Records has released a new LP by **Los Galos**, as well as singles by **Raphael**, **Rumulo & Remo**, **Yaco Monti**, **Luis Aguilé**, **Lou Perez**, **Orquesta Casino 77**.

(Continued on page 21)

#### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>ORCH. LA SELECTA</b> "Jibaro Soy," Borinquen 1245	6	<b>EDDIE PALMIERI</b> "Sentido," Mango 103
2	<b>WILLIE COLON</b> "Lo Mato," Fania SLP00444	7	<b>VICENTE FERNANDEZ</b> "Volver, Volver," CYS 1333
3	<b>LOS GALOS</b> "Album De Oro," Parnaso 1110	8	<b>ISMAEL MIRANDA</b> "Asi Se Compone Un Son," Fania 00437
4	<b>RICARDO RAY/BOBBY CRUZ</b> "Jammin Live," Vaya VS-13	9	<b>FREDDIE MARTINEZ</b> "El Farolito De Amor," Freddie 1009
5	<b>JULIO IGLESIAS</b> "Rio Rebelde," Alhambra 10	10	<b>ISMAEL RIVERS</b> "Vengo Por La Maceta," Tico 1311

#### IN MIAMI

1	<b>CONJUNTO UNIVERSAL</b> "Que Se Sepa," Velvet 1466	6	<b>LISETTE</b> "Mantandome Suavemente," Borinquen 778
2	<b>SOPHY</b> "Perdon," Velvet 1474	7	<b>LOS ANTIQUES</b> "Dias Como Hoy," Funny 502
3	<b>ENRIQUE CACERES</b> "Una Voz Y Un Romance," Caytronics	8	<b>ROBERTO LEDESMA</b> "Amor," MU 1611
4	<b>GRAN COMBO</b> "Enaccion," EGC 004	9	<b>PELLIN RODRIGUEZ</b> "Amor Por Ti," Borinquen 1244
5	<b>TIPICA 73</b> "Manono," Inca 1031	10	<b>RAY BARRETO</b> "The Other Road," Fania 00448

#### IN TEXAS

1	<b>SUNNY &amp; THE SUNLINERS</b> "El Preferido," Keyloc 3018	6	<b>VICENTE FERNANDEZ</b> "La Misma," Caytronics 1359
2	<b>FREDDIE MARTINEZ</b> "Farolito De Amor," Freddie 1009	7	<b>VICENTE FERNANDEZ</b> "Volver, Volver," Caytronics 1333
3	<b>RAMON AYALA</b> "Corazon Vagabundo," Tex Mex 7015	8	<b>LITTLE JOE—LA FAMILIA</b> "Para La Gente," Buena Suerte 1038
4	<b>LATIN BREED</b> "Return of Latin Breed," GC 106	9	<b>FREDDIE MARTINEZ</b> "Te Traigo Esta Flores," Freddie 1004
5	<b>LOS CACHORROS</b> "El Volumen 3," C.R. 5031	10	<b>AUGUSTINE RAMIREZ</b> "Te Quiero Carinto," El Zarape 1076

#### IN LOS ANGELES

1	<b>IMELDA MILLER</b> "Corazon Vagabundo," Arcano	6	<b>LUCHA VILLA</b> "Puro Norte Vol. 11," MU-1518
2	<b>ALBERTO VAZQUEZ</b> "Corazon Vagabundo," GAS 4117	7	<b>INDIO</b> "Sin Tu Amor," Miami 6070
3	<b>VICENTE FERNANDEZ</b> "Volver, Volver," CYS 1333	8	<b>JUAN TORRES</b> "Organo Melodico Vol. 17," MU-1586
4	<b>LOS BRONCOS</b> "Mi Ultima Carta," Peerless 25100	9	<b>AGUSTINE RAMIREZ</b> "Te Quiero Carinito," EZ 1076
5	<b>LOS BABYS</b> "Porque," Peerless 1609	10	<b>LOS CAMPEROS</b> "La Bikna," Latin Inter.

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1. SYMPHONY SID, left, introduces Jerry Masucci, Fania Records president, to the audience during Fania All-Star concert at Yankee Stadium in New York Sept. 24. The concert was produced and promoted by Fania.

2. SINGER JUSTO Betancourt, right, pauses during a number while Johnny Pacheco, left, conducts the orchestra. Pictured center is timbale player Nick Marrero.

3. EMCEE IZZY Sanabria, left, entertains the crowd during a break, while pianist Ricardo Ray looks on.

4. JOHNNY PACHECO, who made original arrangements for the Fania All-Stars' concert, joins in one of the vocals. Pacheco also conducted the orchestra for the event.

5. CONGA PLAYER Mongo Santamaria opened the evening's fare. Looking on, right, is retired radio disk jockey Symphony Sid, who shared the concert emcee duties.

6. A NUMBER of label singers were featured during the concert. Joining together for a medley of songs are, left to right, Ismael Quintana, Cheo Feliciano, Justo Betancourt, Santos Colon, Ismael Miranda, Hector Lavoe, Bobby Cruz, and Ricardo Ray. Not shown is Pete (Conde) Rodriguez.

7. THE BIG brass sound was prevalent throughout the evening's fare. Providing the sound were, left to right, Roberto Rodriguez, Ray Maldonado, Vitin Paz, Alex Rodriguez, Barry Rogers, Louis Kahn, and Willie Colon.

8. JOINING TOGETHER for a number are, left to right, singers Ismael Quintana, Justo Retancourt and Santos Colon.



## Fania Concert Is Success As an All-Star Delight

NEW YORK—The growth pattern for Latin music in concert once again manifested itself here with the Fania All-Star concert at Yankee Stadium Aug. 24.

Billed as a night of "latin, soul and rock music," the concert proved successful both in terms of the gate (some 35,000 people attended) and in terms of talent exposure.

While the crowd was warmed by the groups Tipica 73 and Seguida, it was not until Mongo Santamaria (Vaya) took the stage that evening's potential unraveled. Pounding out the beat on the congas, Santamaria and his group delighted the crowd with selections such as "Black Dice" and "Leah." And, from the audience's reaction they could have played all night. But, it was time for the Fania All-Stars.

Directed by Johnny Pacheco, the All-Stars are the combined talents of a number of Fania Records acts, including Ray Barretto, Larry Harlow, Willie Colon, Pete (Conde) Rodriguez, Ismael Miranda, Justo Betancourt, Hector Lavoe, Roberto Roena, Bobby Valentin, Rigardo Ray (Vaya), Cheo Feliciano (Vaya), Bobby Cruz (Vaya), and Santos Colon. Mixing a touch of musical improvisation with Pacheco's original arrangements, the group reiterated both their collective and individual playing power. As in their last concert here at the Cheetah Club in 1972 and in their recent tour of Puerto Rico, it was difficult to point out any one member of the group—they all can swing.

El Gran Combo, a popular Puerto Rican group, was also flown in for the occasion. Utilizing a touch of Motown choreography and a hard, driving rock sound, the group proved a perfect follow to the All-Stars' hour-long set. Clad in green jump suits, they danced and sang with a solidly original sound—often

stirring fans from their seats to join in the festivities.

Closing the concert was Atlantic Records Manu Dibango—and from the audience chants of "Soul Makossa," he was right at home from the moment he took to the stage. If it were possible to peak the audience following the earlier acts, Dibango did it—oftentimes causing fans to spill from the stands onto the field. Rich with an African-jazz sound, Dibango seemed the perfect ending for vigorous night of solid entertainment.

Credit must also go to Fania Records for its handling of the concert. Both lighting and sound systems were more than adequate. The label also filmed and recorded segments of the concert for an upcoming LP release and a full-length film. JIM MELANSON

## WHAT IS A CHICANO?

A Chicano es un vato que los gringos do not really consider an Americano porque no tiene blue eyes, blonde hair and he talks with a Mexican accent y le gusta los frijoles, tortillas, tamales y enchiladas and he does not want to abandon su estilo de vida de fiestas, bautismos, matrimonios y alegria for the dull life of the typical American.



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# Radio-TV Programming



HAL COOK, publisher of Billboard Magazine opens the Forum and extends welcome.



ALL THE DRAMA and excitement jelled during the "Hot Seat Super Session," which literally had to be extended to a second day. Here, Chuck Blore, president of Chuck Blore Creative Services and a programming consultant to KIIS-AM in Los Angeles, launches into action. During the multi-hour session, moderators and audience grilled leading authorities in radio and music.

## The Sixth Annual

# Billboard RADIO PROGRAMMING FORUM

Aug. 16-18, Los Angeles



GEORGE DUNCAN, president of Metromedia Radio, suggests that radio management watch closer for "tell-tale" signs of payola, not because he believed that many radio men were guilty, but just to avoid all criticism.



CLAUDE HALL, radio-TV editor, Billboard Magazine, discusses modus operandi of the Forum and introduces David Moorehead, Forum chairman.



ELIOT TIEGEL, special editions editor of Billboard Magazine, fires questions at outstanding panel of artists and producers (right).



DAVID MOOREHEAD, general manager of KMET-FM in Los Angeles and chairman of the sixth annual Billboard Radio Programming Forum, officially launches three-day educational programming meeting.



JOE SMITH, president of Warner Bros. Records, alludes to the press as blowing the payola problem entirely out of proportion, but believes it will drive the radio and record industries further apart.



MARTY FEELY, director of special projects for Billboard Magazine, discusses the charts and how they are compiled, then added by computer.



BOB LIGHT, president of Southern California Broadcasters' Association, greets radio and record men attending the Forum.



GENE THAYER, corporate vice president of Nationwide Communications, was named chairman of the advisory committee for the seventh annual Radio Programming Forum.



FROM LEFT: GEORGE BUTLER, director of Blue Note Records; Bones Howe, record producer; Billy Sherrill, vice president of country music a&r, Columbia Records, Nashville; Diahann Carroll, recording artist; and Marc Gordon, manager of the 5th Dimension.



## Forum Reception



SEVERAL JAPANESE radio executives take advantage of the cocktail reception to interview Paul Revere of the Raiders.



AN ESTIMATED 1,000 radio and record people, including a large number of recording artists, attended the outdoor cocktail reception the first evening of the three-day meeting.



FROM LEFT: PHILLIP Browning, producer at Diamond P. Enterprises, Los Angeles; Jan Walner; Kris Kristofferson, Monument Records artist; and Mrs. and Mr. Roger McGuinn, Columbia Records artist. Diamond P. syndicates the weekly three-hour weekly "Continental Country" radio show.



ARTIE MOGULL, vice president of a&r for MCA Records, left, talks with, from left: Don Ovens of MGM Records, Linda Mason of CBS-TV who was there filming the Forum for a Walter Cronkite television special about the music industry, Ginni Nickell of Schafer Electronics and her husband Ron Nickell of Drake-Chenault Enterprises, and Bud Striker of Meredith Broadcasting.



FROM LEFT: ERNIE Farrel, Director of special projects for MGM Records; record artist Diahann Carroll, Motown Records; Jack Thayer, corporate vice president of Nationwide Communications; Thayer's daughter Tracie; and Don Hoffman, program director of KVI-AM, Seattle. The evening cocktail reception drew a large number of recording artists.



DON McMASTER OF International Good Music, Bellingham, Wash., left, talks with, from left: Kevin O'Donahue of 2SM radio, Sydney, Australia; Rich Paladino of Elektra Records; David Faugh of KBBK-FM in Boise, Idaho; and Bill Tanner of WJDX-AM, Jackson, Miss.



FROM LEFT: BILL Robinson of JBL Speakers; Pete Schulte, previously general manager, WLCY-AM, Tampa; Joe Cuff of Joseph P. Cuff syndication firm; recording artist Johnny Mann; and Vince Faraci, Atlantic Records.



FROM LEFT: JEFF WALD and his wife Helen Reddy; Elliot Roberts of Asylum Records; and Mr. and Mrs. Artie Mogull, MCA Records. The reception lasted more than two hours.



NORIYASU FUKUDA of the Taimei Kigyo Co., Japan, takes advantage of the reception to interview Ed Romance, left, manager of WMIM-AM radio, Mount Carmel, Pa.



FROM LEFT: GEORGE Yahraes, San Francisco radio analyst; Herb McCord of CKLW-AM, Detroit; Tom Rounds of Watermark Inc., the Los Angeles syndication firm; and Julian Breen of Greater Media Inc.



JOHN RANDOLPH, LEFT, program director of WAKY-AM in Louisville and one of the moderators during the Forum, talks with Bob Sherwood, center, of Columbia Records while Paul Revere, Columbia Records artist, gets his picture taken.



MUMS RECORDS ARTIST Albert Hammond and Columbia Records artist Chi Coltrane at the reception.



FROM LEFT: LARRY Douglas of RCA Records; Jerry Sharrell of Asylum Records; personal manager Mike Leventon; and Jerry Doughman of Buddah Records.



FROM LEFT: JAY Hoffer of KRAK-AM in Sacramento; Mr. and Mrs. Ray Conniff, recording artist; Steve Snell of KEEN-AM, San Jose, Calif.; and Bill Taylor of WWOK-AM, Miami.



MARK LINDSAY, Columbia Records artist, talks with Tom Murphy of WCFL-AM, Chicago, center; and Keith Allison, right, of the Raiders. Besides recording on his own, Lindsay also is a Raider.





**BILLBOARD RADIO  
PROGRAMMING FORUM**

**ROBERT W. MORGAN**  
**KHJ-AM**  
**Los Angeles, California**

*THANK YOU -  
DWM*



**AIR PERSONALITY of the YEAR**  
**1973**

(WATCH THIS SPACE)



# Radio Programming Forum Highlights

## SESSION EIGHT— The Bottom Line



GEORGE WILSON, head of programming for Bartell Radio, moderates a panel that includes, from left: Wilson; Dick Janssen, general manager of WGAR-AM in Cleveland; and Al Lohman and Roger Barkley, morning air personality team on KFI-AM, Los Angeles.

## SESSION NINE— Advertising a Station



FROM LEFT: Chuck Southcott, program director of KGIL-AM, Los Angeles; moderator Bill Sherard, national program director of Pacific & Southern Radio; and Tom Gamache of Software Associates, Los Angeles.

## SESSION 10— Quadrasonic



ERNIE FARRELL, director of special projects for MGM Records, left, moderates a panel session devoted to quadrasonic radio and music. From left: Farrell; Jerry Lebow, Sansui Electronics representative; recording artist Hugo Montenegro, RCA Records; Harold Kassens, assistant chief, Broadcast Division, Federal Communications Commission; and Stanley Kavin, vice president, planning and diversification, CBS Records.



HAROLD KASSENS of the FCC had some special views about both matrix and discrete (proposed only, at present) broadcasting; felt AM stereo radio might become a reality.



HUGO MONTENEGRO, RCA artist and the "quadfather" of producing quadrasonic music, illustrated his presentation with diagrams, music, and hands.



TOM SWAFFORD, vice president of program practices, CBS Broadcasting, presented a dynamic and enthralling luncheon speech on Friday (17) during the three-day Forum.



COFFEE BREAK between workshop seminars found Ben Okano, publisher of the Japanese music magazine Music Labo, left, talking with one of his editors, Alex Abramoff in center, and Goro Itoi of Nippon Broadcasting.



ALL OF THE SESSIONS were well-attended, including this session that drew a standing-room-only audience. Russ Solomon, owner of the Tower Records store chain, sits at right. Doreen Davies, BBC Radio 1 producer, sits last row (wearing necklace).

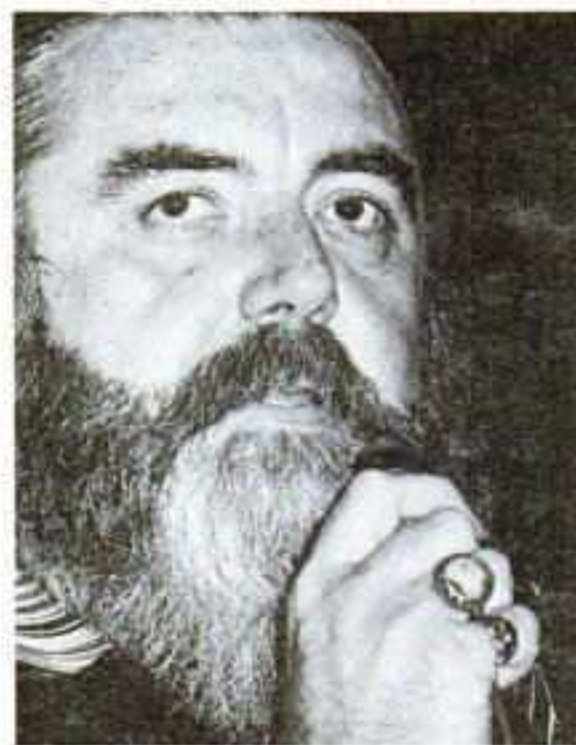
## 'HOT SEAT' SUPER SESSION



RON JACOBS, program director of KGB-AM-FM in San Diego, ponders one of the questions from audience during afternoon-long super session.



RICK SKLAR, WABC-AM, New York, considered one of the most astute programming geniuses in radio, is grilled by the audience.



TOM DONAHUE, general manager of KSAN-FM in San Francisco and the father of progressive FM radio, handles a question from the floor.



BEAUTY OF THE super session was that everyone could participate, as does Larry Yurgin, KPFT-FM, Houston, here.



# Radio Programming Forum Highlights

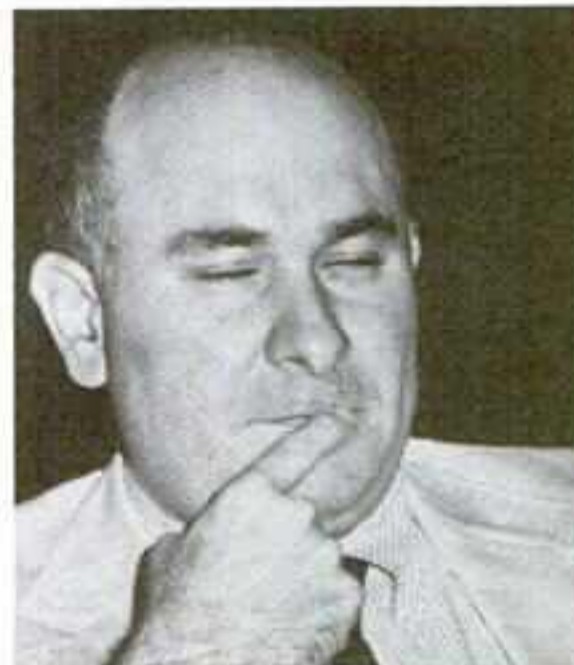
## More of the 'Hot Seat' Super Session



**BRUCE JOHNSON**, president of RKO General Radio, gives his viewpoint on a touchy radio topic.



**JOHN LUND**, program director of WGAR-AM in Cleveland, contributed greatly to the success of the Forum, both as advisory and as hot seat occupant.



**PAUL DREW**, national program director of RKO General Radio, gets a tough question that causes him to ponder a careful answer.



**EVEN GEORGE WILSON**, national program director of Bartell Radio, gave a sterling performance in the hot seat.



**PAT O'DAY**, general manager of KJR-AM in Seattle, served as moderator and target in the session.



**MARK BLINOFF**, program director of KMPC-AM in Los Angeles, isn't sure whether he likes that particular question or not.



**FIRING A QUESTION** from the audience during the Forum is Rod McGrew, station manager of KJLH-FM, Los Angeles.



**PAT WHITLEY**, program director of WNBC-AM in New York, hides his mike in his hand while giving a question some thought.



**DON NELSON**, general manager of the most successful rated country station in the nation, WIRE-AM in Indianapolis, listens as someone makes a statement.



**BILL WARD**, general manager of KLAC-AM in Los Angeles, finds one of the questions amusing. Ward was one of several country broadcasters in the hot seat.



**ROY AYCOCK JR.**, U.S. Army Recruiting, listens intently while a hot seat occupant answers one of his questions.



**BOB HAMILTON**, publisher of The Hamilton Radio Report, gives his viewpoint on a particular radio and record situation.



**TONY RICHLAND**, independent record promotion executive in Los Angeles, was one of only a few record people invited to sit in the hot seat.



**MARY TURNER**, air personality on KMET-FM in Los Angeles, was one of several women who participated in the hot seat super session.



**DISNEYLAND** came to the Forum in the guise of B'er Bear, who greeted radio men at the start of the session and invited them out to visit him in Disneyland. He even brought free passes and ticket rides with him.



The hot seat session was so popular, it had to be continued the next morning after breakfast. From left: Moderator Pat O'Day, general manager of KJR-AM, Seattle; Mark Blinoff, program director, KMPC-AM, Los Angeles; George Wilson, national program director, Bartell Radio; Bart McLendon, general manager, KNUS-FM, Dallas; and Jerry Graham, president, WGRG-AM, Pittsfield, Mass.



## MORE BREAKFAST RAP SESSIONS



**JACK THAYER**, corporate vice president and general manager of Nationwide Communications, center, talks during early morning rap sessions with Tom Darling, general manager of CHML-AM in Hamilton, left, and Steve Dickoff of WEAQ-AM in Eau Claire, Wis.



**DAVID MOORHEAD**, general manager of KMET-FM in Los Angeles and chairman of the sixth annual Billboard Radio Programming Forum, talks with Bill Gavin, right, editor and publisher of the weekly Gavin Record Report. At left is Tony Richland, independent record promotion executive, Los Angeles.



**SOME OF THE GREATEST** men in radio did their stints at the breakfast sessions, including Chuck Blore, now president of Chuck Blore Creative Services, who years ago programmed KFVB-AM, Los Angeles, into a legendary station. Blore here talks with Mark Ray, creative director of KIIS-AM, Los Angeles, which Blore now consults.



**GENE TAYLOR**, who programmed, then managed WLS-AM in Chicago into dominance in the market, talks here with Red Schwartz, center, independent promotion executive, Los Angeles; and Morris Diamond, right, president of Beverly Hills Records, Los Angeles. Taylor is now a radio consultant in Los Angeles.



**SEBASTIAN STONE**, a partner now in the programming consulting firm of Era Inc., San Francisco, chats with Don Hoffman, program director of KVI-AM in Seattle at his right. Tom Turicchi of Era Inc. sits at his left, and Bernie Barker of WDAK-AM in Columbus, Ga., right.

**GARY STEVENS**, general manager of KRIZ-AM in Phoenix and a member of the awards judging team, sits at right at the table, conferring with a bevy of radio men. Second from Stevens' right is Bill Tanner, program director of WJDX-AM, Jackson, Miss. Breakfast rap sessions proved highly successful.



## SESSION 14—Public Service



**PAT O'DAY**, general manager of KJR-AM in Seattle, moderates session on how public service can be a programming tool.



**MARK RAY**, creative director of KIIS-AM in Los Angeles and a successful humor writer, talks about PSAs.



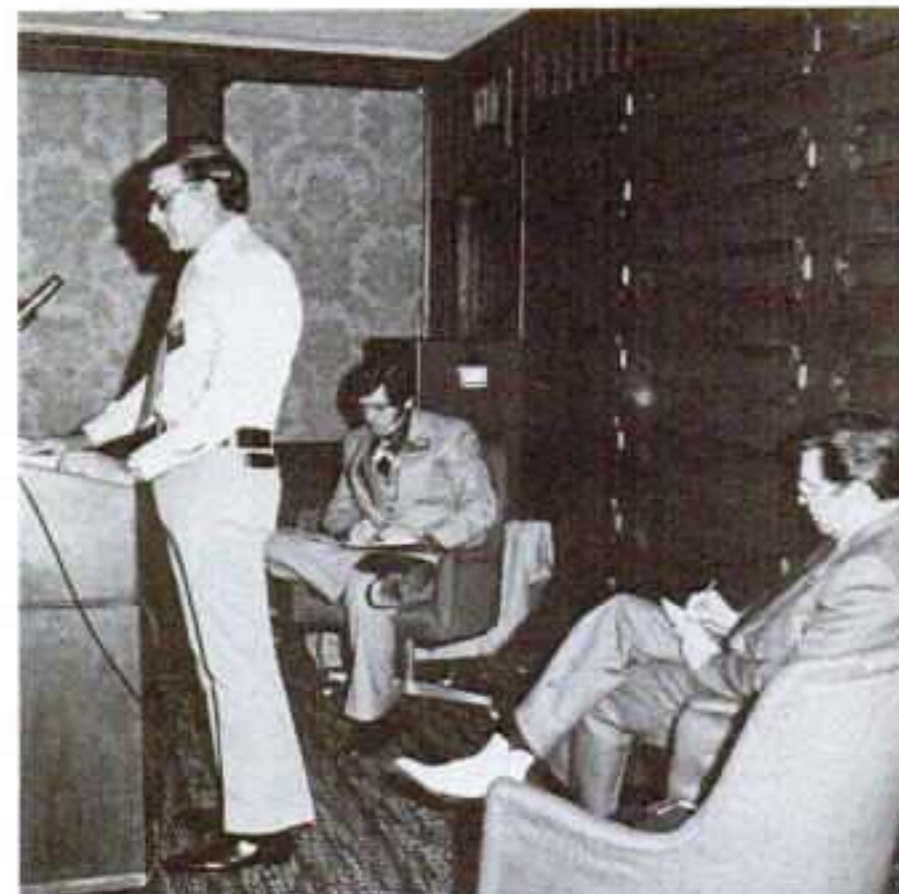
**BIGGIE NEVINS**, program director of KFI-AM in Los Angeles, discusses the values of public service programs in prime time.

## SESSION 13—Music Trends



**STU GLASSMAN**, owner of Radio Doctors one-stop in Milwaukee, discusses the kinds of records that people REALLY buy. At left is Bob Kieve, general manager of KLIV-AM, San Jose, Calif., and at right is Bob Collins, moderator of the session and program director of WOKY-AM in Milwaukee.

## SESSION 15—Personalities



**JON HOLIDAY**, program director of KIRO-AM in Seattle, discusses helping a personality grow, while John Lund, center of photo, waits his turn to talk about counseling an air personality. At right is Jack Thayer, moderator of the session and general manager of Nationwide Communications.

## SESSION 16—Store Survey



**RED SCHWARTZ**, moderator, introduces session on record and audience research. In photo at right, from left: Phil Von Ladau, director of marketing and research for PSA Stations; Chris Crist, independent promotion executive, Los Angeles; Jan Basham, promotion executive with A&M Records, Los Angeles; Chuck Meyer, promotion executive, MCA Records, Los Angeles; and Don Whittemore, promotion executive, RCA Records.





# Radio Programming Forum Highlights

## SESSION 17—Bigger Sound



**GARY STEVENS**, moderator and general manager of KRIZ-AM in Phoenix, gets session underway.

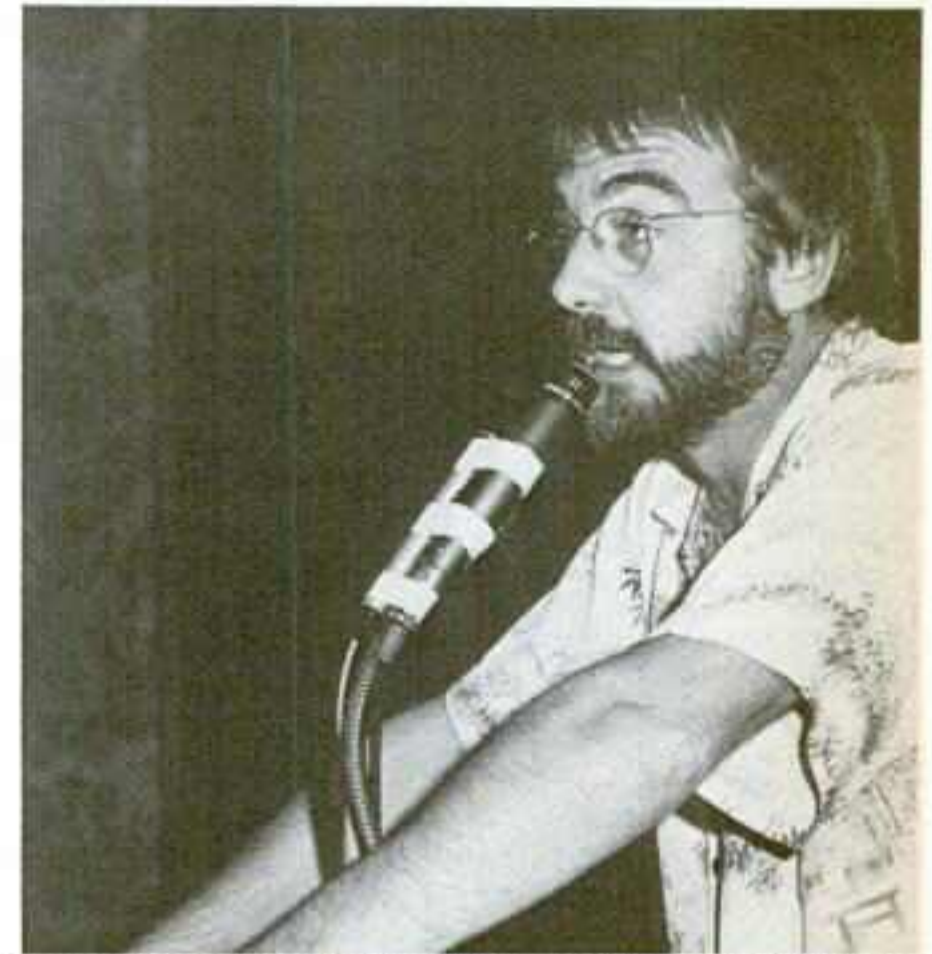


**ARNIE McCLATCHEY**, program director of KEZY-AM in Anaheim, Calif., talks about giant-killing.



**JIM HOLSTON**, director of operations for the PSA Stations, Los Angeles, talks about the tool of syndication.

## SESSION 18—War?



**MIKEL HUNTER**, director of operations and programming for KMET-FM in Los Angeles, talks on the sales department and its relationship to programming. Allan Goodman of KRIZ-AM in Phoenix, a general sales manager, countered with a discussion of programming. John Randolph, program director of WAKY-AM in Louisville, Ky., moderated the session.

## The Annual Billboard Awards Luncheon



**DAVID MOORHEAD**, left, receives plaque from Claude Hall, Billboard radio-TV editor, commending him on behalf of the radio-record industries for his contributions to programming education as chairman of the Forum advisory panel for 1973.



**GEORGE WILSON**, national program director of Bartell Radio, accepts his plaque for serving on the advisory committee from Moorhead.



**JOHN LUND**, program director for WGAR-AM in Cleveland, receives a thanks from Moorhead for his Forum work.



**CHUCK BLORE**, consultant to KIIS-AM in Los Angeles, is thanked by Moorhead for his work on the sixth annual Billboard Radio Programming Forum.



**GARY OWENS**, master of ceremonies as well as chairman of the awards judging committee, with firm (humorous) conviction states his opinion about the Walter Cronkite television news program for the benefit of the Cronkite news crew there filming much of the Forum. Owens, air personality for KMPC-AM and a major contributor to the success of the fifth annual and sixth annual Forums, also joked about payola, the record industry, the radio industry, and just about everything else.



**ERNIE FARRELL**, director of special projects for MGM Records and an advisory on the sixth annual Forum advisory committee, was never too busy to put in a few extra hours of labor for the record-radio industry meeting.



**LEW WITZ**, station manager of WCFL-AM in Chicago, offers his appreciation for the votes of the people attending the Forum for his station at Top 40 Station of the Year.



**GARY OWENS** presents David Moorhead, right, the award for Contemporary Rock Station of the Year. Moorhead manages KMET-FM in Los Angeles, one of the most successful progressive stations in the nation.



**MARK BLINOFF**, program director of KMPC-AM, Los Angeles, accepts his station's award for best MOR Station of the Year. Competition was via voting from a list of nominations.



"LOOK AT THIS, Bill," says emcee Gary Owens, to Bill Ward, left, general manager of KLAC-AM, Los Angeles. Station was voted best country music Station of the Year during the Forum.



**BILL BAILEY**, air personality with WDRQ-FM in Detroit, accepts award for KGFJ-AM, Los Angeles, voted Soul Station of the Year. Gary Owens, left, tries on one of the expressions that has made him a worldwide television favorite.



## More Awards



TYING FOR country music Program Director of the year were Hal Smith, left, program director of KLAC-AM, Los Angeles, and Jonathan Fricke, right, program director of KFOX-AM, Los Angeles, now and then program director of WMC-AM, Memphis.



MIKE BROWN, left manager of KGB-AM-FM in San Diego, thanks audience for voting for his program director, Ron Jacobs, as best contemporary rock Program Director of the Year.



SOUL MUSIC Program Director of the Year was E. Rodney Jones, WVON-AM, Chicago. Accepting the award for him is Jerry Boulding, right, programming consultant to several radio stations, including WOOK-AM in Washington.



TOP 40 Program Director of the Year was George Wilson, national program director of Bartell Radio and probably the most successful Top 40 program director that ever lived. Gary Owens, a former Top 40 air personality until he switched to MOR, congratulates Wilson, right.

## Personalities



DON SAINTE-JOHN, air personality with WGRT-AM, Chicago, and host of the syndicated "Black Top 40" weekly three-hour show, accepts award as best Soul Personality of the Year.



SHIRO YAMAZAKI of radio station JORF in Tokyo holds up his second consecutive award as Best Air Personality of the Year in Japan.



ROBERT W. MORGAN, until recently morning personality at KHJ-AM in Los Angeles, accepts his award as best Top 40 Air Personality of the Year from Gary Owens, right.



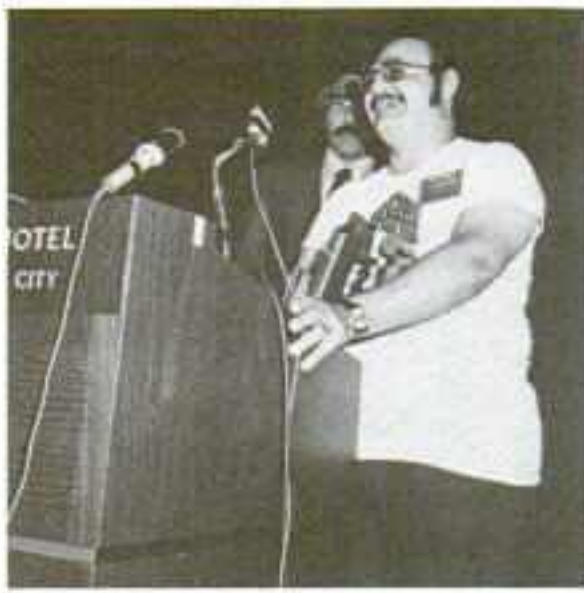
ACCEPTING for KGIL-AM's morning air personality Dick Whittington, voted best MOR standard Air Personality of the Year, is Chuck Southcott, program director of the San Fernando Valley (Los Angeles) station.



TOM ADAMS, afternoon personality at WIOD-AM, Miami, came back from a Hawaii vacation just in time to accept his award for best MOR progressive Air Personality of the Year.



B. MICHAEL REED, air personality with KMET-FM in Los Angeles, accepts his award as best contemporary rock (progressive) Air Personality of the Year.



ACCEPTING for Bill Gable of CKLW-AM, Detroit, is Bill Hennes, right, program director of CKLW-AM. Gable won for best Canadian Air Personality of the Year.



ACCEPTING FOR Hirohiko Takeucni of RKB Mainichi Radio, who won best producer, Japan, of the year for his "Music Nova" show, is Ben Okano, publisher and editor of Music Labo, Japanese music trade magazine.



SAMMY JACKSON, air personality on KLAC-AM, Los Angeles, accepts his award as best Country Music Air Personality of the Year from Gary Owens, left.



JESS CAIN, best Talk Air Personality of the Year, was unable to be on hand, but Jack Thayer, general manager of Nationwide Communications, accepts his award for him.



COL. AL AUDICK, commander of the Armed Forces Radio and Television Service, accepts an award for David Wineland, who won for best Air Personality of the Year, AFRTS.



BILL HERGONSON, left, accepts an award for Best Program of the Year of "Max Yasgur, The Passing of an Era," a radio documentary he worked on for KGB-AM-FM, San Diego.



BILL HUIE, air personality and director for the Presbyterian Church, accepts an award for Religious Program of the Year.



B.R. Bradbury, news personality on KHJ-AM in Los Angeles, won the voting for best Newsmen of the Year.



THE STAFF of KMET-FM, Los Angeles, line up to show the awards accumulated by the contemporary rock station. From left: Sam Ash, account executive; B. Mitch Reed, air personality; Tree, producer; David Moorhead, general manager; Ace Young, news director; and Mikel Hunter, operations manager and program director.



## Breakfast Rap Sessions



RICK SKLAR, left, program director of WABC-AM in New York, discusses radio programming with Don Brown, center, Federal Communications Commission; and Neil Shurtz, Mid-Continent Broadcasting, Sioux Falls, S.D.



FROM LEFT: GUILHERME de Souza of Radio Eldorado, Rio de Janeiro; Mario Luis Barbato, music director of sistema de Radio Globo, Rio de Janeiro; and Louis Serrano, representing Radio Mundial, Rio de Janeiro.



FROM LEFT: STANLEY Kavin, CBS Records, New York; Jerry Lebow, Sansui Electronics, New York; Jerry Budelman, CBS Laboratories, Stamford, Conn.; and J. Edwin Arnold, KAGI-AM, Grants Pass, Ore.



SHIRO YAMAZAKI of JORF radio in Tokyo and one of Japan's most popular air personalities, talks with Noriyasu Fukuda of Taimei Kigyo Co, Japan. At right is the translator the Japanese brought with them to the Forum.

SEPTEMBER 8, 1973. BILLBOARD

## SESSION FIVE— Programming Psychology



TWO OF THE NATION'S leading programming experts and Tom Turicchi of Texas Women's University have teamed up to form a new kind of consulting firm for radio. Here, they explain psychographics. From left: Sebastian Stone, Willis Duff, and Tom Turicchi, all of Era Inc. In photo at right, some of the standing-room-only crowd.

## SESSION SIX—News About News



FROM LEFT: MODERATOR Mike Parker of KFI-AM, Los Angeles; George Nicholaw, manager of KNX-AM, Los Angeles; and Larry Lee, KSAN-FM, San Francisco.

## SESSION SEVEN—Promotion vs. Airplay



BILL GAVIN, right, editor and publisher of the Gavin Report and the man who reinstated the programming meeting as a highly dignified and educational force in music and records, moderates a session with panelists, from left: Mike Shepherd, Starday-King; Al Herskovitz, program director of KPOL-AM-FM, Los Angeles; Ernie Phillips, independent promotion executive, Dallas; Jerry Morris, independent promotion executive, Seattle; and Tom O'Hair, operations manager, KSAN-FM, San Francisco. Behind Gavin out of view is Jerry Boulding, programming consultant, WOOK-AM, Washington.



**BILL GAVIN**



**JERRY BOULDING**



## Promotion Executive Awards



THE BEST LOCAL AND regional promotion men in the nation—according to votes of radio and record company executives attending the sixth annual Billboard Radio Programming Forum Aug. 16-18 in Los Angeles—were presented plaques for outstanding service by emcee Gary Owens, air personality of KMPC-AM in Los Angeles and chairman of the awards judging committees. Winning awards, from left: Ray Anderson of RCA Records, Jan Basham of A&M Records, Don Whittemore of RCA Records; Owens; Lou Galliani of RCA Records, and Harvey Cooper, right, Bell Records. Third from right is Bob Sherwood, national singles promotion chief of Columbia Records, accepting for Gene Denonovich of Columbia Records. Second from right is Jack Hakin, national promotion director of United Artists Records, accepting for Jack Campbell, United Artists promotion executive in San Francisco.



CHUCK THAGGARD of Columbia Records, right, Los Angeles, accepts an award to Granville White, best soul promotion executive.



TONY RICHLAND of Los Angeles was voted the best independent record promotion executive and here he accepts his award from Gary Owens, left.

# TALENT IN ACTION MAKES A PERSONAL APPEARANCE In BILLBOARD'S DECEMBER 29 ISSUE. SRO\* STILL AVAILABLE.

\* Sales Reservations Only.

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## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Call this column this week: More Reflections on a Radio Programming Forum, if you wish. Just finished the photo layouts covering the meeting and I had to get a couple of beers under my belt to get back up some steam to relate some more of the Forum details and sidelights. **George Yahraes** was there. He's left KFSX-FM in San Francisco, where he was manager, to form a radio consulting and analysis firm. He can be reached at 415-981-4474. Deals also in media and new clients get a bottle of home brew as an indication of goodwill.

**Mike Lucas**, program director of KNOW-AM, Austin, Tex., 512-477-9841, wants to swap tapes of the Radio Programming Forum. Has excellent sound copies of the hot seat session. Wants cassettes or reel-to-reel of the news session. Also states that **Rick Scott** of KACY-AM in Beaumont, Tex., is returning to KNOW-AM. . . . While the Forum was going on, somebody was up to his old tricks in Miami. Somebody plugged in 220 volts to WMYQ-FM and everything blew out, including light-bulbs. WMYQ-FM program director **Jack McCoy** hooked up a production studio in San Diego at KCBQ-AM and over the phone and an auxiliary transmitter, put the jocks of KCBQ-AM on the air in Miami, complete with WMYQ-FM call letters, etc. Got to be the longest damned remote in the U.S.!

**John Kramer**, operations manager of WTRY-AM in Troy, N.Y., has left to become program director of WHLO-AM in Akron, Ohio. There was a time a couple of years ago that would have been considered a step downward in a radio career. But WTRY-AM now has different owners, who were looking for a new program director last week, incidentally.

**Tam Henry** has joined KVI-AM, Seattle, as swing man; he'd been program and music director of KYAC-AM-FM, Seattle. . . . **Dan Brannan**, program director of KFYZ-AM, Bismarck, N.D., would like more information about your movie thing, **Bob Baron**. . . . **Hudson C. Millar Jr.**, president of WIRA-AM, Fort Pierce, Fla., writes that after 26-plus years of being an MOR album station, the format has been changed to 60 percent easy listening and 40 percent MOR million-sellers plus some uptempo new records. **Gordon Walsh** does 6-9 a.m., and 11 a.m.-1:30 p.m., **Bud Kresel** does 9-11 a.m. and 4-7 p.m. Millar is picking the music himself until he can find a combination air personality and program director. Needs records.

WSB-AM, Atlanta, as part of its

continuing music research, is now offering 500 albums and singles to the winner of a WSB Great Music Contest. Listeners are being asked to send in name of favorite artist or group on a postcard. . . . **Michael Scott**, who used to work with **Charlie Greer** at WKQW-AM, Spring Valley, N.Y., would like Greer to contact him at 201-891-2776. Says that the last he heard Greer was headed for Ohio.

**Bob Lima**, program director of WVMI-AM, Biloxi, Miss., is looking for good airpersonalities and production men. Says pay and benefits good. WVMI-AM is No. 1 in the market and WVMI-FM, a Top 40 station, is No. 1. WVMI-AM is country. . . . **Steve Cashdollar**, at present program director of WHUT-AM in Anderson, Ind., is going into sales at WALE-AM in Fall River, Mass. **Jim Jacobs**, formerly program director of WMLP-AM in Milton, Pa., has been appointed program director of WHAT-AM. He's been at WHUT-AM about two months as a personality. WHUT-AM needs a rock personality for a 2-6 p.m. shift.

**Lee Abrams** and **Sonny Fox** have signed to consult WRNO-FM in New Orleans. . . . **Bill Shannon** of WOCC-FM in Erie, Pa., would like to hear from **Anthony J. (Tony Jay) Cusimanno**, who worked years ago at WJET-AM in Erie and then went on to stations such as WEAM-AM in Washington. "Tony was instrumental in teaching the business to a number of local young aspirants. Today, **Ken Olowin** is program director of WWGO-AM, **Ron (Ronnie Gee) Seggi** is at WJET-AM, and **Tom Lopez** and myself are at WOCC-FM. Lopez, by the way, just joined us from WMFJ-AM, Daytona Beach, Fla. Our lineup now has myself 6-11 a.m., Lopez until 4 p.m., program director **Ron Rondo** until 8 p.m., **Bruce O'Brien** 8 p.m.-2 a.m., with **Eddie Stanton** on weekends. Format is a **Bill Hennes** Top 40."

**Dan Griffith** has left WOVA-AM in Toledo and is looking; 419-691-6662. . . . **Preston Westmoreland** has shifted to KXIV-AM in Phoenix from KIST-AM in Santa Barbara, Calif. . . . The **Bill Ballance** show will come from Universal Studios, Los Angeles, as of Aug. 27. They're calling the site that KGSB Star Theater on the movie lot. His show, of course, is heard over KGBS-AM, Los Angeles. . . . **Dave Stevers**, KLWW-AM, Cedar Rapids, Iowa, is looking for a programming or air personality position in a larger market. Been 16 years in the business and 10 of that as a program director. 319-377-7530 or at the station. Says he's obtained good ratings everywhere.

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Billboard Air Personality of 1973

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# Who/Where/When

• Continued from page 16

**Pomeroy**, Wash., Sept. 16; **Billings**, Mont., Sept. 17; **Le Grande**, Oregon, Sept. 21-22.

**JIMMY ROGERS** (Shelter): Keystone Berkeley, Berkeley, Calif., Sept. 13-16.

**LINDA RONSTADT** (Asylum): Cellar Door, Washington, D.C., Sept. 3-8; **Bijou Cafe**, Philadelphia, Sept. 12-15; **Great South East Music Hall**, Atlanta, Ga., Sept. 18-23.

**DIANA ROSS** (Motown): Birmingham, England, Sept. 15; London, England, Sept. 17-19; Venice, Italy, Sept. 20.

**RUFUS** (ABC): The Queen Mary, Long Beach, Calif., Sept. 3; **Ruthie's Inn**, Berkeley, Calif., Sept. 8-10.

**JOHNNY RUSSELL** (RCA): St. Fair, St. Paul, Minn., Sept. 2; St. Fair, Lincoln, Neb., Sept. 6-7; **Merryweather Post Pavilion**, Columbia, Md., Sept. 13; **Interstate Fair**, York, Pa., Sept. 14.

**LEON RUSSELL** (Shelter): Pershing Memorial Auditorium, Lincoln, Neb., Sept. 7.

**BUFFY SAINTE-MARIE** (Vanguard): Philadelphia, Sept. 14.

**MIKE SEEGER** (Mercury): Mother Blues, Dallas, Texas, Sept. 4-6; **McCabes**, Santa Monica, Calif., Sept. 7-9; **Inn Of the Beginning**, Cotati, Calif., Sept. 10; **Boarding House**, San Francisco, Sept. 11-15; **Amazing Grace Coffeehouse**, Evanston, Ill., Sept. 21-24.

**KENNY SERATT** (MGM): Waco, Texas, Sept. 7; Salem, Ark., Sept. 8.

**RONNIE SESSIONS** (MCA): West Columbia, S.C., Sept. 21-22.

**DOC SEVERINSEN** (RCA): St. Fair, York, Pa., Sept. 15; **Hollywood Bowl**, Los Angeles, Sept. 19.

**SHA NA NA** (Buddah): Lafayette, Ind., Sept. 15; Normal, Ill., Sept. 16; **Sioux City**, Iowa, Sept. 19; **Lincoln**, Neb. Sept. 20; **Wichita**, Kansas, Sept. 21.

**SIEGEL-SCHWALL** (RCA): Rock Festival, Indianapolis, Ind., Sept. 2; **Quiet Knight**, Chicago, Sept. 4; **Stock Pavilion Madison**, Wisc., Sept. 7; **Toledo**, Ohio, Sept. 8; **Boarding House**, San Francisco, Sept. 16-17; **Winterland**, San Francisco, Sept. 21-22.

**HORACE SILVER** (Blue Note): La Bastille Club, Houston, Sept. 7-15.

## CRA/Col Sign Deal

• Continued from page 1

market the bulk of the catalog with an emphasis on low-end pricing rates. Singles will retail in the \$.49 to \$.59 bracket, while LP's will retail for \$.99 and \$1.98. Major independent distributors and rack operations throughout the U.S. have been slated to carry the line, as they have in the past. It's also understood that a new emphasis will be placed on the racks.

In conjunction with the agreement, CRA is making available both 20 second and 30 second television spots to a number of retailers in the major markets. A source stated that television merchandising will play an important part in CRA's future. Plans also call for the formation of a film production division for both home video product and educational product. All educational trade will be handled by Educational Reading Services.

While CRA has acquired total rights to the line, with the exception of the newly released "Live Sesame Street" LP, pressing and shipping will be handled through Columbia Records Production. Shipping points in the U.S. will include Pitman, N.J., Terra Haute, Ind. and Santa Maria, Calif.

Immediate plans for CRA include the increased availability of point-of-order sales aids for retailers, with emphasis of riser cards, streamers, shelf extenders, posters, and self-display items. Mail-order operations are also being considered.

While the new "Sesame Street" LP will not be handled by CRA, the label will handle some 20 book and record packages of Sesame Street product. They will retail at \$.99.

Arthur Shimkin, formerly with Columbia, is CRA's president, and **Shy Raiken**, also formerly with Columbia, is CRA's vice president, sales.

**JERRY SINCLAIR** (Capitol): Civic Auditorium, Long Beach, Calif., Sept. 8.

**SKYLARK** (Capitol): Queen Elizabeth Theatre, Vancouver, B.C., Sept. 8.

**O.C. SMITH** (Columbia): Playboy Club, St. Louis, Sept. 21-29.

**SAMMI SMITH** (Mega): Martinsville, Va. & Williamston, N.C., Sept. 14-15.

**HANK SNOW** (RCA): Nashville, Tenn., Sept. 8-9; **Raleigh**, N.C., Sept. 14; **Columbus**, Ohio, Sept. 16.

**SONNY & CHER** (MCA): Tennessee State Fair, Nashville, Sept. 15.

**SONS OF CHAMPLIN** (Columbia): Civic Auditorium, Sacramento, Calif., Sept. 21.

**SOUND GENERATION** (Dot): Champaign, Ill., Sept. 19.

**J.D. SOUTHER** (Asylum): Saratoga Performing Arts Festival, Saratoga, N.Y., Sept. 3; **Pine Knob Music Theatre**, Clarkston, Mich., Sept. 7-8.

**THE SPINNERS** (Atlantic): Mill Run Theatre, Niles, Ill., Sept. 18-23.

**THE SPURLAWS** (Dot): Norfolk, Va., Sept. 16.

**STAR SPANGLED WASHBOARD BAND** (Ashwood House): Niagara Falls, Ontario, Sept. 15; **Bluegrass Festival**, York, Pa., Sept. 21.

**STATLER BROS.** (Mercury): Tri State Fair, Amarillo, Texas, Sept. 19-20.

**STEELY DAN** (ABC): Constitution Hall, Washington, D.C., Sept. 15.

**B.W. STEVENSON** (RCA): Santa Monica Civic, Los Angeles, Sept. 2.

**JOHN STEWART** (RCA): Festival, Bull Island, Indianapolis, Ind., Sept. 8.

**ROD STEWART** (Mercury): Driveway, Orlando, Fla., Sept. 15; **Memorial Coliseum**, Tuscaloosa, Ala., Sept. 17; **Coliseum**, Richmond, Va., Sept. 20.

**RONI STONEMAN** (Dot): American Heritage Park, McCordsville, Ind., Sept. 3.

**STORIES** (Buddah): Whiskey, Los Angeles, Sept. 17-18; **Boulder**, Colo., Sept. 19; **Portland**, Oregon, Sept. 21.

**STYX** (Wooden Nickel): Maywood, Ill., Sept. 14; **Stardust Ball Room**, Aurora, Ill., Sept. 21.

**SUGARLOAF** (Brut): Moore Theatre, Seattle, Wash., Sept. 8; **Judge Roy Bean's**, Roy, Wash., Sept. 13-14; **Harbor Arena Hall**, Hoquiam, Wash., Sept. 15; **Oct. 5, Scene 22**, Spokane, Wash., Sept. 20-22.

**SUPER SAX** (Capitol): Monterey Jazz Festival, Monterey, Calif., Sept. 21.

**SUTHERLAND BROS. & QUIVER** (Island): International Center, Honolulu, Hawaii, Sept. 17; **Greensboro Coliseum**, Greensboro, N.C., Sept. 21.

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**TAVARES** (Capitol): Mark IV, Washington, D.C., Sept. 11-16; **Shepards**, N.Y., Sept. 17-Oct. 13.

**THE TEMPTATIONS** (Motown): Push Expo, Chicago, Sept. 21.

**TEN WHEEL DRIVE** (Capitol): Mr. D's, East Paterson, N.J., Sept. 6; **The Agora**, Columbus, Ohio, Sept. 19; **The Agora**, Cleveland, Ohio, Sept. 20; **The Agora**, Toledo, Ohio, Sept. 21.

**SONNY TERRY & BROWNIE MCGHEE** (A&M): Raven Gallery, Detroit, Mich., Sept. 18-23.

**HANK THOMPSON** (Dot): Harrison, Ark., Sept. 15; **Valparaiso**, Ind., Sept. 21-22.

**MEL TILLIS** (MGM): Petersburg, Ill., Sept. 15; **Chillicothe**, Ohio, Sept. 16; **Centreville**, Mich., Sept. 20.

**DIANA TRASK** (Dot): Loretta, Pa., Sept. 15; **Norfolk**, Va. Sept. 16.

**WAGONER/PARTON** (RCA): Taft Theatre, Cincinnati, Ohio, Sept. 14; **Hara Arena**, Dayton, Ohio, Sept. 15.

**THE WAILERS** (Island): Felt Forum, N.Y., Sept. 15-16.

**JERRY WALLACE** (Decca): Tri State Fair, Amarillo, Texas, Sept. 21-22.

**JOE WASH** (ABC): Palladium, Los Angeles, Sept. 14; **Vancouver**, B.C., Sept. 20; **Seattle**, Wash., Sept. 21.

**DEDE WARWICKE** (Mercury): Mill Run Theatre, Chicago, Sept. 18-23.

**ERIC WEISSBERG & DELIVERANCE** (A&M): Troubadour, Los Angeles, Sept. 18-23.

**DOTTIE WEST** (RCA): McCordsville, Ind., Sept. 3; **Unionville**, Mo., Sept. 5; **Berryville**, Ark., Sept. 7; **Grandview**, Mo., Sept. 8; **Duncan**, Okla., Sept. 15.

**IAN WHITCOMB** (United Artists): Ice House, Los Angeles, Sept. 17-23.

**CHUBBY WISE** (Stoneway): Parlour Club, New Ulm, Texas, Sept. 15; **Trailsend Club**, Baytown, Texas, Sept. 21.

**BILL WITHERS** (Sussex): Circle Star Theatre, San Carlos, Calif., Sept. 20-23.

**FARON YOUNG** (Mercury): Tingley Coliseum, Albuquerque, N.M., Sept. 15; **Elks Auditorium**, Winslow, Ariz., Sept. 16; **Mr. Lucky's**, Phoenix, Ariz., Sept. 18; **Yavapai County Fair**, Prescott, Ariz., Sept. 20; **Palamino Club**, Los Angeles, Sept. 21.

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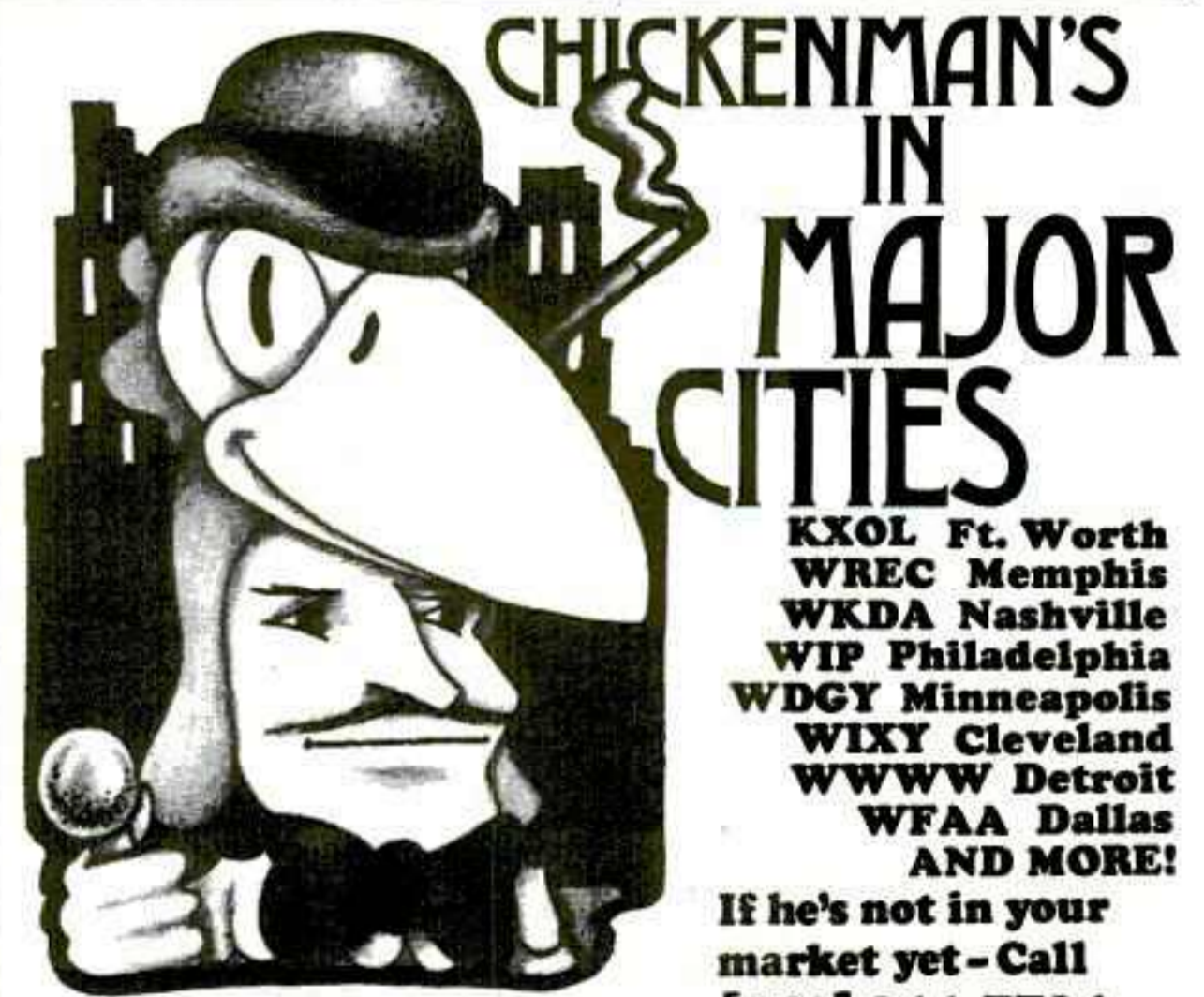
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# IN TEXAS

MUSIC IS A BOOMING BUSINESS



A Billboard Spotlight

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Whether it's rock or country, if it's got good names, the people turn out to support their native musical sons.

# Texas' Native Musical Sons Returning They Are Helping Build An Industry

By Bill Williams

**T**he exodus has halted. Stabilization is taking effect. And an "in-migration" is at least in its embryonic stage.

This is the story of music in Texas, the state which has produced probably more raw talent in the way of artists, writers, producers and other categorized citizens of the music industry than any other state.

Yet it is sadly paradoxical that, almost since the inception of commercial music, the outward movement of Texans to other parts of the nation has been a way of life. There was just no way to keep them down on the farm, or the ranch, or in the city, after they'd seen the studios of the great music centers of the world.

Now there is a tingling excitement in Texas for the native sons and daughters of music are coming home or staying home. What this means, of course, is that a climate has been created throughout the Lone Star State conducive to success in the business. Additionally, it is attracting even outsiders to Texas. And anyone who has ever visited Texas knows that outsiders are not shunted off or snubbed. The Texas welcome is as real as the Texas people.

From the barren lands near Amarillo, to the cowboy country of Lubbock, across to "Big D," down the line through Fort Worth, Abilene, and back to Waco and Austin, on to Tyler, and down to sprawling Houston, finally into the Rio Grande Valley, it's happening. The excitement is in various stages and at various levels, but it's there. For a few, it involves a speculative venture or two, but that's part of the pioneer spirit. For others it is a sound business structure, and where else but Texas are there more prosperous businessmen?

On a given night in Texas one can find an array of artists performing which range from classical sopranos to the smallest country dance band. And although dancing has not yet been noticed at a symphony concert, it may be the only place in the entire state where patrons don't kick their heels when the music starts. Performing artists have come to expect this in Texas: people are going to dance. Totally uninhibited when

the downbeat starts, there probably is more motion in Texas on a Saturday night than in the trade winds of the various seas.

There's every kind of climate in Texas, and every sort of taste. They dig jazz, and they make it profitable. They idolize country, and it's found everywhere. It has become a mecca for rock, and it's still gaining in popularity. It is a hotbed for polka music (of at least two ethnic strains), and its Latin music is an art form of its own.

Now and then a Texan is prone to slip into a superlative when talking about his state or his community, but they get downright ecstatic when discussing music.

The Texas Rangers were just 150 years old. And, for the occasion, they had a native son sing a song about the Rangers (written by a Kentuckian). Never mind that this same young man a couple of years earlier was in the hands of those same Rangers for goat-rustling.

In the country field alone, consider the names of these individuals who came out of Texas: Tex Ritter, Ernest Tubb, Gene Autry, Ted Daffan, Bob Wills, Buck Owens, Ray Price, Jim Reeves, Leon Payne, Hank Thompson, Billy Walker, Pappy Daily, Al Dexter, Dale Evans, Lefty Frizzell, Stuart Hamblen, Cindy Walker, Johnny Horton, Waylon Jennings, George Jones, the Light Crust Doughboys, Leon McAuliff, Roger Miller, Willie Nelson and literally scores of others.

But so did Lightnin' Hopkins, Alan Lomax, Phil Ochs, Roy Orbison, and hundreds more in every field of music. The seeds were all planted in Texas; they had just been moved elsewhere to grow.

Now the transplants are taking place. Ray Price has moved back to Texas, so has Willie Nelson. Charley Pride lives in Dallas, and great songwriter Floyd Tillman has opted to live there. Cindy Walker long ago left Hollywood and went back to Mexia.

The "in-migration" perhaps is even more apparent in the rock field, and the retention of artists is obvious in all areas.

And then there is the wonderful Chicano music, performed by the people of Mexican descent in Texas, which is as exuberant as their spirit, as colorful as their history, as vibrant as their personalities, and as stirring as their temperaments. Chicano music is one seed which did not leave Texas, and my how it has flourished.

The Texas music industry is full of men with not only talent but vision. Word Records in Waco has set the religious world afire with activity. Showco in Dallas has brought new concepts of sound and lighting to shows. The Houston market is alive with new ideas in radio and television. San Antonio, one of the most hospitable places in America, has a little and a lot of everything. Tyler has far more than its roses going, and even nearby Athens is sprouting its wings. And Austin, well that's something else. There is music everywhere.

Not enough can be said for Texas radio. So many great stations there, many of them leaders, virtually all of them incredible sales tools for recorded songs. Break a record in Texas and you've got it made.

Everywhere you look in the industry there, one finds young people. Not teen-age young, but youthful and energetic, with new ideas and a penchant for putting them to work.

The highways are long, the fishing is great, the stars at night are big and bright, and the sands of Amarillo may scratch you on your pillow, and deep within your heart you may have a memory of San Antonio, and you may be able to spell Big-D-Little-a-double-l-a-s, and you might cross the Brazos at Waco, or the Matamoros somewhere else, or do a lot of things written about in song. But you can also go to North Texas State and find one of the greatest music schools anywhere, or find a Kinky Friedman in Kerrville, or 60,000 people sweltering at Dripping Springs, or visit the King Ranch. It's a mighty big state, and there's something happening in every square inch of it.



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# Tex-Mex Sounds Undergo Changes

By Charlie Brite

**T**he sound of Tex-Mex Chicano music is undergoing drastic changes.

While many will tell you that there are still a large number of problems to overcome, the Chicano music picture in Texas has never been brighter.

"Activity has never been more brisk than it is this year," insists Manuel Rangel, Jr., of Rangel Distributors in San Antonio. Rangel's father was one of the innovators of the Tex-Mex music industry with his Corona label, the grandfather of San Antonio Latin labels.

With accordion and guitar, Tex-Mex music came rolling along the Texas-Mexico border in the late forties to a variety of names and labels, mainly Norteno and Conjunto, and engulfed the Spanish-speaking people of Texas.

Many people take credit for the music's beginnings and each is due his own individual credit, because the road to making the Chicano music industry "respectable" has been a long and hard journey.

When one thinks of that music's initial birth in the hearts, minds and soul of the Texas-bred Mexican American, names come to mind such as Armando Marroquin, Paco Betancourt, Arnaldo Ramirez, Beto Villa, Balde Gonzales, Manuel Rangel, Bob Tanner and Isidro Lopez. Look a bit further and names continue to appear in the history of the music. Names like Johnny Gonzales, Tony (The Top) Hernandez, Sunny Ozuna, Manny Guerra, Paulino Bernal, Freddie Martinez and more recently Manuel Rangel, Jr., John Bullock and Carlos Balido.

From small groups of three and four musicians to entire orchestras, Tex-Mex music is booming inside and outside the confines of the state. The music's growth patterns now spread to California, Michigan, Illinois, Arizona, Florida and wherever the Chicano has turned to seek the opportunities of the good life.

Because of this expansive outgrowth of the music, most of the companies of Texas who deal in this line are admitting they no longer try to produce their records on a shoestring budget, and that the entire industry is being swept with change in its transformation into big business.

"Most of us started our companies without much capital," Johnny Zaragosa of Key-Loc Records admits. "We didn't know anything about the techniques of merchandising and promotion.

"All we knew how to do was get the songs on tape and then have records made. What followed after that was 90 percent luck."

Many Chicano record businesses actually owe their success today to the "Momma and Pappa" shops that sprang up all over the state.

"Larger record shops would not deal with the small Mexican-American companies because they did not understand the music and, mostly, because they did not think it had much of a future," explains Rangel.

The larger retail chains that did attempt to stock the music in its infancy were financially hurt by the fly-by-night distribu-

tors who would stock the stores with a large amount of product, promising to buy it back if it didn't sell. When the stores started looking for the distributors, they were nowhere to be found to reclaim the product and for several years Chicano music had a bad name in most large record outlets.

The small Spanish record shops that sprang up around the state were usually run by husband and wife who kept only a small inventory of product and could not afford much more. Most shops were an extension of a grocery store, a furniture shop or some other small business.

To make the scene even more complicated in its infancy, almost every distributor, record shop owner, or jukebox operator dealing in the Chicano field had their own record label. Distrust among the industry grew in abundance.

Competition among promoters of dances and shows was extreme and price cutting was the order of the day.

Because of limited budgets, producers of Spanish product paid little attention to quality in the recording and pressing of the records, making the entire scene additionally unpopular to the larger, more sophisticated record distributors.

Out of the midst of much of this confusion came such leaders as Manuel Rangel of Rangel Distributors of San Antonio; Arnaldo Ramirez of Falcon in the Rio Grande Valley; Johnny Gonzales of El Zarape in Dallas; Tony Hernandez of Buena Suerte in Temple; and Johnny Zaragosa of Key-Loc. These men were not the only ones who played an important part in the stabilization and growth of the Chicano music industry in the fifties and sixties, but they are the ones most discussed in the industry.

Today, there is an emergence of the "young" executives in the business. Such men as Zaragosa, Freddie Martinez of Freddie Records in Corpus Christi, and Manuel Guerra of Mr. G. Records and Amen Studios are aware of all the modern merchandising and promotional activities that surround the successful record company. They continue to use this knowledge for the betterment of the industry.

Zaragosa uses his vigorous personality and executive skills to lay the ground work in regard to his Key-Loc Records operation in San Antonio. Currently, with only one act, his partner Sunny Ozuna, to worry about, Zaragosa is looking toward modern merchandising ideas to help his company expand. In the latest album produced by the company, "La Preferido," he included a no-postage card that the consumer could return in order to help identify the age group and location of the record purchase.

"We will use this to help us ascertain our target audience in future albums," Zaragosa explains.

Martinez, meanwhile, has carved out a small fortune in the business from Corpus Christi as the result of using his perceptive business sense to constantly expand his operation. He has bought and updated a recording studio in Corpus Christi and is presently expanding his office and warehouse space near that city's beautiful Gulf Coast bayfront.

Three progressive record distributors are also contributing to the present growth of the industry. Rangel Music is turning to more modern merchandising methods to sell their client's products, such as an advance album advertising campaign that has hardly been done in the industry.

Western Merchandisers of Amarillo has also become very active in the Latin music area of entertainment under the leadership of owner Sam Marmaduke and buyer John Bullock. Bullock, who heads the company's Houston operation, is very close to the Chicano music scene and is updating his merchandising techniques to spotlight that type of music.

Arnaldo Ramirez of McAllen, one of the originators of the Chicano music as we know it today, has helped make the industry an international business expanding his Royalco operation to such distant points as Belgium, South America, Central America, and Europe.

Change is in the air everywhere in regard to the Tex-Mex music scene and is easily detected by talking to the principals of the music. Tony (Top) Hernandez beams with excitement as he talks of expanding his operation, Buena Suerte Records, from California to Mexico, or of the potential of turning to other types of music, such as country and western.

Even with all the change that surrounds it, the music still has its share of those who dislike what is happening to the industry. There are still an abundance of "Momma and Pappa" shops, but the Woolcos, Globes and K Marts are taking over the majority of the retail business.

Such producers as Joe Morante of Norteno and Salome Gutierrez of D.L.B. Records like the music the way it has always been. They are slower to accept the "big business" attitude of some of their competitors, but they both realize that there can no longer be the Chicano music scene as it once existed.

"We are more competitive with the Anglo music companies than with our own types of music," believes Rangel. "We notice that the younger Mexican-Americans are now buying a variety of music, from Rare Earth to the Rolling Stones to Sunny Ozuna and Freddie Martinez."

The Chicano music industry must be competitive, both in sound and merchandising with such labels as Columbia or Electra, Rangel feels.

Just recently, many larger labels have raised their retail price per album in order to justify the increased cost of professional production.

"We are no longer in the budget record business," Hernandez relates. "Our prices are now competitive with the major brands and so far business hasn't suffered."

For such a long time, Chicano has been the step-child of the music business in Texas, but now with international acceptance and a different, up-dated mode of doing business, it is well respected and highly profitable. Best of all, the industry is looking forward to even more amazing growth potential in the future.

## Rio Grande Valley a Hot Spot

**T**exas' Rio Grande Valley has probably done more to help the growth of Chicano music than almost any other single area of the state.

Arnaldo Ramirez had no idea of the growth of his Falcon Record Company when he began his music business almost 25 years ago in the small South Texas city of McAllen. Since then, the Falcon complex has grown to major facilities in Los Angeles, San Antonio and Chicago, not to mention Belgium, South and Central America and Europe.

Despite all this growth and expansion, Ramirez is still more comfortable in his home offices in the Rio Grande Valley. There he has assembled a strong staff including his brothers, Rafael and J.M.; his son Arnaldo, Jr.; J. Cordina and Jeanne Lenorman. Charlie Cole, another important figure in the organization, recently became general manager of the San Antonio office.

Cornelio Reyna still continues to be Falcon's hottest artist, while Carlos Guzman and Alegres de Teran continue to sell well also.

The tremendous popularity of the Falcon complex, according to Ramirez, is the development of top recording artists on a continual basis. Ranchero and Norteno music is still a steady favorite with the record buying public and the top catalog of hit albums keep the company's business moving at a brisk pace.

Falcon's Jeanne Lenorman, known to her friends as "La Guera," heads the company's department of artists and promotion and sees no weakening in the growth of Chicano music. Although some younger Chicano citizens no longer speak Spanish, she feels that the pride of the Mexican culture is embedded deeply in the citizens of Texas and that their music will never die.

The entire Falcon operation has become involved in the involvement of Mexican Americans in Gainful Endeavors (IMAGE) in an opportunity to better the plight of Chicanos in the United States.

Under the House of Falcon umbrella, Ramirez has placed his Falcon, ARV International, and Bronco labels, while labels such as Bego, Impacto, El Pacto, and CR are operating under the Royalco Corporation.

A major phase of the company in the promotion of its artists is the weekly "Fanfaria Falcon" television program that is now seen on over 150 of the nation's television stations, and which originates at KGBT-TV in Harlingen.

Falcon has not yet raised prices to wholesalers like many of the record companies in the Chicano field because they fear the prices may be "out of the financial reach of many individuals."

"We want our music to reach everyone, no matter their financial conditions," Ramirez adds.

Another principal in the growth of Chicano music located in the Rio Grande Valley is Paulin Bernal, once the leading conjunto accordionist in the nation.

Bernal is now spending most of his time as an evangelist, but has remained active in the music business. At the present time he is planning a new line of Spanish gospel albums featuring himself and well-known Spanish tenor Francisco Bilbao under the label of Kamunikacion Karisma.

Bernal thinks the answer to the growth of Chicano music is the ability of the larger labels to stick together and to improve communication among themselves.

"When I was more active in the business, there was a lot of dissension among the record people in the Tex-Mex field," he remembers.

From a backyard "under developed" recording studio to a modern complex, Jimmy Nichols has always been available for recording or counseling when it comes to Rio Grande music. Nichol's Pharoah Recording studios in McAllen have been instrumental in several Chicano hits, as well as some in the Anglo field.

Nichols was active in the production of the Playboys of Edinburg's rise to popularity a few years ago with their "Look at Me Girl," a song covered ultimately by Bobby Vee that robbed the Playboys of a chart position.



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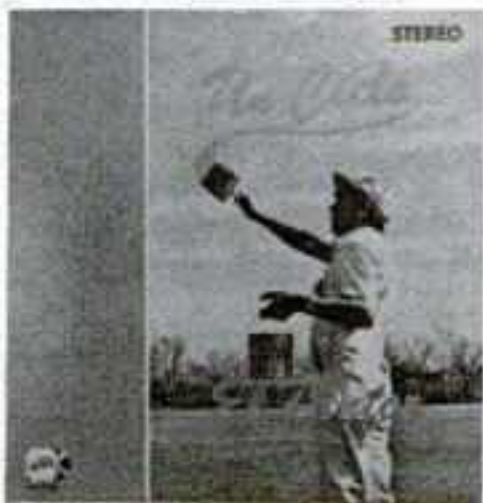
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## DLB, Norteno Conjunto Cos.

Two San Antonio based companies that have been faithful to the traditional Tex-Mex flavored conjunto music since its beginning are still very much a part of the Chicano market today.

Salome Gutierrez formed his D.L.B. label as an outgrowth of his three San Antonio Del Bravo record shops, while Jose Morante began the Norteno label following his success as a top Mexican musician. Both men, though competitors in the sale of their merchandise, remain very loyal to their conjunto styles of music.

Morante began his musical career as a Spanish conjunto musician with the former RCA Latin record company, Bluebird, before switching labels and recording several songs for Decca. After the Second World War, Morante returned to San Antonio and began recording local artists and releasing them on his Norteno label.

"I have never had a written contract with any artist that I have recorded," he points out. "All agreements are always verbal since that creates more trusts and causes less lawyer's bills."

Very proud of the "acceptance" of conjunto music, Morante has not forgotten the trouble that he had selling his records during the past when the music was in its infancy.

"We sold all our records in Texas in those days, because Mexico called our music trash," he recalls. Now, according to Morante, every big Mexican star features an accordion in his band, and conjunto records sell very well in Mexico, as well as all over the United States.

Gutierrez, whose label currently has one of the top selling conjunto albums on the market, sees a good future for that type of music in the days ahead. Due to the popularity of Manuel Guerrero's "Abre El Corazon" album, Gutierrez's D.L.B. label is being distributed by Capitol in Mexico.

"Three years ago, conjunto music seemed to die," Gutierrez remembers. "But today it has regained its popularity and is growing very strong again."

Both Morante and Gutierrez record their artists on their own recording equipment to cut down production costs and have found that three or four musicians that make up the conjunto bands get a very good sound on "less complicated" equipment.

The smaller groups also have less overhead than the big orchestras so their prices are less and they are booked more often, Morante points out.

Despite the fact that both men intend to stay in the conjunto mold in their individual companies, both agree that conjunto will probably not enjoy the growth potential of other

## Dateline CHICANO

### Alamo's 5 Trucks Service 400 Outlets

Carlos Balido is looking for new ways to expand record distribution throughout Texas, as his Alamo Distributing Company of San Antonio has jumped heavily into the servicing of rackjobbers and retail outlets throughout the state.

Formerly with Musart of Mexico, Balido says he started his company with one panel truck, delivering the product to the "front door" of retail record shops in lieu of taking orders and waiting several weeks for delivery. Already the company has grown to five trucks providing weekly service to over 400 outlets in San Antonio, Dallas, Houston and the Rio Grande Valley.

So successful was the service in the Valley, Alamo has opened a branch office to handle that area of the state.

"All our personnel are Chicanos with a knowledge of that type of music," Balido explains.

When the drivers visit a certain area, they tune in their radios to local stations and stay up to date on what is happening in that area in regard to music. In this way, the distributor can help the record shops and rackjobbers in their selection of merchandise.

Each truck carries a daily quota of at least 200 titles of tapes, albums and singles.

The recent hiring of Mel Moran, who has a good knowledge of the Chicano music scene, as general manager is likely to insure the growth of the company, according to Balido.

Moran's first step after joining Alamo was to sign Pepe Garcia's California based Latin International to an exclusive Texas distributing contract.

Latin music. A big hit, according to Gutierrez, is the sale of approximately 15,000 records and many albums do not make it past the first small pressing. However, as long as conjunto remains a form of Texas music, both men will continue producing that sound on their records.

## Manuel Guerra Active Producer

Popular Chicano recording artist Augustine Ramirez says he laughed the first time he heard that Manuel Guerra would not allow anyone to drink or curse in his Amen Recording Studios in San Antonio.

Just last month Ramirez was in that studio recording his latest album, and he conceded that this first session would not be his last at the studio.

"You have to know Manny Guerra to appreciate his beliefs," Ramirez explains. "He is dedicated not only to the sound of music, but to his religion, so it is natural to accept his restrictions."

Guerra, despite his recent success in the Chicano field both as a recording engineer and a producer, is no newcomer to the music business. He started in 1960 as a member of the Sunny and the Sunglow band that recorded "Talk to Me," a number one song in the nation. Next, he instituted the Sunglow label and led that band to a national chart position with the polka-oriented tune, "Peanuts."

After Certron purchased Sunglow Records, Guerra was considering leaving the music business completely, unsure of what his future held.

"I became converted to Christ and felt I was being called to the ministry, but music was in my soul and I knew that I must still remain active in that area," Guerra remembers. "Putting the two together has not been easy, but it is working for me."

Guerra's Amen Studios are one of the most active in the state and features up-to-date MCI equipment and an enormously big sound. The consciousness of the Chicano public to quality records has been instrumental in the upgrading of the music, according to Guerra.

As a producer, he has hit the jackpot with the Latin Breed, now emerging as a top Chicano group. Guerra also produces eight other artists.

Why would another company record in Amen Studios when Guerra has a record company of his own?

"It's because Manny doesn't hold back any ideas when you're using his studio," says Sunny Ozuna, a popular Chicano artist. "He is a genius at music and will go all the way to help you with excellent suggestions concerning your music."

Guerra says his studio will soon be expanded to a larger, more modern building in approximately the same location in San Antonio. He has just recently completed the plans for his new building.

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# Martinez—Star With a Catalog

**F**reddie Martinez is a man in a hurry when it comes to the business of music.

With orders pouring in from distributors and rackjobbers for his latest album, "Parolito de Amor," Martinez seems to be keeping his long line of hits intact in the Chicano music field. His golden album, "Te Traigo Estas Flores," still sells several thousand a month despite the fact that it is over two years old.

"Catalogs are the most important part of the Chicano music industry," Martinez explains. "An album, if it is good, will continue to sell for years."

The Gulf Coast city of Corpus Christi in South Texas is the headquarters for Martinez's Freddie Records complex, which consists of a highly modernized 8-track recording studio, a publishing outlet, and the record company, all tightly controlled by the Tex-Mex artist.

An expansion program of the facilities is currently underway with the addition of increased office and warehouse space.

Although Martinez oversees the entire operation to the smallest detail, his older brother, Lee, and his father help in the day to day administration of the facilities. Jim West, close to the Tex-Mex music for many years, is the chief engineer of the recording studio and is one of the few "anglos" who thoroughly understands the Chicano business. He engineered Martinez's first hit album and every album since.

Martinez stays on the road a great deal of the time playing dates all the way from California to Mexico City, but is brought up to date daily on the operation of Freddie Records.

Believing that Corpus Christi is a natural city for a booming music industry, Martinez elected to stay there after attaining his present popularity, rather than moving his company to San Antonio where the heart of the Chicano industry seems to exist.

Trying to build a strong base while he is popular, Martinez is careful in every step he takes.

"Chicano stars do not usually stay as popular for as long as their albums sell," Martinez explains. "This industry has a very fast turnover of recording stars. The key to success is to build a strong base of operations that will continue to produce for you when some of your popularity has diminished."

At the rate that Martinez accepts bookings for dances and parts in Mexican motion pictures, there is not too much of a chance of his appeal diminishing too rapidly.

Already at work on another album, he is continually amazed at the availability of good original material from Chi-

# Dateline CHICANO



Ralph Carmichael conducts his orchestra on a date for his Light label.

cano writers. Several members of his band contribute songs and Freddie also writes.

West describes Martinez as one of the "straightest guys in the industry," who pays his bills on time, keeps his word and is a true credit to the popular Chicano record market.

# Buena Suerte in Country Market

**V**ersatility and expansion are the by-words of the future of Buena Suerte Records of Temple under the direction and guidance of the Hernandez brothers.

With Little Joe Hernandez and the Latineirs as the backbone of the company, Tony (The Top) Hernandez has molded Buena Suerte into one of the top Chicano companies in the nation, and has just expanded the company's operations to Mexico and California.

Co-owned by Hernandez and his brothers Joe and Johnny, Buena Suerte is a young company having operated for only four years, yet it has become an integral part of the Chicano music scene.

Little Joe sells consistently in the Tex-Mex market, while La Familia are also top sellers, but more in the Chicano Country vein.

Hernandez opened his Los Angeles office five months ago on a trial basis, but decided to make it permanent when the office proved successful in the operation and exposure of the label's talent in California. Ganza Rodriguez is the manager of the California outlet.

Within the last month, Buena Suerte decided to move more into the country area of music with the release of an album by Floyd Ferguson, a champion oldtime hoedown fiddler in Texas.

"Johnny Rodriguez made the Chicano more aware of country music than ever before," Hernandez says. "So it's just logical for our company to move in that direction rather than limiting ourselves to one type of music."

Versatility has always been a part of the Buena Suerte game plan. While Little Joe has been equally versatile in the Chicano and English rock field, Johnny is now moving into some country and western with his current releases on the label.

Buena Suerte is distributed by 20 independent distributors nationally and just recently joined the effort to hold prices higher on Chicano products.

Hernandez believes the Chicano market is becoming competitive in the product realm rather than just in the price areas, "as it should have been years ago."

Originally, Little Joe recorded for Johnny Gonzales of Dallas, while Tony was finishing up his army duty as a top sergeant at Ft. Hood, just outside Temple. When Tony retired from the service, he and his brothers decided to go into the record business for themselves and organized Buena Suerte, which means "good luck."

"Our luck has been better than good so far, but luck depends on how hard you work," Little Joe says.

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# ASCO Offers Total Sound Services to the Country

The listed address for Accurate Sound (ASCO) Corporation is Garland, Texas, but it's unmistakably Dallas. Geographically speaking, the suburban area is in the northeast part of the great city.

The company history is remarkable in itself, and bears telling. First suffice to say that ASCO is a proprietorship of Ronald Newdoll, serving the professional sound recording industry. The firm's main products are sound recording equipment, recording tapes and professional studio systems design and service capability. It serves customers on a national basis.

Ron Newdoll started Accurate Sound in San Angelo, Tex. in 1961 with limited capital and a strong interest and background in electronics. He recognized that hi-fi and stereo were just beginning to catch the popular demand, so he started to moonlight hi-fi sales while still working as a civil service employee of the Air Force, designing curriculum for electronics training programs.

In 1963, ASCO built its own professional sound recording studio and enjoyed a million selling record, "Last Kiss" on its first production. At the same time, the firm introduced TV sales to expand its retail sales and service operation.

By 1965, the inevitable. Business was booming, and it took up a major portion of the time. ASCO already was working with several major installation, including Monument Records in Nashville and Heider Recording in Hollywood. ASCO also was doing individual work for such artists as Joe South, the Mamas and the Papas and Ray Charles, while continuing to build its reputation in the recording industry.

Newdoll also had a keen eye for a bargain. He capitalized on the purchase of discontinued equipment and tape to implement the installations. The savings were passed on to the customers, and further enhanced the company's competitive position. (For example, he purchased \$250,000 worth of obsolete Ampex equipment at Colorado Springs, then sold the equipment internationally as Accurate. In another deal, he picked up a quarter-million-dollars worth of tape reels for a song.)

By 1966, Newdoll began to manufacture its own mixing console equipment, and led to ASCO's first "turn key" studio for \$20,000 in Evansville, Ind. This proprietary equipment has given the company a competitive advance which it still holds today. In 1967, ASCO added Magnavox to its TV and stereo retail operations, and began to build its retail reputation as a Home Entertainment Center.

In 1969, with the recording business in a decline, ASCO

closed its own studio and concentrated in retail operations, increasing that phase by 20 percent.

Though still engaged in the professional sound studio sales, it became apparent that ASCO needed a new base of operations. With Dallas gaining a reputation as a recording center, the company relocated there. The decision proved to be a correct one. With the recording studios recovering, sales rebounded to a near record, and profits were the second highest in the 11 year history of the firm. ASCO sold its retail operation in San Angelo. Now the company serves its customers in recording and sound equipment Mylar Tape products, and consulting service and maintenance. ASCO is an authorized distributor of new equipment for Ampex, 3M, TASCAM, U.R.E.I., and several other well-known manufacturers. It also handles all ASCO products, and sells used equipment which has been traded-in for upgraded systems.

ASCO's strongest asset, however, in obtaining new business, deals with the consulting service and maintenance. The firm can design and install a complete sound studio, modify or expand an existing studio, and guarantee, service and maintain all such installations. The size of operation can range anywhere from one man studios to major recording companies and broadcast stations. Perhaps 80 percent of these operations can be characterized as an organization with 3 to 6 people who generate \$100,000 to \$200,000 in sales, and cater primarily to local recording artists. Since these companies generally do not have the technical capability to design their own studios, it explains the demand for ASCO.

The company currently employs seven people in various capabilities. In addition to Newdoll, they are James Anderson, the marketing manager; Lewis Clark McCoy, chief engineer; Robert Cullington, purchasing agent; Buren Lancaster and Mollie Caldwell, technicians, and Dollie Lewis, the secretary.

Jim Anderson, who had most of his background with Magnavox, also was an independent sales representative selling electronic equipment in the Southwest. He will run the Garland operation in the future, because Ron is going to expand again. He is setting up offices in Redwood City, California, and will make his home there, going strongly after the West Coast business. And chances are he'll get it.

After all, in the years he has operated, he has become the owner of the largest inventory of Ampex parts in the world—greater than that of the Ampex Corp. Ampex, indeed, sends customers to Ron Newdoll. He can supply them off his shelf.

**Dateline  
DALLAS**

## Western Place: Good Country

Open only a little over a year, The Western Place has catapulted to a top perch among night clubs in Dallas.

Its slogan is "Nashville Sound with Dallas Style."

With its uptown atmosphere and big name policy, Vern Gatlin, owner and his manager, Gene McCoslin, have done what they were told "couldn't be done" and doing it well.

They have made a success of a policy of presenting country artists for three-night stands on week nights rather than the usual one weekend night. "We don't need names to attract crowds on the weekend," McCoslin says.

And The Western Place presented Ray Charles from Aug. 10 to the 18 for an unprecedented eight-day engagement.

They inherited Charles, who was booked to perform at The Losers Club, which is closed for remodeling and was during the dates the rock singer was to have appeared there.

Unlike other country-western places in the area, "We work on a reservation basis; we have a doorman instead of uniformed guards; we serve both mixed drinks and beer instead of set-ups and beer; we have no tough-looking waitresses, and we're in a good part of town," the manager continues.

And the club is in a choice part of town, in an easy-to-get-to-location. It is in the midst of a host of new, expensive luxury apartments populated with money-spending singles. Its policy of presenting performers currently popular with the polyester set as well as long hairs and long-time fans of country music, entices the populace to spend a fair share of its marginal money there.

Since Gatlin, who runs a chain of quick-shop grocery stores here, and McGoslin opened The Western Place last May, they have featured Sammi Smith, Mel Tillis, Waylon Jennings, Red Stegall, Tanya Tucker, Willie Nelson, Hank Thompson, Joe Stampley and Jerry Wallace, just to name a few of their many featured stars.

Columbia Records chose The Western Place to present  
(Continued on page T-16)

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## Dateline DALLAS

### Arnold-Eisler Swing Into Own Jingles Business

**D**uring the past year, two of the officers of Dallas' two oldest and most respected studios in the field of commercials, jingles and radio programming—Pams, Inc. and T-M have gone into similar businesses for themselves.

They are: Toby Arnold, with Pams for 12 years and who was, for four years, its vice-president and sales manager, who opened his own Toby Arnold and Associates in April; and Mike Eisler, former vice-president and general sales manager, for T-M, with whom he had been associated for five years, who became vice-president and general manager of Century 21 last September.

Eisler has been very busy this year producing a number of custom and syndicated programming—the newest of which are "Gettin' Together," "an adult contemporary MOR (which is a gas) that we produced for WINZ in Miami, Fla.; 'The Rock of Chicago,' for WLS top 40, (Jody Lyons, Executive producer), and 'Town and Country' for progressive country stations. Another new one is 'Kansas City Country' that has an authentic country sound."

Unique for programming producers, Eisler has also expanded into TV programming during his first year.

Including program introductions, station ID's, custom animation with "an original musical score for strong thematic identity," the video offering had Sam Nicholson, of Hollywood as executive video producer; Mike Patterson of Century 21 as creative director and Jody Lyons, who works for Eisler on a freelance basis, executive producer.

The audio score was produced in Dallas and the film work done in Los Angeles.

The Motivators, a production commercial service, sold to 32 markets, according to Eisler, is another project about which he speaks enthusiastically. It can involve the purchase of as few as six commercials "designed to increase local sales and compliment a station's on-air sound." It also offers special family-oriented prizes to motivate his sales representatives.

Other programmings offered by Century 21, Arnold and the company's president, Marjorie McIntyre, are: "Counterpoint" soft MOR; "Cookin' Country," "Soul Rare," and "Town and Country," for progressive country. "Voices of Love," a sophisticated philosophical presentation, is also offered by the year-old company.

Sound production is done by January Studios here, headed by Chuck Mandernack.

Also using outside recording facilities is Arnold who said about his business philosophy, "We think that we can give our customers better service without a permanently locked-in staff situation. . . . This can sometimes be a detriment.

"We work on the premise we can operate to provide each client with exactly the right writer, the right studio talent, the right sound that working on a freelance basis can offer.

"Instead of staff talent," Arnold points out, "that we have all the talent available in Dallas."

(Continued on page T-27)

### PAMS Moves Into Computer Building

**P**ams, Inc., a 22-year veteran in the jingles and commercial fields and more recently, station programming and ID's, has branched out once more into a new but related field.

It is now manufacturing computers under the name of Peerless Electronics Inc., that provide stations with "automated programming." The computer was perfected by Jim Hartford.

Already installed by 14 stations through the country, and an additional two have been sold. Pam's president, Bill Meeks, sees a possible "\$375,000 in sales of the computers" this year.

Designed to cut overhead, the computer offers the bonus advantage of being "less expensive than others on the market," Meeks comments.

Pams, long a biggie in the jingles business, which is still its mainstay (an estimated \$1 million this year) also offers its three radio syndications—"Auto Rock," "Gold Mine" and "Escape," devoted to nostalgia.

With its full-time staff singers and engineers, Dave Collier, Bob Peerles and Jon Wolfert, the studio expects to turn out an additional "\$250,000 in commercials" this year. Bob Bruton is the sales manager.

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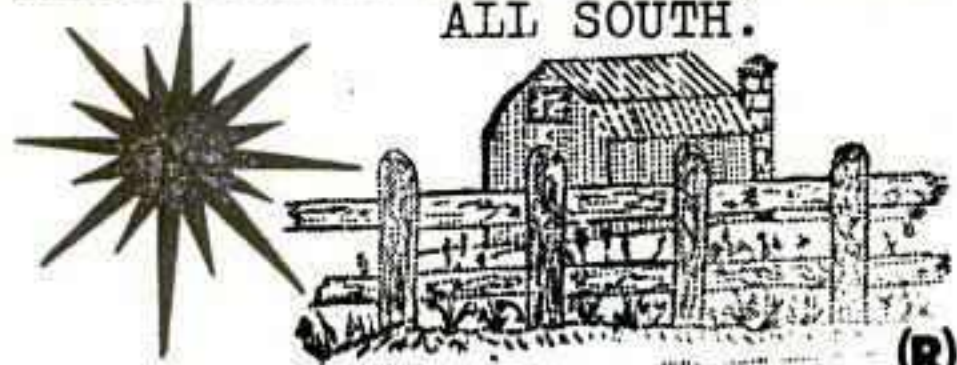
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## Dateline DALLAS

### January Sound Is the 'In' Place

January Sound Studios of Dallas would have to be described as the "in" place, if only because of its owners and operators.

Put Chuck Mandernack, Bob Pickering and Whitey Thomas together, and there is really professional savvy. They speak the language of the musicians and performers. They have been around and know where it's at. Aside from that, they have an excellent sound studio.

One thing they have going for them is the close association with the people at Showco. When they built their own 16-track operation three years ago, they had help from such people as Jack Calmes and David Alley. In fact, Pickering and Thomas constitute Thunder Productions, which is much involved in the Showco operation.

Basically it's a custom studio, although Chuck and Bob do their own production work there. There also is some jingle work and ID packages. It's a very busy place, and one can find all kinds of music within its acoustic walls.

Chuck and Bob also do the engineering and most of the arranging. Whitey happens to be one of the best keyboard men in the business, and there's a Moog there for the needed effects. All three of the owners also are capable writers, which gives a little more plus and class to the place.

Since they do their own engineering and mixing (and just about anything else), they can afford to operate with low studio rates. Nor do they go up on those rates on nights or weekends. One day is the same as another to a musician. And they function 7 days a week.

January Sound is a "quiet" studio in that it doesn't blow its horns much, so to speak. Quite frankly it has so much going now, because of its obviously unheralded success, that there is little time to talk about it. But it's happening.

Editorial prepared and coordinated by Bill Williams; advertising sales by Bill Moran; cover design, execution by Eric Chan; section editor Eliot Tiegel.

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# Jerry Gray Leads Fairmont Orchestra for Guest Acts

Back in "that" era, Jerry Gray was working as a violinist and chief arranger for the Artie Shaw band. Among his arrangements was a Shaw classic, "Begin the Beguine." Then Gray worked for Glenn Miller, while Miller was a civilian and after he went into the army. There he wrote a few songs such as "String of Pearls," "Pennsylvania 6-5000," "Sun Valley Jump," and others, and arranged the famous Miller songs.

He still collects royalties and performance for these, more now for some of them than at the beginning. A lot of it comes from Europe.

Gray has had a colorful career. He did studio work in New York, and had his own band for the Philip Morris Show. He moved to the West Coast, and did the Campbell Soup Show. He recorded for Decca in 1949, then formed a dance band and toured for a number of years.

Then, in 1969, Jerry Gray settled down. He really hadn't intended to. He agreed to go to the Fairmont Hotel in Dallas for what he thought would be a couple of months, and now is about to start his fifth year there.

"Here I found a new audience, and people were wonderful. It's an atmosphere I had never encountered before," he said. Gray recalls that Jack Jones was the opening act at the Fairmont. "We played the overture first, with eight brass, five saxes, strings, and the whole works. It was a great experience."

Gray says his job, fronting the orchestra, allows him not only to play with the great performers of today, but to see all of his old friends as they come through. Naturally they stay at the Fairmont. It's where the great shows are, and it is an incredibly beautiful and fantastically-operated hotel.

The talent speaks for itself: Peggy Lee, Johnny Mathis, Tony Bennett, Lou Rawls, Patti Page, Carol King, Julie Budd, Roy Clark, Richard Harris, Mitzi Gaynor, Ella Fitzgerald, just to name a few.

"People said this hotel would never make it with this sort of entertainment," Gray says. "It not only has made it, but it has been a great boon to Dallas."

And the man who makes it all work is Max Schnallinger, a handsome, articulate (though with a trace of his native Austrian) man, who has made entertainment meaningful in the Dallas area. He operates on a budget of from \$10,000 to \$40,000 weekly, and has proven that Dallas is a big music town.

Schnallinger operates the Venetian Room, which often is overflowing beyond its 400 seat capacity. This man, with faith in his adopted city, came out of the Fairmont chain in San

Francisco, and has turned the Fairmont of Dallas into the showcase of the southwest. The room "reflects the opulence of the 18th Century Venice and duplicates the world famous show room of the Fairmont Hotel and Tower in San Francisco."

Aby assisting Schnallinger is vivacious, energetic, and cooperative Betty Holloway, a one-time school teacher who has given promotion and publicity a meaningful twist. A native of Wichita Falls, Texas, Betty spent much of her life in Fort Worth (BS, TCU) taught in small towns and big towns, did some newspaper work, then got into the public relations field. Always on the run, she carries a portable radio by which she can be paged at any time, and she frequently is.



## Ed Burnet's Studio Busy in Film Mixing

Ed Burnet, the one-time outstanding Texas football player, made a success with his night club, his singing group, his recording studio, and then started looking for other areas to conquer. He found that in booking acts for conventions. So successful has he become, in fact, that he has sold his club, and now divides his time pretty well between his Sumet Sound Studio and the convention work.

The studio business, he says, is still booming. He has his fully new 16-track equipment, Dolbyized, with a completely balanced mixing systems, speakers equalized for the rooms, and a true mix. His staff of four engineers include mixer Tom Kenchel, who is his manager; Bob Sullivan, his chief engineer, mixer Phil York, and Roy Cherryhomes, who operates the narration and film-mixing studio.

Sumet has its greatest volume now in the film area, which in itself has enjoyed great growth in Dallas.

(Continued on page T-27)

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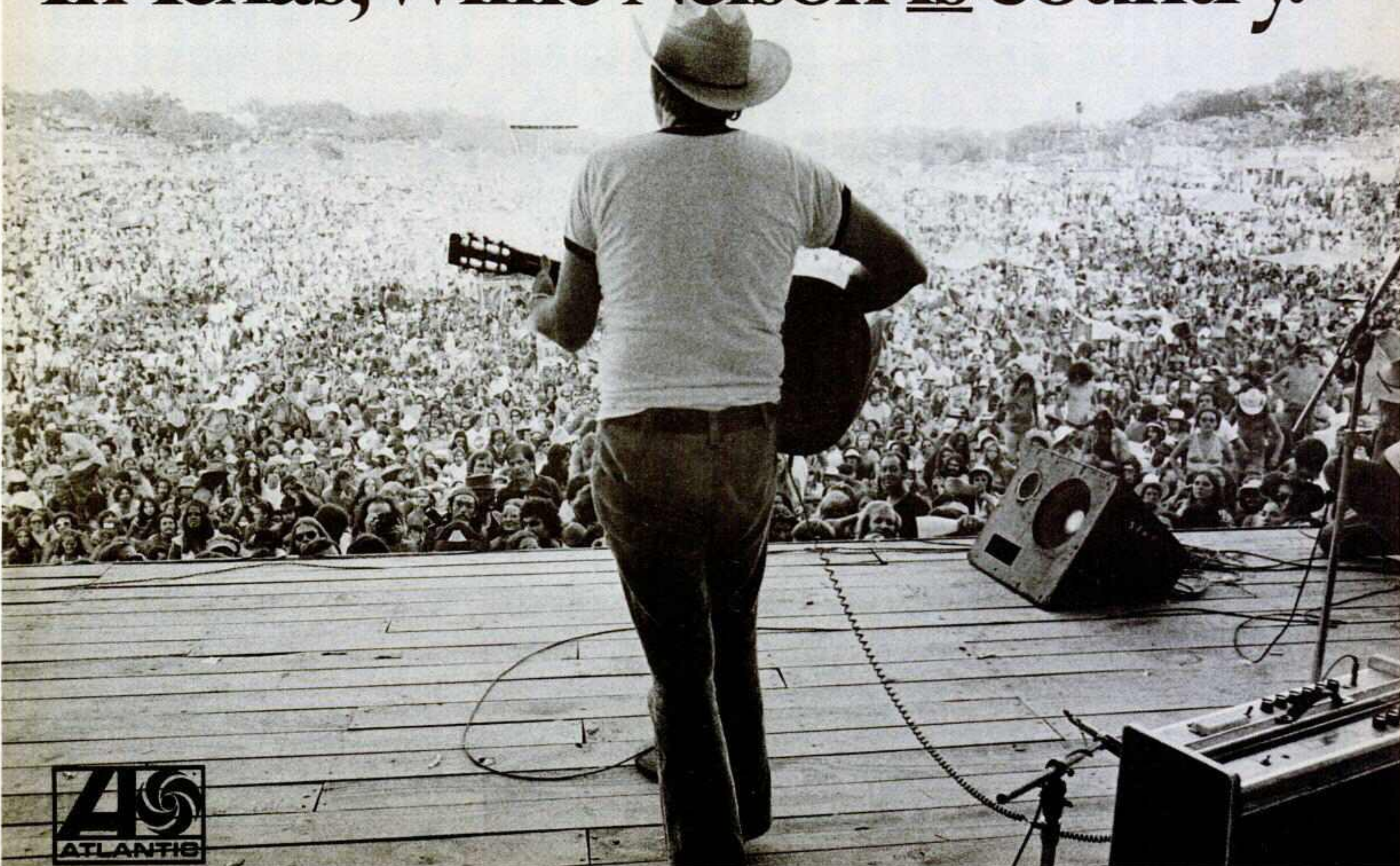
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# In Texas, Willie Nelson is country.





# Austin Builds Country Rock Base

By Connie Herschorn

Austin is the headquarters of what was recently referred to by one writer as the "growing Texas mafia of country rock music."

Foremost in the "family" are: Willie Nelson; Michael Murphey; Jerry Jeff Walker, writer of "Mr. Bojangles" and "LA Freeway"; Billy Joe Shaver, whose new album is Monuments' "Old Five and Dimers Like Me"; Doug Sahm, whose Tex-Mex sound is catching on and whose first big album, released by Atlantic is "Doug Sahm and Friends"; the perennial Austin pixy, Kenneth Threadgill, who is credited by everyone, including Janis Joplin, as the first to give the late rock idol her first break; Larry Watkins, smart, 23-year-old head of Moonhill Management; Eddie Wilson, owner and manager of The Armadillo World Headquarters, which claims the title of the first long-haired country place in the nation, where the big acts that play Texas choose "to begin or end their tours", and Bobby Bridger who records for RCA. All of them live in Austin.

B.W. Stevenson, who has two albums out on RCA, "B.W. Stevenson" and "Lead Free," is looking for a place to live there; Sammi Smith of Mega has talked of moving to Austin and there is a report that Waylon Jennings, whose musicians were still in Austin a week after Willie Nelson's First Annual Fourth of July Picnic at Dripping Springs, is toying with the same idea.

Austin, the state capital and home of the massive . . . 40,000 student University of Texas, enjoys an affection from former students, former politicians, indeed anyone who has ever lived there, that few towns enjoy.

In LBJ's Texas Hill Country, Austin, sliced in two by the picturesque Austin River, is blessed with a natural beauty that is enhanced by numerous surrounding lakes and a plethora of wooded areas.



Leon Russell and Willie Nelson meet at a country party.

It has long been the mecca for intellectuals, liberals and artists who migrate there to mingle with each other along with a cross section of politicians, professors and students in the easy, tolerant, low-keyed, non-business oriented Austin atmosphere.

And the entertainers who are now "finding" Austin are of the same ilk as non-entertainers who thrive in this atmosphere where blue jeans and sports shirts are merely comfortable garb and not an affectation.

Most of the Austin-based performers were joined by a few of their friends on Independence Day for a Texas-sized happening Willie Nelson's First Annual Fourth of July Picnic at Dripping Springs, during which time Willie married off his drummer, Paul English.

Appearing with Willie and the Austin group were Kris Kristofferson, Charlie Rich, Sammi Smith, Waylon Jennings, Leon Russell, Tom T. Hall, John Prine, Rita Coolidge and Kenneth Threadgill. An estimated 30-40,000 gathered in 98 degree heat for the all-day music.

Aiding Willie with getting it altogether were Eddie Wilson of The Armadillo and Gene McCoslin of Dallas' Western Place.

Willie, who officially moved to Austin last January, like most Austin residents, doesn't just reside there . . . he participates in his community. He is very available to those that are looking for a name to make an event a success.

He has performed for a tribute to Gov. Dolph Briscoe (regarded as an arch conservative) in Austin, and appeared in Dallas for Sen. Oscar Mauzy's Governor for a Day celebration. (Mauzy is classed as an arch liberal.) He has also appeared at benefits for Green Briar School in Austin, where his son, Billy, is a student.

And, the night he was interviewed, he was playing on a typically Texas Pearl Beer Band Stand at the ground breaking for the new AFL/CIO Labor Hall, it was a week after Dripping Springs, and his crowd was no more than 1,000. He was performing for free.

He put the audience in his jeans' pocket when he announced "If you want to dance, it suits the hell out of me." This was quickly followed with a great scooting of chairs.

Explaining Willie's criss-crossing of traditional political enemy camps, bridegroom Paul English (the "Paul" of Nelson's hit "Me and Paul") said, "Aw, we don't believe in causes, we believe in people." English and Nelson have been buddies since 1954 when they played "in joints in Fort Worth that had chicken wire in front of the bandstands to protect the musicians from flyin' beer bottles."

Austin folk think Willie (newly signed with Atlantic Records) is neat and he has been accepted with more enthusiasm than they feel towards the general influx of new people to their town . . . about 300,000, 20 percent students.

"Our aim is to see to it that we supply the people in Detroit and New York with enough good country music that they'll be content to stay where they are and listen to it. We don't want them to come here choking us with their smog," says Eddie Wilson of the Armadillo World Headquarters, speaking of a proposed record company.

The proprietor of the only slightly reconverted warehouse books big name acts to play before his audience which largely sits on the floor on carpet samples.

He also presents regular performances of the Ovelar String Quartet, playing classical music; the Balcones Fauh, Tex-Mex, and the Austin Ballet. Austin performers like Willie and Murphey, are slated for regular monthly appearances during their upcoming season. "Our audience will accept anything that is good," Wilson comments with pride.

Not so inclined to protect Austin from a population influx as Wilson is Michael Murphey. "If Austin gets too full, there will always be someplace in the middle of Utah or Nevada where I can go."

To combat the "ego trips that performing artists are exposed to" Murphey, who takes both classical guitar and banjo lessons, says, "I just think of a chord I can't play and concentrate on learning it. That brings me back to where I am."

On the club scene, the recipient of the "first beer license issued in Travis County in 1933" was Kenneth Threadgill, the resident leprechaun of the Texas hill country. For close to 40 years he has entertained generations of UT students and legislators in his "place" that started out as a combined gas station and "beer joint." It never had an official name—it was just known as the Gas Station. No gas has been sold there since about 1948 when Mr. Threadgill (as he is universally referred to) figured out it was more profitable for him to sell beer than gasoline.

At the Gas Station rednecks sat bent elbow to bent elbow with labor leaders, radical students, conservative and liberal lawmakers at the long tables listening to Mr. Threadgill's twangy, Jimmie Rodgers-inspired voice belt out the oldies

backed up by his band, The Velvet Cow Pasture, that is as varied in its appearance as the audience.

Several times during his career he was approached by those who tried to talk him into trying the big time. The answer has always been "No." But after his most recent battle with the Fire Marshall over the size of the crowd that packed into his place, Mr. Threadgill decided to close it down and go on the road.

Managed and booked by Larry Watkins of Moonhill Management, a lot of people outside of Austin are being exposed to his charm.

At last year's Dripping Springs reunion, Kris Kristofferson and Waylon Jennings discovered him and he has cut 15 or 16 sides in Nashville for an album to be released by RCA which Jennings and Kristofferson are producing.

Moonhill Management, with whom Threadgill and B.W. Stevenson are under exclusive contract to, and which books Murphey, also has undiscovered talent including Rusty Wier, a local Austin performer whom Watkins has been "working on things for in Nashville," and Steve Fromholtz, whose single, "Cowtown" has been released by Countryside Records (a division of Electra) and who has an album ready for release.

Watkins and his partner, Patti Ricker, operate out of a modest cottage on a street in North Austin which sports unpaved sidewalks. They have another business-type partner in Dallas, Jim Devlin of Equidyne Investment Associates.

In the mill for Watkins is the proposed opening of a Los Angeles office with Michael Nesmith, president of Countryside, and former member of the Monkees which, says Watkins, "scars the hell out of me."

He and B.W., whom he has handled exclusively since last winter, left Austin the third week in July to go to Calloway Gar-



A collection of country fans at Dripping Springs: from the left—John Prine, Willie Nelson and Sandi Smith.

dens in Columbus, Ga., to film a segment of the Larry Kane syndicated TV show to be aired the "last week of August or the first week in September." Appearing with B.W. were Tony Joe White, the Friends of Distinction, the De Frankos and Tanya Tucker.

Watkins got into the business via the route of booking acts for his fraternity at UT. He was hired by a booking agent. After buying out the agent, he decided that was not his bag. "It's not like being a good plumber where if you do a good job, a customer calls you back and recommends you to his friends. Booking is a business in which you have to stay in there hustling all the time."

On the record scene, one of the fledglings in Austin is Jasino Records. Under the practiced hand of Raymond Jones, has launched its first single, "I Feel So Good Inside," with the Techniques IV. The company was formed in March "in Austin because it is an untapped source of talent."

Former music director and producer of All Platinum Records, Jones is vice-president and executive producer for the reported first all-black Austin label and perhaps the first record label in the Texas capital.

Other officers, in addition to Jones who arranged the Sylvia hit "Pillow Talk" while still with All Platinum, are J.D. Boney, president, and board of director members, James Harper, Sidney White and Dr. Norman Mason.

Jones says the company's aim is to release four albums this year and between 10 and 16 per year afterwards.

"I Feel So Good Inside" was recorded at Austin Odyssey Sound, which is being remodeled and was scheduled to open in August under its new name, Lone Star Studios.

And Jones is one person who intends to record there in the future.

The two young partners, who share the nest with Jasino, Jay Podolnick and Stephen Shields, have had indications from many of Austin's music community that they would like to record there rather than in other parts of the country.

If optimism is any measure of potential success, these two young men have it made.

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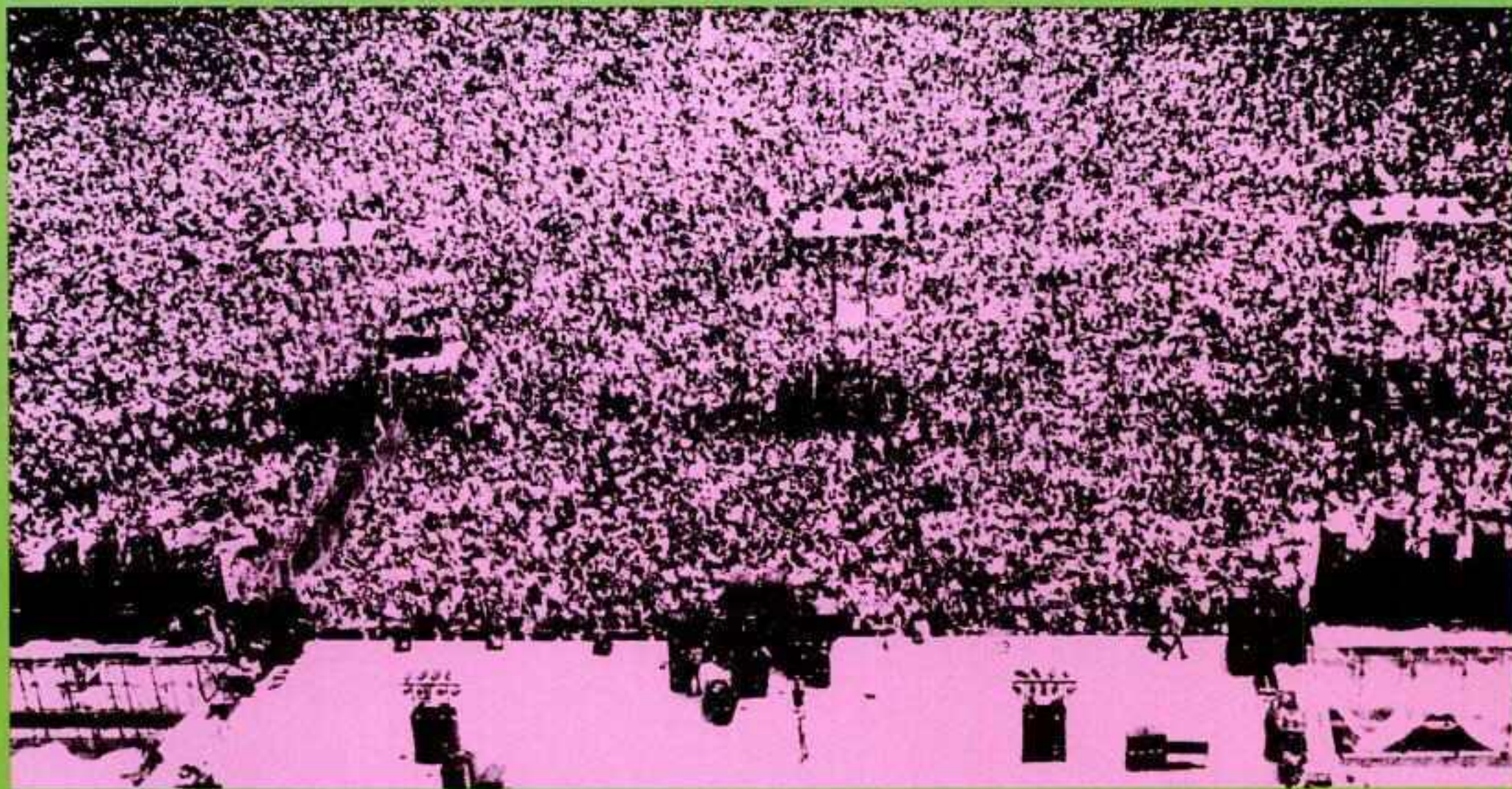
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# Showco: Total Production Company

There it is, all 33,000 square feet of it. Jack Calmes led the way, stepping over electrical cables, walking around packing boxes, pointing out where this department would be and where which official would be housed.

The cavernous structure is a fulfillment of one of the dreams of the still-young men who own and operate Showco, a complex so vast and so far-reaching that it even gets confusing at times to the men who make it function.

Consider some of these facts. Showco now employs 70 people. It has 10 complete sound units out on the road (including Europe) and four lighting units and stages. It is a total production company, with sets, special effects, the works.

But that, as they say, is only the beginning. Showco is a massive production company, a string of publishing firms, an artists' management concern, a booking agency, and now a manufacturer of equipment for distribution not only in this country but in Australia, England, and all of Europe.

It also is branching into the making of instruments and amplifiers, and it isn't likely there's anything in the field of music beyond the scope of these four brilliant men who, with their workers, make it all happen. The four are Calmes, Jack Maxson, David Alley and Rusty Brutsche. They work more like a family team than anything else. Each has specific functions, and they overlap just enough to come to the aid of the other party.

Calmes is president of the huge organization, and it's comforting to note that he will have some breathing space in the new dinosaur-size building. Where he has been cramped for the past several years is unbelievable, in light of his activity. But his partners have had even less space in which to function. It wasn't intended that way. The walls sort of closed in around him.

Showco doesn't try to impress anyone, but it's associated with some pretty big names. It works with, among others,

Alice Cooper, Beach Boys, Bloodrock, Bread, the Carpenters, Cat Stevens, David Cassidy, Glen Campbell, Guess Who, James Gang, Jefferson Airplane, James Taylor, Jeff Beck Group, Joe Cocker, Jesus Christ Superstar, Led Zeppelin, Leon Russell, Rare Earth, Three Dog Night, Osmond Brothers, Grand Funk, Uriah Heep, Stevie Wonder, Carole King, Black Oak Arkansas, and, as they say, many more.

Showco had its beginnings in 1966 when Calmes was in the concert promotion business. Three years later, as the firm grew, it produced the Texas International Pop Festival. That's when the group (who had gone to college together), got into the field of management with Bloodrock. Management grew to production. After they put Bloodrock on Capitol, they took Freddie King, and put him on Shelter. Then came Nitzinger on Capitol, Black Grass on Shelter, Thunder on Capitol, Jim Rutledge on Capitol, and Green for Atlantic. Later came Leon Russell for Shelter, and Black Grass. The list really has no ending.

Try to envision, if you will, this sort of production setup. Keep in mind that all are Showco affiliated companies. Bloodrock Productions, headed by Ed Grundy; Fancy Space Productions, headed by Jim Rutledge and Calmes; Thunder Productions, with Whitey Thomas and Bob Pickering; Showco Productions, with Lee Pickens; Leon Russell producing Freddie King and Black Grass. Four new production projects are underway, including a strong move into the country field. As Billboard revealed last month (8-11), Russell has now recorded a country single and album under the name of Hank Wilson.

Showco, which has a string of 20 affiliated publishing companies, now is opening publishing offices in Los Angeles for Fancy Face, Bloodrock, Showco, Thunder Cloud, Lee Pickens and others. Every group connected with the firm has a pub-

lishing company, and that's the way Calmes and his associates want it. They want to share that gravy.

Name an outdoor show anywhere in the world that was a great success, and chances are Showco was associated with it. Then turn to Las Vegas for indoor shows for the Carpenters and the Osmonds, or to the Fairmont Hotel right in Dallas, and you begin to get the picture.

It is difficult, in light of the accelerated growth, to estimate the worth of the company, but it now is in the millions. By the way, Showco also is into the videocassette business, into customized bus business, and now heavily into manufacturing, as noted. The company also has built for Leon Russell a special custom board for his personal use.

Where else but in a 33,000 square foot building would one find a set of massive bass horns, 4x6 feet in the front and 6 feet deep. These horns, to accommodate a new outdoor system, can project perfect sound to a stadium of up to 100,000 people.

The company took its equipment down to the Dripping Springs Picnic of Willie Nelson, and had perfect acoustics for the 60,000 assembled, sprawled guests.

Calmes explains that the expansion to country music was due to a lot of things, including the massive popularity of this art form. Additionally, he notes that young people are turning to country music, and they expect good sound and lighting. Special systems are being designed for the acoustic instruments of country artists.

All of the recording work of Showco is done at the January studio in Dallas, which speaks well of that place. The hits speak for themselves.

Calmes seems to sum it up well when he says: "We accomplished everything we set out to do last year. All of last year's projects are completed. Now we're working on new ones."

This gives strong indication of what lies ahead.

## Creative Store's Device a Tape Aid

"Tape pilferage has been reduced to a trickle since we installed the Quick-Vue Displays," says the record and tape buyer of one of the nation's largest department stores which has used the tape display since last November.

"And it is 24-hour protection."

"Our record loss has not changed."

"Quick-Vue is also a much more attractive way of displaying tapes," the buyer continued. "We have probably realized a slight increase in sales due to impulse buying, but we've done no research on that. The big thing to us is the decrease in our losses."

He is talking about Creative Store Equipment Corporation's patented tape display, as was John Bust, store planner for Sanger Harris, a 9-store, Dallas-Fort Worth chain owned by Federated Department Stores, when he says: "I haven't considered using anything else since I've seen Quick-Vue. We have them in two of our new stores (a year-old one in Town East Mall and one less than two months old in Valley View Mall and we've had no complaints about tape losses."

"If the buyer of the department comes up with figures which show Quick-Vue reduces our losses enough, we might be able to get approval to remodel the departments in the rest of the stores."

Jerry White is president of the company which is headquartered in Terrell, Texas, about 30 miles east of Dallas. John Bowen, who is instrumental in the production aspects of the displays, is general manager and Jackie Ashland, vice-president of sales.

White started out in business in 1965 manufacturing retail and wholesale display tables and check-out counters which are marketed under the name of Quick Set Line, "because they are so easy to assemble." From that the company got into record racks and most recently tape holders, when "we realized the value of the tape market," says White.

The Quick-Vue is a five compartment-deep series of swing-hinged, 1-piece tough butyrate plastic sleeves which present the buyer with a view of each tape in much the same way and as easily as he turns the pages of a book. These compartments will hold either one 8-track, on its side, or two cassettes.

There are four models and 24 variations in either clear or white plastic. They hold from 40 8-track tapes to 768 per unit and none of the tapes can be removed until a case is unlocked.

Storage space is offered under the display.

Quick-Vue eliminates the caesthenics involved in the more common "monkey-hole display" (as Bust referred to it) and all but erases the rip off and/or the need for extra store help to police open displays.

Standard units sell for from \$70 to \$700. Average sales to stores range from \$500 to \$1,500. Custom units vary from the modest average to \$1,500 to \$2,000.

"We never expected that our tape display would be such a success," White says. He agrees that it was like having the proverbial tiger by the tail.

The die for the display was in the works for about a year before their first model was sold about two and one-half years ago.

"We sold the first one in May 1970 and now Quick-Vue is 40 percent of our business. We will sell about 2,500 to 3,000 this year—25 percent of them customer orders." Record racks sell for from approximately \$100 to \$200 each at a present speed of about 100 per month.

"Our record racks sell pretty much regionally—they're not really that unique," said the candid White, "but we sell more tape racks in New York, for instance, than in Texas."

"We have customers all over the world," he notes some of the bigger ones: Metro Music's 40 Chicago stores; Handleman stores, Transworld Market and the Marine Corps Exchange in North Carolina. Quick-Vue is also in some Foleys and in Joskeys' department stores, May Co. stores in Los Angeles and San Diego, Calif., and Marshall-Fields in Chicago.

Other customers are located throughout the United States; Nassau, the Bahamas; Ottawa, Wanda; Anchorage, Alaska, and in South America and Asia.

## Western Place: Good Country

• Continued from page T-8

Charlie Rich on his nation-wide tour introducing his new Epic album, "Behind Closed Doors" to Dallas-Fort Worth area press and radio representatives.

State Sen. Ronald Clower (who is checking with Jerry Clower to see if the two from the same Mississippi area are related) selected it as the place to celebrate his election last year on Ron Clower night. And State Sen. Oscar Mausey and a group from his Governor for a Day Celebration went there to hear more of Willie Nelson who had played for them earlier.

The room normally holds 500 people, but space can be made for up to 700 if necessary.

From 5 to 7 p.m. Monday through Friday, Jo Smith, a gal with a great, throaty voice, a long-time Dallas club favorite who has toured with shows and big-name bands, entertains the cocktail crowd.

After commenting that "learning country music is a new thing for me" Jo went to the mike and wound her way through "Stardust," "Misty," "Only You" and other such country oldies.

Bobby Smith (no relation) and his Country Blues, an excellent rock group, is the house band.

McCoslin, along with Eddie Wilson of Austin's Armadillo World Headquarters, helped put together this year's successful Willie Nelson's First Annual Fourth of July picnic at Dripping Springs. After last year's problem with the disastrous Dripping Springs Reunion, there were many who had reservations about the Picnic.

But, like The Western Place, it came off extremely well with an estimated crowd of between 30,000 to 40,000.

Makes one wonder what McCoslin could do with a sure thing.

## Crossroads Audio New Sound Services

Dallas may have both the largest and smallest sound and lighting companies in the world. Showco, of course, leads the way. Then there also is Crossroads Audio.

This firm, formed in January of 1972, consists of only three people: president Chuck Conrad, his wife, Diane, and Jim Fitzgerald. They are both vice presidents.

"We are small, but we work with large acts," Conrad points out. While providing the sound, the company sub-contracts lights, and performs a lot of services.

"Because we are small, the services are essential," he notes. "They include such things as carrying luggage for the artists, giving them rides when and where they need them, and supplying the acts with good sound as well."

It is all custom-built sound equipment, particularly the stage monitoring. Currently the Conrads and Fitzgerald are building equipment for Cat Stevens. They have done work with Rare Earth, Steely Dan, the Doobie Brothers, Badfinger, Savoy Brown, Dr. Hook, and B.W. Stevenson.

The firm has two road units, which are in use about 10 or 15 days out of each month. The three owners keep five people working to build their own equipment in a 1,200 square foot shop. Chuck and Diane, both SMU grads, work a great deal in the college circuit.

Crossroads can provide 22 mike inputs, and carries 27 mikes, (all Shure). Stage monitors are controlled from the stage. The company also is a dealer for Shure, Electrovoice, Crown Amplifier, and Community Light and Sound. It also will provide a Hammond organ on request. The company leases trucks to haul the equipment, and the gasoline shortage has been a troublesome thing so far.

The Conrads expect to become more involved in custom building equipment. And, because they are so small, they want desperately to keep up the services.



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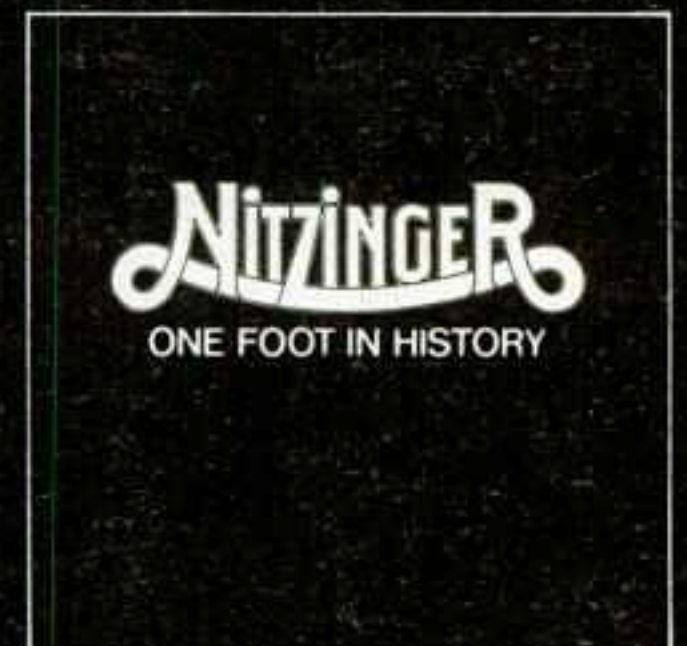
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## Dateline HOUSTON

### Larry Kane Videotapes An 'Unusual' TV Show

"Kane & Kompany" is described as "a 30 minute television program unlike any other."

The voice of Larry Kane, to be certain, is heard just about everywhere, and it all originates in Houston, in a big way. It is nationally syndicated by L.K. Productions.

Perhaps it is misleading to say that it originates in Houston, for actually it is videotaped on location throughout the United States. But its ideas are conceived in the Texas city, and that's where Kane makes his home.

Kane is a veteran of some 20 years in radio and television as a top-rated air personality. He also has a law degree, and his syndication has been growing stronger by the years.

From Washington, D.C., at Cherry Blossom Time, Kane presented the Staple Singers, Johnny Nash, Mickey Newbury and Donna Fargo, using national shrines as backgrounds. From Cypress Gardens in Florida, the show includes Dobie Gray, the Hillside Singers and Clint Holmes. From the Gold Coast of Florida, there is a show including Maureen McGovern, Austin Roberts, Jim Stafford. Kane went into Atlanta with another group of top artists, and televised with a background of the downtown area, Stone Mountain, Callaway Gardens, and Six Flags over Georgia. Kane went to Nashville, and showed the country music scene. Programs are set at Yellowstone National Park, Grand Canyon, San Francisco, and Big Bend.

Kane started his syndicated television show through the Bing Crosby Organization, and later took it over himself. He repeatedly has turned down offers to move to New York or Los Angeles, for it's in southern Texas that he wants to be. And he manages to get the job done there, to put it mildly. He has virtually every major artist in the world on his show at one time or another. The ones he hasn't used yet are scheduled.

### Huey Meaux Sees New Studio Soon

Huey Meaux likes to go first class. In a sense, he exemplifies not only the Houston market, where he operates, but all of the music of that vast area which reaches from there over into the Louisiana swamps.

Huey is a Cajun. Make no mistake about it. His thick, fractured-French accent, his piercing eyes, his honesty and his determination spell out clearly the fact that he was born in that Louisiana country, so colorfully detailed by Longfellow. Meaux may never have studied Longfellow, but he knows his music. Over the years he can match his record for records with anyone in the business, point with pride to his publishing catalog, or just talk the recording business.

Even with chaos around him, Huey can talk. That's because the chaos represents progress, the kind Huey has dreamed about over the years and now is making happen. Meaux also has surrounded himself with history, the musical kind.

Out in a hard-to-find area of Houston, he has one of the most hallowed studios in Texas. It once was called Gold Star, and the artists who cut hits there included B.J. Thomas, Bobby Bland, the Pozo Seco Singers, George Jones, Franky Miller, Bill Quinn and Pappy Dailey cut consistent hits there over the years.

Except for perhaps the frame, neither Quinn nor Dailey would recognize the place now. Carpenters, electricians, plumbers, others have made a shambles of the interior, but from those shambles will emerge three of the finest recording studios found anywhere. One of them, a massive space, will include a stage and arranged seating, for doing live LP's. All will be 16-track, and contain the latest equipment. Huey and his engineers will provide the rest of it.

Meaux calls it Sugar Hill, and he's king of the hill. He's bought out the entire block, including some structures which he's tearing down or moving to provide massive office space. It will get him out of the cubby hole from which he functions now.

Even with the chaos, there are sessions going on there now, and already part of the sound has been captured. When it's finished, this building, which Huey contends has produced more gold records than any studio in the world, will be ready for more.

Meaux, who started recording in radio studios many years ago, believes firmly in Houston and its talent. He, for one, is tired of that talent going elsewhere. "It will happen here again," he says, "and this will be the most exciting city in the world."

Already he's involved in benevolence, because he wants to be a genuine part of Houston. He has established scholarships for young people, and he is the first to open his door to a prospective new talent.

Cajuns are noted for their kindness, and their memories of good deeds by others. They are always the first to reciprocate a past favor. That's the way Huey is. That's another reason why things are about to explode in Houston.

### Nashville Sound: A Holding Company

Nashville Sound Studio, in Houston, of all places, is a holding company which, for the past four years, has operated the Brothers Two studio, a 16-track (and down) quad operation.

Nashville Sound has acquired other facilities, but the studio is its big operation, and is said to be number 1 in cash flow for record production in Houston.

Obviously it has attracted some of the big names. It has done most of the Duke recordings, including those of Bobby Bland. It has handled a number of artists for Atlantic and Glade, and the Jewell-Paula operation of Shreveport.

The firm has acquired a publishing company from the West Coast, with at least 45 major copyrights. It also is in an expansion program which will enlarge its position in the market place. The firm has just purchased an existing structure which covers half a city block (and that's a Texas size block), and is negotiating for more property on Memorial, one of the more famous thoroughfares in the city.

The studio has just added dual E&T's, has re-tuned completely its recording room, added an Altec monitoring system, and has acquired Boss Electronics, which makes custom consoles.

In the umbrella also is A-Ball Production company, which is an independent operation created for leasing masters. And it has in its holding Gospel World Records, a custom album firm.

The Brothers/Two, by the way, are Joe and Jim Johnson, the owners and operators.

## Globetrotter Into Syndication Mart

Look out world! Chuck Dunaway is back in Houston. The veteran program director of WIXY, Cleveland, O., has been named president of the new Globetrotter Communications, Inc. activity: Globetrotters, Inc.

The company, briefly stated, is designed to create, produce and syndicate radio and TV programs, and will be based in Houston. And Dunaway right now is at work on a series of specials which could involve some of the biggest names in the world of recording.

Dunaway, a native of Houston, also was program director at WABC, New York, and KLIF, Dallas. He also was an air personality at KILT in Houston.

After six years in Cleveland, Chuck wanted to move back to Houston, partly because of his love of the city, partly because his family was there. Dunaway had made a connection with Walt Masky, producer of "Up Beat" and other shows, and they were intrigued with what was happening in Texas, particularly at Austin. Masky also had great films of some of the leading artists in the business.

Dunaway, under contract to Globetrotter in Cleveland for more than two more years, approached the parent firm about a release from his contract. Instead, when informed of his plans, they decided to get involved.

GCI then formed the new company (originally called GCI Program Syndications, Inc., but changed because of a Texas conflict with the name), in Houston, with Dunaway as its leader.

The first project is a show shot in Dallas and Houston, which will be shown on television in Europe first and then in this country, directed by Joe Gannon. It came out so well the company decided on a theater release for the next one.

In short, the firm will work with major artists, paying them a royalty, and getting a sanction for use of film already shot and owned by Masky. The all-color films will be put together in Houston, edited, and made into major shows. On television, the films will be distributed through Warner Cable, then bicycled to other users. What started as an "interesting" project has already grown into major proportions.

Dunaway contemplates doing radio and television syndications of sporting events, comedy and plenty of music. Meadowlark Lemon of the Globetrotters will be involved in the radio work, while golfer Lee Elder will become involved in public affairs.

Videotapes already owned by Masky and the corporation include those of Jerry Butler, Johnny Mathis, the 5th Dimension, Kenny Rogers and the 1st Edition, the Classics IV, American Breed, Joe Tex, the Guess Who, Steppenwolf, Bobby Sherman, Yardbirds, 3 Dog Night, Tommy Roe, Frankie Avalon, Frieda Payne, Steam, Grass Roots, Frijid Pink, Gene Pitney, B.J. Thomas, Stevie Wonder, Brenda Lee, Bobby Goldsboro, Oliver, Otis Redding and the Bar-Kays, the Lettermen, Bobby Gentry, and the Cowsills. It's a pretty fair nucleus from which to start.

### Doggett Boosts Polkas on Albums

Doggett Music Enterprises of Houston encompasses most of the spectrum of music: the Doggett Recording Studio; Doggett Laboratories; Guide Records; Doggett Production Company, and Starbound (BMI) Publishing.

Ray Doggett, who has had the studio and other operations for the past four years, has an 8-track operation, which is suitable for his needs. He does custom rentals, and does a great deal of production for independent labels. He considers himself a specialist in country music artists, and has recorded all of the Stoneway Records there. Gabe Tucker also has recorded artists of his own at the studio.

Doggett is deeply involved in the Polka field, and is the only studio and label in all of Texas specializing in this. His own Guide label has put out 42 LP's and 35 8-track tapes of Polka only, which sell heavily in Texas, Canada and Nebraska. Interestingly enough, different types of polka music are recorded for each of these areas.

Scores of polka bands abound in Texas, and, until three and one-half years ago, these bands did their own recordings, and sold their albums at the many dances which were held. There were five different places handling these polka albums. Doggett organized them, and put them on the one label, Guide. Ray breaks them down as German and Czechoslovakian polkas, and his records are sold in every town in Texas where there is a German or a Czech community. (There are many). His Midwest and Canadian sales are of a different style completely, primarily aimed at various ethnic groups.

His publishing company, dealing mostly with country songs, is operated in an unusual manner. If any major company will record one of his songs, he is openly willing to give half of the publishing rights to that company. This applies even if he has produced the record and leases it.

Doggett has distribution currently in six states. If any of his records show a strong break-out, he also is willing to lease it to a major label for total distribution.

Meanwhile, as long as people dance the polka, he will continue to thrive in Houston.

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# Stoneway Label Specializes In Instrumental Country

**R.** M. Stone is an unusual man with an unusual approach to the record business. And he makes it work. It's at least partly due to the fact that he knows his Texas market.

Stone is the owner and operator of Stoneway Records of Houston and, until now, Wide World Records. The latter was formed simply to promote one artist, Gene Watson, and is now being phased out into a merge with Stoneway.

Stone has a catalog which won't quit. And down in Texas, where people not only love to dance but seemingly live to dance, he knows the sort of records to put out. His singles, albums and 8-tracks have sales that would make a major manufacturer wonder.

For example, one album of instrumental fiddling music by Chubby Wise has sold in excess of \$250,000, and is still selling. Chubby Wise, many will remember, is Hank Snow's old fiddler, and a man with incredible talent who never really was given exposure except as a sideman. Stone turned him into a top record seller. So far he has turned out 15 singles and 10 albums on Wise, and every one has been a big money maker.

E.J. Hopkins is another. The long-established World Champion Fiddler has 10 singles and a handful of albums, and they, too, sell like collector's items. Other major artists include Danny Ross, Earl Garner, W.C. Averitt, the Pickering Brothers, Hillary Hawkins, Dave Martini, Johnny Nelms, Kayton Roberts, Little Roy Wiggins, Eddie Noack, and a whole bunch of others. Some of these are on Stoneway, others on Wide World.

The fact that very few of these are vocal is amazing in itself. But Stone contends it's a proven fact that people want instrumentals, not only in Texas but elsewhere. Right now Stone, despite his uncanny sales record, has distributors only in Houston, Dallas, Shreveport and Seattle. But he ships to retail dealers all over the nation, directly.

Stone started his business in 1961 and, despite a heart attack, has never let up. His first artist was Eddie Noack, who now represents his company in Nashville, constantly on the lookout for new material.

R.M. Stone has put instrumental, hard country music on the map, and kept it there. He doesn't care at all what other manufacturers do in regard to modern country or emphasis

on vocals. He knows his market, and it's massive. He has discovered lately, too, that many of the major radio stations are beginning to program his music, obviously on request from listeners.

He'll continue to make it big with the "Black Mountain Rag," "Bully of the Town," "Orange Blossom Special," "Down Yonder," "Maiden's Prayer," "Farewell Blues," "The Last Letter," and even branch over into other fields with his instrumentalists, playing pop standards and polkas. There's a Chubby Wise album of gospel songs as well. And his bluegrass albums were big long before bluegrass ever became the "in" thing at festivals and in colleges.

Naturally, he's interested in even more distribution, but it's got to be the right people. After all, he's had nothing but success, and he wants to keep it that way.

## Dateline HOUSTON

### Jones Into Tape Duplicating

**T**he Jones Sound Recording Studio of Houston has rocked along evenly for the past 12 years, doing mostly custom work for such labels as Duke Peacock, Mercury, Stoneway, Keylock and Capri.

Now owner Doyle Jones also has the Jones Tape Duplication Company going.

The studio, a corporation with two other officers, manages to stay busy throughout the year. The tape duplication company is privately owned by Jones. The 8-track facility manufactures for small independent record companies.

The other corporate officers in the studio are Mickey Gilley, who operates two local night clubs, and Bobby Joe Necessary. The studio engineers are Bert Frilot and Lonnie Wright.

Misty also does its recording there (Dan Jones), and puts out a small publication.

## Ken Crouch Has His Companies

**T**here's nothing particularly unusual about Kenneth Crouch in a casual conversation. A native Texan, he studied geology at the University of Oklahoma, then returned to his home state to make his money in oil. Very successful. An easy going sort of fellow, he can talk intelligently on a number of subjects.

The only thing is, Crouch also is a music man, and has been since March 6 of this year. Not just a dabbler or speculator. He's opened an office, has a label, a publishing company, signed artists, and is going strong.

It was while he was in college that he got the bug. While working on his masters' degree in Geology, he began putting up his own money to help back others who wanted to make it in music. Then it occurred to him one day that he probably knew as much about the business as the others did, so he took what time off he could from his oil and natural gas ventures, and became totally involved.

"I'm not in this business to produce masters to lease or sell," he says firmly. "I am trying to build a label with good artists and the proper distribution, and I intend to stay with it."

Going at it with this approach, Crouch has signed two artists with some background in the business. One of these is Char Lovett, one of the original Lovett Sisters. Another is Leon Rausch, who sang some years back with the great Bob Wills. They sing on the Derrick label, which, of course, belongs to Crouch and relates to the oil business. The songs are written by Crouch in his own Smackover Publishing Co. (Smackover also is an oil term).

Although initial records have been cut only one has been released, simply because Crouch spent time negotiating with nationwide independent distributors. He's not the type to toss a record out without proper distribution.

Crouch now is building a full staff company, and he plans to follow the rules to the letter. He has seen many oil speculators, and he knows one has to play it by the rules.

Even his logo design, an oil derrick, is colorful. He houses his company, by the way, in the same building as the Sumet Sound studios, and it's there he does his recording. He also produces them.

# Double Play from Derrick

"Could be a smash not only in country, but in pop as well . . ."—Billboard.

CHAR LOVETT



By Mills & Friend, Mills (ASCAP)

Flip side: "I Always Let You Down"  
Stacy Sanford, Smackover (BMI)

Produced by Kenneth R. Couch

Watch out for this new arrangement of an oldie.

LEON RAUSCH



By Jimmie Davis, Peer International Corp. (BMI)

Flip side: "My Friend, My Friend"  
Cohen & Montgomery, Smackover (BMI)

Produced by Kenneth R. Couch



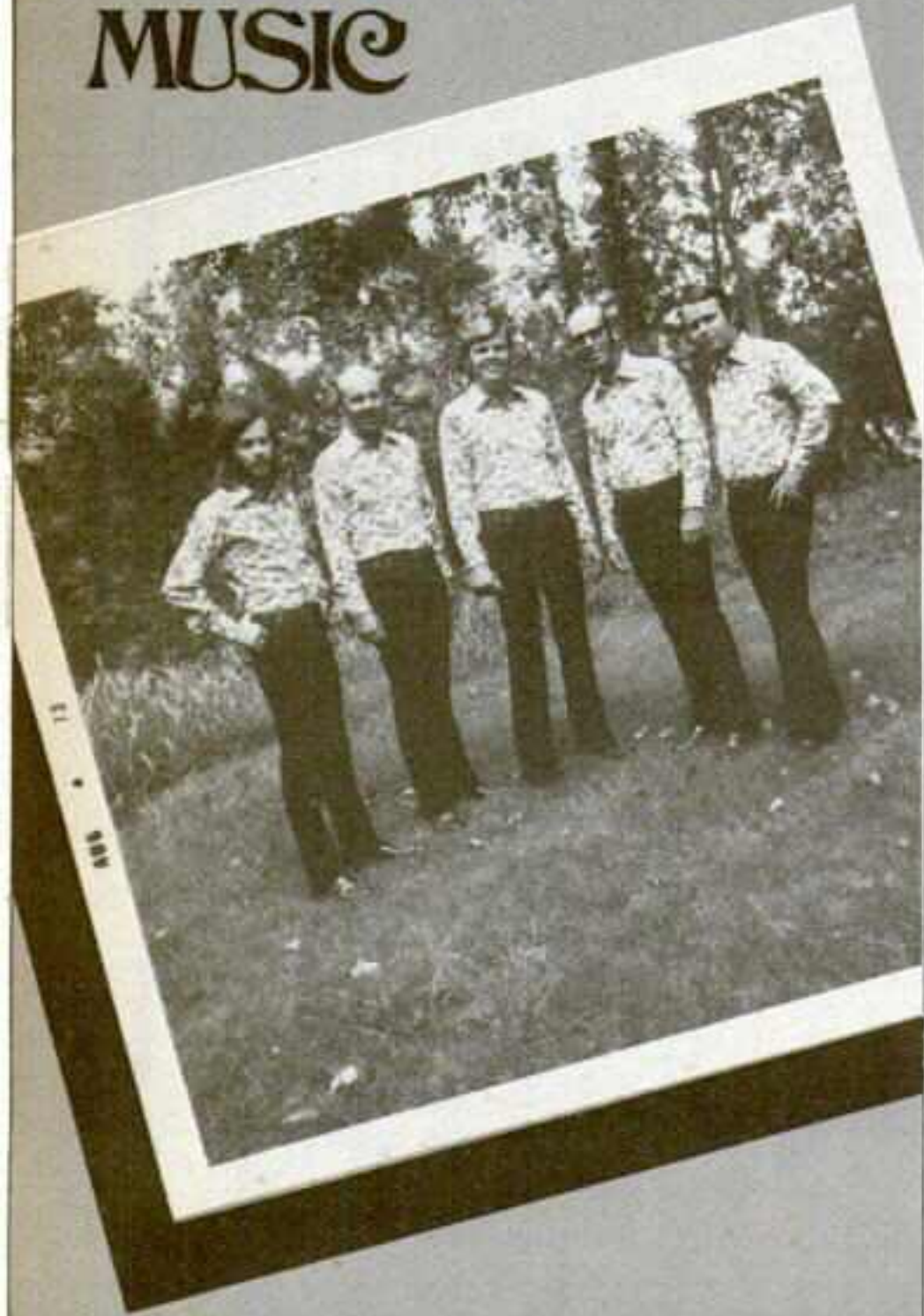
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## Merchandisers Covers 6 States

Up in the Texas panhandle city of Amarillo, the word for music is Western Merchandisers, a massive rack-mobbing operation which, for the past eight years, has been completely computerized.

With its sales force of 30, the firm covers all of Texas, New Mexico, Colorado, Kansas, Oklahoma and Louisiana. The salespeople are headquartered in such places as Denver, Albuquerque, San Antonio, Houston, Austin, Lubbock, Oklahoma City, etc. There are satellite warehouses in Oklahoma City and Dallas, with the main office in Houston.

The president of this rack operation is Sam Marmaduke. And one of the most unusual facets of the company is that it was the first to rack Spanish product merchandise. In Texas, that's basically Chicano. Heading this division is an Anglo named John Bullock, who has an exceedingly close rapport with the Chicano people.

Marmaduke, who is very active in NARM, also has been a leader in the anti-piracy drive in Texas, and was among the leaders to help establish the tough law in that state.

Western Merchandisers is now a multimillion-dollar rack operation, although regional in nature. The Spanish product now represents about 20 percent of the total merchandise. The firm built its strength on the theory that it would rack accounts on the fringes which other major rackers didn't want to bother with. That's the basis of the company now, a huge number of accounts, dealing in great volume. It branches out of its region to supply all Wooco stores with Spanish product, and supplies the racks in all of the Joske's chain in Houston, the T-G-and-Y variety chain, the White's Auto stores throughout the southwest, and provides a tape service to the Fed-Mark stores throughout Texas. Still its bulk is with the small but strong independent dealer.

The firm also conducts a semi-annual sales seminar, bringing in big names in the trade to talk to its sales force and customers. It conducts other meetings, too, and brings in major artists (most recently Charlie McCoy and Charlie Rich). The attention to detail pays off. The company has moved into a new warehouse complex in Houston, and has doubled its volume in the past three years.

All Spanish product is shipped from Houston. But Amarillo is still the base, and a strong one.

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Spotlight On Texas

## Dateline HOUSTON

### Bojangles Group, Club for Rogers

Since February of 1971, Ray Rogers and his group have created excitement at the Bojangles Club in Houston by performing, night after night, to audiences which keep coming back. Happily, they often bring others along to see this phenomena.

Ray Rogers is a most incredible young man. A one-time architect, he once completely designed and remodeled an old 1890 building which had been functioning as a Chinese grocery store, turned it into a night club for others. Then, three and one-half years ago, he took it over for himself. But a great deal had happened in the interim.

In 1969, Rogers, a fine musician as well as being architecturally inclined, formed a group which he called Bojangles. The group was called to New York by RCA, but a contract failed to materialize over some hassle, and the group returned to Houston. There Liza Minnelli saw and heard them, asked them to join her act, and they toured with her for the next six months, working the Waldorf-Astoria, the Ed Sullivan show, Puerto Rico, and points in between. Then, the group toured on its own for some time, and was quite successful. But the urge was always there to return to Houston.

Once home, Rogers found the old Chinese grocery store-club up for grabs, and he had always wanted to build something for himself. He felt he could entertain to the home people in Houston, and even do his recording there. So he bought the club.

Ray Rogers' Club Bojangles became a reality, and it far surpassed early expectations. The group of five (Ozzie Hart, drummer; Rich Dowden, keyboard, flute and sax; Gaylan Oliphant, guitar and vocalist; Bob Williamson, bass, and Rogers, guitar, banjo and keyboard) began to entertain every night, and the show grew in proportion to the crowds. All of them do what Rogers calls "a total group thing."

It's also a fun thing. The Bojangles group does everything from Al Jolson to Credence Clearwater to Grank Funk to Chicago, and the youngsters love it. They do some bluegrass, too, now that the upsurge is in full swing. Adults come by the hundreds because they, too, can identify. There are four shows a night, all packed. Because of this, Rogers is upping his seating from 250 to 400. His building has gone from 2,500 square feet to 7,500, with a larger dance floor, a lunch area, offices, and storage space.

Every now and then, just for a change, Rogers brings in an outside act, but even then Bojangles, at the request of the crowd, performs on the break. Among the types brought in have been The Golddiggers, New Christy Minstrels (five times), Four Freshmen, and Serendipity Singers. These interludes are usually just a break-even event for Rogers, however, since he charges only a one-dollar cover on Friday nights and two-dollars on Saturday. Other nights of the week there is no cover. It's an honest, friendly club, with no rip-off of any kind.

Now and then the group strays to the Astrodome to do a pre-baseball game show under the dome, but returns to the club in time to perform there.

The group has done some recording, but a record has yet to be released. Rogers is taking his time, awaiting the right deal. Two members of the group are fine writers and they provide their own material.

Meanwhile, the four shows a night go on, and the crowds keep on coming. There perhaps is no other place quite like it.

### English Gospel Firm Aims at Youth

Bill Payne brought his Musical Gospel Outreach all the way from Surrey, England, to Houston, to take advantage of the economics of the city and, not coincidentally, to get married.

The parent firm, MGO Ltd., is a youth oriented organization with emphasis on music. Up to about 10 years ago, Payne explains, gospel groups in Britain were rare. The guitar was considered an instrumental of the devil by many, so few people got together to sing gospel music.

To overcome this opposition, MGO Ltd. started a magazine called Buzz, aimed at young people, featuring stories of contemporary gospel music. It now is a general magazine of some 15,000 circulation, and is involved in booking gospel groups as well.

The firm also started its own label, Key Records, and over the years has improved its quality. It has signed contracts with major labels for its artists (Parchment, now on Pye, Malcomb and Alwyn, now on Myrrh in Waco) as well as on Pye. And it is doing both religious and secular music with Parchment, which is on Bell in this country).

The U.S. operation of MGO Ltd. began in Houston just a few months ago, and includes the company's publishing arm, Thank You Music. It also has a management agreement with ATV for sub-publishing.

The company now is in the state of expansion, enlarging offices, and working record deals in this country, including more with Word.

SEPTEMBER 8, 1973, BILLBOARD

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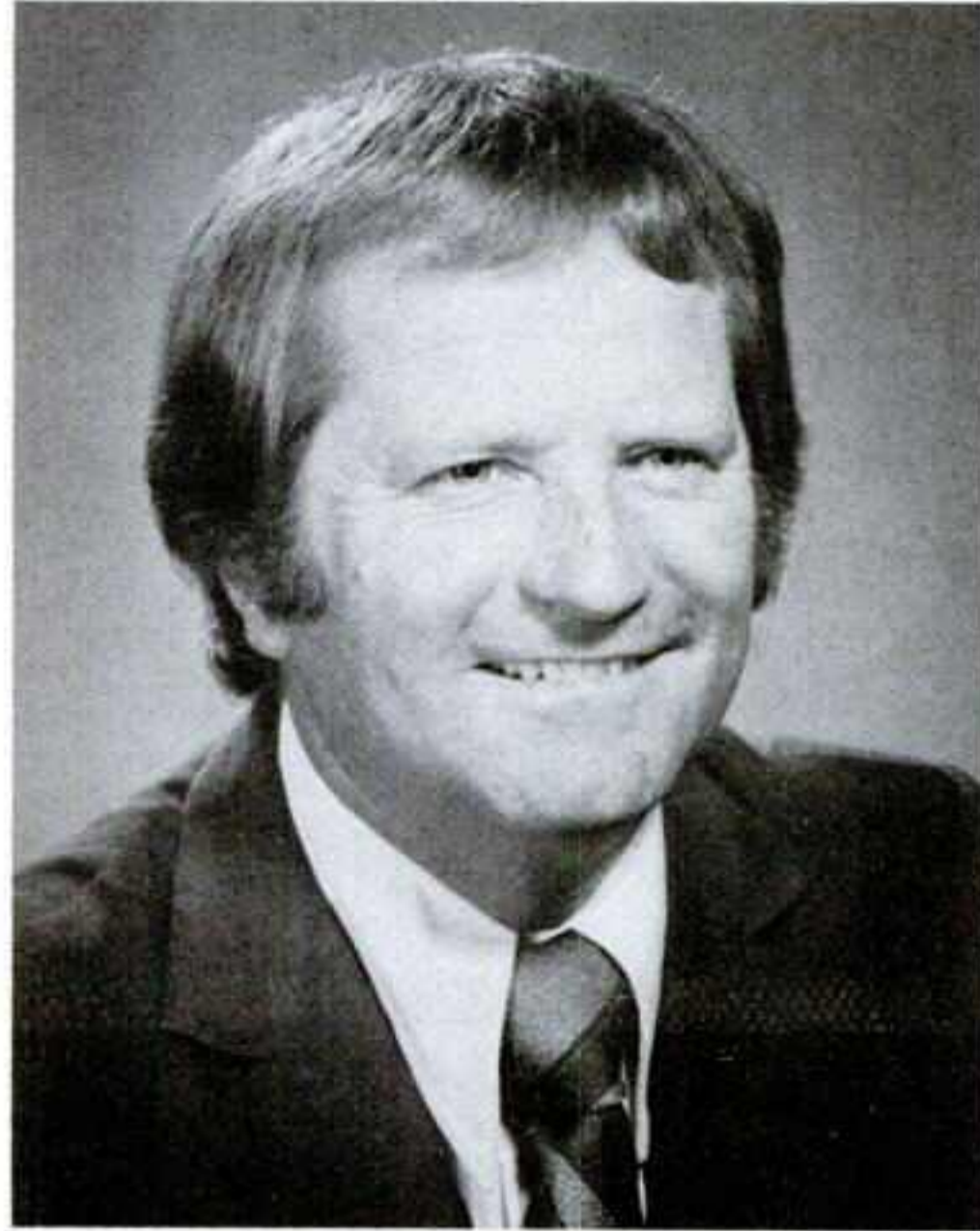
# Word's Words for Myrrh: Mod Gospel

**W**ord Records of Waco wears its religious badge proudly, but also points with pride to the "other" things it has going.

A Billboard headline of a year ago stated: "Now it plans to build a Jesus Rock label with a mod sound." It has done that, and more. The concentration has been on a label called Myrrh, and things that are happening have generated excitement throughout the music industry.

The man who describes it in the most glowing terms is Jarrell McCracken, president of the whole Word complex, who has parlayed religious experience into something meaningful.

"Myrrh," McCracken explains, "is in a new era of total market impact." It should be pointed out that Word has been



Billy Ray Hearn, Myrrh's a&r chieftain.

established as a company that knows how to handle marketing in Gospel and religious music. Now the "Jesus people" are responding to a whole new type of music. The interest of the young is closely related to rock and top-40 music, and it often has a message. In the case of Myrrh, that message is straight out religion.

Some examples of the way music has gone recently have been evidenced in such songs or albums as "Jesus Christ Superstar," "Hand In the Hand," "My Sweet Lord," and the like. McCracken says his company discovered long ago that young people are not coming into religious book stores to do their buying; so they had to set up a new market place to reach them.

Myrrh, right off, has 23 new exclusive distributors who know how to place and sell the product. Now that it's out there and going, the label is making new moves. It has signed, for example, one of the best known entertainers in the world: Danny Thomas, for a series of recordings. It has signed an established country artist: Wanda Jackson.

And it continues to sign artists from the pop field. It has moved into the black field by signing (to Word) Willa Dorsey and the Ladies of Song. There are LP's by the Beautiful Zion Choir. In addition to the strength in distribution, there are two record clubs (Family & Contemporary), and there is a recognition among buyers everywhere of the label and artist identification.

While much of the excitement centers around Myrrh, there is plenty going on at the other divisions of the parent firm. It might be well at this point to identify the labels and get into the matter of semantics or categorization.

Word is the name of the overall corporation, and also the sacred (rather than gospel or rock) segment of the operation.

The Canaan label is quartet-type gospel, and includes some of the biggest names in the business. A third label is Light, jointly owned with Ralph Carmichael, the brilliant West Coast composer-director and man of many talents. There also is joint ownership of Lexicon Publishing Co. Light deals with religious-oriented musicals and the like.

Kurt Kaiser, vice president and director of music for Word, produces his artists both in Nashville and in Los Angeles, and some of them overseas as well. Kaiser looks at himself as something of a stabilizer, keeping the music close to the traditional religious background. Nevertheless, Kaiser believes in the branching-out theory. His records range from standards to classics, since he feels responsibilities in all areas.

A roster of his artists gives some clear indication of the ver-

satility of his productions. They include Wayne Newton, Anita Bryant, Danny Thomas, Norma Zimmer and Burl Ives, and even the Baylor Chamber Singers.

Kaiser also works closely with Carmichael turning out musicians such as "Tell It Like It Is" and "Natural High." Another one, upcoming, is "I'm Here, God's Here, Now We Can

(Continued on page T-25)



Marvin Norcross heads a&r for Canaan.

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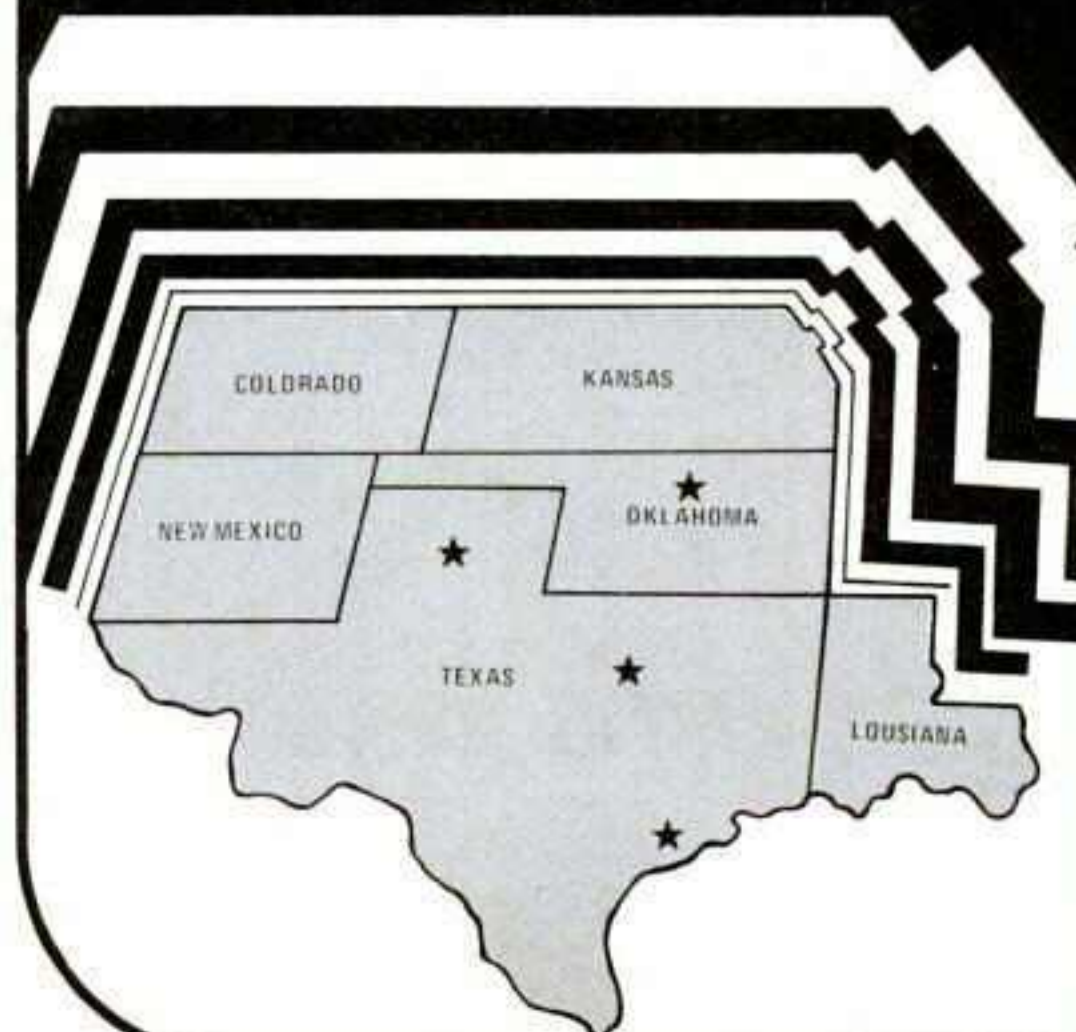
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# Tyler and Its Neighbors Have a Lot of Musical Folk

**R**obin Hood Brians will show you the beautiful botanical gardens of Tyler, Texas; fly you around in just about any size aircraft one could imagine; point with pride to his vivacious mother who not only helps him with his business, but has her own television show. But mostly he concentrates on running a successful recording studio, turning out great sounds, publishing, and few other music-connected things.

In a way, Brians fully represents Tyler, which is close enough to Dallas to keep a finger on the pulse there, close to Panola County which was the birthplace of Tex Ritter and the late Jim Reeves, close to Athens, which has its own things going in music, and close enough to everything going on in the industry to keep the hits coming.

Tyler, and Brians, are examples of how it can all come together in a quiet, friendly (even among competitors) community. No frills; nothing elaborate. Just success.

He has really done it all. Starting "with a dog and a turntable," Brians at first was a recording artist. He did a record clear back in 1957 for Fraternity, which was cut in Nashville. And while in the music capital he liked what he saw at the old Owen Bradley studio: a casual atmosphere, lack of pressure, a lot of working together, and good music.

So, when he went back to Tyler, he decided to build a studio himself, and where else to do it but in the living room of his parent's home. There it stayed from 1958 to 1962. Trouble was that, when his mother entertained the garden club, he had to pick up all his wires and mikes and move out of the way. It was a deterrent to recording activities.

Taking into account that he needed something more permanent and certainly something larger, he and his mother and late father got together with a bricklayer, and built a studio at the nearest possible site, which turned out to be their back yard. Everything was built from scratch: the console (including all component parts), the amplifiers, and everything else. They even did their own carpentry, plumbing, electricity and the like and, once completed, the Robin Hood Brians studio was in business for good.

The local recordings were first, and the bigger ones followed as the word got out that Robin had something going. One of the first to record there was a young man named Tony Douglas, about whom we shall hear more later. His first real hit, though, was by David Houston, who recorded his "Mountain of Love in Tyler."

David's manager, Tillman Frank, had called Robin, requested that he get his pickers together, get the studio prepared, and they were off and running. That was in 1963. Then

other calls followed. One came from Shreveport, where Stan Lewis was going strong with his Jewel and Paula labels. In came the Uniques, and cut the hot, "Not Too Long Ago." Another Paula artist (who later moved to RCA) came in. Nat Stuckey recorded his biggest hit of all times, "Sweet Thang." Then came John Fred and the Playboys with the biggest hit of all, "Judy in Disguise." From Dallas came The Five Americans and Jon & Robin, with their "Do It Again a Little Bit Slower." Then Eddie Giles, with "Losing Boy," one of the first R&B successes. Then, such artists as Toussant McCall, Z.Z. Top, Gladstone, and on and on.

Robin had started with a mono studio, moved up to a two-track, then four, eight, and now 16, with an Electrodyne console. There will be greater changes in the next three months, with bigger consoles, Dolbys, improvements in wall acoustics. There can't be too much time off, though. Mike Rabon is cutting now, along with Tony Douglas, Joe Douglas (not related; in fact, they haven't even met); Gladstone, Z.Z. Top, etc.

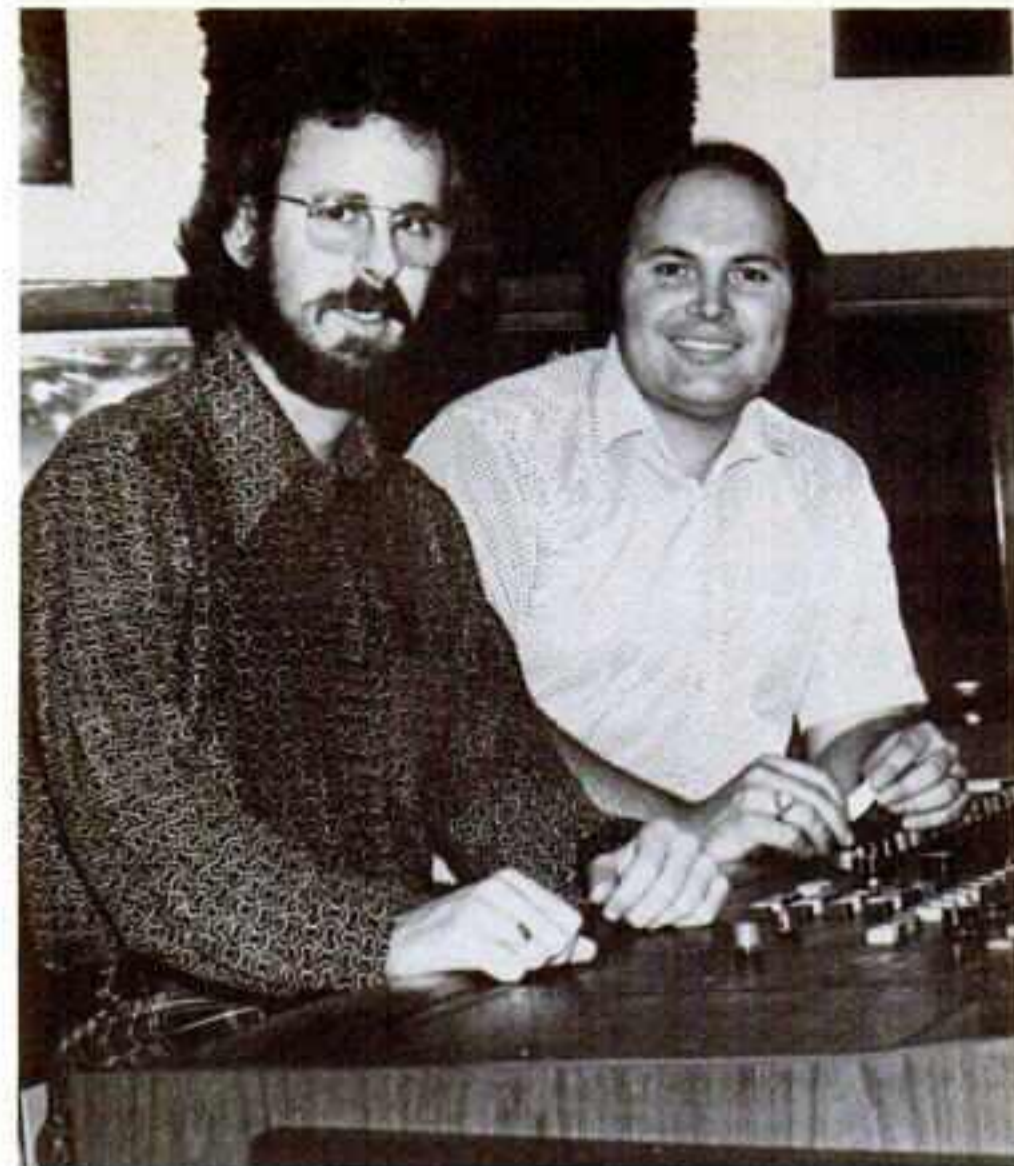
Robin has more than "just a studio." He has, among other things, every instrument found in a major recording area, including an Arp, two pianos, a clavichord, electric harpsichord, electric piano, Hammond organ, guitars, amps, drums, you name it.

The control room has delay lines, faders, filters, all sorts of special effects. Robin would never consider changing studios; just altering the one which already has proven itself.

Robin and his close friend and associate, Randy Fouts, do all the engineering. Both happen to be musicians, too, which helps considerably. Robin does the mixing. Being good musicians helps in the head arrangements and in the overdubbing, and Randy plays a lot of keyboard. Other studio musicians include Bobby Tuttle on steel, and Paul Leim on drums. The close proximity of Dallas makes their symphony strings readily available. The same is true of Fort Worth. Musicians from North Texas state help considerably.

Naturally, there are other facets of the operation now, keeping pace with the studio growth. The publishing company, Sonnybrook Music, handles the works for such writers as Joe Douglas, Gladstone, Jan Holly (a sensational new discovery from England who makes her home in Amarillo), Randy Fouts, Robin, Janet Stovers, and others on an assignment basis. Their catalog material has been recorded over and over again, and it's still growing. In fact, it's the biggest push that Brians has going.

He does not, however, overlook the production company, known as RHB. It also is jointly owned by Robin and Randy,



Robin Hood Brians, left, with Randy Fouts in the studio.

and its first success was with Gladstone on ABC. The company produces Joe Douglas for Swamp Fox. Yvonne Cross, a new artist just signed, will be produced. Still another is Jan Holly, previously mentioned for her writing ability. Brians' sound philosophy is to concentrate on this relatively small group, at least until the company is expanded.

His jungles operation comes under the heading also of RHB Productions, and he has done plenty of them: Borden's, Frito-Lay; Texas International Airlines; Bell System, and many of the regional accounts.

Then he has his audio equipment company known as Texas Eastern Audios, since it would seem a shame for someone of his technical knowledge not to be involved in this facet of the business. He handles such equipment for major manufacturers, supplying them to other studios. Although a relatively new phase of his overall operation, he also plans expansion in this direction.

Just down the road from Tyler, at the town of Athens, lives a young man named Tony Douglas who has stayed there all his life and made a name for himself all over the world. And virtually everything the world has heard from him has been done in Robin's Tyler studio. Virtually, because for one period, he cut songs in Nashville with Simms Records. He also cut later for Paula, but most of that was done in Tyler.

It wasn't until Tony formed his own record company—Cochise—that he really began to be heard from. One of his first songs, cut at Brian's, sold a bunch of records around Texas. He did a tune called "Thank You For Touching My Life," and before it ever got beyond the boundaries of that great state, it had sold 15,000 copies. Dot Records promptly picked it up, helped get it up on the charts, and then asked for an option for his contract.

Jim Fogelsong soon had Tony on his roster with a three-year contract. But Tony made several stipulations in that contract: he would produce his own sessions, publish his own songs and select his own material, and cut all of his sessions at Robin Hood Brians.

There was more than sentiment involved in this highly unusual contract. Robin and Tony once had been musicians together, and have a great mutual trust in each other. Tony had cut his first records back in Robin's living room, and saw that Robin "was always working for that perfect sound."

Now Tony does a great many things, including his own booking, operating his own production company, and running his publishing firm. The production company is Country Music Unlimited, managed by Bill Kent. The talent agency is just getting a good start now. Tony does all of his production at Robin's, and handles nothing but Texans. Among those he produces are Mark Scott, Judy Anne, Jim Chestnut and Ted Tedford. That's for his own label, Cochise. His Cochise Publishing Company has five exclusive writers, and others on a non-exclusive basis.

And Tony, originally from Kickapoo Bottom, Texas, still lives in Athens. Tyler, he notes, may be the rose capital of the world, but Athens is the black-eyed pea capital. It's also the home of the National Fiddler's Convention, in progress now for 40 consecutive years.

Although most of his booking has been in the southwest so far, he plans to expand. He has had his own band for 12 years, and they all come either from the Tyler or Dallas area.

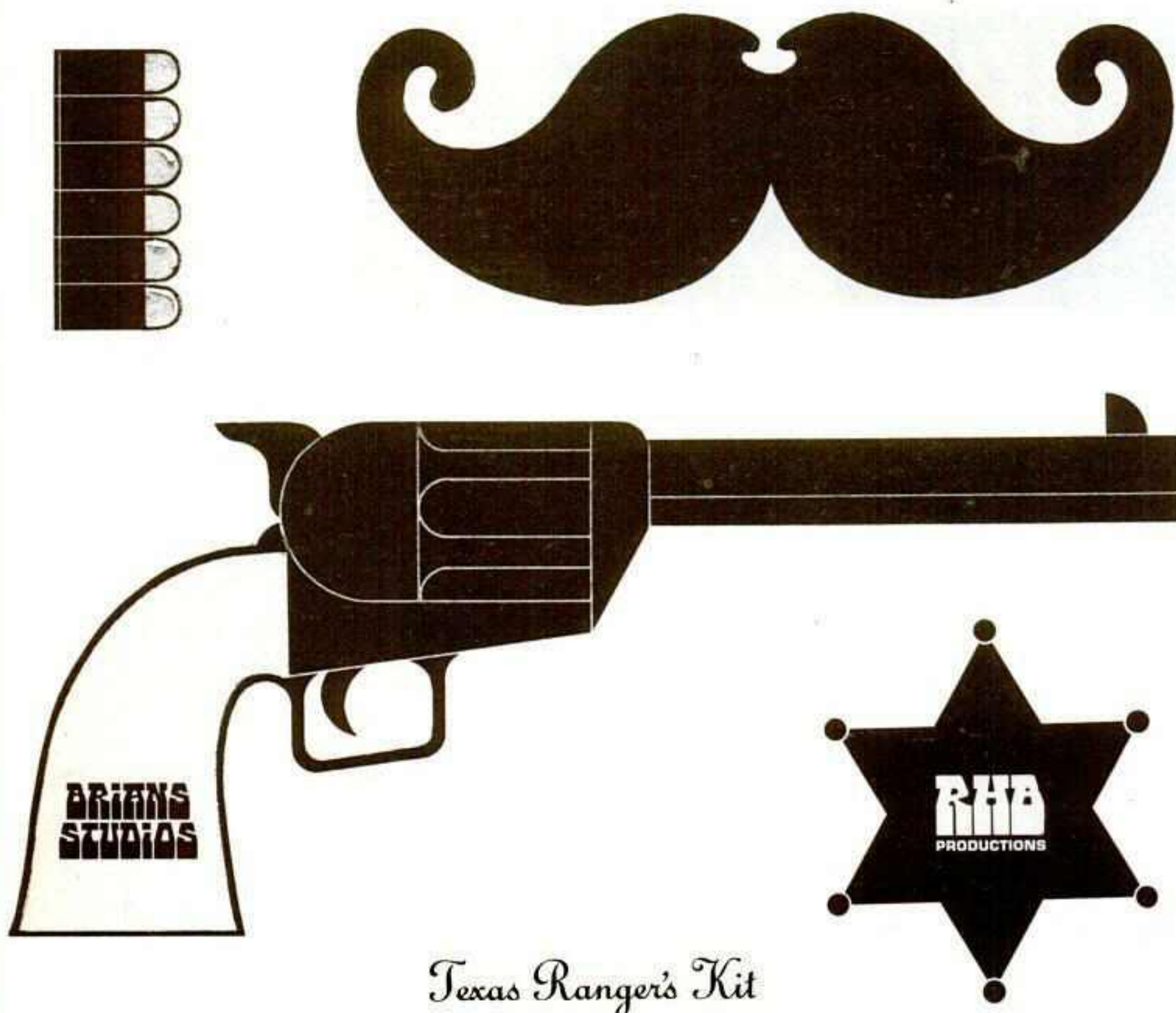
Not very far from Robin's studio is another, Custom Sound, begun by a quiet, modest, friendly fellow named Curtis Kirk. Unlike Robin, who began in the living room and moved to the back yard, Curtis started in his garage and stayed there.

He began on a small scale in 1962, and now has grown to

(Continued on page T-25)

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## LaBastille Club Showcases Jazz

Every big name in jazz has been to the La Bastille Club in Houston. And, for that matter, so has almost every jazz devotee.

Ernie Criezis, who runs the place, contends that he has booked more big name jazz artists than any club in the nation, and makes good money in doing so. Located down in the oldest district of the city, the club has some of the most modern of equipment, with a Shure sound system and "Vegas" lighting.

The La Bastille seats 275 people and sells a lot of drinks. But is one of the few clubs anywhere that does not force crowds to change after a show. A person can come and stay all night, if he or she is so inclined.

It's remarkable, in some ways, that the club thrives so well. Management has to be the answer. Not only does Criezis have to pay a premium price for most of his acts (air fares are heavy because Houston is well south of the regular touring lanes), but he caters to the best. The Shamrock Hilton has been forced to close its famous Cork Room, so now only the La Bastille and the Regency Hyatt in Houston are bringing in the big ones. And the La Bastille is the only club which has survived the test of time.

When Criezis speaks of names, he means Dizzy Gillespie, Ramsey Lewis, Herbie Hancock, Cannonball Adderley, Freddie Hubbard, Buddy Rich, Stan Kenton, Fats Domino, and even Woody Herman playing his new jazz charts.

Although his audience runs about 60 percent white and 40 percent black, Criezis believes that black jazz is becoming more popular than the white, and that he is relying heavily on contemporary black jazz artists, except for the Kentons, Rich's, etc. His biggest draw so far has been Fats Domino.

The club is heavy into jazz blues, with James Cotton, Muddy Waters, Johnny Otis and the like.

Criezis contends he simply follows the Billboard charts for guidance. "I see who's climbing, and book them in. It's a great barometer. You're jazz charts have been a boon to these artists."

Criezis is into other operations: restaurants, night clubs, for example, and is in the process of buying a radio station.

His wife, Toni, who helps him operate the enterprise, was a fine entertainer and still is a popular person around the clubs. His brother, Spero, a former New York professor, aids him in the business end of the operation.

Criezis, an outspoken, straight-forward sort of man, says he devotes 30 percent of his financial budget to experimenting, bringing in new acts, such as Weather Report, so he can open Houston to new groups. It has worked advantageously for all.

A one time advertising executive, Criezis knows exactly what he's doing and where he's going. He finds promotion and advertising imperative to his success. He spends \$1,500 to \$2,500 to promote every single act which plays La Bastille, and that's his own money. He utilizes both radio and newspaper for his campaigns. He works closely with the record companies as well. In every contract he requires that the agent of the artist provide 12 professional pictures of the act 30 days prior to the show. Then he gets out and promotes. He firmly believes that all clubs not expert in this field need an advertising or public relations agency to help them.

Coming up next? Probably a live recording by Buddy Rich, who really digs the place, and wants to record there.

## ACTS Grouping For TV Programs

In a few short years, Louis A. Witsiepe Jr., has gone from a folk group called the Lowland Three to the presidency of Automated Commercial Training Systems, Inc. (ACTS), which is involved in a whole lot of things in Houston.

Witsiepe left the Mercury recording group to get into the business end of things, and to say he's deeply involved in video cassettes would be understating the case.

ACTS is, among other things, an independent production company which sells its services to the closed circuit industry through the utilization of video cassettes. This ranges into every sort of operation, from music to the medical field.

With the expertise the corporation has, especially in the entertainment field, Witsiepe states frankly that ACTS could become the fourth major television network in the nation, exclusively by videocassette distribution for the exclusive benefit of cable TV. A separate corporation is being set up just for this.

This corporation, part of the umbrella, will utilize the production services of ACTS—plenty of music and variety, including rock, country, jazz, blues, folk, along with special children's shows and "housewife" programs. A good portion of the production is pre-planned, to commence in January and be ready for distribution next June.

Houston, Witsiepe contends, became an attractive place to incorporate because of its "economic potential and viable force." He has lived in Chicago and Los Angeles, but elected to establish in Houston "because of the lack of a competitive disadvantage of a new company, and because of the city's incredible growth."

ACTS already has a studio with full color, four camera color system, special effects, and remote capabilities. Witsiepe said

(Continued on page T-26)

## Words for Myrrh

• Continued from page T-23

Start." It points up the relationship between God and the young people, and both an LP and the music for this will be sold jointly or separately. It, like the others, will be performed by church groups everywhere.

A premier of this musical will include work shops in both Waco and Birmingham, Ala., for Ministers of Music of the various churches, both in September. The workshop will be conducted by Kaiser, Carmichael, Burl Red, Rick Powell and others.

The product will be sold through religious book stores, and mail order to churches. Addition, there will be a sale of posters, buttons and bulletin covers to promote the musical.

Burl Red, the famous New Yorker who does most of his recording in Nashville, has done a show called "Light Shine" which, among other things, was performed at the Vatican, and also at a Catholic church in Boston. Red wrote the material with Grace Hawthorne, and Billy Ray Hearn did the producing.

Hearn is active in all sorts of productions, and is all over the map with his work.

Word and its associate labels have grown from a one-room apartment in Waco to the present massive quarters which cover some 60,000 square feet. There the company handles everything: records, publications, religious tracts, shows, publishing, record clubs, ad infinitum.

Keep your eye on Myrrh. It plans to expand, to reach people of all ages. Its country music will be country; only its artists will be religious oriented.

Word has made Waco an instrumental part of the Texas music scene, perhaps not ranking with any other city, but rather standing out on its own.

## Lot of Musical Folk

• Continued from page T-24

an 8-track operation, with a Scully and plenty of refinements.

There he does a great deal of Gospel and bluegrass work, and notes that the bluegrass is getting heavy as far as business is concerned. On his own Custom Records, Curtis has the Lambert Brothers and the Tri-County Boys. He also has three white gospel groups and five black artists, the best known of which is the Journeymen Quartet.

Kirk does a great deal of remote recording, functioning from a bus which he takes to bluegrass festivals and other events. In addition to recording, he furnished outside sound. He currently has one country artist, Joe Paul Nichols, and has distribution in 15 states. Although he sells heavily in Texas, he naturally is interested in getting a major label to handle distribution for him.

Not only does Kirk have his Tyler Publishing Co., established in 1956, but now is getting representation in Nashville through Bob Milsap. His several writers have turned out plenty of big songs, including "Hello Trouble" in 1963 by Orville Couch. The same year he has the song by The Bachelors, "I Wouldn't Trade You For the World."

Curtis has promoted live shows, has done television shows, and even did his own early recording at Robin's. He built his studio just to provide a place for a few people to work, a sort of workshop. Now it's grown.

One of the remarkable things about Tyler is that all of the studio men are very close and friendly. Indeed, he and Robin have maintained their friendship over the years. They buy and loan from each other, swap and socialize. They consider themselves a family of people in the music business.

Curtis explains: "Robin has his airplanes, Steve Wright has boats. I have a remote with 4-track, complete quad mix, stereo and mono as well, and a 22-foot mobile van."

Which brings Steve Wright into the picture. Known best as a recording artist with Epic, he, too makes his home in Tyler, has a studio, a production company, a publishing company, and the works.

Steve built his studio in 1967, with 16-track console, quad mixing facilities, an MCI machine, and all of the instruments needed to "walk in and pick."

His Steve Wright Productions has three artists (including himself). Others are Bad Bug, out of Dallas, and a new writer-singer named Eddie Dunn, who is in the pop-rock field. The Dallas group, by the way, is equally integrated. Steve has produced records for Bell and Apollo, and is currently cutting LP's on other artists. He's also doing an Epic album himself, in his top-40 style.

Wright currently has his studio shot down to completely rebuild, which takes dedication. It will suit his own purposes better, and allow for more custom work. He is building a staff of writers for his Thunderball Music publishing company, because he agrees with the theory that there has to be good material before recording can come off. He currently has five writers, including two members of the Bad Boys, Mike Pittman and Larry Green. Naturally, Steve also writes.

Just as the others in Tyler, Steve built the studio himself, from the ground up. With all that going, it was tough sometimes to get back into music. Now he's hard at it. He says he will not cut a song unless he firmly believes it's a hit.

One more sideline: Steve also plays in a band, The Mystics, which works weekend gigs in the area. But even they never get very far from Tyler.

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# San Antonio Simmers With Latin Music

From the beautiful river walk to the stately Alamo or from the Hemisfair Tower to Kelly Air Force Base, the tempo of old San Antonio has picked up considerably as the result of the simmering music business that exists in that city.

Everyone seems to be caught up in the glamour of it. Walk into the lobby of the Hilton Palacio, a beautiful hotel on the San Antonio River, and you might bump into a bell hop who will tell you that he once managed Sunny and the Sunliners, or start a conversation across town and the big fellow you're talking to may turn out to be Juakin Jackson, the Texas Ranger who discovered country and western star Johnny Rodriguez in nearby Hondo.

The San Antonio recording studios are booked to capacity and the city's pressing plant, Tanner 'N Texas, under new owner Tom Albright, is soon to be expanded to double its capacity.

Stories of music are everywhere in this beautiful city. Long the capital of the fast growing Tex-Mex music industry of Texas, San Antonio headquarters the majority of successful Chicano labels with more moving into the city everyday.

Charley Grever, a well-known name in the Latin music area, has just recently announced that he is moving his entire company to San Antonio from New Jersey in order to get "to the heart" of the Latin music business. Grever International currently has a top selling LP, "Tonto" by Irene Rivas, on the

company's Cash Label, and owns the copyright to such hit songs as "What a Difference a Day Makes," "Magic Is the Moonlight," and "Tippy Ten," not to mention the Latin favorite, "Jurame."

Atlantic Records executive Jerry Wexler has been a frequent visitor to the Alamo City while wooing Doug Sahn over to his label. Sahn, a native of San Antonio, took his cross section of country, Chicano, and rock back to New York for the world to hear.

Exciting nightclubs are found in abundance in the city, whether it's joining a group of country disc jockeys at the Wheeler Dealer Club where popular Daryll McCall and his band are picking, or a nightout at Tommy Lewis' popular Fabulous 50's Club where tunes are mostly fifties and sixties vintage.

The walk along the San Antonio River in downtown San Antonio features a series of popular discoteques and nightclubs, where the native and tourist alike can find all types of music and musicians.

San Antonio has been responsible for a series of top record hits by its natives including "Angelito" by Rene and Rene, "Touch Me" by Willie Nelson, and "She's About a Mover" by the Sir Douglas Quintet to name a few. Today, group after group seeks to accomplish this same objective.

The mood of San Antonio music has always been one of

"do it yourself." There's Sunny Ozuna, who owns his own Key-Loc label as well as serves as its only artist. Or Manny Guerra, whose Amen Studios were built virtually from hand as a labor of love for his music.

Across town, Chuck Bryant is literally building his new Mustang Studio from scratch because he "knows exactly what he wants." Joey Lopez, with partner Augie Myers, built his ZAZ Studio because he wanted to give the local musicians a chance to make it in the music business.

Constant building in the city seems to insure the future of the music business in San Antonio. Albright, who recently purchased Tanner 'N Texas from long-time owner Bob Tanner, is excited as he talks of future plans for the pressing plant.

"We are going to add 10 or 15 presses and build an entirely new printing plant," he explains. "Also, there is to be a modern tape duplicating facility as well."

Meanwhile, Guerra will soon be starting his enlarged Amen Studio complex to handle the increase of business he expects in years to come. Johnny Zaragosa, president of Key-Loc, has just finished that company's new headquarters on San Antonio's southside.

San Antonio is on the threshold of becoming a major factor in the ever-growing Texas music scene and, with the determination of those doing the building, that goal could be just around the corner.

## Corpus Christi Boasts Artists In Tony Joe White, Sam Neely

Corpus Christi is one of those cities hidden away from the rest of the nation on a beautiful strip of coastline that borders the Gulf of Mexico in southern Texas.

At one time, there was saying that "if you weren't coming to Corpus Christi, you would never just pass through it."

Within the past few years, a lot of people seem to be coming to the city, because construction is booming along popular Padre Island much the same as it did years ago in Miami Beach.

All this additional activity has helped the city's new music industry grow and sparkle at a rate that would make most companies envious. The talent that found itself "paying its dues" in small clubs in a city that didn't have too much happening are now playing the larger hotels that have sprung up in the area, and are being "discovered" at an amazing rate.

Not long ago, the city's fame in the entertainment business was built around the fact that it was the hometown of "Password's" Allen Ludden, the music business' late Hubert Long, and television actor James Brolin's wife, Jane.

Within the past few years, the record industry has discovered the city mainly because of the aggressiveness to two of its radio stations, KEYS and KRYS, which have been instrumental in breaking several hits. As a result, an abundance of talent began emerging from the city.

Tony Joe White was one of the first entertainers discovered in Corpus Christi, and immediately there were various record representatives visiting the area.

As a result, Sam Neely was signed to Capitol and Don Williams became a hit in the country field. Williams, a native of Corpus Christi, got his first experience in the business as a

member of the Pozo Seco, a local group who hit the charts with "Time" several years ago.

Now, an entirely new industry has sprung up in the city, highlighted by the Freddie Records recording complex that is growing into one of the largest in the state. Owner of the studio, Freddie Martinez, is a top draw on the Chicano circuit and runs his entire operation from Corpus Christi.

Martinez has just initiated a building campaign to enlarge his facilities to increase his office and warehouse space.

"When I finish with the building program, Freddie Records will have one of the most modern music complexes in the state," Martinez explains.

Not only is Martinez turning out top-selling material on the Chicano scene, he is also helping local companies compete in the music business in other types of music.

Barbara Clawson, formerly with Stop Records, found that she could better record her material locally, and as a result she and her husband formed their own record company and business is already above expectations. Numerous other record companies are now operation in the city.

## Rangel 'Giant' Distributing Firm

Rangel Music of San Antonio has been described as a "giant" among distributors for Tex-Mex music, and has helped the industry grow from a capricious beginning to a very big business in a few short years.

Manuel Rangel Jr. virtually grew up in the record distributing business, his father being a dominant figure in the growth of Chicano music from its inception in the late forties. The elder Rangel knew the potential of this type of music and worked long and hard in stabilizing the newly formed industry.

The problems were many in the music's infancy, according to Manuel Jr. who now actively runs Rangel Distributors, and the battle to solidify the industry is far from being over.

"In the past there were a number of distributors who placed Chicano product in the retail outlets and promised to take back unsold merchandise," explains Rangel. However, when the retailers wanted to return the records, there was no distributor to be found.

Another major problem faced by the growing number of Chicano labels in the earlier days was the late pay of the distributors. Most distributors looked upon the Latin Record industry as a stepchild and did not pay the record companies for merchandise in less than 90 days. Faced by impending financial crisis due to the presses demanding their money in 30 days, many of the small Chicano companies were forced out of business before they really got started.

Rangel Distributors set up a policy of payment to the manufacturers on a 30 day basis for all product they had received, no matter if they had collected from the rack jobbers or not. In this way, the companies could pay their bills, stay in business, and continue to supply Rangel with product.

"We lost some money because of this policy, but we kept the Chicano business solvent," explains Rangel.

Even today, if a Chicano company runs into financial difficulty Rangel has been known to loan the company money to operate on if the company will promise them exclusive distribution.

In the past, companies handling distribution through their own initiative have found it harder to collect from retailers and rack jobbers, but companies like Rangel who handle several Chicano labels have bargaining power. Rather than stopping service to a delinquent retailer on only one company, Rangel can stop service from all the record manufacturers forcing faster pay.

The recent price structure change in the Chicano market, moving album prices from \$1.90 to \$2.20 to rack jobbers, has proved very successful for the manufacturers and was led by the efforts of Rangel.

"The business is getting more and more contemporary in its outlook," Rangel says. "No longer is Chicano music a stepchild, but it is more and more financially rewarding to the retailer who knows how to merchandise it."

## Acts Grouping For TV Programs

• Continued from page T-25

that 60 percent of the videotaping is done on location, and can be done anywhere at any time.

Right now, in the embryonic stages, ACTS is looking for a big consumer market, and is negotiating deals with major record companies. It is setting up a library of video cassette programs of musical acts, all name talent. A massive special effects program will enhance the audio of the future.

The television production manager of ACTS is Phyllis Deter, a graduate of the University of Texas with a degree in radio and television. She has full responsibility of the studio.

Witsiepe envisions a cable network, whereby network quality shows will be produced with name talent. The programs will be sold both including pre-purchased commercials and openings in the tapes for a user's own sales.

ACTS plans to provide a minimum of 4 hours of product per day, to be broadcast twice on a repeat basis. Additionally the company will provide a different type of product to a pay television market.

The firm now is rolling, and may be one of the biggest firms operating in Houston in the near future. That's saying a great deal, for Houston perhaps is growing faster than any city in America today, outward and upward.



Joe Douglas, a Cajun singer, performs on the "Grand Ole Opry" in Nashville.



## Key-Loc Scores With Sunliners

Key-Loc Records of San Antonio is enjoying one of the best years in its long and colorful history in the field of Chicano music.

The label's only act, Sunny and the Sunliners, are one of the hottest draws on the Chicano concert circuit and Key-Loc's record albums continue to sell well in select markets. Now, Sunny Ozuna is moving into motion pictures as well, just finishing a film in Mexico with Mexican star Tony Aguilar.

Johnny Zaragosa, president of Key-Loc, insists that his label's success has revolved around "taking care of business" in several areas. According to Zaragosa, Sunny and his group have built a good reputation as a show band and have become a top draw everywhere they play.

Sunny, despite his youth, is an old timer in the recording business. In the sixties, he was doing rock songs with English lyrics very successfully. In fact, his "Talk to Me" became a top song and another tune, "Put Me in Jail," was extremely popular in Texas.

The complete versatility of the group is shown in their latest album, "El Preferido," in which Sunny combines the types of music listened to by his record buying public. One song, "Quiet Nights," is a lush English arrangement of the popular old classic, while other numbers range from ballads to rancheros.

Product evaluation is an extremely important part of the Key-Loc philosophy of success. Inside the latest album by Sunny and the Sunliners is a card surveying the buyer of the album to determine his age, location, and sex, along with the price paid and the area in which the album was purchased. The postcard requires no stamp and, according to Zaragosa, the return rate so far has been "unbelievable."

"This one postcard has told us more about the habits of the buyers of our albums than any other marketing information that we have tried to compile," Zaragosa explains.

Ozuna sees no let up in the success of Chicano music in the United States and Mexico. Everywhere he appears, he notes that the crowd is composed of youngsters and their elders who both come to hear the music.

One of the best things to happen in the Tex-Mex record industry, according to Zaragosa, was the recent increase in album prices by many large Spanish music companies and the general "cleaning up" of the entire industry.

"We are getting very dedicated men, both as manufacturers and distributors, in the industry and the whole atmosphere is filled with progress," Zaragosa explains.

## Arnold-Eisler Into Jingles Business

• Continued from page T-10

The former Pams executive said that his new group has "managed to stay extremely busy with ID accounts" and said that he had sold a programming to "one of the major O and O groups."

"We don't need to make a lot of money like the places that have huge overhead that puts a fantastic demand for cash on them. We intend to be strong in the syndicated market—but selective," states Arnold.

He says that they prefer to record at Rush Beesley's Sun Dance Studio, "which has 16-track equipment with all the goodies." Euell Box, local band leader and music director for Pams for 12 years, holds the same position with Arnold; Alan Box, his son who also came from Pams, is director of programming product, and Stu Iverson is sales representative.

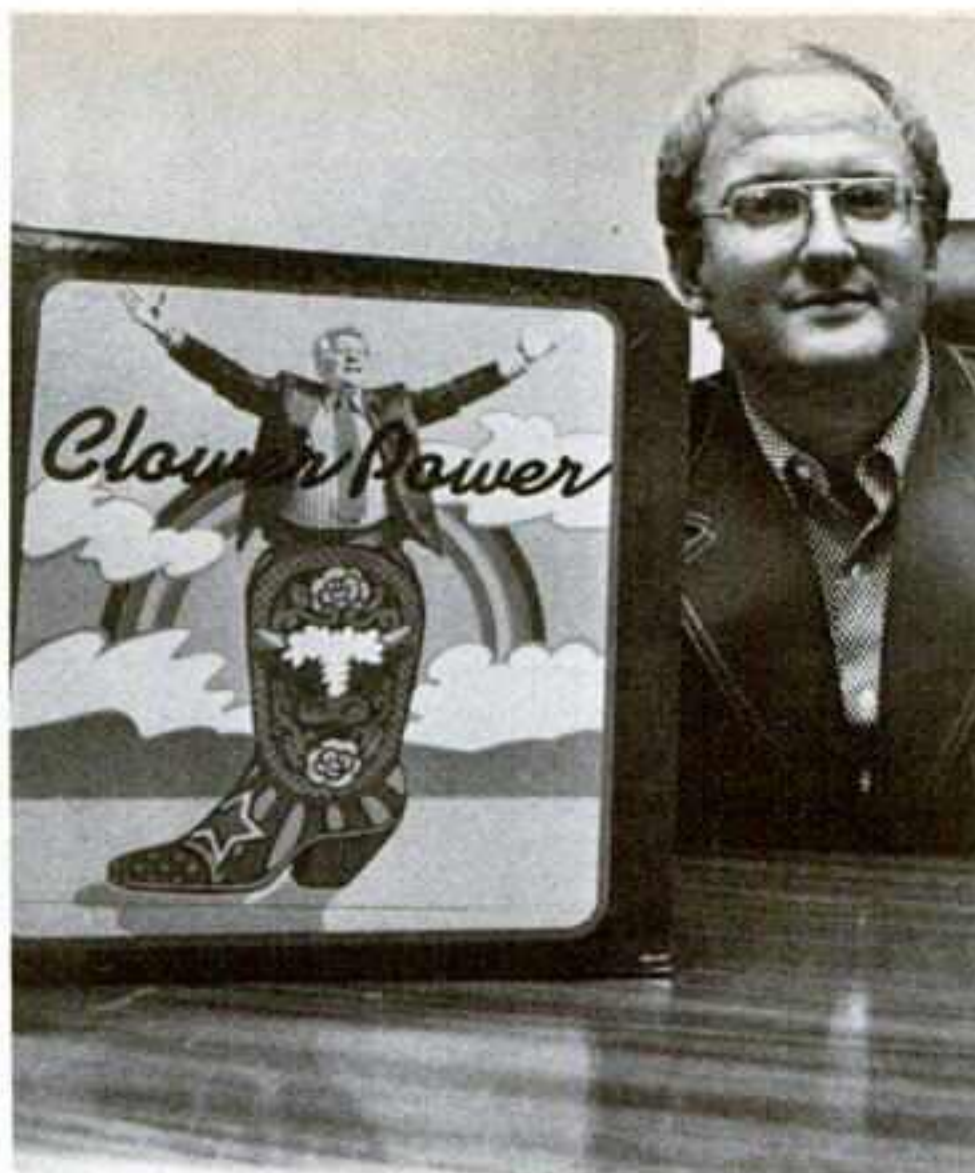
In addition to programming, Toby Arnold and Associates also does radio ID's, jingles and film scoring.

## Ed Burnet Busy In Film Mixing

• Continued from page T-12

Burnet finally divested himself of the Levy, which he owned and ran for 12 and a half years and the "Big Day Jamboree," which he helped revitalize and provide with a house band. The convention business is taking too much of his time. He notes that, with the new airport (the world's largest) about to open there, and the Convention Center already busting, that's where a lot of the future lies. Burnet, who believes strongly in Dallas, is working on a music and entertainment association for that city, with plans to be announced in the future.

SEPTEMBER 8, 1973, BILLBOARD



Bud Andrews and one of his new comedy LP's.

## Bud Andrews Has Built Disk Stars

Bud Andrews, producer of Lemon Records in Lubbock, Texas, has been classified by others in the broadcasting and music fields as an "encyclopedia of the music business."

Andrews' musical history is as varied and exciting as that of Lubbock, located on the flat, wide plateau known as the High Plains. At the age of 15, Bud began in radio, later playing electric bass in the band of Niki Sullivan (one of the late Buddy Holly's original "Crickets"). Since that time, Andrews has had a direct influence on the lives and careers of many personalities in and out of the music business.

In 1964, Andrews recorded a group known as "Willie and the Red Rubber Band," and was instrumental in securing an RCA contract for the group.

They were the start of big names in the music business from Lubbock, which included Holly, Waylon Jennings, writer-singer Mac Davis, John Denver, Sonny Curtis and others.

Andrews now is an executive of Lemon Records with "Big Ed" Wilkes, farm director for radio station KFYO with Lubbock. The two are also directors of National Records, L.S.I. Management, International Doorway Music (ASCAP), Joyous Sounds Music (BMI), and Doorway Productions. Andrews also happens to be one of Lubbock's top radio personalities.

Andrews and Wilkes started country comedian Jerry Clower in the recording and entertainment business. Clower's first recording was sold by retail outlets throughout the Southwest, but mainly was handled by direct mail from Lubbock. Decca (MCA) heard the master of that first record and signed him, and Clower's first LP stayed 39 weeks on Billboard's Hot Country LP charts in 1970-71. Andrews still produces Clower for MCA, and this has led to others. Bob Murphey, a country comedian from Nacadoches, Texas, now records for Lemon.

Negotiations with a major label are being completed by the Lubbock music executives on a recording contract for an 18-year-old female artist. Andrews traveled to Nashville in September to produce his first country session on a group from Las Vegas.

Lemon Records has access to recording studios throughout the Southwest. Andrews and Wilkes do their own contracting, and have total access to writers and artists in all musical fields, ranging from country to gospel to pop.



Clean appearances mark the computer equipment environment at Word Records.

Spotlight On Texas

## John Hall Turns To Gospel Disks

John Hall, with help from his wife, Theta, is an example of how a Texan can come back home and make it big.

Hall left his Fort Worth home some years ago and became one of the better known gospel singers in the nation, a part of the famous Blackwoods. Everything he did was as a part of this group.

It takes both confidence and courage to break away, but John did. He started his own record company (John Hall Records), and sold enough on his first try to prove to himself that he could do it. Since then he has had 10 LP's of his own, all of which have sold.

Unlike the old days, he does not sing quartet style. He has his own manner of singing religious music, and he sells his albums to distributors and directly to retail stores. He also commutes regularly to Canada, where he appears weekly on a syndicated television show.

Somehow he finds time to record in Dallas, at Woodland in Nashville, at LeFevres in Atlanta. He handles his own bookings, working at churches, conventions and crusades, and works an average of 200 dates a year. Mostly he is called; he hasn't had to initiate a call for the past two years.

Those trips take him overseas, too, to India, the Philippines, France, Hong Kong and Australia. He also has done a pilot television show in Dallas for Pat Robertson, of Portsmouth, Va.

One of John Hall's greatest assets is his wife, who not only encouraged his breakaway to a solo act, but sings with him, does solo numbers, and has done an album of her own—produced by John.

A Texan can make it at home, and he is part of the returning masses.



Newcomer Yvonne Cross cuts at Robin Hoods in Tyler.

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# Jukebox Programming

## New Spots Challenging

By INGRID HANNIGAN

CHICAGO—Properly programmed jukeboxes can bring good revenues from locations other than taverns and restaurants said many operators questioned in a telephone mini-survey, but often they become a liability due to an increased rate of vandalism and theft.

Badger Novelty's Al Hartel has seen frequently played jukeboxes near the front doors of stores in Milwaukee's shopping centers. "I'd like the earnings, but I couldn't cope with the probable losses from break-ins." He added that most any location—laundromats, barber shops, beauty shops, shopping center pavillions—would be worthwhile if properly supervised, especially at night.

"I refuse to place boxes of any kind in dormitories anymore," reported Larry Dodds of Lansing, Mich.-based Action Amusement. He blamed the youths with "reckless behavior toward any machinery.

"Maybe if the kids knew that the university claimed a larger portion of machine earnings for its general operating fund (50-60 percent), they might treat the machines as helpful to themselves in the long run," he continued.

### Clothing Dept.

Instances of boxes going into sportswear sections of large department stores such as Montgomery Wards, Sears, Arlens, and Penneys are becoming more plentiful, many stores want to create a "now" image with shoppers. Department managers usually must okay a box.



JUKEBOX operators at poorly-attended Kan. Amusement & Music Assn. meeting were told by Fred Granger of Music Operators of America to change meeting site more often. At left, he presents MOA president Harlan Wingrave with first gold-framed MOA code of ethics; at right, Wingrave presents KAMA VP Gus Prell with MOA 25th anniversary gavel.

Robert Rooney, owner of State Novelty in Baton Rouge, was at first surprised when a department manager called him and requested a box with 200 pop selections. "I then began making sales calls on similar stores."

Confirming the trend, John Cox, a Davenport, Iowa owner, said he placed a box in both the men's and ladies' wear locations of Wards two months ago. "It earned a lot the first few weeks, but it's tapering off a little now. Even so, the income is more than I expected."

He added that youngsters constantly play his jukebox in Woolworth's lower-level record department and adjacent snack shop. "Now I call on as many of these stores as I can."

### Fast Food Ban

Peter Thompson, Hasvold Vending, Sioux Falls, S.D., a firm headed by Mac Hasvold, who also serves as an officer in the S.D. Operators Assn., said there are three McDonald's locations in the city and all are sit-down, but none will go for a juke box.

"I think if we could once break the ice with fast food franchises, we would find that the volume would offset the investment. Managers probably don't realize that we do have sophisticated sound systems that can blanket the place and not blare out from one spot."

Thompson added, "Of course, wallboxes would be ideal, especially Seeburg consolettes with individual

(Continued on page 33)



## 45 Quality Action

Continued from page 3

at 9:30 a.m. in the Studio room of the Commodore Hotel at Lexington and 42nd streets.

Earl Paige, Billboard's jukebox programming editor, will make the presentation, which will include recommendations growing out of the magazine's May 18-20 Jukebox Programming Conference and subsequent meetings.

Recommendations include:

- Pressing plant identification on disks; a defect form sheet available at one-stops; and a central communications number to report defects immediately—three major recommendations of jukebox and retailer conference delegates.

- A heat distortion specification, thicker disk with .04-in. as a minimum (current Recording Industry Association of America specs allow for as thin as .026-in.); better adhesives for the paper label, especially injection-molded disks; more coef-

ficient of friction to prevent stacked slipping on automatic home turntables—four major recommendations of jukebox manufacturer engineers and especially recommended by C. E. Bedford, GE engineer, who has long fought for better standards.

Other recommendations relate to ideal sit-down and lift-off diameter, possible small hole to improve disk drop and eliminate home spindle use, flammability level and several more (Billboard, Aug. 4). Several recommendations were supported by Stan Gortikov, president, RIAA, who is moving to Alert Record Manufacturers (Billboard, July 7).

Instrumental in bringing the jukebox problems to the attention of EIA is Bedford and P8.2 chairman Orlando Taraborrelli of Philco-Ford, who had P8.2 representatives Ernest Tatter of Warwick Electronics and Grant Hubbell and John Virva of Admiral Corp. at a recent Jukebox Conference subcommittee meeting. Bedford was also there.

## Football Centers Expand

VIRGINIA BEACH, Va.—Rene Pierre football games distributor Peabody's, Inc. here is expanding to the west coast with the planned opening office centers in San Diego with John X. Aragona, Jr. of the firm believing such centers can catch on

nationally (see separate story on new jukebox locations).

Norman Pink, head of Music Operators of Minneapolis, said the association is planning a five-state football tourney. Peabody's has been promoting successful tourneys in the Tidewater area.

## DENY MOA LAG

## Giant Jukebox Show

By EARL PAIGE

CHICAGO—Music Operators of America executive vice president Fred Granger denies the group has been sluggish in promoting MOA's 25th anniversary or has failed to capitalize enough on it. "We still have a long way to go until November," he said, "I've seen associations start too early and fade out on something like this." MOA will be the biggest ever, Granger said and has just added another exhibit hall in the Conrad Hilton for the Nov. 9-11 event.

Dr. Salvatore Bella of Notre Dame will talk on operator-location owner communications and a panel will discuss the new electronic games in the opening day seminar. Two labels, Columbia and Jay Jay, the latter a first time exhibitor, have so far signed to show product.

## Simplify Disk Awards Nominations

FREMONT, Neb.—Music Operators of America (MOA) is asking programmers and operators just to list the top 10 or even five money-making records in the past months going back to last year's convention. Categorizing will be done by Ted Nichols, Automatic Vending Service here, chairman of the jukebox awards committee.

MOA awards in six categories will climax the group's 25th anniversary convention Nov. 9-11. Nichols is being aided by committee members Clyde Love (Calif.), Wayne Hesch (Ill.), Clayton Norberg (Minn.), Gilbert Sonin (N.Y.) and Leoma Ballard (W. Va.).

Nominations should be sent to Nichols here at 338 W. 22nd St., Fremont, Neb. 68025.

Leading titles so far are "Tie a Yellow Ribbon Round the Old Oak Tree" (Dawn), showing up on every nomination entry, "Alone Again, Naturally," "Behind Closed Doors," "The Night the Lights went out in Georgia," "Bad, Bad, Leroy Brown," "Killing Me Softly with His Song," "Me & Mrs. Jones," "Funny Face" and "Dueling Banjos."



MICHIGAN jukebox and vending operators, suppliers and political leaders at the recent Boyne Mountain Lodge gala. Top from left: Fred Granger, Music Operators of America, Bud Leonard (center), association director and operator of over 500 jukeboxes in three states, chat with Michael R. Spaniolo, executive secretary of Mich. Tobacco & Candy Dist. & Vendors Assn.; Convention Chairman Gerald Prescott (seated) and group's president Cliff Losey; Joan Benedict, Gayle Sarkisian, Evelyn Miazgowicz, Florence Fontana, Mary DeMaso and Robin Fontana; State Sen. Harry DeMaso (Rep.); Commissioner of Revenue Sidney Goodman (top) and Revenue Commis-

sion Chief Deputy Gerritt Vanovering (below); Herb Maddock, Tobacco Tax Council (standing) and Mike Leonard; bottom from left: Mrs. Irma (Michael) Spaniolo, son and daughter-in-law Diane and Mike Spaniolo; Cigarette Tax Div. Director Dave Parker; Jean & Lee Conklin (he's at right) and Harold & Rachel Terry; Agnus & Harold Vanderploeg and Sally & Frank Smith; Leonard and National Vendors rep Larry Zdenek; Douglas Lipinski and (right) Chuck Elkins, Empire Dist. rep.; Merle & Dane Bauserman and Dave & Fran Parker.





## What's Playing?

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

### ATLANTA: SOUL PURCHASES

Lela Gripado  
Star Music Co.  
739 Lambert Dr. N.E. 30324  
(404) 873-3038

"Higher Ground," Stevie Wonder, Tamla 54235  
"Hurts So Good," Millie Jackson, Spring 139

### BATON ROUGE: SOUL PURCHASES



Joyce Ashford  
State Novelty Co. Inc.  
2082 Dallas Dr. 70806  
(504) 926-1020

"Trying to Slip Away," Lloyd Price, GSF 6904  
"Love's Maze," Tempree, We Produce 1811  
Spinner  
"Behind Closed Doors"

### CADILLAC, MICH.: "HOT 100" PURCHASES



Bill Bryan  
Bryan Bros. Music Co. Inc.  
725 James St. 49601  
(616) 775-7841

"Gypsy Man"  
"My Maria," B.W. Stevenson, RCA 0030  
"Loves Me Like a Rock"  
"Rednecks, White Socks, Blue Ribbon Beer,"  
Johnny Russell, RCA 0021  
"Send a Little Love My Way," Anne Murray,  
Capitol 3648  
"You're the Best Thing That Ever Happened to Me,"  
Ray Price, Columbia 45889  
"Make My Life a Little Bit Brighter," Chester, Bell 379  
"It's a Small Small World," Mike Curb Congregation,  
MGM 14494  
"Walking on Back," Edward Bear, Capitol 3683  
"Billion Dollar Babies," Alice Cooper, Warner Brothers  
7724

### DAVENPORT, IOWA: COUNTRY PURCHASES



John P. Cox  
Cox Music & Vending Inc.  
318 E. 2nd St. 52006  
(319) 322-1824

"Till the Water Stops Runnin'," Billy Crash Craddock,  
ABC 11379  
"Satisfied Mind," Roy Drusky, Mercury 73405  
"Need Somebody," Jack Green, MCA 400108  
"Grapefruit, Juicy Fruit," Jimmie Buffet, Dunhill 4359  
"Ridin' My Thumb to Mexico," Johnny Rodriguez,  
Mercury 73416  
"Just What I Had in Mind"

### GEORGETOWN, S.C.: "HOT 100" PURCHASES

Henry Price  
Wynab Amusement Co. Inc.  
1806 Highmarket St. 29440  
(803) 546-7027

"Everyone's Agreed That Everything Will Turn Out  
Fine"  
"I Believe in You (You Believe in Me)"  
"Touch Me in the Morning"  
"Loves Me Like a Rock"  
"Saturday Night's Alright for Fighting"  
"Let's Get it On"  
"Feelin' Stronger Every Day"  
"I Was Checkin' Out, She Was Checkin' In," Don  
Covay, Mercury 73385  
"The Hurt"  
Oldies  
"Under the Boardwalk," Drifters  
"I've Been Hurt," Tams

### LANSING, MICH.: COUNTRY PURCHASES

Larry Dodds  
Action Amusement Co. Inc.  
316 N. Pine 48933  
(517) 482-7007

"Louisiana Woman," Mississippi Man"  
"Red Necks, White Socks & Blue Ribbon Beer,"  
Johnny Russell, RCA 0021

### MILWAUKEE: EASY LISTENING PURCHASES



Al Hartel, Orville Caruliz-operator  
Badger Novelty Co. Inc.  
3057 N. 35th St. 53210  
(414) 442-1440

"Get On With Your Livin'," Dean Martin, Reprise 1166  
"Oh, Oh, I'm Falling in Love Again," Eddy Arnold,  
MGM 14600  
"China Grove," Doobie Brothers, Warner Brothers 7728  
"Maybe Baby," Gallery, Sussex 259  
"Make Up Your Mind," J. Geils Band, Atlantic 2974  
"Mr. Tin-A-Ling," George Morgan, MCA 40069

### OMAHA: "HOT 100" PURCHASES

Jim Vausan and Jerome Witt  
Music Service Co.  
522 S. 24th St. 68102  
(402) 341-8181

"Farewell Andromeda," John Denver, RCA 0067  
"Live and Let Die"  
"China Grove," Doobie Brothers, Warner Brothers 7728  
Spinners

"Delta Dawn"  
"Gypsy Man"  
"Say, Has Anybody Seen My Sweet Gypsy Rose"  
"Bad, Bad Leroy Brown"

### SIOUX FALLS, S.D.: COUNTRY PURCHASES



Pete Thompson, Mac Hansford-operator  
Hansford Vending Co.  
401 S. Minnesota Ave. 57102  
(605) 336-8301

"Good Old Days," Susan Raye, Capitol 3601  
"I Can't Believe That It's All Over"  
"You've Never Been This Far Before"  
"You're the Best Thing That Ever Happened to Me,"  
Ray Price, Columbia 45889

### SUSSEX, WIS.: "HOT 100" PURCHASES

Larry Van Rueden  
Suburban Vending Co.  
N64, W23316 Main St. 53089  
(414) 251-5630

"Say, Has Anybody Seen My Sweet Gypsy Rose"  
"Saturday Night's Alright for Fighting"  
"Brother Louie"

## Jukebox Meetings

Sept. 5—Music Operators of Minn. board, all members welcome, Advance  
Music, 7650 Wauzala, Minneapolis  
Sept. 9—N. C. Coin Operators Assn., Red Velvet Club, Raleigh  
Sept. 11—Westchester Operators Guild, Pastor's Restaurant, White Plains  
Sept. 20-21—W. Va. Music & Vending Assn., Heart O' Tom's Motor Inn,  
Charleston. Marketing expert Prof. Robert Boe-  
wert, MDA's Fred Grainger, speakers  
Sept. 21-22—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva,  
Wis. Fri. noon golf event; seminars Sat.  
Sept. 21-23—Fla. Amusement & Merchandising Assn., Hilton Inn Gateway,  
Kissimmee, Fla. Fla. Technological Institute  
seminar; marketing expert H. O. Martin talk, es-  
hibits  
Sept. 21-22—Music Operators of Va., Hilton Inn, Virginia Beach  
Sept. 28—N. W. Ohio Music Operators party, Imperial House, Findlay  
Nov. 9—MDA 25th anniversary convention, Conrad Hilton, Chicago  
Feb. 22—Music Operators of Minn. and five state football tourney, details  
to be announced  
May 17—Music Operators of N. T., Stevenson Country Club, Swan Lake  
July 20—Montana Coin Operators Assn., Geyser Hot Springs

## CRRAAASSH!

HUTCHINSON, Kan. — Hutchinson Vending Company was open for business recently and how. A motorist plowed through the firm's store front, smashing glass and concrete. No one was injured. The mishap occurred when the right front brake cylinder on the car, driven by a Hutchinson woman shopper, suddenly went out. The vehicle mowed down a parking meter, strewing pennies around, and came to a stop just inside Hutchinson Vending Company's store door.

As workers began cleaning up the mess, the telephone rang. Mrs. Jeanie Withrow, Hutchinson Vending employee, answered. "Are you open?" the caller asked. "We sure are," Mrs. Withrow replied. "And how," added owner Robert Allen. It was the second time in three years that an automobile has crashed into the firm's store front.

## Spots Challenge

Continued from page 32

speakers." He also believes managers do not realize jukeboxes can be programmed for adults.

"The big objection is these places do not want to cater to young people or have them loitering."

Rooney revealed that after calling on McDonalds several times, he was told that franchise operators must sign an agreement not to install jukeboxes. "I think the other franchises could be sold, and should be," he continued.

### Swimming Pools

Music Service of Omaha tried shoe shine shops but reported a steadily declining interest until the box had to be removed. Routeman Jim Vansant said that a very popular summer location for Music Service was a neighborhood outdoor swimming pool.

"We took in a lot of money by summer's end, but ended up scrapping the machine—kids dripped and splashed water on the outside, causing the mechanisms to rust, and the sun warped all records, even though we protected it from direct light."

Beauty shops were tried by Rooney who found that the captive audience was interested, but could not hear the music well enough to sustain interest.

"Between the electrical interference from hair dryers and the heavy background noise," Rooney explained, "no one could hear the music unless the volume was so high as to upset the workers."

Larry Dodds said he services several barber shops with good results. "Not only jukeboxes, but all kinds of machines, were used by people waiting in line, and even the barbers themselves during free time."



LENGTHY jukebox singles draws comment from Raphael Chicorel, Pleasure Records, as Radio Doctors president Stuart Glassman (seated at left) examines a sample.

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# Country Music

## Color-Coded Badges to Aid Delegate Identification

NASHVILLE—Different colored badges, for category identification purposes, will be issued for the first time at this year's "Grand Ole Opry" Birthday Celebration in October.

Bud Wendell, manager of the "Opry," agreed willingly after a meeting with representatives of disk jockeys and promotion men, to work out a planned arrangement whereby the categories of visitors may easily be identified by the color of the badge. There will be separate colors for such groupings as disk jockey,

musician, artist, songwriter, publisher, radio-TV personnel, etc.

"This will make it easier for us to single out the people we want to give our attention to," one promotion man said. "If we're looking for a jock, he will be easy to spot, even from a distance. The same is true of an artist if we want to do an interview."

He said an additional benefit would be to get some indication as to the number of registrants in each of the categories. It also was reported that a very limited number of "official" badges would be issued to record companies for backstage business.

The convention again this year is expected to bring in more than 5,000 registrants, a massive crowd, yet somewhat smaller than Fan Fair held in June. This was the convention held exclusively for the fans, whereas the October gathering is geared for the industry.

Nonetheless, fan club representatives will be on hand. K-Bar-T Country Roundup of Pueblo, Colo., reports that it will celebrate its 10th year of Fan Club conventions in conjunction with the "Opry" party, the Pro-Celebrity Golf Tournament, the special Disk Jockey Golf Tournament, and the Country Music Association annual membership meeting and awards show.

There will be a banquet and show for the fan clubbers at the Hermitage Hotel Oct. 16, with music

*(Continued on page 38)*

## J-M-I Nets Rare Disney Track LP

NASHVILLE—J-M-I Records is releasing an album containing the score and story of "Nashville Coyote," a program in the NBC-TV series "Wonderful World of Disney," and is rushing two singles from the LP.

The singles are being put out, according to promotion man Bob Alou, because of immediate response to the album.

Disney Studio veteran Jack Speirs wrote the screenplay and supervised the filming of the Disney film. He also co-produced the J-M-I album with Jack Clement.

The two singles are "Before I Met You," done by Walter Forbes, and "That Little Tune," by the Dipsey Doodle Construction Co., which features Clement.

Speirs said "normally we release the music and stories from our own productions on our own labels ... but we're working with Clement on this one." He said that going into a different medium country music—necessitated the utilization of the Clement organization.

Speirs worked with Disney music staffer Buddy Baker on the background music for the story. The LP contains a train song, a bluegrass song, a cowboy song, some honky-tonk and country-blues material, and other earthy material.

Four songs not heard in the original television production were added to the album.

## Nashville Scene

By BILL WILLIAMS

When Atlantic's Terry Stafford made his debut on the "Grand Ole Opry" last week, the reaction was unlike anything seen in some time. The shrieking and screaming was reminiscent of the early rock era. ... Porter Wagoner and Dolly Parton have completed taping a guest spot for the upcoming Rowan and Martin TV special. It's another breakthrough for them. ... Jim Ed Brown is doing a BBC radio transatlantic interview this week to promote his 30-day tour. ... Carol Lee Snow and her group, The Carol Lee Singers, will do the backup work at the "Opry" during the leave of absence by the Four Guys. ...

Lester Flatt bought a bus three and one-half months ago, planned to renovate it, but has covered 35,000 miles in it since then and hasn't had an opportunity to do anything. ... Ernie Ashworth, through his attorney, announced that he has severed all ties with 3-Star Records of Lexington, Ala. ... The Osborns have resumed road activity now that Bobby has recovered from injuries suffered in a wreck a few weeks ago. But guitarist Dale Sledd remains in critical condition. ... When Susan Haney made her "Opry" debut, she did it in a big way, working all four weekend shows. The former beauty queen is being booked by Bill Goodman. ... Webb Pierce says he is wrapping up the shooting of his TV syndication, and that it will be in 235 markets. Most of it was shot in Shreveport, with film inserts done in Nashville.

Del Reeves is set to do the Dinah Shore Show in November. ... MCA notes that Stanley Kramer originally was opposed to Anne Murray doing the love theme from "Oklahoma Crude," but was so impressed by what she had done that he took her to the Tulsa opening of the film. ... The Ozark Mountain Medicine Show, is a new concept in campus entertainment. The show includes Mason Proffit, Ramblin' Jack Elliot, John Hartford, Mance Lipscomb, The Lewis Family, Johnny Shines, Bessie Jones, John D. Loudermilk, Michael Murphy, Sam Routh and Lester Flatt. ... Number one fan of Donna Fargo when she appeared in Detroit was 12-year-old Mike Wilson, a youngster with a serious illness who was a guest at the show of the Oakland County Sheriff's department. ... Roy Clark now has his own six-passenger MU-2 jet plane. ... MCA's Dobie Gray and his producer, Mentor Williams, did Dobie's second LP for the label at Quadasonic Studios in Nashville. Plenty of country flavor.

Kelly has a busy month ahead of her for the balance of September. She does two weeks at the Golden Nugget in Las Vegas, then flies to Nashville for a week at Hugh X. Lewis' Country Club. ... Julian Thorpe, the very gifted steelman in the Barbara Mandrell band, is coming off the road to cut an instrumental album. ... Quinnie Acuff and Billy Wilhite of A. O. Talent announce that their agency and Cen-

*(Continued on page 38)*

### WHEN SHE'S GOOD

Burke and Barnhill

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

The 'trades' are really Buzzin' over this brand new smash...

# Mel Tillis

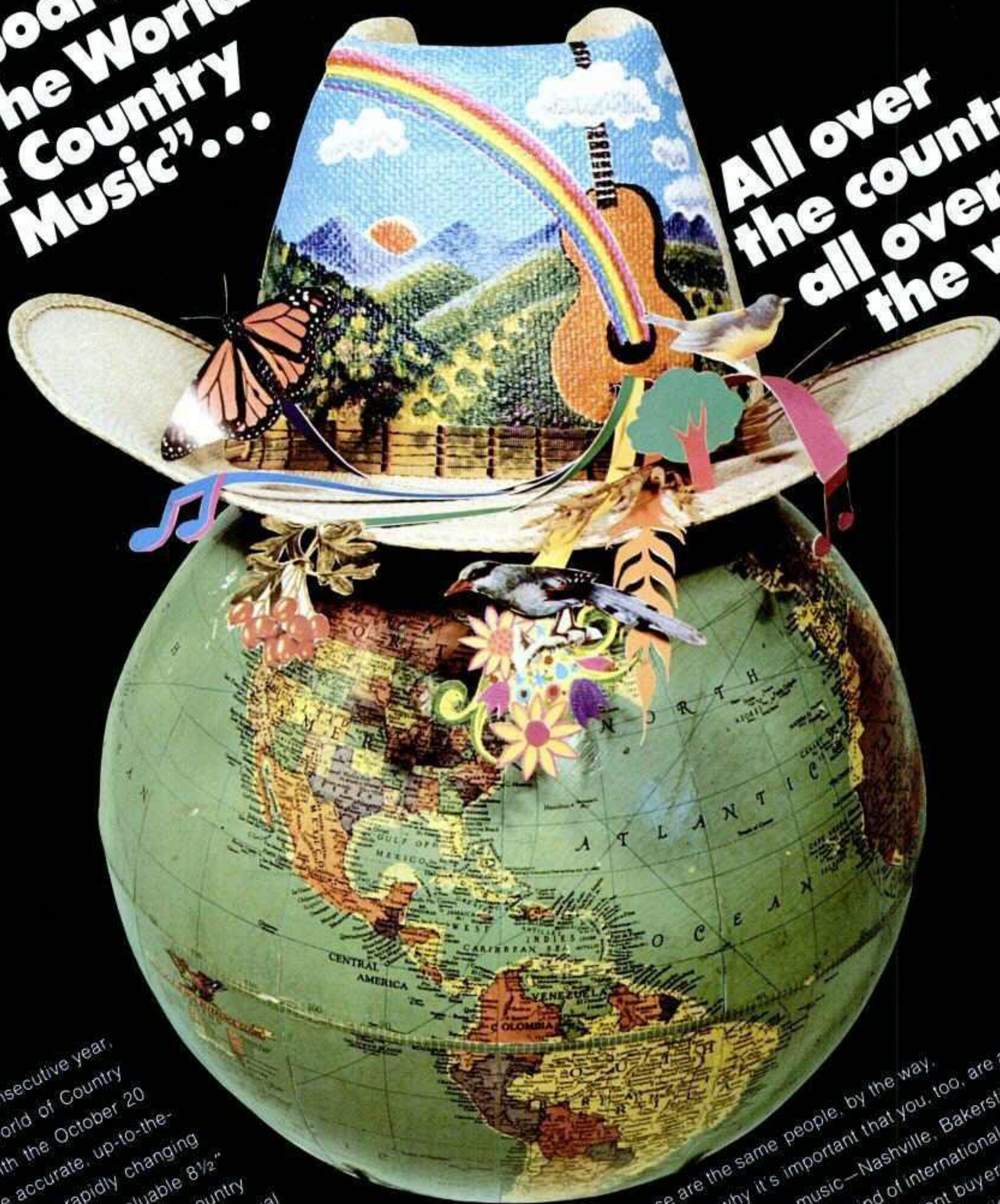
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# Billboard Hot Country Singles

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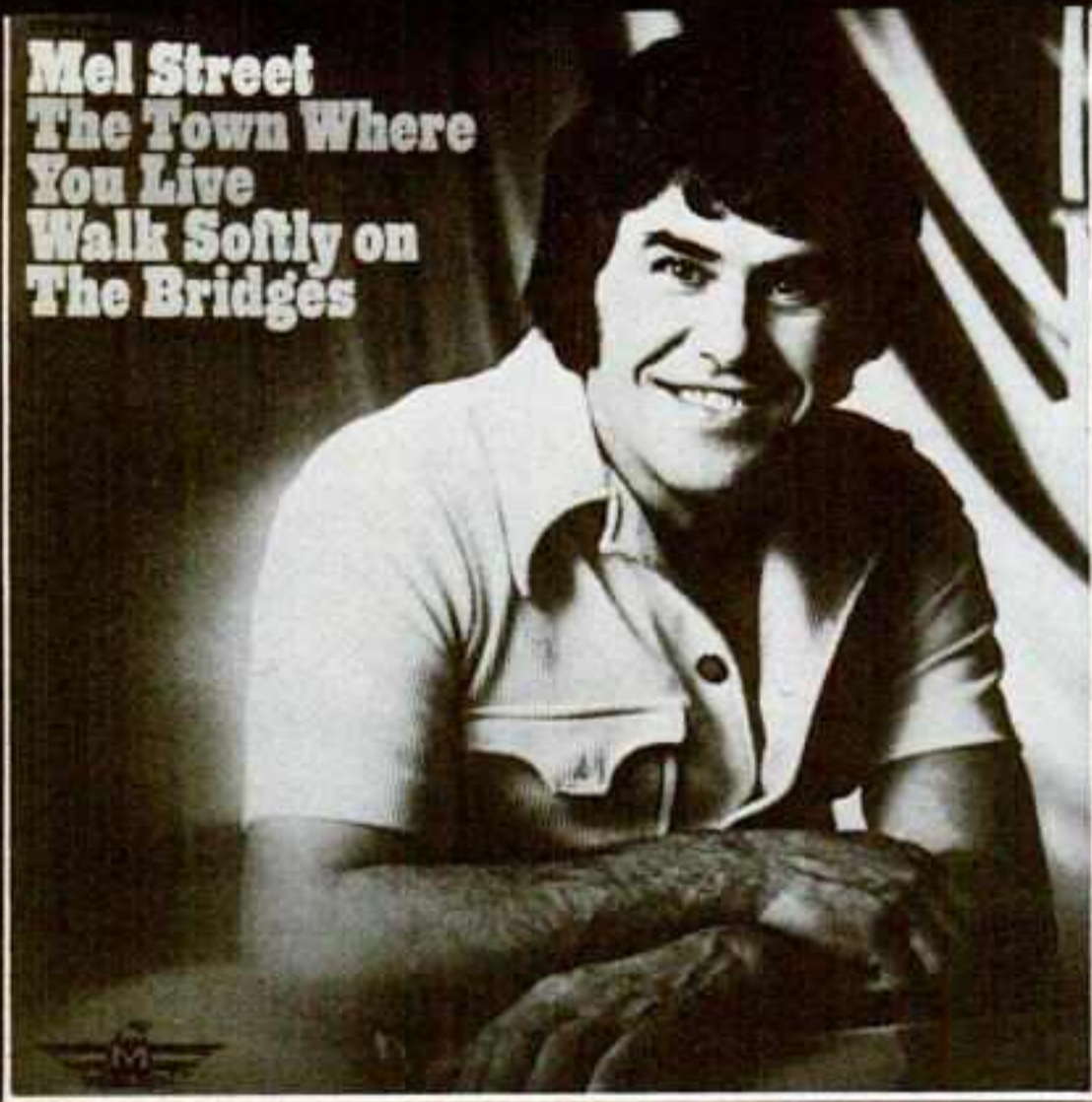
This Week			Last Week			Weeks on Chart			★ STAR Performer—Singles registering greatest proportionate upward progress this week.					
This Week	Last Week	Weeks on Chart	TITLE, ARTIST	Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	6	8	YOU'VE NEVER BEEN THIS FAR—Conway Twitty	(Conway Twitty) MCA 40094 (Twitty Bird, BMI)	35	43	4	SUNDAY SUNRISE—Brenda Lee	(Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	68	72	5	SUMMER AFTERNOONS—Buddy Alan	(Buddy Alan), Capitol 3680 (Blue Book, BMI)
2	2	10	THE CORNER OF MY LIFE—Bill Anderson	(B. Anderson), MCA 40070 (Stallion, BMI)	36	17	15	TOP OF THE WORLD—Lynn Anderson	(R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	69	60	6	NO HEADSTONE ON MY GRAVE—Jerry Lee Lewis	(Charlie Rich), Mercury 73405 (Phonogram) (Fl. Knox, BMI)
3	3	12	IF TEARDROPS WERE PENNIES—Porter Wagoner & Dolly Parton	(Carl Butler), RCA 74-0981 (Peer Int'l, BMI)	37	49	4	A PERFECT STRANGER—Freddie Weller	(Freddie Weller), Columbia 4-45902 (Roadmaster, BMI)	70	67	6	UNEASY RIDER—Charlie Daniels	(Charlie Daniels), Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
4	4	14	SLIPPIN' AWAY—Jean Shepard	(B. Anderson), United Artists 248 (Stallion, BMI)	38	39	9	NASHVILLE—Ray Stevens	(Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	71	—	1	PLASTIC TRAINS, PAPER PLANES—Susan Raye	(Buck Owens), Capitol 3699 (Blue Book, BMI)
5	7	8	BLOOD RED & GOIN' DOWN—Tanya Tucker	(C. Putnam), Columbia 4-45892 (Tree, BMI)	39	54	3	DON'T GIVE UP ON ME—Jerry Wallace	(Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	72	79	5	CARRY ME BACK—Mariys Roe	(Dan Hoffman, Chuck Woolery), GRC 1002 (Dunbar/Aigee, BMI)
6	1	11	EVERYBODY'S HAD THE BLUES—Merle Haggard	(Merle Haggard), Capitol 3641 (Shade Tree, BMI)	40	50	7	THE TOWN WHERE YOU LIVE—Mel Street	(Mel Street), Melromedia Country 0018 (RCA), (Sunbeam/Levisa, BMI)	73	80	3	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE?—Terry Stafford	(I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)
7	9	9	DARLING YOU ALWAYS COME BACK—Jody Miller	(Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	41	46	7	HERMAN SCHWARTZ—Stonewall Jackson	(Jerry Foster, Bill Rice), MGM 14569 (Jack & Bill, ASCAP)	74	88	5	LEAVING'S HEAVY ON MY MIND—Sherry Bryce	(J. Rister, S. Rister), MGM 14548 (Sawgrass, BMI)
8	8	13	DRIFT AWAY—Harvel Felts	(Mentor Williams), Cinnamon 763 (H.S.S.), (Almo, ASCAP)	42	52	4	TOO FAR GONE—Joe Stampley	(Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	75	—	1	TALKING WITH MY LADY—Johnny Duncan	(Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Aigee, BMI)
9	12	7	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price	(Jim Weatherly), Columbia 4-45889 (Koca, ASCAP)	43	37	9	WAKE UP JACOB—Porter Wagoner	(Porter Wagoner), RCA 0013 (Owens, BMI)	76	—	1	LET ME BE THERE—Olivia Newton-John	(John Rostill), MCA 40101 (Gallico, BMI)
10	14	7	KID STUFF—Barbara Fairchild	(Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	44	45	6	IT TAKES TIME—Dave Dudley	(Dave Dudley, J.J. Hulita), Mercury 73404 (Phonogram) (Six Days, BMI)	77	90	3	YOU, YOU, YOU—Linda K. Lance	(L. Ollas, R. Mellin), Triune 7207 (Robert Mellin, BMI)
11	13	11	I HATE YOU/ALL TOGETHER NOW—Ronnie Milsap	(Dan Penn/Johnny Noorse), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	45	38	9	TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE—Lawanda Lindsey	(Buddy Alan-J. Shaw), Capitol 3652 (Blue Book, BMI)	78	86	2	KENTUCKY SUNSHINE—Wayne Kemp	(Charles Arrington), MCA 40112 (Tema, ASCAP)
12	10	12	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty	(Becky Bluffield/Jim Owen), MCA 40079 (Dunbar, BMI)	46	57	5	DARLIN' (Don't Come Back)—Dorsey Burnette	(Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	79	89	3	BEAUTIFUL SUNDAY—Jack Reno	(Daniel Boone, R. McQueen), United Artists 299 (Page Full of Hits, ASCAP)
13	20	10	CAN I SLEEP IN YOUR ARMS—Jeannie Seely	(Hank Cochran), MCA 40074 (Tree, BMI)	47	58	4	ARMS FULL OF EMPTY—Buck Owens	(Buck Owens), Capitol 3688 (Blue Book, BMI)	80	—	1	YOU KNOW WHO—Bobby Bare	(Shel Silverstein), RCA 0063 (Evil Eye, BMI)
14	18	13	I CAN'T BELIEVE IT'S OVER—Skeeter Davis	(Ben Peters), RCA 74-0968 (Ben Peters, BMI)	48	48	10	BAD, BAD LEROY BROWN—Anthony Armstrong Jones	(Jim Croce), Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)	81	—	1	COUNTRY GIRL (I Love You Still)—Glen Barber	(Eddy Raven), Hickory 302 (MGM) (Milene, ASCAP)
15	21	7	YOU REALLY HAVEN'T CHANGED—Johnny Carver	(Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)	49	59	5	HANK AND LEFTY RAISED MY COUNTRY SOUL—Stoney Edwards	(Dallas Frazier, A.L. Owens), Capitol 3671 (Blue Crest/Hill & Range, BMI)	82	83	4	LOVE WILL COME AGAIN (Just Like The Roses)—Bobby Mack	(Jean Chapel, Aldo Calongne), Ace of Hearts 0467 (Four Star, BMI)
16	5	14	MR. LOVEMAKER—Johnny Paycheck	(J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)	50	62	3	IT'LL BE HER—David Rogers	(B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	83	—	1	AIN'T IT GOOD—Norro Wilson	(N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Aigee, BMI)
17	22	8	JUST WHAT I HAD IN MIND—Faron Young	(Ben Peters), Mercury 73403 (Phonogram) (Ben Peters, BMI)	51	65	3	SAWMILL—Mel Tillis	(Mel Tillis, Horace Whatley), MGM 14585 (Cedarwood, BMI)	84	—	1	THE DOOR'S ALWAYS OPEN—Tennessee Pullybone	(Bob McDill, Dickey Lee), JMI 25 (Jack, BMI)
18	19	9	OPEN UP YOUR HEART—Roger Miller	(Roger Miller), Columbia 4-45873 (Tree/Alrhond, BMI)	52	53	7	BRING BACK MY YESTERDAY—Glen Campbell	(B. White, R. Reff), Capitol 3669 (Sa Vette/January, BMI)	85	87	3	SEND A LITTLE LOVE MY WAY—Anne Murray	(Henry Mancini, Hal David), Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
19	11	12	NOTHING EVER HURT ME (Half as Bad)—George Jones	(B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	53	11	WATERGATE BLUES/SPOKANE MOTEL BLUES—Tom T. Hall	(Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)	86	—	1	PAPER ROSES—Marie Osmond	(J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	
20	24	10	IT'S A MAN'S WORLD—Diana Trask	(Wilson/Taylor/Sutton), Dot 17467 (Famous) (Flagship/Aigee, BMI)	54	66	4	OH OH I'M FALLING IN LOVE AGAIN—Eddy Arnold	(A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	87	96	2	BLUE HEARTACHE—Osborne Brothers	(Paul Craft), MCA 40113 (Luzie Lou, BMI)
21	23	11	WOULD YOU WALK WITH ME JIMMY—Arlene Harden	(S.D. Shafer/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	55	56	6	OH WOMAN—Jack Barlow	(M. Blackford), Dot 17468 (Famous) (Famous, ASCAP)	88	94	2	KISS IT & MAKE IT BETTER—Mac Davis	(Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)
22	15	15	TRIP TO HEAVEN—Freddie Hart	(Hart), Capitol 3612 (Blue Book, BMI)	56	33	9	SHENANDOAH—Charlie McCoy	(Traditional), Monument 8576 (Columbia) (Glass Slipper, ASCAP)	89	—	1	THE DEVIL IS A WOMAN—Brian Shaw	(Bobby Borcher, Howard Goff), RCA 0058 (Dunbar, BMI)
23	30	6	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell	(Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	57	51	9	LOVE AIN'T WORTH A DIME UNLESS IT'S FREE—Wynn Stewart	(Wynn Stewart), RCA 0004 (Return, BMI)	90	99	2	I SEE HIS LOVE ALL OVER YOU—Jim Glaser	(Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
24	36	7	I RECALL A GYPSY WOMAN—Tommy Cash	(Allan Reynolds, Bob McDill), Epic 5-11026 (Columbia), (Jack, BMI)	58	70	2	'TIL THE WATERS STOPS RUNNIN'—Billy "Crash" Craddock	(I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	91	91	4	THE BARROOMS HAVE FOUND YOU—Garland Frady	(Garland Frady, Tim Barby), Countryside 45104 (Elektra) (Countryside, BMI)
25	44	4	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez	(Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	59	75	3	WHAT GOT TO YOU—Ray Griff	(Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	92	92	2	WOULD YOU STILL LOVE ME—Ben Peters	(Ben Peters), Capitol 3687 (Ben Peters, BMI)
26	16	13	HANK—Hank Williams, Jr.	(Don Wayne), MGM 14550 (Tree, BMI)	60	68	8	THE SUN IS SHINING—Earl Richards	(Don Deal, Chuck Deal), Ace of Hearts 0470 (4 Star, BMI)	93	—	1	LAY A LITTLE LOVIN' ON ME—Del Reeves	(Charlie Craig, Del Reeves), United Artists 308 (Gee Whizz/Tommy Hill, BMI)
27	27	10	RIDERS IN THE SKY—Roy Clark	(Stan Jones), Dot 17458 (Famous) (Edwin H. Morris, ASCAP)	61	82	2	BROAD-MINDED MAN—Jim Ed Brown	(Jim Owen), RCA 0059 (Unichappell, BMI)	94	95	5	TAKE ONE STEP—Eydie Gorme	(Allen, Kent), MGM 14563 (Dania, ASCAP)
28	31	9	I WISH YOU HAD STAYED—Brian Collins	(Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	62	76	2	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette	(George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, BMI)	95	97	3	TAKE ME ONE MORE RIDE—David Frizzell	(Jack Lebeck), Capitol 3684 (Blue Book, BMI)
29	34	9	TOMORROW NIGHT—Charlie Rich	(Sam Coslow-Will Grosz), RCA 74-0983 (Bourne, ASCAP)	63	61	6	PRaise THE LORD & PASS THE SOUP—Johnny Cash, Carter Family & The Oak Ridge Boys	(Albert Hammond, Michael Hazelwood), Columbia 4-45890 (Landers Roberts/April, ASCAP)	96	—	1	NOBODY BUT YOU—Uinda Florman	(P. Richey, T. Beaty), Columbia 4-45905 (Brougham Hall, BMI)
30	40	4	BURNING THE MIDNIGHT OIL—Barbara Mandrell	(J. Allen), Columbia 4-45904 (Tree, BMI)	64	78	2	GREEN SNAKES ON THE CEILING—Johnny Bush	(Jimmy Peters, Elton Williams), RCA 0041 (Acclam, BMI)	97	100	6	I GOT A THING ABOUT YOU BABY—Troy Seals	(Tony Joe White), Atlantic 4004 (Swamp Fox, ASCAP)
31	29	13	QUEEN OF THE SILVER DOLLAR—Doyle Holly	(Shel Silverstein), Barnaby 5018 (MGM) (Evil Eye, BMI)	65	74	4	SUGARMAN—Peggy Little	(G. Richey, N. Wilson, C. Taylor), Epic 5-11028 (Columbia) (Gallico/Aigee, BMI)	98	—	1	I CAN'T SIT STILL—Patti Page	(Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Aigee, BMI)
32	35	6	SATISFIED MIND—Roy Druskey	(Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Fl. Knox, BMI)	66	69	7	DAKOTA—Johnny Darrell	(Larry Murray), Monument 78570 (Columbia), (Prodigal Son, BMI)	99	—	1	LOVE BY APPOINTMENT—Patti Powell & Bob Gallion	(Gallion, Powell, Schwartz, Patnick), Melromedia Country 0037 (RCA) (Sunbeam/Bo Gal, BMI)
33	41	19	AMANDA—Don Williams	(Bob McDill), JMI 24 (Gold Dust, BMI)	67	81	2	KINDLY KEEP IT COUNTRY—Hank Thompson	(Hank Thompson, P. Gailey), Dot 17470 (Famous) (Brazos Valley, BMI)	100	—	1	YOU'VE NEVER BEEN THIS FAR BEFORE—Rita Remington	(Conway Twitty), Plantation 103 (Twitty Bird, BMI)
34	42	4	I NEED SOMEBODY BAD—Jack Greene	(Ben Peters), MCA 40108 (Ben Peters, BMI)										

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## Country Music

### Nashville Scene

• Continued from page 34

tury II Promotions will be working together to set dates on the **Billy Walker Show**, **Jerry Wallace**, **Archie Campbell** and the **Blackwood Singers**. . . MCA's **Jeanne Pruett** has just filmed and recorded a TV commercial for **Soltice**, done in Dallas. . . **O.B. McClinton**, booked by **Shorty Lavender**, has been set for a 20 date tour late in the year with promoter **Keith Fowler**, and has a hold on another series of dates with **Aba Ramza** in the fall.

The **LeGarde Twins**, **Tom** and **Ted**, drew record crowds at the **Indiana State Fair**, then did a series of fairs and television shows through **Indiana** and **Ohio**. . . **Metromedia's Mel Street** will sing the title song of "Dusty's Trail," a major new syndicated TV show set to premiere this month in prime time. It's a weekly western comedy featuring **Bob Denver** and **Forrest Tucker**. It will be Street's first big television exposure. . . in **New York**, **Earl Scruggs** visited **Sweet Fortune** recording artist **Bob Sanders** twice during the latter's appearance at the **Klip Joint** of the **Sheraton Hotel**. . . When a "well-known" artist failed to appear in **Bruceon Mills, W. Va.** at a scheduled date, **Johnny Bernard** and **Julie Jones** took over. The show went on, and they were a smash. . . **Ed Rice** or **Tel-Write Corp.** is off on a trip to **Australia**, **Hong Kong** and **Japan** to form a series of TV shows and to represent **Eddie Miller** and his **MGM stable**, including **Pam Miller**, **Jo Ann Sweeney** and **Don Holiman** for **Miller-Hot Productions**.

**Waylon Jennings** has been signed for three major events in **September** following an extensive one-nighter concert and night-club tour across the nation. . . **Willow Springs, Mo.**, honors home town boy **Robert Ferguson**, outstanding **RCA** producer and man of many talents **Saturday**. Festivities include a concert by **Danny Davis** and the **Nashville Brass**. Tributes and assorted surprises will be accorded **Bob**, who is a songwriter, author, conservationist, anthropologist, Indian expert, and archaeologist. . . **Bill Anderson** has been offered a fulltime major league professional softball contract by the **Toronto Athletics**. It necessitates his being at spring training next **April 15**. It's tongue in cheek, but cleverly done. . . **Danny Hatcher**, the capable archivist for the **Country Music Foundation Library** and **Media Center**, has been appointed editor of the "Tennessee Librarian" by the executive committee of the **Tennessee Library Association**. . .

The **NARAS Music Row Festival** was a whopping success, thanks to a good many people. More than 5,000 showed up for it. . . On the first tour of **Texas** headlining **Dot's Tony Douglas**, the tour played to 25,000 people out of a possible 30,000. **Tony** now tours **North Texas**, **Oklahoma** and **Arkansas**. . . When

(Continued on page 40)

### Coded Badges

• Continued from page 34

provided by **Ethel Delaney** and her **Buckeye Strings**. **K-Bar-T** will pay special tribute this year to **Norma Barthel** and **Wilma Orr**. The two of them together have spent more than 50 years in the fan club business, **Miss Barthel** with **Ernest Tubb** and **Miss Orr** with **Rex Allen**. Another honor will go to **Patsy Montana**, the first female country singer ever to have a million-seller.

## Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 9/8/73

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	11	SATIN SHEETS Jeanne Pruett, MCA 338
2	2	20	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
★	10	5	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
4	3	22	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
5	6	13	DON WILLIAMS, VOL. 1 JMI 4004
★	12	5	TRIP TO HEAVEN Freddie Hart, Capitol ST 11197
7	7	10	CLOWER POWER Jerry Clower, MCA 317
★	11	6	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
★	13	5	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
10	4	11	LORD, MR. FORD Jerry Reed, RCA APL1-0238
★	18	3	ELVIS Elvis Presley, RCA APL 1-0283
12	8	9	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
13	9	7	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
14	5	14	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
15	14	8	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
16	19	6	NOTHING EVER HURT ME (Half As Bad As Losing You) George Jones, Epic KZ 32412 (Columbia)
★	21	5	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
18	15	18	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
19	17	12	SWEET COUNTRY Charlie Pride, RCA APL1-0217
20	16	25	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
21	22	8	HONKY TONK HEROS Waylon Jennings, RCA APD1-0240
22	20	22	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
23	23	20	DANNY'S SONG Anne Murray, Capitol ST 11172
★	30	4	CAL SMITH MCA 344
25	28	5	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
★	32	4	MARTY ROBBINS MCA 342
27	29	6	BILL Bill Anderson, MCA MCA 320
28	25	18	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
29	24	21	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
30	27	12	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
31	33	28	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
★	40	3	THE BRENDA LEE STORY Brenda Lee, MCA 2-4012
33	26	15	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
34	37	6	SWEET COUNTRY WOMAN Johnny Duncan, Columbia KC 32440
35	38	3	THE GOOD OLD DAYS (Are Here Again) Buck Owens & Susan Raye, Capitol ST 11207
★	-	1	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE Conway Twitty, MCA 359
★	-	1	LOVE IS THE FOUNDATION Loretta Lynn, MCA 355
★	45	2	IF SHE JUST HELPS ME GET OVER YOU Sonny James, Columbia KC 32291
39	41	24	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
40	36	18	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
41	43	5	DREAM PAINTER Connie Smith, RCA APL 1-0188
42	39	5	JUST THANK YOU David Rogers, Atlantic SD 7266
43	48	2	THE WORLD OF EDDY ARNOLD Eddy Arnold, RCA APL 1-0239
44	42	43	CHARLIE McCOY Monument KZ 31910 (Columbia)
45	34	25	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
46	47	3	COUNTRY MORNING Tennessee Ernie Ford, Capitol ST 11205
47	31	10	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
48	-	1	DRIFT AWAY Marvel Felts, Cinnamon CIN 5000 (N.S.D.)
49	44	4	SUPER COUNTRY HITS Floyd Cramer, RCA LSP 4500
50	50	2	THE TOWN WHERE YOU LIVE Mel Street, Metromedia Country BML 1-0281 (RCA)



# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>
1	1	9	★ <b>LET'S GET IT ON</b> —Marvin Gaye (E. Townsend, Tamla 54234 (Motown) (Jobete, ASCAP))	34	37	6	★ <b>ALL I NEED IS TIME</b> —Gladys Knight & the Pips (B. Renau, Soul 35107 (Motown) (Chess, BMI))	68	71	7	★ <b>IN THE RAIN</b> —Arthur Prysock (Tony Hester, Old Town 100 (Groovesville, BMI))
2	4	10	★ <b>MEET THAT LADY</b> —Isley Brothers (The Isleys, T-Neck 2251 (Columbia) (Boniva, ASCAP))	35	43	5	★ <b>I CAN'T STAND THE RAIN</b> —Ann Peebles (Ann Peebles, D. Bryant, B. Miller, Hi 45 2248 (London) (Jec, BMI))	69	87	3	★ <b>WHERE WERE YOU (When I Needed You)</b> —Jimmy Briscoe & The Little Beavers (Paul L. Kyser, Pi-Kappa 400-2 (Wanderlik, BMI))
3	2	10	★ <b>HERE I AM (Come Take Me)</b> —Al Green (Al Green/M. Hodges, Hi 2247 (London) (Jec/Al Green, BMI))	36	38	7	★ <b>TRYING TO SLIP (Away)</b> —Lloyd Price (L. Price, F. Knight, GSF 6904 (Lori Jay/Low Ban, BMI))	70	84	3	★ <b>DO YOU EVER—Manhattans</b> (Myrna March, De Luxe 45 152 (Starday/King) (Arnet/March on Music, ASCAP))
4	5	9	★ <b>BABY I'VE BEEN MISSING YOU</b> —Independents (C. Jackson/M. Yancy, Wand 11258 (Scepter) (Butler, ASCAP))	37	50	3	★ <b>MIDNIGHT TRAIN TO GEORGIA</b> —Gladys Knight & the Pips (Jim Wetherly, Buddah 383 (Kecca, ASCAP))	71	73	4	★ <b>CAMELOT TIME</b> —J. Hines & The Fellows (J. Hines, Charles Derrick, De Luxe 509 (Starday-King) (Fi Knox/Chitterlin, BMI))
5	8	9	★ <b>THEME FROM "CLEOPATRA JONES"</b> —Joe Simon featuring the Main Streeters (Joe Simon, Spring 1387 (Polydor) (Warner-Tamerlane, BMI))	38	34	12	★ <b>I BELIEVE IN YOU (You Believe In Me)</b> —Johnnie Taylor (Don Davis, Stax 0161 (Columbia) (Groovesville))	72	70	10	★ <b>GIVING LOVE—Voices of East Harlem</b> (L. Hutson, J. Reaves, M. Hawkins, J. Hutson, Just Sunshine 504 (Famous) (Silent Giant/ADPA, ASCAP))
6	7	8	★ <b>GYPSY MAN</b> —War (Allen Brown/Dickerson/Jordan/Miller/Oaskar, United Artists 281 (Far Out, ASCAP))	39	27	13	★ <b>SO VERY HARD TO GO</b> —Tower of Power (S. Kupka/E. Castillo, Warner Brothers 7687 (Kupitilo, ASCAP))	73	79	5	★ <b>SUGARCANE</b> —The M.G.'s (Dave Madden, Stax 0169 (Columbia) (Hummingbird, No Society Listed))
7	9	8	★ <b>STONED OUT OF MY MIND</b> —Chi-Lites (E. Record/B. Acklin, Brunswick 55500 (Julio-Brina, BMI))	40	33	9	★ <b>SWEET HARMONY</b> —Smokey Robinson (W. Robinson, Tamla 54233 (Motown) (Jobete, ASCAP))	74	74	5	★ <b>IN THE MIDDLE OF THE NIGHT</b> —Little Richard (Jimmy Holiday, Green Mountain 413 (United Artists, ASCAP))
8	13	7	★ <b>I'VE GOT SO MUCH TO GIVE</b> —Barry White (Barry White, 20th Century 2042 (Sa-Vette/January, BMI))	41	41	10	★ <b>JUST DON'T WANT TO BE LONELY</b> —Ronnie Dyson (V. Barrett/J. Freeman/B. Eli, Columbia 4-45867 (Mighty Three, BMI))	75	76	5	★ <b>IF I'M IN LUCK I MIGHT GET PICKED UP</b> —Betty Davis (Betty Davis, Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP))
9	10	9	★ <b>THERE IT IS</b> —Tyronne Davis (Leo Graham, Dakar 4523 (Brunswick) (Julio-Brina, BMI))	42	57	4	★ <b>SOUL JE T'AIME</b> —Sylvia Robinson & Ralphie Pagan (Sylvia Robinson, Serge Gainsbourg, Vibration 525 (All Platinum) (Painted Desert, BMI))	76	77	6	★ <b>JUST CAN'T GET YOU OUT OF MY MIND</b> —Baby Washington (V. Barrett, Master Five 9104 (Stereo Dimension) (Mighty Three, BMI))
10	3	11	★ <b>IF YOU WANT ME TO STAY</b> —Sly & the Family Stone (Sylvester Stewart, Epic 5-11017 (Columbia) (Stonemower, BMI))	43	40	7	★ <b>WHOEVER'S THRILLING YOU (Is Killing Me)</b> —Rufus (Allen Toussaint, ABC 11376 (Marsaint, BMI))	77	—	1	★ <b>MY PRETENDING DAYS ARE OVER</b> —Dells (H. Ross, D. Davis, J. Dean, Cadet 5698 (Chess/Janus) (Groovesville, BMI))
11	23	4	★ <b>HIGHER GROUND</b> —Stevie Wonder (Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP))	44	48	5	★ <b>BROTHER LOUIE</b> —Stories (Brown, Wilson, Nama Sutra 577 (Buddah) (Buddah, ASCAP))	78	85	3	★ <b>SOUL PRESIDENT NUMBER ONE</b> —John & Ernest (Dickie Goodman, N. Apatow, Rainy Wednesday 203 (Mainstream) (Rainy Wednesday, BMI))
12	14	8	★ <b>TO KNOW YOU IS TO LOVE YOU</b> —B. B. King (S. Wonder/S. Wright, ABC 11373 (Stein & Van Stock/Black Bull, ASCAP))	45	59	3	★ <b>YES WE CAN CAN</b> —Pointer Sisters (A. Toussaint, Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI))	79	75	3	★ <b>TWO WRONGS DON'T MAKE A RIGHT</b> —Freda Payne (Holland-Dozier, Holland Wylic, Invictus 1255 (Columbia) (Invictus/Gold Forever, BMI))
13	17	5	★ <b>GHETTO CHILD</b> —Spinners (B. Creed, T. Bell, Atlantic 2973 (Mighty Three, BMI))	46	47	8	★ <b>OUR LOVE</b> —Loretta Holloway (Chuck Jackson/Marvin Yancy, Aware 6001 (Butler/Chappell, BMI))	80	86	2	★ <b>GIRL BLUE—Main Ingredient</b> (Stevie Wonder, Wright, RCA 0046 (Stein & Van Stock/Black Bull, ASCAP))
14	6	11	★ <b>I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN</b> —Don Covay (Don Covay, Mercury 73385 (Phonogram) (Ragmop, BMI))	47	49	8	★ <b>SLIPPING AWAY</b> —Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland, Invictus 1253 (Columbia) (Gold Forever, BMI))	81	82	5	★ <b>YOU CAN'T STOP A MAN IN LOVE</b> —Carl Carlton (G. Soule, T. Woodford, ABC 11378 (Muscle Shoals, BMI))
15	11	9	★ <b>FUTURE SHOCK</b> —Curtis Mayfield (Curtis Mayfield, Curtom 1987 (Buddah) (Curtom, BMI))	48	54	5	★ <b>MAKE ME TWICE THE MAN</b> —New York City (Tim McQueen, Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI))	82	83	4	★ <b>SAFARI</b> —Eddy Senay (Eddy Senay, Sussex 260 (Buddah) (Interior/Zorn, BMI))
16	12	10	★ <b>ANGEL</b> —Aretha Franklin (C. Franklin/S. Saunders, Atlantic 2969 (Pundit/Alghan, BMI))	49	66	3	★ <b>NUTBUSH CITY LIMITS</b> —Ike & Tina Turner (Tina Turner, United Artists 298 (Hub/Unart, BMI))	83	—	1	★ <b>LET ME BE YOUR LOVEMAKER</b> —Betty Wright (C. Reid, W. Clarke, Betty Wright, Alston 4619 (Atlantic) (Sherlyn, BMI))
17	30	4	★ <b>KEEP ON TRUCKIN'</b> —Eddie Kendricks (F. Wilson, A. Pore, L. Caston, Tamla 54348 (Motown) (Stone Diamond, BMI))	50	60	5	★ <b>CHECK IT OUT</b> —Tavares (Butler, Osborn, Capitol 3674 (Haymarket, BMI))	84	—	1	★ <b>YOU OUGHTA BE HERE WITH ME</b> —Anetia Snell (P. Kelly, Dial 1012 (Phonogram) (Tree, BMI))
18	20	7	★ <b>SLICK</b> —Willie Hutch (Willie Hutch, Motown 1252 (Jobete, ASCAP))	51	51	6	★ <b>LOOK OVER YOUR SHOULDER</b> —Escorts (George Kerr, Larry Roberts, Althia 6052 (Ginrick, BMI))	85	—	1	★ <b>THIS TIME IT'S REAL</b> —Tower of Power (Kupka, Castillo, Bartlett, Warner Brothers 7733 (Kupitilo, ASCAP))
19	21	7	★ <b>GOTTA FIND A WAY</b> —Moments (R. Dahrwege, B. Terrell, Stang 5050 (All Platinum) (Gambi, BMI))	52	18	11	★ <b>LOVE, LOVE, LOVE</b> —Donny Hathaway (Donny Hathaway, Atco 6928 (Dish-A-Tunes/Raghouse, BMI))	86	90	2	★ <b>HYMN #5</b> —Earl Green (James T. Shaw, Seventy Seven 77 131 (Cape May/Bennell/Captain, BMI))
20	25	5	★ <b>FUNKY STUFF</b> —Kool & the Gang (Kool & the Gang, De-Lite 557 (Delightful/Gang, BMI))	53	24	13	★ <b>SIXTY MINUTE MAN</b> —Clarence Carter (C. Carter, Fame 250 (United Artists) (Future Stars, BMI))	87	88	2	★ <b>LOVE'S MAZE</b> —Temprees (Harold H. Scott, We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI))
21	22	9	★ <b>UNTIL IT'S TIME FOR YOU TO GO</b> —New Birth (Buffy St. Mane, RCA 0003 (Gypsy Boy, ASCAP))	54	55	6	★ <b>LOOK ME UP</b> —Blue Magic (A. Felder, Norman Harris, Atco 6938 (W.M.O.T./Six Strings, BMI))	88	91	3	★ <b>STAND UP AND CHEER FOR THE PREACHER</b> —Barrett Strong (Barrett Strong, Epic 5-11011 (Columbia) (Blackwood, BMI))
22	29	5	★ <b>HURTS SO GOOD</b> —Millie Jackson (P. Mitchell, Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI))	55	45	14	★ <b>TOUCH ME IN THE MORNING</b> —Diana Ross (Michael Masser, Motown 1239 (Stein & Van Stock, ASCAP))	89	95	2	★ <b>RHAPSODY IN BLUE</b> —Doodato (George Gershwin, CTI 16 (New World, ASCAP))
23	15	13	★ <b>NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT</b> —Bobby Womack (Bobby Womack, United Artists 255 (MCA, ASCAP))	56	61	6	★ <b>DON'T BLAME THE MAN</b> —Roy C. (Roy C., Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI))	90	92	3	★ <b>YOU CAN'T HIDE LOVE</b> —Creative Source (Skip Scarborough, Sussex 5019 (Alexcar/Unichappell/Interior, BMI))
24	31	5	★ <b>ECSTASY</b> —Ohio Players (Ohio Players, Westbound 216 (Chess/Janus) (Bridgeport, BMI))	57	64	5	★ <b>CAN YOU GET TO THAT</b> —Southside Movement (J. Van Leer, Wand 11259 (Scepter) (Van Leer, BMI))	91	93	2	★ <b>RUNNIN' BACK (and Forth)</b> —Emotions (Mack Rice, Eddie Floyd, Volt 4095 (Columbia) (East/Memphis, BMI))
25	26	9	★ <b>HANG LOOSE</b> —Mandrill (Claud "Coffee" Cave, Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP))	58	67	5	★ <b>ASHES TO ASHES</b> —Fifth Dimension (Lambert, Patter, Bell 1766 (ABC/Dunhill/Soldier, BMI))	92	100	2	★ <b>DO YOU REALLY LOVE ME</b> —Four Mints (Jeff Smith, Dana Middleton, Capsoul 27 (Dunham, BMI))
26	32	6	★ <b>PARRY</b> —Maceo & the Macks (James Brown, People 624 (Polydor) (Dynamite, BMI))	59	—	1	★ <b>TAKE ME AS I AM</b> —Lynn Collins (James Brown, People 623 (Polydor) (Dynamite, BMI))	93	—	1	★ <b>BLOW YOUR WHISTLE</b> —K.C. & the Sunshine Band (H.W. Casey, T.K. 1001 (Sherlyn, BMI))
27	35	4	★ <b>HEY GIRL (I Like Your Style)</b> —Temptations (Norman Whitfield, Gordy 7131 (Motown) (Stone Diamond, BMI))	60	—	1	★ <b>TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH</b> —Wilson Pickett (Wilson Pickett, Shapiro, RCA 0049 (Erva, BMI))	94	97	2	★ <b>WHAT DO YOU WANT TO DO</b> —Lou Courtney (Lou Courtney, Rays 100 (Emalou/Ragmar, BMI))
28	28	7	★ <b>DON'T LET IT END (Til You Let It Begin)</b> —Miracles (F. Ferren, C. Yarian, Tamla 54237 (Motown) (Jobete, ASCAP))	61	69	7	★ <b>KOKE, Pt. 1</b> —Tribe (Dee Ervin, ABC 11366 (ABC/Dunhill, BMI))	95	98	2	★ <b>LET ME LOVE RIGHT OR WRONG</b> —Jerry Washington (Jerry Washington, Excello 2336 (Nashboro) (Pop Top/Excelloec, BMI))
29	52	3	★ <b>GET IT TOGETHER</b> —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson, Motown 1277 (Jobete, ASCAP))	62	—	1	★ <b>I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY</b> —Ripple (Ripple, GRG 1004 (Act 1, BMI))	96	99	2	★ <b>CHILD OF TOMORROW</b> —Barbara Mason (A. Badale, Buddah 375 (20th Century, ASCAP))
30	16	12	★ <b>ARE YOU MAN ENOUGH</b> —Four Tops (Dennis Lambert, Dunhill 4354 (ABC/Dunhill/Soldier, Tastings, BMI))	63	—	1	★ <b>TASTE OF YOUR LOVE</b> —Syl Johnson (Carter, S. Johnson, G. Johnson, Hi 2250 (London) (Jec, BMI))	97	94	4	★ <b>WHAT DO YOU SEE IN HIM?</b> —Darren Green (Van McCoy, Smith, RCA 0016 (Van McCoy, BMI))
31	36	7	★ <b>EVIL</b> —Earth, Wind & Fire (M. White, P. Bailey, Columbia 4 45888 (Hummit, BMI))	64	78	2	★ <b>NEVER LET YOU GO</b> —Bloodstone (Pip Williams, London 1051 (Crystal Jukebox, BMI))	98	—	1	★ <b>HAVING A PARTY</b> —Ovation (Sam Cook, MGM 14623 (Kags, BMI))
32	19	8	★ <b>RIGHT PLACE, WRONG TIME</b> —Dr. John (H. Scott, Atco 6914 (Walden/Dyster/Caludren, ASCAP))	65	68	5	★ <b>I JUST WANT TO BE LOVED</b> —Lee Charles (L. Charles, L. Simon, Hot Wax 7303 (Buddah) (Butler, BMI))	99	81	4	★ <b>LOVING ARMS</b> —Dobie Gray (Tom Jans, MCA 40100 (Almo, ASCAP))
33	44	3	★ <b>SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER"</b> —James Brown (James Brown, Polydor 14194 (Cited/Belinda/Unichappell, BMI))	66	80	2	★ <b>SMARTY PANTS</b> —First Choice (Alan Selder, Norman Harris, Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI))	100	—	1	★ <b>I'LL CATCH YOU WHEN YOU FALL</b> —Laura Lee (M. Smith, R. Dunbar, Hot Wax 7305 (Buddah) (Gold Forever, BMI))

## Soul Sauce

### Freda Payne Seeks Her Own Disk Happiness

By LEROY ROBINSON

LOS ANGELES—One of the major dreams of singers, musicians, groups, etc., is the major, or just any, record deal. If things happen right (i.e. the music, the talent, or the timing), then success will come, as will the profits and stardom.

In other words, success as a major record seller is as important to a performer as getting the deal. There is, however, someone like singer Freda Payne who, albeit a major record seller, has yet to find happiness as a recording artist.

Just how we can define Ms. Payne's own dream is clearly presented in her own words: "I don't play my own records at home because I haven't really been that knocked out over what I've done so far."

With gold records for three singles, "Band Of Gold," "Bring The Boys Home," and "You Brought The Joy," there is obviously some number of people who were knocked out over her performances on record. Therefore, further clarification is necessary.

"Well, what I mean," she continues, "is that my albums are not, I feel, as good (or great) as they could be because I've had very little to do with the selection of the material."

"I wouldn't mind producing my own albums with someone else. At least I would get the opportunity to utilize my own voice, which I feel is a trained, unique instrument, as something more than just another instrument added to a soundtrack."

Ms. Payne's producers for her successful Invictus recordings are the well known and talented Holland-Dozier-Holland writing team. And it is obvious that those three brothers must have known what they were doing when they opened up that door of success and pushed the lovely thrush into a pile of gold with "Band of Gold."

Going with the H-D-H team meant a new philosophy, a new awareness of what makes a hit record, and a new way of singing. And even with that successful transformation, Ms. Payne remains and insists, "I'm a jazz singer," when asking what category she fits into in this time and day. And she will strongly condemn any thought that she's a song stylist.

"I don't consider myself a song stylist. I'm a singer. I think of a stylist as someone who has a gimmick. Someone who might be a little heavier with the vibrato (i.e. Eartha Kitt), or a little snappy when singing the lyrics (i.e. Della Reese). And you will find most singers like that are usually victimized, or flattered, by the mimic."

"Personally, I don't feel that as a singer I have any of those mannerisms, or nuances. I will at times take a song and dress it up—embellish it. And that might seem to indicate that I'm styling it. But I'm working more or less to get that song over."

Still, there remains the question when will Freda Payne do the single or album that will knock her out as much as the people who constantly buy her product.

"I think that might happen a little with my next album which hasn't been released yet," she says. "There are a variety of sounds... music I personally care for. Also, the listener will be introduced to a more well-

(Continued on page 40)



# Billboard Soul LP's

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★	11	4	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	★	47	3	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
	2	9	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265		32	8	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
	3	10	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)		33	10	SHAFT IN AFRICA Soundtrack, ABC ABCX 793
	4	9	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L		34	11	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267
	5	11	FRESH Sly & the Family Stone, Epic NE 32134 (Columbia)		35	13	TOWER OF POWER Warner Brothers BS 2681
	6	9	FACTS OF LIFE Bobby Womack, United Artists LA 043 F		36	26	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)
	7	6	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)		37	11	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)
	8	17	CALL ME Al Green, Hi XSHL 32077 (London)		38	21	SPINNERS Atlantic SD 7256
	9	12	EDDIE KENDRICKS Tamla T 327 L (Motown)		39	15	TYRONE DAVIS Dakar DK 76904 (Brunswick)
	10	14	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194		40	29	COMPOSITE TRUTH Mandrill, Polydor PD 5043
	11	14	BACK TO THE WORLD Curtis Mayfield, Curton CRS 8015 (Buddah)		41	25	BIRTH DAY New Birth, RCA LSP 4797
	12	12	MA Rare Earth, Rare Earth R 546 L (Motown)		42	8	11 Sylvers, Pride PRD 0026 (MGM)
★	43	2	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271		43	10	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
	14	10	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)		44	7	RUFUS ABC ABCX 783
	15	8	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015		45	33	MUSIC IS MY LIFE Billy Preston, SP 3516
★	48	2	DELIVER THE WORD War, United Artists US LA128 F		46	4	SUPER DUDE I Don Covay, Mercury SRM 1-653 (Phonogram)
	17	7	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)		47	43	THE WORLD IS A GHETTO War, United Artists UAS 5652
	18	20	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	★	-	1	3 + 3 Isley Brothers, T-Neck K2 32453 (Columbia)
	19	16	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)		49	9	ALL WE NEED IS ANOTHER CHANCE Escorts, Alitha 9104
	20	6	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	★	-	1	AN ANTHOLOGY Temptations, Gordy G 782 L (Motown)
★	28	5	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718		51	10	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
	22	19	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)		52	26	MASTERPIECE Temptations, Gordy G 965 L (Motown)
	23	19	NATURAL HIGH Bloodstone, London XPS 620		53	2	YEARS GONE BY Albert King, Stax STS 2010 (Columbia)
	24	19	THE MACK Willie Hutch/Soundtrack, Motown M 766 L		54	9	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
★	32	8	POINTER SISTERS Blue Thumb 48 (Famous)		55	1	ETTA JAMES Chess CH 50042
	26	8	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)		56	25	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)
	27	8	EXTENSION OF MAN Donny Hathaway, Atco SD 7029		57	4	LIKE A RIPPLE ON A POND Nikki Giovanni, Nikton NK 4200 (Atlantic)
	28	13	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041		58	3	BONGO ROCK Incredible Bongo Band, Pride PRD 0028 (MGM)
★	39	3	IN THE RIGHT PLACE Dr. John, Atco SD 7018		59	1	CHI-LITES Brunswick BL 754197
	30	46	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)		60	2	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414

## Disk Happiness

• Continued from page 39

rounded, more versatile kind of performer, whereas, they were only given one little part to Freda Payne the singer."

The singer Freda Payne was professionally in the business for eight years before success as a record seller came. Prior to that she was like a lot of singers who have not been successful record seller (i.e. Barbara McNair, Diahann Carroll, Lena Horne) but worked steadily as a nightclub performer.

Her style at the time had a supper club connotation. So that when H-D-H took charge of her, they had to ask her to throw away a lot of the excellent training and experience she received as a "jazz singer" and inject her with some soul, so to speak and in some instances a message as was found on "Bring The Boys Home."

As to message songs as a way to go for Ms. Payne: "I'm not into politics, per se. And as far as causes go, I'm only interested in the human cause. But I have a song out now, 'Mother Miserie's Favorite Child' (written by H-D-H), that deals with the drug problem that has plagued and can cripple the black community. Doing material that says something important about the dangers of drugs, knocks me out."

And even if the aforementioned didn't knock Freda Payne out, the fact that so many people will listen to what she has to say and her devoted fans continue to buy it, then Freda Payne, singer, is doing more than she obviously is giving herself credit for.

## Nashville Scene

• Continued from page 38

Kinky Friedman put on his concert at the Troubadour in Las Angeles, just about every name in the business was there, and most came back to the dressing room to comment on his performance. . . . When Hap Peebles put on his annual big show at the Leavenworth, Kan. penitentiary, it followed a riot by just a few days. But the show went on, and went well. . . . LeRoy Van Dyke and his band, going through Wyoming, got a jolt when the bus collided with a mule. Everyone and everything, including the bus, was shaken up. . . . Goldie Winn was honored for the second consecutive year as the No. 1 female country music artist by KCZT Promotions of Philadelphia. . . . a boot company (Tony Lama) of El Paso flew Tom T. Hall and his entire band to that city and back to Nashville to be fitted for new boots. . . . Jerry Metcalf of Toast Records was booked back for a return engagement after bowing at the Apple Shed in Batchtown, Ill.

Billy Walker was a guest for a full week on the Billy Walker radio syndicated show, which is now in 219 markets. . . . Ronald Jackson, former Buckaroo, received a standing ovation during his concert on his "day" in hometown of Beattyville, Ky. He was also presented a citizen's award. . . . The new Del Reeves single on UA was co-written by his 16-year-old daughter, Annie. . . . Eddy Raven keeps growing in stature. He appears every weekend in the lounge at the King of the Road here, has turned out recent singles for Don Gibson, Glenn Barber and Leona Williams, and has signed a personal appearance contract with Acuff-Rose. . . . Elektra is so happy with Mickey Newbury's fresh approach to his limited appearances that they recorded him live at San Diego State University.

# Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	26	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	1	14	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
3	2	18	SWEETNIGHTER Weather Report, Columbia KC 32210
4	6	7	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
5	11	3	2 Deodato, CTI Q 6029
6	4	28	SECOND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)
7	8	14	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
8	20	3	M.F. HORN III Maynard Ferguson, Columbia KC 32403
9	18	7	'73 Ahmad Jamal, 20th-Century Fox TC-417
10	15	3	CLOSE TO IT Brian Auger, RCA APLI 0140
11	5	20	HERBIE HANCOCK SEXTANT Columbia, KC 32211
12	7	14	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
13	14	5	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
14	13	34	SKY DIVE Freddie Hubbard, CTI 6018
15	25	9	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
16	16	34	PRELUDE/DEODATO Eumir Deodato, CTI 6021
17	17	26	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
18	21	18	IN CONCERT Miles Davis, Columbia KG 32092
19	9	14	CARNEGIE HALL Hubert Laws, CTI 6025
20	12	26	SUNFLOWER Milt Jackson, CTI 6024
21	10	24	M.F. HORN II Maynard Ferguson, Columbia KC 31709
22	27	5	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
23	23	5	FINGERS Airtio, CIT 6028
24	39	7	CISCO KID Reuben Wilson, Groove Merchant 523
25	-	1	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
26	19	16	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
27	24	12	BLUES FARM Ron Carter, CTI 6072
28	29	34	MORNING STAR Hubert Laws, CTI 6022
29	30	7	INFANT EYES Doug Carn, Black Jazz, BJ 3
30	-	1	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
31	-	1	COFFEY (Soundtrack) Roy Ayers, Polydor PD 5048
32	26	22	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156
33	37	14	EXCURSIONS Eddie Harris, Atlantic SD 2-311
34	28	22	HANGIN' OUT Funk, Inc., Prestige PRS 10059 (Fantasy)
35	-	1	INTENSITY Charles Earland, Prestige PRS 10041 (Fantasy)
36	35	3	DONATO/DEODATO Deodato, Muse MR 5017 (CTI)
37	34	7	ALONE TOGETHER Jim Hall/Ron Carter, Milestone MSP-9045 (Fantasy)
38	32	18	FORECAST Eric Gale, Kudu KU 11 (CTI)
39	31	26	1st LIGHT Freddie Hubbard, CTI 6013
40	38	23	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)

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## Campus Dates

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

**DAVID AMRAM** (RCA): Chatham College, Pittsburgh, Pa., Sept. 13-15.  
**ERIC ANDERSEN** (Columbia): Wake Forest Univ., Winston-Salem, N.C., Sept. 4.  
**BLACK OAK ARKANSAS** (Atco): Indiana State Univ., Terre Haute Ind., Sept. 21.  
**BLOOD, SWEAT & TEARS** (Columbia): Univ. of Southwest La., Lafayette, La., Sept. 21.  
**CHEECH & CHONG** (A&M): Florissant Valley Community College, St. Louis, Mo., Sept. 21.  
**JIM CROCE** (ABC): Canisius College, Buffalo, N.Y., Sept. 4; Univ. of Mo., Columbia, Mo., Sept. 14; Oklahoma Baptist Univ., Shawnee, Okla., Sept. 18; Miss. State College For Women, Columbus, Miss., Sept. 19; Northwest State College, Natchitoches, La., Sept. 20; Austin College, Sherman, Texas, Sept. 21.  
**JERRY CLOWER** (MCA): Gardner Webb College, Boiling Springs, N.C., Sept. 4; Houston Baptist College, Houston, Texas, Sept. 18; Henry County H.S. Auditorium, Paris, Tenn., Sept. 20.  
**CHARLIE DANIELS** (Buddah): East Tennessee State Univ., Johnson City, Tenn., Sept. 20.  
**MAC DAVIS** (Columbia): Augustana College, Rock Island, Ill., Sept. 21.  
**THE DILLARDS** (United Artist): Oberlin College, Oberlin, Ohio, Sept. 21.  
**DR. HOOK & THE MEDICINE SHOW** (Columbia): Eastern N.M. Univ. Portales, N.M., Sept. 7; N.M. State Univ., Las Cruces, N.M., Sept. 8.

**EARTH, WIND & FIRE** (Columbia): Georgia Tech. Coliseum, Atlanta, Ga., Sept. 21.  
**JONATHAN EDWARDS** (Atco): Mich. State Univ., East Lansing, Mich., Sept. 20-22.  
**ESTUS** (Columbia): Univ. of Pittsburgh, Pittsburgh, Pa., Sept. 8.  
**BARBARA FAIRCHILD** (Columbia): North High School Auditorium, Hagerstown, Md., Sept. 21.  
**MIMI FARINA** (A&M): Univ. of Buffalo, Buffalo, N.Y., Sept. 5.  
**FLYING CIRCUS** (Capitol): Skidmore College, Saratoga Springs, N.Y., Sept. 15.  
**LESTER FLATT** (RCA): Guilford College, Greensboro, N.C., Sept. 3; Univ. of N.C., Greensboro, N.C., Sept. 5; Louisburg College, Louisburg, N.C., Sept. 6; Baptist College, Charleston, S.C., Sept. 7; Vanderbilt Univ., Nashville, Tenn., Sept. 15.  
**KINKY FRIEDMAN** (Vanguard): Vanderbilt Univ., Dudley Stadium, Nashville, Tenn., Sept. 3.  
**RORY GALLAGHER** (Polydor): Duke Univ., Durham, N.C., Sept. 19.  
**JACK GREENE/JEANNIE SEELY** (MCA): High School, Glens Falls, N.Y., Sept. 14.  
**TOM T. HALL** (Mercury): Eastern N.M. Univ., Portales, N.M., Sept. 20.  
**JOHN HARTFORD** (Warner Bros.): Marquette Univ., Milwaukee, Wisc., Sept. 7.  
**JOE HICKS** (Stax): Univ. of Calif., Davis, Calif., Sept. 20.

**ELTON JOHN** (MCA): Univ. of New Mexico, Albuquerque, N.M., Sept. 3.  
**EDDIE KENDRICKS** (Motown): Memphis State Univ., Memphis, Tenn., Sept. 14.  
**B.B. KING** (ABC): N. Carolina State College, Raleigh, N.C., Sept. 20; Univ. of N. Carolina, Charlotte, N.C., Sept. 21.  
**LEO KOTTKE** (Capitol): Univ. of Ala., Tuscaloosa, Ala., Sept. 7; Div. of N.C. Chapel Hill, N.C., Sept. 8.  
**CHARLES LOUVIN** (Capitol): H.S. Auditorium, Huntington, Tex. Sept. 20; Junior H.S., Richardson, Texas, Sept. 21.  
**CHUCK MANGIONE** (Mercury): Auburn Community College, Auburn, N.Y., Sept. 21.  
**MARK/ALMOND** (Columbia): Bethany College, Bethany, W. Va., Sept. 7.  
**MILLARD** (Kaymar): Prince George's College Concert, Largo, Md., Sept. 21.  
**MARTIN MULL** (Capitol): Trenton State College, Trenton, N.J., Sept. 19.  
**ANNE MURRAY** (Capitol): Poncton H.S., Poncton, New Brunswick, Sept. 8-9.  
**JOHNNY NASH** (Epic): Cumberland College, Williamsburg, Ky., Sept. 12; Eastern Ky. Univ., Richmond, Ky., Sept. 13.  
**NEW BIRTH/NITELITERS** (RCA): S.C. St. College, Orangeburg, S.C., Sept. 15.  
**RANDY NEWMAN** (Warner Bros.): Westchester State, Westchester, Pa., Sept. 21.  
**NEW RIDERS OF THE PURPLE SAGE** (Columbia): Penn State, Univ. Park, Pa. Sept. 9.  
**NITTY GRITTY DIRT BAND** (United Artist): Univ. of Kansas, Lawrence, Kansas, Sept. 15.  
**RAY PILLOW** (Mega): George Rogue High, Winchester, Ky., Sept. 15; Oak Glenn High, Chester, W. Va., Sept. 19; Defiant High School, Belle, W. Va., Sept. 21.  
**REVIVAL** (Kama Sutra): Gloucester County College, Sewell, N.J., Sept. 12; William Paterson College, Wayne, N.J., Sept. 17-21.  
**JOHNNY RODRIGUEZ** (Mercury): Pan Am Center, N.M. State Univ., Las Cruces, N.M., Sept. 19.  
**TOM RUSH** (Columbia): Univ. of Rochester, Rochester, N.Y., Sept. 8.  
**LEON RUSSELL** (Shelton): Cessna Stadium, Wichita State Univ., Wichita, Kansas, Sept. 3; Keil Auditorium, St. Louis Univ., St. Louis, Mo., Sept. 6; Folsom Field, Univ. of Colo., Boulder, Colo., Sept. 9.  
**EARL SCRUGGS REVUE** (Columbia): Southwest Mo. State Univ., Springfield, Mo., Sept. 20; Kansas State College, Emporia, Kansas, Sept. 21.  
**SONGS OF CHAMPLIN** (Columbia): Univ. of San Francisco, San Francisco, Sept. 19.  
**BRUCE SPRINGSTEEN** (Columbia): Dean Jr. College, Franklin, Mass., Sept. 7; Univ. of Pittsburgh, Pittsburgh, Pa., Sept. 9.  
**JAMES LEE STANLEY** (RCA): Pacific Lutheran Univ., Tacoma, Wash., Sept. 7-8.  
**ROD STEWART** (Mercury): Duke University, Durham, N.C., Sept. 19.  
**STYX** (Wooden Nickle): Bradley Univ., Peoria, Ill., Sept. 13; Triton College, Chicago, Sept. 20.  
**SUGARLOAF** (Brut): Gonzaga Univ., Spokane, Wash., Sept. 7.  
**SUTHERLAND BROS. & QUIVER** (Capitol): Univ. of New Mexico, Albuquerque, N.M., Sept. 3.  
**THE TEMPTATIONS** (Motown): Mississippi State Univ., Miss., Sept. 6; Community College, Springfield, Ill., Sept. 14.  
**VALDY** (A&M): New Mexico State Univ., Las Cruces, N.M., Sept. 4; Western Arizona Univ., Yuma, Ariz., Sept. 5; S. Idaho College, Twin Falls, Idaho, Sept. 6; Carroll College, Helena, Mont., Sept. 7; Idaho State Univ., Pocatello, Idaho, Sept. 13-14; Whitworth College, Spokane, Wash., Sept. 15; Idaho College, Caldwell, Idaho, Sept. 18; Oregon Tech, Klamath Falls, Oregon, Sept. 20; Pacific Lutheran Univ. Tacoma, Wash., Sept. 21.  
**MUDDY WATERS** (Chess): Middle Tennessee State Univ., Murfreesboro, Tenn., Sept. 7; Purdue Univ., Lafayette, Ind., Sept. 15; Ill. State Univ., Normal, Ill., Sept. 16.  
**TIM WEISBERG** (A&M): Back Door, San Diego State Univ. San Diego, Calif., Sept. 14-15.  
**IAN WHITCOMB** (United Artist): U.C.L.A. (noon concert) Westwood, Calif., Sept. 21.  
**MAC WISEMAN** (RCA): Guilford College, Greensboro, N.C., Sept. 3.

## Latin Scene

• Continued from page 17

**Leonardo Favi, Juan Ramon, and Patricio.** On Zzelesta Records a new single by **Tito Mora** has been released and the same for **Sonnita Villar** on Pegassus Records.

**JIM MELANSON**

### MIAMI

A group of local businessmen is actively searching for a radio station with a 24-hour license that they can transform into another Spanish language outlet. . . . The whole town is talking of the local promoters who advertised a concert featuring **Lisette and Juan Marcelo**, and then canceled at the last moment, leaving not only hundreds of irate ticket holders at the front door of the hall, but the artists themselves who didn't know they had been canceled. These promoters also neglected to pay the musicians who were hired for this date and the hotel accommodations of the stars. . . . **Roberto Ledesma** (Musart) is appearing at the Club Montmatre for two weeks. . . . **Chelo** has a new LP, "La Voz Tropical" on Musart records, and, on the same label, **Albert Beltran** has an LP, "Boleros Sabroso." . . . **Los Baby** has a new LP on Peerless records. . . . **Marco Antonio Vasquez** (Peerless) has a new single "Mujer Latina." . . . Velvet will host a cocktail party for **Danny** at N.Y.'s Chateau Madrid, Tuesday (28) as he opens at Teatro Puerto Rico there. **Tony Moreno** of Velvet, just returned from Colombia, says the **Conjunto Universal's** LP is creating interest. . . . **Alfredo Fraile**, manager of **Julio Iglesias** (Alhambra) is in Miami arranging for the next appearance of Iglesias in the middle of October. . . . Kubaney has released "Danzones de la Vieja Guardia y Cha Cha Chas de Ayer" by **Joe Bertinetti**. . . . Mate records has released "Grandes Exitos de Latino America de Violines de Pego," "Grandes Exitos de los Diplomáticos" and "Grandes Exitos en bolero de Orchestra Serenata Tropical." . . . **Johnny Ventura** presenta sus Creaciones: **Antony Rio y Ray** is the new LP for **Ventura** on Mate.

**ART (ARTURO) KAPPER**

### SANTO DOMINGO

Argentinian singer **Sandro** (CBS) was featured in the film "El Deseo De Vivar," which was presented here and in Santiago. The album with songs from the film was advertised for sale at the movie theaters' box offices and at La Guarachita, record store. . . . **Johnny Ventura** (Kubaney) and his group, including singers **Anthony Rios** and **Luisito Martin** were given awards for their artistic achievements by the **J. Armando Bermudez** firm at the Meson de La Cava nightclub.

The Pro-Arte Society presented the **Stars of Faith**, a Negro spiritual group of five singers, at the Bellas Artes Theater. The gospel singers were accompanied by pianist **Johnny Thompson**, director and arranger of the group. . . . **Palito Ortega**, Argentinian singer has a new album released here on the Parnaso label "El Autentico" which includes his international and local hit "Prometimos No Llorar," (We Promised Not to Cry).

Dominican recording artist **Rhina Ramirez** on the Musart label returned to Mexico after a series of presentations in Panama and was signed to participate in the Festival de Excelsior. The Excelsior is a Mexican newspaper and their festivities took place in the Bosque de Chapultepec. Miss Ramirez also took part

(Continued on page 42)

## What's Happening

By SAM SUTHERLAND

**Service Station:** At **Utica College**, Syracuse U., Utica, N.Y., WEDJ, the latest incarnation of **WRNS-AM**, is readying its facilities for FM operation, expected to begin around the start of the second semester. The 10-watt operation will presumably broaden the audience beyond the dorms, so general manager **Bruce Manning** is eager to hear from other stations and record companies for a few cues about how to go about building a solid FM operation. . . . You can reach the folk there at Faculty Box 239 at the college. . . . Station **WMUB-FM** at **Miami University**, Oxford, Ohio, now has **Jim Bennett** at the helm of the music department. . . . At **WTUL-AM**, **Tulane U.**, New Orleans, program director **John Abbott** has reported a temporary suspension of broadcasting. Seems the antenna fell down during a storm, and, though the station is back on the air, there will be a few hassles before they're back up to full power.

★ ★ ★

**PICKS AND PLAYS:** **SOUTH—Florida—WUSF-FM**, U. of South Florida, Tampa, Dennis Thomas reporting: "No Sweat," (LP), **Blood, Sweat & Tears**, Columbia; "Kindling," (LP), **Gene Parsons**, Warner Bros.; "Pressure Cookin'," (LP), **Labelle**, RCA. . . . **WGVL-FM**, U. of Florida, Gainesville, Dean Goodman reporting: "Sufficiently Breathless," (LP), **Captain Beyond**, Capricorn; "Innervisions," (LP), **Stevie Wonder**, Tamla; "Mark-Almond '73," (LP), **Mark-Almond**, Columbia. . . . **Alabama—WUAL-AM**, FM, U. of Alabama, University, Edd Davis reporting: "Natural Inclination," **Gladstone**, ABC; "Brothers and Sisters," (LP), **Allman Bros. Band**, Capricorn; "Last Chance," (LP), **Chip Taylor**, Warner Bros. . . . **WEGL-FM**, Auburn U., Auburn, Tony Dees reporting: "My Door Is Still Open," Thomas Jefferson Kaye, Dunhill; "Wake Up, Navajo," (LP cut, Last Stage for Silverworld), **Kenny Young**, Warner Bros.; "Happy Ways," (LP cut, The Smoker You Drink, The Player You Get), **Joe Walsh**, ABC. . . . **Kentucky—WEKU-FM**, Eastern Kentucky U., Richmond, Mark Romanelli reporting: "Innervisions," (LP), **Stevie Wonder**, Tamla; "Kindling," (LP), **Gene Parsons**, Warner Bros.; "Killing Me Softly," (LP), **Roberta Flack**, Atlantic.

★ ★ ★

**EAST—New York—WBAU-AM**, FM, Adelphi U., Garden City, Lillian Settle reporting: "Tres Hombres," (LP), Z. Z. Top, London; "Minstrel in Flight," (LP), Roger Cook, Kama Sutra; "Bedlam," (LP), Bedlam, Chrysalis. . . . **WRCC-AM**, Rockland Community College, Suffern, Neil Monastersky reporting: "Capitol City Rockets," (LP), Capitol City Records, Electra; "Music From Free Creek," (LP), various artists, Charisma (Import); "Chris Jagger," (LP), Chris Jagger, GML (Import). . . . **WBCR-AM**, Brooklyn College, Allen Goldman reporting: "Alone Together," (LP), Jim Hall & Ron Carter, Milestone; "Salomao," (LP), Dave Pike Set & Grupo Baiafro, BASF; "Song of the New World," (LP), McCoy Tyner, Milestone.

★ ★ ★

**MIDWEST—Ohio—WMUB-FM**, Miami U., Oxford, Jim Bennett reporting: "Blues Farm," (LP), Ron Carter, CTI; "Valley Hi," (LP), Ian Matthews, Elektra; "Hard Nose the Highway," (LP), Van Morrison, Warner Bros. . . . **WRHA-AM**, U. of Akron, Akron, Willie Ticknor reporting: "Butterfly," (LP), Cheryl Dilcher, A&M; "Let Me Be There," Olivia Newton John, MCA; "As You Will," (LP), Lambert & Nuttycomb, 20th Century. . . . **WKSU-FM**, Kent State U., Kent, Tom Shay reporting: "Two Sides of Peter Banks," (LP), Peter Banks, Sovereign; "For Your Pleasure," (LP), Roxy Music, Reprise; "Sing It Again, Rod," (LP), Rod Stewart, Mercury.

SEPTEMBER 8, 1973, BILLBOARD

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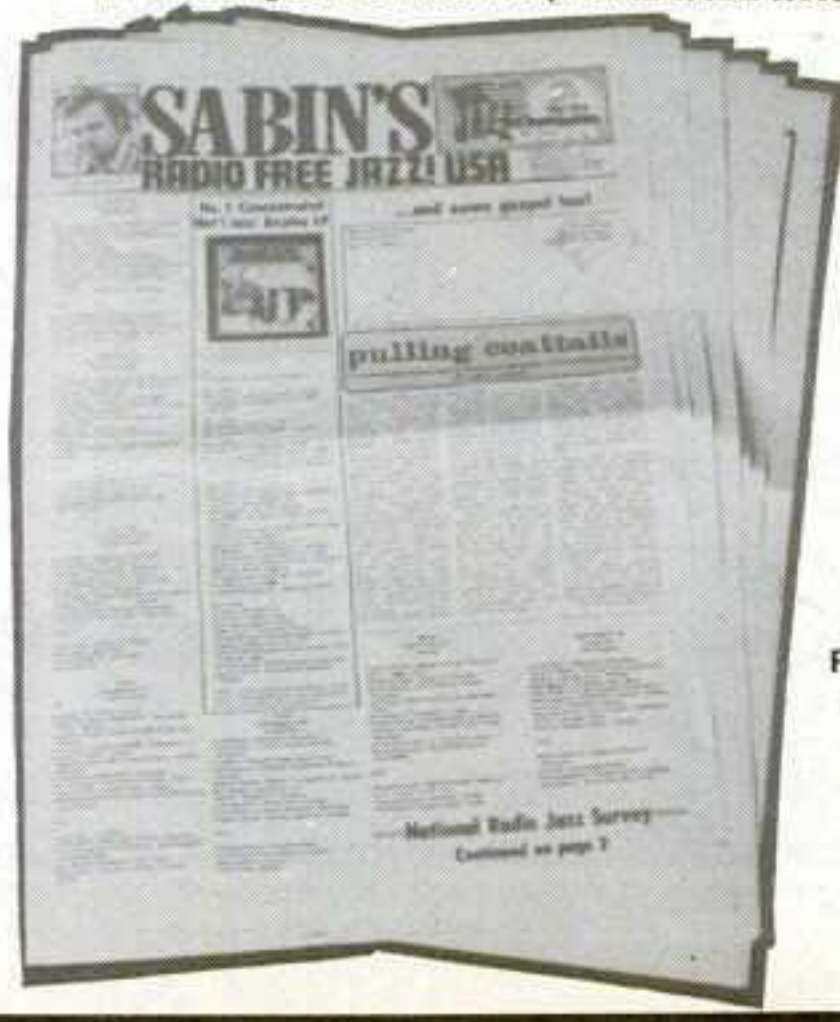
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# Classical Music

## Classic Success Stories Study

NEW YORK—A research study documenting tens of millions of dollars in direct advertising results from classical music radio stations was recently conducted by WFMT, Chicago. One hundred documented case histories were summarized from 13 of the country's 43 commercial concert music stations. According to Ray Nordstrand, president of WFMT, this is the first time that advertising success stories have been reported for a group of stations within a single format.

More than \$1 million in sales were reported from two automotive campaigns alone—a Mazda promotion on WFMT and a Mercedes-Benz effort on New York's WQXR-AM, FM. Other sales categories reported includes travel; financial; insurance and real estate; high fidelity; home appliances; musical instruments; furniture and accessories; foods and beverages; fashion; recreation and

### AFM Tighten Up On Foreign Recordings

NEW YORK—A toughening attitude toward enforcement of American Federation of Musicians by-laws requiring union permission before members may record abroad with foreign orchestras is shown in recent action taken against several important conductors and at least one instrumental soloist.

Julius Rudel, conductor of the New York City Opera, has been fined \$1,000 by the AFM for such activity, but payment will not be required unless future violations are noted. Also found guilty of past violations, but merely reprimanded by the union, were conductors Erich Leinsdorf, Thomas Schippers, Henry Lewis, Jorge Mester, Aaron Copland and Harold Farberman, as well as pianist Eugene List.

Charges, reported earlier in The Billboard, were brought by members of the International Conference of Symphony & Opera Musicians. Cleared of allegations were Alfred Wallenstein, Antal Dorati and Julius Baker.

## Latin Scene

• Continued from page 41

in the anniversary celebration of the La Extra newspaper with artists Marco Antonio Muniz (RCA), Los Panchos and other Mexican artists. Miss Ramirez's contract at El Chippis an exclusive club at the Zona Rosa in Mexico City has been extended for several weeks.

Cuban singer Roberto Ledesma, who recorded his last album on the Musart label, is booked for the El Conquistador nightclub at the Hotel Naco by agent Gloria Guerrero and for TV appearances on the program "Nosotros A Las Ocho" on RTVD, Channel 4... TV station Color Vision on Channel 9 will be opening a new radio station shortly under the management of Yaqui Nunez... Thirty foreign musicians signed contracts to take part in the opening of the new National Theater on August 16 with the National Symphony Orchestra. Amongst the musicians are Kenneth Gordon, concertmaster with the New York Philharmonic Orchestra; Peter Simenaver first clarinet player and members of the State Center and Lincoln Center orchestras.

FRAN JORGE

hobbies; and business and professional services.

Almost 40 percent of the advertisers quoted in Nordstrand's report said that the classical music station outperformed every other medium used; most found it their most efficient medium in relation to cost. The survey covered a diversity of fine arts stations ranging from the top five markets to such smaller communities as Sacramento, Syracuse, and Wilkes-Barre.

"This study confirms our belief," Nordstrand said, "that classical music listeners are extraordinarily attentive, credible, and loyal. Their responsiveness is far out of proportion to their numbers. It also reflects the superior quality of this audience."

"100 Classic Success Stories" follows by two years Nordstrand's study for CMBA members of the demographics and buying habits of the concert music audience. Using Pulse and Brand Rating Index data for 20 markets and surveys of 30,000 individual concert music listeners, he produced a profile of classical listeners (largely 25 to 49 with relatively small families, 40 percent with post-college training, three quarters professional or executive; with the highest income of any radio audience). They were more likely than any other radio listeners to travel by air, use credit cards, drink wine, and buy a wide variety of products (including pipe tobacco, tea, and cat food). According to the 1971 study, they were least likely to watch TV.

This year's study, Nordstrand noted, is a logical follow-up to the previous survey. "It not only shows," he said, "that our listeners are the prime prospects for many thousands of advertisers, but that they are most likely to hear and appreciate commercials and respond to them in a dramatic and measurable manner. This survey deals with the ultimate test of all advertising—not theories, not numbers, but results."

### Klavier Series On Rachmaninoff

LOS ANGELES—Three-year old Klavier Records is repackaging its first two releases by Sergei Rachmaninoff in honor of its anniversary this summer.

A third LP, "Sergei Rachmaninoff Plays Concert III," will follow, said label owner Harold Powell. The label has 44 titles in its catalog and is distributed by a small coterie of independent companies including Rare Records in Glendale and Empire State in New York.

Originally formed to specialize in piano albums, the label has branched into music by harpsichord, 10-string guitar, harp, recorder, organ and orchestra.

It has two LP's of Scott Joplin music played on the harpsichord by William Neil Roberts. There is also an LP featuring George Gershwin on the keyboard series titled "George Gershwin Plays Gershwin & Kern." A second Gershwin LP will be released next spring.

## Col to Release 12-LP Pkg of Kraus-Mozart

NEW YORK—Columbia Records Special Products will release a deluxe 12-record set featuring the complete piano concertos of Mozart, performed by Lili Kraus with the Vienna Festival Orchestra under the direction of Stephen Simon.

Originally recorded in stereo in 1965 and 1966, the concertos have been remastered in the latest recording techniques, and recoupled in the most logical sequence.

Columbia has also announced that the first 1,000 copies of the multi-record set will be personally autographed by Mme. Kraus and

Simon. There will be no extra charge for these collector's items and they will be available on a first-come first-served basis.

Suggested list prices for the concertos are \$5.98 for each single LP; \$59.98 for the complete set of 12 LP's in poly-lined sleeves, packaged in a deluxe slipcase. In place of liner notes, the slipcase edition will contain an exact reproduction of the program booklet distributed at New York's Town Hall six years ago when Mme. Kraus performed the entire series of Mozart piano concertos.



TERRY McEWEN, left, manager of the Classical Division of London Records, with Michael Maxwell, general manager of the Cleveland Orchestra, at a presentation ceremony during which Maxwell presented London Records with a framed portrait of the Cleveland Orchestra with its conductor, Lorin Maazel. The presentation marked the release of the Cleveland Orchestra's first London recording—the world premiere stereo version of Prokofiev's complete ballet, "Romeo and Juliet." This three-record release also marks Maazel's first recording with the Cleveland Orchestra since becoming its music director.

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 9/8/73

# 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	3	6	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
2	1	9	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
3	4	6	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
4	2	12	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
5	11	3	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
6	6	8	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY Carole King, Ode 66035 (A&M) (Colgems, ASCAP/Colgems, ASCAP)
7	5	10	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
8	8	7	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
9	7	12	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
10	13	8	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
11	12	7	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
12	14	5	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
13	17	5	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
14	9	12	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous/Kaiser, ASCAP)
15	20	5	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
16	16	6	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
17	21	4	FREEDOM FOR THE STALLION Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
18	18	5	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
19	10	10	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (Unart/McCartney/ATV, BMI)
20	15	15	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
21	22	8	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
22	24	6	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Kecca, ASCAP)
23	23	7	THE GREATEST SONG I EVER HEARD The New Seekers, MGM 14586 (Famous, ASCAP)
24	29	3	THE LAST THING ON MY MIND Neil Diamond, MCA 40092 (UA, ASCAP)
25	25	7	OPEN UP YOUR HEART Roger Miller, Columbia 4-45873 (Tree/Almond, BMI)
26	30	4	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
27	33	4	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
28	26	8	YOUNG LOVE/A MILLION TO ONE Donny Osmond, MGM 14583 (Lowery, BMI/Stone Agate, BMI)
29	27	11	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
30	34	2	GRAPEFRUIT JUICY FRUIT Jimmy Buffett, Dunhill 4359 (ABC/Dunhill, BMI)
31	32	5	MY PRAYER Vogues, 20th Century 2041 (Skidmore, ASCAP)
32	28	7	HARMONY Ray Conniff, Columbia 4-45893 (Thrice/Norman J. Simon, ASCAP)
33	38	2	EVIL Earth, Wind & Fire, Columbia 4-45888 (Hummit, BMI)
34	40	6	SUMMER IN THE CITY Quincy Jones, A&M 1455 (Hudson Bay, BMI)
35	36	3	GHETTO CHILD Spinners, Atlantic 2973 (Mighty Three, BMI)
36	41	8	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
37	47	2	I'M GONNA SIT RIGHT DOWN Joey Scarbury, Big Tree 16008 (Bell) (Fred Ahlert/Rytroc, ASCAP)
38	-	1	SINCE I DON'T HAVE YOU Lenny Welch, Mainstream 5545 (Southern, ASCAP)
39	35	4	BONGO ROCK Incredible Bongo Band, MGM 14588 (Drive-In, BMI)
40	37	4	HE Today's People, 20th Century 2032 (Fox Fanfare, BMI)
41	43	3	I'LL HAVE TO GO AWAY Skylark, Capitol 3661 (Irving, BMI)
42	42	4	AS TIME GOES BY Nilsson, RCA 0039, (Warner Brothers, ASCAP)
43	45	7	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
44	44	2	ANGEL Aretha Franklin, Atlantic 2969 (Pundit/Alghan, BMI)
45	46	3	WAIT UNTIL SEPTEMBER Michael Allen, MGM 14591 (Cookaway, ASCAP)
46	-	1	FAREWELL ANDROMEDA John Denver, RCA 0067 (Cherry Lane, ASCAP)
47	-	1	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
48	48	2	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century 2042 (Sa-Vette/January, BMI)
49	50	2	HIGHER GROUND Steve Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
50	-	1	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)



## RV Stereo Seen Expanding

By EARL PAIGE

SOUTH BEND, Ind.—Progress, Inc. president Elmer Miller said over half of the recreational vehicles his Hesston, Kan. firm will produce this year will have stereo systems. "More if the OEM price were better." Ken Stasik of B&B Trailer Sales of Indianapolis said stereo ranks as the number three desired feature after air conditioning and extra sleeper bunks in travel trailers. Cole

Ewald of Archos, Inc., Nappanee, Ind., said where air conditioning is standard in deluxe units, stereo ranks third behind trash compactors and dish washers and the firm's Archos model 2700 was shown here with eight speakers, 8-track AM/FM stereo and built-in television.

Such were optimistic views about stereo at the 19th Midwest Mobile/Modular & Recreational Vehicle Show  
*(Continued on page 45)*

## Expect 700 Dealers at Mich. Rep Show

By INGRID HANNIGAN

ROMULUS, Mich.—The first ever Michigan chapter Electronic Representatives Assn. (ERA) 'mini-CES' show here at the Ramada Inn Sept. 9-11 is expected to draw around 700 dealers from around the state.

rooms will be used by the 20 rep firms exhibiting.

The show will be held 1-7 p.m. each day. Each rep in the local chapter has lines exclusive for Michigan Program chairman Dan Neumaier, Detroit rep, said 45 display

and a list of the lines was included in a master mailing that went out to dealers.

On Sunday, Sept. 9, Neumaier will host a sales training meeting for Rectilinear speakers. This session is set for 8 p.m. starting with a dinner at the Ramada Inn, 8270 Wickham Rd., near Metro airport.

Chapter show committee members are Pete Turgeon, Detroit, chairman; R. A. Albrecht, Rochester; Tom Augello, T. A. Electronics Sales Co., Pontiac; Jim Flora, J. Malcolm Flora, Inc., Plymouth; and Jeff Ohman, Flora-Ohman, Inc., Detroit. Jim Flora is national ERA board chairman; Phillip G. Flora is Mich. chapter board chairman.

The EVR Partnership, Grundig, IVC, Mitsubishi, Nivico, Philips, Thompson C.S.F., Nord-Video, and Shibadeo.

A number of TVC software and blank tape producers will also be at the show. Among them are the 3M Co., Audio Devices, Caravatt, Kleiman, Inc., BASF, DuPont, EMI  
*(Continued on page 47)*

## VidExpo—2,000

(Story page 1)

## Huge VIDCA

NEW YORK—All the major contenders in the videocassette/video disk stakes—including the trouble plagued Cartridge Television Inc.—will be represented at the upcoming VIDCA convention and exposition scheduled for Sept. 28 to Oct. 3, in Cannes, France.

The line up of TVC companies will be at the show include RCA, Sony, MCA Disco-Vision, Teldec,

## Blank Tape Boom

### Memorex Growth

By BOB KIRSCH

### Allison Audio Bid

By RADCLIFFE JOE

NEW YORK—Allison Audio Products will produce and market a line of blank loaded tape products under the Allison brand name, according to Louis Ligator, president of the company. The firm will also market a line of head and capstan cleaners, demagnetizers and cleaning fluids to complement the blank tape products.

A new division, Allison Manufacturing, has been established to produce, market and merchandise the blank tape line and its accessories.

Jerry Katcher, head of the new division, said that Allison will place emphasis on quality, and dealer and consumer education, in launching the line of blank products which is expected to go on sale by October.  
*(Continued on page 46)*

LOS ANGELES—"Any company can have a division that has difficulties, and we have a division with difficulties," according to Memorex Corp. general manager and vice president of the audio/video division Robert Jaunich, "but we are remedying that situation and the audio/video division has not been affected. The media division is still profitable."

Memorex Corp. has been making news in the financial press lately with various corporate difficulties, but it is the computer rather than the media divisions that are having problems.

"The media business at Memorex has a positive cash flow and is profitable," Jaunich said, "and this is not  
*(Continued on page 46)*

## More on Blank Tape:

(Inside Section)

\$2 Mil TDK Promotion

Ampex Consumer Book

## 107 Unit Team Electronics Pushes 'Q' Players, Software



TEAM Electronics marketing vice president Lowell Fisher and advertising manager Rich Man with example of fun type ads the 107-store chain uses.



TEAM hardware features equipment for recording acts too.



TEAM's array of software.

• *Continued from page 1*

- Each store needs a marketing plan.
- Price point projection must be painstakingly accurate.

Confusion over systems Fisher believes is at the dealer level. "The manufacturer will build whatever the dealer can sell to the customer. It becomes, therefore, a matter of attitude. A dealer will say, I don't want to handle it at all or I'll wait till they come out with one system. We have cassette, 8-track, 45, still some 78's, 16 $\frac{3}{4}$ , LP's. One system? Who's kidding whom? People in this business are apt to become so opinionated and have to prove themselves so right!"

### All-In-One Unit

Team is leading its customers toward the all-in-one machine. "We're persuading them that quadrasonic will be with us, that it is now. If the customer has stereo or wants to buy stereo and think about quadrasonic later, we have an add-on package that doesn't penalize him: he can add quadrasonic with the 'package' for a price identical (now) to that of buying a 4-channel system."

Soon, Fisher sees the music system

as one of the taken-for-granted appliances in the home, an installation as basic as the furnace or air conditioning equipment. "The wires will all be run in and the cost will be figured in with the mortgage, just like other built-in appliances."

Among the developing trends, Fisher noted the advent of video recording, which will mean an upsurge in TV sales. "Anybody in this business who thinks TV is dead, is crazy. Multiplexing in TV audio will give TV an extra dimension—audible direction as well as video. The video disk will mean an increase in the educational level, with people learning to ski and drive cars, by way of living room viewing."

TV is not presently offered at all of the Team stores; it depends upon what research shows that the individual store can do. "We either want to dominate a category, or not be in it at all," said Fisher. "The exception is the item we 'blitz'—small items, such as fish finders or depth finders, fad items such as electronic calculators, or the special purchase. We're in and out of them as market and price dictate."

Team Electronics was founded as a franchise operation. It was pur-

chased by the Dayton-Hudson Corp. in 1966 and two-thirds of the stores are still under franchise ownership. The Team store is either: 1) in a major mall, 2) free standing, 3) in a major market, or 4) in a secondary market.

They cover an area from Indiana, west as far as Anchorage, Alaska.

There is a marketing plan for each store. It may or may not include records or TV, and will have a specific mix of radios. All stores have music systems, ranging from \$74.88 "to infinity," and tape recorders, from \$29.88 "half-way to infinity"; auto stereo systems, a varying range of parts—resistors, capacitors, package parts; sound reinforcement gear. Since February, some stores have "Mini-Studios," a package display of recorder, microphones, play-back equipment which has been especially ruggedized for travel, to meet the requirements of rock bands.

"We're primarily a major-brand house," said Fisher. The company deals with 267 manufacturers, but, in the retail business, only about 50 are major suppliers. Team also has two other fields: wholesale electronics, parts, receiving tubes, picture tubes for TV repair; and two-way

radio and industrial radio. A store may include either, neither or both.

In deciding where a store will be located and what merchandise it will carry, Team goes from a macro to a mini view of the market.

Price point projection will be painstakingly accurate. "We'll know what's selling at \$29.88 and \$350. The individual market decisions will be made on the basis of what the competition is doing, the square footage we have available and the price structure. If we can't make the margin, or display enough merchandise to build traffic, we won't go into the category."

The "blitz" exception of popular, or popular-priced, merchandise for building traffic is integrated in a thorough promotional and advertising program that includes Frisbee fly-ins and lettered sweatshirts for customers who want to be part of the "Team."

May emphasized the company's theory that "What we're selling is fun—not hardware."

The premium involvement began with kites. As with all the programs, there is a wide variation in store participation. In one, the customer may have to ask for the kite; in another,

the supply is stacked in a corner and customers help themselves; while, in another, more aggressive store, a kite-flying contest is organized and held in the parking lot, with merchandise prizes. A store may invite in rock bands from the area (who will appreciate working with the fine equipment furnished by Team Electronics) and the whole community will become interested and involved and, not so incidentally, sold on what Team Electronics has to sell.

The Frisbee is ideally suited to promotions of this kind. Accuracy and distance throws can be divided into various competitive groups, including throws through tires or over barriers. A recipient charity can be selected and chances sold to participate in the contest, with the money going to the designated organization.

Tying in the T-shirt giveaway adds an extra boost to the promotion. If lots of people show up wearing Team T-shirts, the resulting Team spirit is clearly evident. Team T-shirts are ordinarily given with a purchase or self-liquidated at under \$1. Either way, the store has gained a walking—or running—ad.  
*(To be continued)*



# Venture's Software, Players Mass Merchandiser Match

By GRIER LOWRY

**EDITOR'S NOTE:** The May Co. subsidiary Venture department store's merchandising of software and players together, discussed initially (*Billboard*, Aug. 11), is followed up this week by the comments of Dean Groussman, Venture general merchandising manager; Bob Mendolia, hard goods manager of the Kansas City, Kan. store; Bob Roell, hard goods and software buyer; John Boyuka, Musical Isle rep who services Venture in the Kansas City market; and Mike Stewart, overall M1-Venture rep.

KANSAS CITY, Kan.—Bob Mendolia pointed out that hard goods sales profit from the plan of playing the "Top 60" LP's and best-selling tapes as background music on stereo portables. Playing current hot-sellers in software, according to Mendolia, has a salutary influence on sales of both the software being played and hard goods. He's observed shoppers going to the software section after hearing current sellers played on good sound systems. And he is convinced that playing new music captures the interest of shoppers and gives equipment more appeal.

The department manager has an ambivalent feeling on quadrasonic units. He noted growing customer interest in quadrasonic sound but he doesn't feel it has reached the stage to be given full merchandising attention. Personally, he feels 4-channel is artificial, unnatural. However, he doesn't want to give the impression of knocking it. He just doesn't feel customer-acceptance is as high as some have touted it to be.

### Car Stereo

Automotive stereo units are dis-

played in the automotive department. Here about six or eight units are on display with prices from \$49.95 to \$125. Because of the competitive situation in the Kansas City area, with many firms pushing automotive 8-track units in the \$50 to \$60 range, the \$49.95 low-end compact gets the best play at this store.

Installations are made in Venture's automotive service division, an integral part of all Venture units. At this store, the in-dash installation is favored by a heavy percentage of buyers. This store reports few problems with hardware dependability, either in home or factory models, and when problems are incurred, there is almost 100 percent factory action on replacement of defective models. Most of the brands handled by Venture have factory service depots in the area who back the standard 90-day parts and labor warranty on most sets, the 1-year warranty on one line.

Venture on State Ave. is a good example of the Venture layout, display and selling strategy. Opened Oct. 17, occupying a 163,000 square foot spread of space, sitting on a 20-acre lot, it is a complete shopping center with a total of 94 departments. Groceries is the only leased section.

### Layout

Stereo software and hard goods face one another across the aisle. The basic space spread here is 600 square feet but it is expanded freely, with mid-aisle open displays, in tying in with promotions. The location is probably the best in the store—on a major traffic artery cutting through the mid-section of the layout and bordered by such high-powered traffic departments as photographic, notions and greeting cards.

Venture has run exhaustive tests on closed and open software departments with the merchandise paid for at central checkout stations. The final decision was the closed department with a girl stationed at a cashier's desk at a five-foot entrance. "Granted, the closed department has some decelerating effect on sales," said Groussman. "But the closed department has two cardinal virtues. First, it cuts pilferage and facilitates inventory control. Secondly, it curbs the problem of the customers switching tags, which is among the loss-factors with the central check-out paying plan."

Venture management puts a high premium on the method of pricing merchandise. This is geared to the semi-closed, one-girl supervised department. It involves the use of coding prices by letters—ABCDE—instead of actual prices. A total of six signs are placed over key sections, which translate the letter coding into price figures. What this coding plan does, said Roell, is offer more flexibility in pricing and cuts retail man hours by making it possible for prices to be changed without remarking merchandise.

"The coded price plan is advantageous in several respects," said Roell, "but is most useful in permitting us to meet the competition's prices fast. Say the A-coded prices are fixed at \$2.99, but we suddenly want to drop to \$2.49, or \$2.29. All we have to do is change the code-prices on the signs."

The Venture policy on pricing is to keep pace with competition in a market, not undercut, but on the other hand, to be in the thick of the pricing fray.

Regularly-priced 8-track tapes at the State Ave. store were marked at \$5.33.

Tape and record popularity parallel one another at the store in Kansas City, Kansas. Artists like the Carpenters who move well on LP's, are also cutting a swath on 8-track at this Venture.

The basic display arrangement has the initial gondola confronting the incoming customers featuring "Top 60" LP titles. Soul contributes a good 55 to 60 percent of the volume at this store and a "Top 40 Soul" section of 45's is positioned at the front of the department. Radio station surveys, including Kansas City's Top 40 WHB-AM for the soul and pop, and KCKN-AM for coun-

(Continued on page 48)

## New Products



MODULAR 4-piece component system from Major Electronics lists at \$79.95. Model FRS-608 includes AM/FM radio.



DISCRETE 4-channel record changer with CD-4 demodulator retails for \$139.95. Model SL-701 was designed to fit Panasonic's Series 44 line.



AM/FM cassette recorder with multi-mix system, Model CR-366, carries Grundig's price tag of \$179.95.



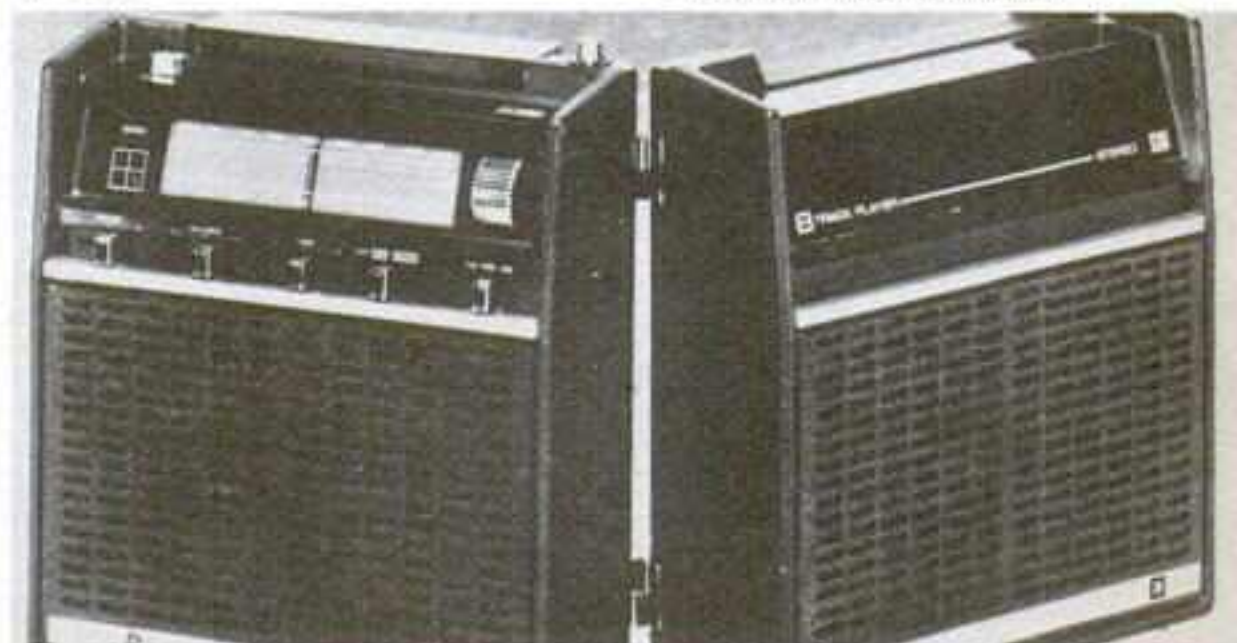
PHILCO-FORD's top-of-the-line Total Sound Center (M5704 EWA) consists of four 20 in. sealed speaker enclosures, four amplifiers, AM/FM/FM stereo tuner, record changer, and discrete 8-track tape deck. Suggested retail: under \$320.



TENNA's TC-112 in-dash cassette car unit comes equipped with custom styled trim plate and adjustable shafts and has indicator lights for its AM/FM stereo radio. List: \$159.95.



INTEGRAL Systems' model 10 preamplifier offers clean lines and is offered with two year part and labor warranty. The \$240 unit also features push button input selection and dual tape monitors.



GE's M8617 two-piece portable 8-track with AM/FM radio lists at a suggested \$104.95. It plays open or closed up, is AC/DC (with car/boat cigarette lighter adapter too) and has two 4-in. dynamic speakers.



## Pfanstiehl's needle guide gives you more

More set model numbers... More hard-to-find needle types... More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.



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## Customers will flip over 'Quick-Vue'



A new flip-through concept in displaying 8-tracks or cassettes in a good-looking, pilfer-proof display.

Each tape is retained to the front of the displayer in a swinging flip-through holder making all tapes completely visible, including programs & pictures.

"QUICK-VUE" maintains an orderly display to attract and promote impulse buying! 24 models available.

You'll flip over "QUICK-VUE." Send for free brochure today!!!



W-2-SS

**Creative Store Equipment Inc.**

**"QUICK-VUE"** Cartridge & Cassette Displayers  
Designed With People IN MIND!  
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Terrell (214) 563-5869 / Dallas (214) 226-7248



## RepRap

By EARL PAGE, ANNE DUSTON &amp; INGRID HANNIGAN

**TEAC Corp.** has named **Component Marketers, Inc.**, as their manufacturer representatives for metropolitan New York and northern New Jersey. Component president **Jack Fields** started in the electronics business in 1942 and has operated the current organization since 1961. Other officers in the company include **Jack Simon, Bob Pett, Marty Rivchun** and **Phil Fields**. The firm has a product showroom in its New Jersey facilities.

**Southern Marketing Co.** has also added Nortronics to their rep line for Ga., Miss., Tenn., Ala., and North and South Carolina. Southern Marketing (PO Box 80845, Atlanta, Ga. 30341) is managed by **Jerry Levy** and **Jim Claton** with a supporting staff.

Acting as a one-step and two-step rep, **Larry Cole** of **Larry Cole Inc.** sells his lines of hi-fi components and **Sussex Records** to mass merchandisers, small hi-fi shops and record stores, as well as to entertainment distributors. Cole is looking for a new salesman to begin in the fall to augment his staff which includes **Carl Nelson** and **Don Provenzal**. The firm, located at 318 Weston Rd., Wellesley, Mass. 02181 (617) 237-1260, services the New England territory for **Audiovox, Akai**, and **Utah**.

**Sol Furman Assoc.** recently merged with **William A. Schwartz Co.** to become **Furman-Schwartz Assoc.** The firm opened new offices

and showroom at 7555 Roslyn St., Pittsburgh, Pa. 15218 (412) 271-8113. **Bill Schwartz** explained that his former accounts were primarily

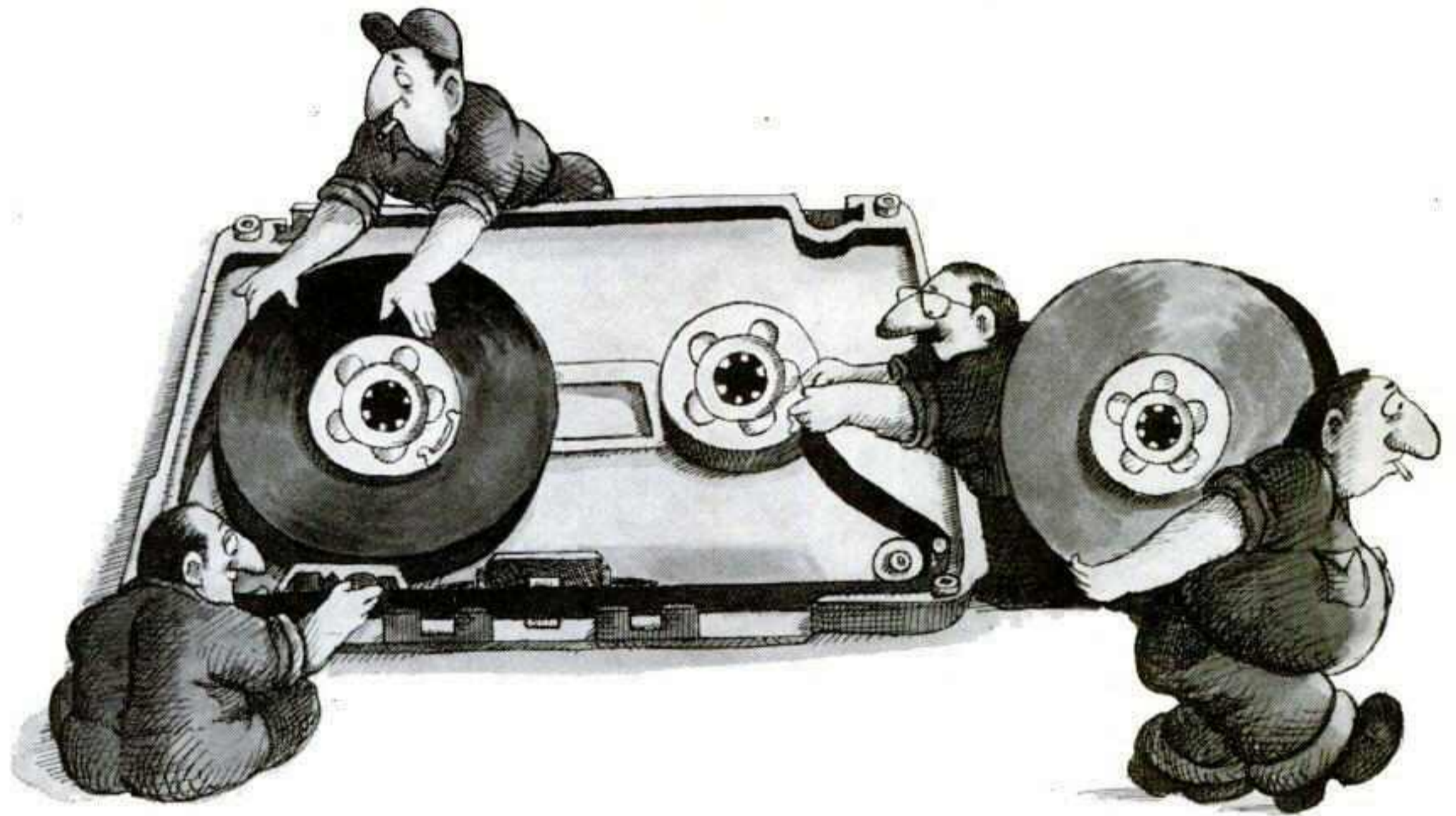
hardware for automotive jobbers. **Sol Furman** handled accessories and hi-fi equipment including **Boman**. The experience of salesman **Bill**

**Troy** as an entertainment product rep was the primary reason behind **Furman-Schwartz'** decision to expand their lines in this area. The

firm now covers western Pa., W. Va., and western Md. for **Car Tapes Inc.** and **Sutton** prerecorded tapes.

(Continued on page 48)

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



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

### Our smallest improvement is our biggest improvement.

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

### Other improvements to improve your business.

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

### Round screws in square holes.

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

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

### Our new long-playing cassette is shorter.

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

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

And you know who's happier then.



# maxell®

Our business is improving.  
So can yours.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

## Car Stereo

### RV STEREO EXPANDING

• Continued from page 43

here sponsored by the Ind. Manufactured Housing Assn., which has grown in 18 years from 18 to 1,200 members and found suppliers occupying 502 booths and displaying over 1,100 vehicles over 27 acres, according to Rex Cox, show director.

### 2 Sept. Shows

The event here was a prelude to the Mobile Homes Manufacturers Assn. & Recreational Vehicle Institute show at McCormick Place Sept. 12-14 in Chicago and the Boating Industry Assn. show in the same facility Sept. 20-30, both focal points for stereo RV (Billboard, Sept. 1).

Among exhibitors pushing both OEM and after-market business were **Craig Corp.** and **Recreonics, Inc.** Except on deluxe units, stereo was mainly offered as an option and often running over \$200. **Ewald** priced the stereo (an option) in the **Archos** model at \$236, built-in TV at \$310. **Yellowstone** saleswoman **Dawn Brasseau**, **Brasseau Motor Homes**, here, priced the 8-track/AM/FM stereo radio in models 275 and 255 at \$200. **Stasik** said the tape unit in the **Vega Vancouver** is \$175. One trailer even had a **Maganavox** console stereo in addition to 8-track stereo.

**Miller** said he is paying \$120 and sells the tape units for the **Tumbleweed** models to the dealers for \$185 with four speakers installed with list at \$235. "I think we're paying too much, but we must guarantee top quality equipment," he said, offering the dilemma facing many RV firms. **Ewald** said an **Archos** model is in the works with 4-channel stereo, but no price on this was available yet.



# \$2 Mil. TDK Artists Promotion

• Continued from page 3

response being carefully monitored. Rubin would not disclose the format of the ads, nor the artists being used in them, but did say that they would be unique from anything else in blank tape promotions on television to date.

The consumer and trade press ads will be featured in major publications addressing themselves to both mediums. Among the consumer publications that will be used are Time, Playboy, Penthouse and Sports Illustrated magazines.

The promotion will place emphasis on the feasibility of TDK products for music recordings, and according to Rubin, the advertising claims will be backed by actual demonstrations by the three TDK mobile tape clinics, currently in preparation in Japan.

Separate from, but supportive to, the multimillion-dollar promotion campaign, will be TDK's generous dealer cooperative advertising program. During the run of the fall promotion, TDK dealers will be encouraged to make as much as possible of

this plan, as a tie-in with the promotion.

Rubin insisted that, as in the past, TDK will be zeroing in on the hi-fi music buff. We are not particularly looking at the mass merchandiser, he said, although we will accommodate any spill-over. TDK recently beefed-up its marketing and sales division, with East Coast, West Coast and Midwest regional managers, all of whom are working on special back-up marketing strategies that will follow-up the media promotions.

## Allison Audio Blank Tape Products

• Continued from page 43

"We will stress the quality for which Allison has become popular as a custom duplicator, in the blank tape line through a series of tape clinics," Katcher said.

Emphasis will also be placed on packaging and graphics, dealer incentive programs, and consumer promotion campaigns. The line of blank cassette and cartridges will utilize a high quality, low noise gamma ferric tape, and will, according to Katcher, be geared to the music audiophile with mass merchandise sales being done on a selected basis.

The line which will be demonstrated at a number of upcoming audio-oriented trade shows including the Winter CES, will be available in the standard cassette and 8-track cartridge lengths, up to 120 minutes playing time for cassettes, and 80 minutes for 8-tracks.

One of the key features of the line on which Katcher plans to hang a part of his marketing strategy, is its 100 percent guarantee. "We can do this," said Katcher, "because of the stringent quality control methods we plan to utilize in producing the product. We are not interested in the

budget tape market, and will not market a low end line."

Allison Manufacturing will share the new 40,000 square foot plant into which Allison Audio recently moved. Initially the new division will even share the same manufacturing facilities used by Allison Audio for its custom duplicated products, but Ligator assured that this would be but a temporary measure until the blank tape line is firmly established.

Meanwhile Allison Audio is also expanding its interests in the educational field, and is involving itself with the production of educational cassettes from concept to finished product.

Ligator said that the decision to expand the educational division was based on the fact that more and more educators had, within recent times been turning to Allison with little more than an idea, and soliciting Allison's aid in building those ideas into finished products.

Ligator also pointed out that the educational market was one of the fastest growing areas of the tape business, and that the potential for its continued growth was virtually limitless.

## Memorex Blank Tape Div. Growth: Consumer, Video

• Continued from page 43

only the consumer business, because within the media field you have videotape and computer tape.

"The key thing I feel people should be addressing themselves to," Jaunich continued, "is whether or not the merchandising and advertising behind the brand is strong, and we have commitments to continue strong advertising and merchandising for the future."

Jaunich also offered some opinions on the blank tape market in general and where he feels Memorex's position in that market should be.

### More Tape Outlets

"The business is obviously growing very rapidly," he said, "and consumers now have the opportunity to buy blank tape in any variety of outlets from mass merchants to department stores to drugstores, hi fi shops, camera shops and any variety of outlets. I think most manufacturers realize this growth and are increasing efforts to broaden their base of distribution. It's simply a logical approach for the manufacturer."

"Our initial thrust two years ago was in the hi fi shop," Jaunich said. "This is a very important part of the volume market, and since we were one of the first to go national with a chromium dioxide cassette line, this was a natural place for us to be. But we've tried to push elsewhere since then, particularly into the mass or aggressive merchandisers."

Memorex was initially known as an "audiophile" firm. How did the company convince other types of outlets to take on the line? "There are two major ways," Jaunich said. "One is that most stores dealing in tape can recognize a fairly intelligent merchandising program. The other factor was that through our TV commercials, a lot of dealers were getting calls for the product."

"I also feel," Jaunich added, "that most dealers realize that blank tape is no longer simply an accessory item. Blank tape has more profitability per square foot than records and there is not the return problem. I think most aggressive merchandisers are aware of this."

Memorex was one of the first blank tape manufacturers to heavily promote chromium dioxide, and Jaunich still feels this is a strong market.



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# TV LP's, Tapes Seen Mass Media Bonanza

NEW YORK—The new videocassette medium will eventually turn the television screen into a strong, flexible source of enlightenment, offering everyone, and not just a privileged few, access to the arts. This prediction comes from Bruce Paisner, vice president of the Multi-Media Division of Time-Life Films.

Paisner revealed that eventually as the new TVC medium develops, every museum, orchestra and theater

in the world will only be as far away as the nearest videocassette playback machine.

Paisner had kind words for those programmers who have stockpiled libraries of old movies for future transfer to videocassette. He said, "Initially, programs offered for the videocassette home market will consist mainly of the best film material made for other media."

Quoting Marshall McLuhan, Paisner said the early programming of each new medium is usually the mature product of the medium which preceded it. He continued, "However," one of the major disadvantages of film is that most films were designed for a single viewing. That means that each element of the film must be understood and remembered after a single running."

"The repeatability factor of videocassettes will help to remove this limitation, and many programs created for the new medium will be designed to be seen more than once," Paisner said.

### Software

Paisner also prophesied that as the sale of TVC hardware increases, software production will increase, and new specialized programming techniques will be employed.

He said too that the recording ca-

(Continued on page 47)

Allison's major problem at this time is the plastics shortage created by the continuing petro-chemical crisis. Ligator charged that the small available quantities of the valuable plastics were being lapped up by illegal duplicators who were paying cash at black market prices. He said that up to now he had been able to keep his firm in plastics by matching the buying power of the bootleggers, but feared that he could not continue doing so indefinitely.

Expressing the hope that the crisis would soon blow over, Ligator said he would eventually have to build his own injection molding plant, so that when crises like the present one rear their head, he could meet them head on.

## Ampex's Consumer Book

REDWOOD CITY, Calif.—Ampex Corp. has made available an eight-page brochure detailing features and specifications of the firm's line of blank tapes for consumer use.

The booklet, in 4-color, features pictures and descriptions of the 20/20 cassettes, 370 Series cassettes, 350 Series cassettes, 381 Series 8-track cartridges, reel-to-reel tapes and ac-

cessories. On the rear page is a complete listing of all Ampex blank tapes with manufacturer's suggested list price, how the product is delivered (on blister card, in poly bag, in dispenser carton, etc.) as well as model number, playing time and a list of Ampex sales offices.

Dealers may request brochure 1973.



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"I'm amazed that the market is doing so well," he said. "Two years ago there were only five or six pieces of equipment with bias switches. Now virtually every major hardware manufacturer has one or two such models in their lines. I think consumers are becoming more aware of the quality you can get out of tape today, and people are trying to reach that apex of not being able to tell whether something is live or recorded. We saw this with records and speakers and now I think we're seeing it with tape."

Talking about mass merchandisers, Jaunich first asks "What is a mass merchandiser? A mass merchant can be a fairly small group of stores that is aggressive and moves a lot of product, so I would rather call mass merchants aggressive merchandisers." Is an aggressive merchant likely to take on chrome? "If a dealer has traffic in the store and a portion of that traffic tends to buy higher grade merchandise, then it's logical for him to take on chrome or a low noise high energy tape. We're not talking about a major commitment to chrome, we're talking about a relatively small dollar investment. And we're talking about very little shelf space."

### 8-Track Jumps

Memorex will send people in to help set a dealer up in the blank tape business, and works through rack-jobbers and directly. The firm does not use reps.

"We like the idea of racks," Jaunich said. "these are generally people working with an outlet already doing fairly well in records, or it

wouldn't be using a rack. The fact that it's doing well probably means there's a good amount of traffic in the store, and this is what is needed to sell blank tape."

Talking about the shortages in the tape industry at the moment, Jaunich said there are basically two types. "There are those products whose shortages are primarily those of availability, such as plastics and paper, where your lead time has increased over the past several years. Then there are the petrochemical shortages, primarily benzene related products, where the supply simply seems to be running out. There are opportunities for substitute materials, however, and ourselves as well as other firms are working on these."

Memorex is also moving more heavily into the international market, with operations in Canada, England, Brazil, Germany and Japan. These operations are somewhat autonomous, but all report back to firm headquarters in Santa Clara where the firm does all of its manufacturing.

In other areas, Jaunich said that 8-track is doing extremely well, and he feels that while the growth of these blanks is more apparent because they are starting from a smaller base than cassettes, there is still rapid growth. He ties much of this in with increased sales of home recorders.

Memorex is also currently manufacturing videotape, and is selling to Sony and RCA as well as many educational and industrial users. As for a consumer market, Jaunich said, "It depends on how far out you can see."



# 2,000 at VidExpo

• Continued from page 1

Productions, Sharp Electronics, Trans-World Communications, T.J. Valentino, Videosonics and Video Tape Network.

Among the moderators that will appear on the VidReport user-application panels, Wednesday (5), are Warren Wille, manager, information systems, Dana Corp.; Willard Thomas, manager, AV services, Standard Oil (Ind.); Herb Dordick, former director, NYC Office of Telecommunications.

Moderators for the Thursday (6) panel include Henry Cauthen, president, S.C. Educational TV Network; Matthew Dillon, associate director, Telecommunication Services; and Aaron Neretin, editor and publisher, Merchandising Week.

Additional speakers include Jeffrey Reiss, former director, program planning, Cartridge Television, Inc.; Major Dale Baker, head of the education TV division, U.S. Army Infantry School; Meg Hogan, assistant manager, Telecommunications, INA.

Traiman said that two evening VidShows—Tuesday and Wednesday (4-5)—will highlight 40 of the best in-house and commercial video programs now in use. Producers of the programs will also be on hand for discussions.

Software mastered to one-inch IVC from 12 submitted configurations, will be beamed into guest rooms over Trans-World's Television CCTV channel, and seen live through General Electric's large-screen color video projector.

In conjunction with VidExpo '73, the International Industrial TV Association (ITVA) North Atlantic re-

gion, will host a workshop on "Management of the In-House TV Production System. The workshop which will be chaired by Richard Van Deusen AV manager, Prudential Life, will give an overview of management with Willard Thomas, Standard Oil (Ind.).

Among those Billboard Publications sponsoring the VidExpo '73 are, Billboard Magazine, VidNews, biweekly video newsletter, Music Week (London), Music Labo (Tokyo), and Merchandising Week. Last minute VidExpo information can be obtained by calling (212) 764-7464, or PL 9-3000.

In the last year Centrex Corp., Findlay, O., spent over \$1 million capital for improvements including a new office building and warehouse with 50 percent more space, according to Hank Reinhart, administration director. Early this year, the firm added four injection molding presses, and tripled the number of plant workers in the 3-shift operation. Increased sales of plastic parts for cassettes has played a big part in a shareholder earnings increase of 47-cents a share in 1971 to \$1.10 for 1973, he claimed.

Liberty/UA Tape Duplicating, Inc., formerly of Omaha, is into a

new office and manufacturing facility in Council Bluffs, Iowa, said general manager Marvin L. King of the Trans America subsidiary.

A new 8-track cartridge winder for Audio-Tek, Santa Clara, Calif., replaces the 230 series. President and general manager Robert Kratt said the new 235 series features plug-in printed circuit boards, modular construction, digital counter and ultra-precision blank tape winding device.

The three-year-old company has doubled production in one year, due mainly to the increased inter-

national sales in markets such as Hong Kong, Japan, France, Australia and Singapore, Kratt said.

One of the smallest cylindrical transducers available is now being marketed by Nortronics' Minnetech Labs, Div., Minneapolis, for measuring tape width and thickness, as well as metal parts to accuracy of ± .015 in. Model MS-102 is water tight and completely submersible and can be positioned close to the workpiece because of its miniature head. Nortronics spokesmen said the gauge is not affected by high side pressures and torque or clamping pressures.

## VIDCA—275 Co.s

• Continued from page 43

Tape, Agfa Gevaert, Memorex, and others.

According to John Nathan, the U.S. representative for VIDCA, the annual international market for videocassette and videodisk programs and equipment has already attracted more than 400 individuals from 275 companies located in such countries as Germany, Austria, Belgium, Canada, Denmark, Spain, Finland, France, England, Italy, Japan, Lebanon, Norway, Netherlands, Sweden, Switzerland and the United States.

## Mass Media Bonanza

• Continued from page 46

pabilities of some systems will make possible an ingenious kind of cross referencing since one cassette can be taken out at midplay and another easily inserted.

"This easy system of cross referencing will eventually result in video encyclopedias becoming a fixture in many households," said Paisner.

The TLF executive also noted that a realistic consumer price for TVC systems awaits the development of advanced integrated circuitry for true mass production of the units. He said that several major electronic companies are perfecting such circuitry and, when it is ready, the price of hardware will drop sharply, encouraging, in turn, new processes for high speed duplication of video tape.

Paisner continued, "Parallel with these developments may be the introduction of the videodisk, and perfection of these lower-cost systems will bring the price of both equipment and programs within the range of most TV owners."

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100 up	2.75 each
250 up	2.50 each

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50 up	\$2.50 each
100 up	2.30 each
250 up	2.20 each

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## Rep Rap

• Continued from page 45

The Electronic Representatives Assn. (ERA) has set a series of professional management seminars starting Oct. 12 in San Francisco at the Hyatt Embarcadero. Others are in Chicago (Oct. 19), Boston (Oct. 26-27) and Cleveland (Nov. 16). Fee is \$85, except for the second Boston one (\$20) and the Chicago session (\$35 extra for computer analysis of each participant). ERA is located at 233 E. Erie, Chicago, Ill. 60611.

The Mich. ERA chapter expects 700 dealers at its first consumer products show (see separate story).

New marketing and development head of rep firm Richard Legg Co., Chuck Legg will formulate in-house sales strategies for Lear Jet Stereo, North American Philips, WMI Corp., and Teisco & Kay. The Portland, Ore. firm, with offices at 4475 SW Scholls Ferry Rd., 97225 (503) 292-8824, is staffed by founder Richard R. Legg, Owen S. Bland, F. Paul Howard, Rhea Legg, and Berenice Wheaton.

Together with new salesman Jerry Fields, president Mort Fields and vice president Mike Fields of 2M Sales Co., Skokie, Ill., cover no. Ill. and so. Wis. The firm was named "Rep of the Year—1972-'73" by Audio Dynamics Corp. Located at 8330 Springfield Ave. 60056. (312) 674-3018. 2M also reps for Benjamin Electronics, Design Acoustics, Elite Electronics, Pilot Corp., Superex, Wash Tape, and Arista Enterprises.

Ripley Assoc., Minneapolis-based consumer products rep. has just complete a series of five area-wide dealer open houses on its Miida line. Joining the Ripley firm was Forster Co., also of Minneapolis, who will distribute the Miida products in the upper Midwest. Meetings were held in Minneapolis, Winona, Duluth, and Mankato, Minn. Ripley offices are at 8053 Bloomington Freeway 55420 (612) 881-8282.

Covering the southeast coast for Sansui, JBL, United Audio, TDK, Phone-Mate, and Winthrop is Raymond W. Taylor Assoc. headquartered at the Galt Bldg., Canton, Ga. 30114. (404) 577-1290. Other salesmen are Bob Berkman, Atlanta; Richard Shrively, High Point, N.C.; Carlos Maymir, Miami; and David Williams, Birmingham, Ala.

Simpson Corp. president Gordon H. Simpson reported 1972 "my best year ever" for his Panasonic home entertainment rep business. "We sold over \$3 million in equipment to mass merchandisers, and small drug, discount, and specialty shops." Personnel Jim Cash, Jim Anderson, and D.B. Kazee work out of offices at 766 Sherwood, Lexington, Ky. 40502 (606) 277-4193.

Orren Sales, reps for Automatic Radio with headquarters in Minneapolis, formed a new division covering Kan. and Mo. with Charles M. Michael in charge. Previously, Michael operated his own automotive parts rep firm, C.M. Michael Co. Mickey Orren, president, reported that accounts for the new Kansas City division are not yet finalized. "They should be automotive parts at first, then related entertainment equipment sometime in the future." Head office is 3517 Raleigh Ave. S., Minneapolis 55416 (612) 920-4517.

Jack Black Sales Co. hosted the first in a series of Sansui product orientation seminars designed to familiarize audio dealers and clerks with 4-channel equipment, quality control procedures, and new products. Vice president in charge of Sansui America, Hiroshi Tado, and his assistant Y. Hori, met with Black and dealers August 22-23 at the Sheraton-Lanhan in New Carrollton, Md. With offices at 12160 Parklawn Dr., Rockville, Md. 20852 (301) 881-2880, the Jack Black firm reps a wide range of major entertainment equipment manufacturers.

New reps for J.V.C. products in no. California, Wilkins, Mason Assoc. at the

same time added Scott Brown to its sales staff. Partner Ed Mason works from offices at 1025 Brown Ave., Lafayette, Cal. (415) 284-9200.

President Jim Loder reported the new address for his firm Eldisenco as 12 Estel Pl., Green Brook, N.J. (201) 968-0344. Dan Loder was recently signed on as salesman.

Pacific Audio Sales Inc. announced corporate personnel changes to include the resignation of Charles C. Harper Jr., president for the last 14 years. Fred Malzahn and Reone Martin will continue as chief officers. Bruce Baker, former rep for Kenwood and a Stereo Hi-Fi Center manager, will now headquarter at Pacific offices at 1933 S. Broadway, Los Angeles 90007 (213) 747-7314. The firm reported a 22 percent increase in Sansui 4-channel sales in one year's time. Pacific, whose territory is so. Calif. and Ariz., just added the Dokorder account.

Telex Communications appointed two rep firms for its consumer product group. Spectra Sales, 22476 Byron Rd., Cleveland (216) 442-1300. John Bialosky and his associate Frank Bauer will cover Ohio, w. Pa., and W.Va. The second firm is Sukup & Co., 2070 E. 54th St., Indianapolis (317) 253-1215. Representing Telex's Broadcast/Industrial products as well as the consumer line in Ky. and Ind. are John Sukup, Ron Cox, and Paul Strickland.

## Aiwa Forms New Marketing Wing

NEW YORK—The Aiwa Corp. of Japan has structured Aiwa International Corp., a new marketing arm for the U.S. which will sell the Aiwa line of home entertainment products directly to the American market rather than through a distributor as it had been doing in past years.

According to Yusuke Sanbe, Aiwa's president, the new marketing plan which will go into effect later this year, is based on the increased acceptance of Aiwa's products in this country, and the emergence of new lines of audio products which the company has developed.

Sanbe said the marketing strategy is a return to the original mode of operation set up by the company when it first introduced its products to the U.S. market more than 20 years ago.

Aiwa International Corp. will also handle all servicing of products sold to the U.S. market.

Explaining that the company had undergone major changes during the past four years, Sanbe said that Aiwa had greatly improved the quality standards of its products, and increased the marketability of each item in the line.

Emphasis in the product line designed to herald the firm's new U.S. market push, is on portable cassette products, many of which boast AM/FM radio combinations.

## Mass Merchandiser Match

• Continued from page 44

try and Musical Isle's own surveys, figure in charting the top-featured LPs, tapes and singles. Other sections in the department are devoted to vocal male, vocal female, country, classical, jazz, easy listening and children's LPs. One section features LP show soundtracks. LPs are arranged within the category with a miscellaneous artist section at the front and then alphabetically by artist. Bottom-priced LPs are stocked in one section and priced at \$2.44 and \$1.99.

End-caps get extensive use in tying in with special promotions and a good example of this strategy was the appearance of the Jethro Tull when a full end-cap display was utilized to feature this artist's music. At another time an end-cap became an in-store tie-up with a promotion focusing on a 2-record Beatles special, regularly \$9.98, for \$5.55.

Along with stocking and re-stocking displays, Venture fixturing is one of the responsibilities of Musical Isle, rack-jobber for Venture. And Stewart, the MI sales specialist, points out that there is complete uniformity in the low-profiled fixtures with 45's displayed in the same design fixture as LP's, with the exception that this display is slotted to accept 7-inch records.

The tape display at the Kansas store is arranged in four 5-foot glass-enclosed sections reaching up one side of the department. These are the hand hole type Genco fixtures permitting customers to feel and pick out merchandise with conveyor belts transporting the tapes to the front-positioned cashier station. Some Venture stores are stocked with up to 1,500 tape titles but the normal inventory at the Kansas store hovers around 600 titles, though this is frequently escalated to tie in with special productions. One 5-foot section of the case displays a selection of 300 cassettes. No open reel is handled here but other Ventures, where the demand is sufficiently high for pre-recorded open reel, a stock of 50 or more titles is maintained.

At the Kansas store, a sales breakdown reveals that LP records are accountable for about 55 to 60 percent of the total sales, 8-track contributes about 25 percent, 45's 10 percent, cassettes 3 to 5 percent with oldies, miscellaneous, etc., representing the remainder.

Obviously, having the experienced help of MI reps and the top management, is important in music merchandising procedures, whether in matters of displaying types of music to the whole multi-faceted pro-

gram MI and Venture developing.

A selection of quadrasonic tapes are assigned a small section of the tape cabinet.

Accessories figure prominently in the Venture softwares volume-building ambitions and the displays include a 14-foot island unit—the area around it is carpeted—for displaying a selection of tape racks, from \$8 to \$30, carrying cases, wooden stereo carts, etc. The brand-offering in carrying cases and racks includes Gusdorf, Lebo, Amberg and Peerless. The salesgirl is briefed to suggest carrying cases and other accessories when a customer buys records or tapes.

MI assumes the burden of a host of details in the Venture software areas. The list includes furnishing and installing fixtures, working with store personnel closely on promotions and other strategy, furnishing all divider cards, including artist dividers and numbered dividers for Top LP's and singles. The tape cases are also furnished by Musical Isle.

But the big job assumed by MI lies in re-stocking the department. As account representative, Boyuka is assigned exclusively to Venture stores in the greater Kansas City area and his routine includes spending one day a week working up orders and re-stocking the software sections. He pulls out all understock on these occasions and he works closely with the record salesgirl in keying the stock—with particular emphasis on hot-selling titles—to current trends. Orders are sent directly to the St. Louis Musical Isle warehouse and the orders, with merchandise all pre-ticketed, are received on Mondays at the Kansas store. For quick-service, the Top 60 albums and the hot-selling singles are drawn from the branch here.

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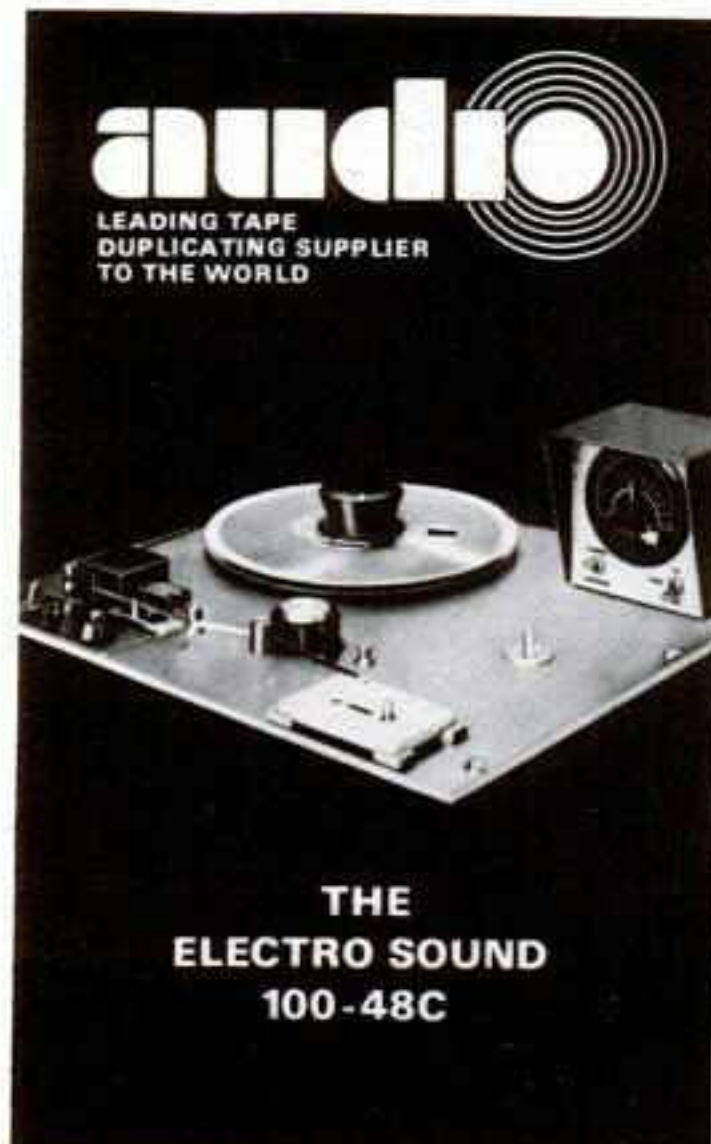
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## Canada Campus Network Cited As a Valuable Non-AM Tool

By RITCHIE YORKE

TORONTO—Canada's network of some 70 campus radio stations are proving to be a valuable tool in the promotion of non-AM product, says Colin Macdonald, A & M Canada's 23-year-old director of campus promotion.

Macdonald, who is one of only two campus promotion executives in Canada (RCA's John Murphy is the other), also claims that college stations have given massive support to Canadian talent.

"As a whole, the campus stations have given A & M tremendous support in breaking new artists," Macdonald says. "Of course, it's difficult to pass generalizations about college stations because no two are alike. Some aren't very together, others are well organized and have an enormous number of listeners. Many of them program cuts that you can't even get on FM in Canada.

"Their coverage is particularly important. We only have four or five FM progressive stations in Canada and they're in the major markets. Most of the other cities only have AM Top 40. If you're not into that, the college station provides an excellent alternative. And in some cases, the major markets have college stations providing an alternative to FM. I think this company is now finding it possible to break new artists straight off the college stations."

Macdonald cited Joan Armatrading, the Strawbs and Cheech and

Chong as three foreign acts broken by college stations. "Nobody would play the first Cheech and Chong album, not even CHUM-FM but Radio Western in London, Ont. got behind it and broke the record wide open. Canadian artists such as Kathy Stack, Claire Lawrence and Valdy have benefited greatly from college exposure."

Many college outlets lend their support to the better Canadian artists, whose records do not fit the AM formats. Macdonald says that Radio Gryphon in Guelph, Ont. has been programming 54 percent Canadian content.

"The college stations are becoming very important to Canadian artists. It seems that some major Top 40 stations are still reluctant to get behind Canadian product, so it's important to get exposure at the college campuses."

Macdonald feels the intense nationalism of many college music directors augurs well for the future of Canadian product. "Many of these people will eventually get into regular broadcasting, which will have a marked effect for both the record industry and broadcasting.

"Of course, the stations do have a few minor problems. There are frequent personnel changes; very few people even continue for a second year at the station. It's difficult to get a sense of continuity or flow. Also because of the anti-format philosophy at most stations, it's hard to keep track of what is really happening with your records. There don't seem to be many playlists happening."

Macdonald says A & M does regular mailings of new product, press releases and the company weekly newsheet "Getting Off" (which is also put together by Macdonald) to stations at colleges from coast to coast. Although he's been working on campus promotion for a full year, Macdonald has by pressure of work only been able to personally visit stations in Ontario.

"Our location means we are more aware of what's happening around us, but in the late fall, I hope to make

a cross-country tour of college stations. The colleges are extremely important to us. Most of our product is dynamite for what they're doing—we don't have a lot of major headliner acts. But I do feel that it's time to broaden our efforts—we've been a little too Ontario-oriented at college level."

Asked to cite examples of the most progressive college stations in Canada, Macdonald said, "Headly and Bob Ancell at Radio Sheridan, Oakville, Ont.; Ian McDiarmid at Radio Gryphon, Guelph, Ont.; Vince Branberry at DAL Radio, Dalhousie, N.S.; and Ron Moore and Ian Davies at Radio Western, London, Ont.

"I'm very excited about the future of campus radio activity in Canada. We may now be a little behind the U.S. college radio scene but given time, it will develop in Canada. It's become a good outlet for a lot of product that wouldn't be played otherwise. It's got to be a really good positive thing for the Canadian music industry."

## Add 2 Writers For Canada

TORONTO—Lee Zhito, editor in chief of Billboard, has announced the appointment of two new correspondents in Canada—Juan Rodriguez in Montreal and Jeani Read in Vancouver.

Stories by both Rodriguez and Read will debut in the Canada Spotlight issue of Billboard (9/29).

From there on, Rodriguez and Read will file regular copy from their respective markets.

Rodriguez has been a staff columnist for the Montreal Star for several years. His work has also appeared in Rolling Stone. Read has been a staff member of the Vancouver Province for several years.



SWEDISH Artists received awards during the Polar Music AB tenth anniversary celebrations. Pictured, in the front row left to right are Tony Roth, Kenneth Gardestad and his brother Ted, (back left to right) Hansi Schwartz, Frieda Lyngstad, Stig Anderson, Anna Faltskog, Bjorn Ulvaeus and Benny Andersson.

## U.K. Called Dumpland For U.S. Pirated Tapes

• Continued from page 1

or supplying for the purposes of trade any recording of which the plaintiffs own the copyright or are the exclusive licensee.

The order, effective until Aug. 29—when Bernstein was to have a chance to be heard—was granted to RCA.

## Edwards Exits To Handleman

TORONTO—WEA Music of Canada vice president Gord Edwards has resigned to take a position as vice president of the Canadian Handleman complex.

It is the first time in more than two decades that a Canadian has assumed the top operational executive post in this U.S.-owned Canadian rack-jobber, largest in the country.

Previous vice president Hal Scoville, who headed up the operation since July 1971, has been appointed president of the Canadian company, headquartered in Detroit.

Scoville has reportedly long felt that the vice presidency of Handleman's should be in the hands of a Canadian.

"This is a different market here," Scoville said. "We wish to build a greater line of communication between our company in the U.S. and its Canadian operation and I feel it could be done much more efficiently with a Canadian."

Edwards has held the No. 2 position at WEA Canada for a year. Prior to joining WEA at its inception in 1971, Edwards was national promotion manager for Capitol Canada and in sales management at RCA. He was WEA's national sales manager at the time of his resignation.

In other proceedings RCA, WEA A&M Bell and CBS sued K.B. and Company (Francy Goods) Ltd. This action related to stereo cartridges imported from the U.S. and was adjourned by agreement for seven days.

In a third copyright action, WEA sues Derek Jones, trading as DJ Records. Counsel said that in this case an undertaking had been offered and it was hoped that the parties would be able to resolve their differences. A 14-day adjournment was granted.

## From the Music Capitals of the World

TORONTO

A&M Canada has signed country artist Linda Brown, as the second stage in what managing director and vice president Gerry Lacoursiere says is a move to "establish and eventually build up A&M's presence in the Canadian country music field." Her first single, "Empty Closets," produced by her manager Joe Palaschuk, was shipped this week. A&M's first entry into the country field was the recent signing of TV star, Ian Tyson, of Ian and Sylvia fame.

"Playground in My Mind" by Clint Holmes is reported to be over the 150,000 sales mark—during a recent appearance at O'Keefe Centre, Holmes was presented with a Canadian gold disk. . . . Murray McLauchlan's "Farmer's Song" and Dave Nicol's "Goodbye Mama" have been released Stateside by Epic. . . . New Canadian LP releases from John Williams include Bruce Cockburn's "Night Vision," "Come Join Me" with Moran and Zylan's "Rainbows Dreams and Fantasies."

Eastern Sound Studios are up for sale, advises manager Salim Sachidina, with three interested parties now negotiating—location has just finished albums with Anne Murray and Murray McLauchlan. . . . WEA's Gordon Lightfoot canoeing in the wilds of Quebec—a photographer from the Indianapolis Star was in Toronto this week photographing Lightfoot's mansion. . . . Ronnie Hawkins rehearsing his new lineup at his club in London, Ont. with large crowds. . . . MCA has launched Elton John's Rocket Records in Canada. . . . CKOC's Nevin Grant received a gold record from London's Jim Macdonald for being the first to break "Monster Mash". . . . WEA is launching the Manticore

and Disc-Reet labels here.

In Montreal, Stephanie McCluhan, the daughter of communications prophet Marshall McCluhan is working as an interviewer for CBS TV. . . . The Montreal Gazette's Bill Mann has begun a weekly radio show on CKVL-FM. . . . Capitol launching a massive promotion on "Cantata Canada," produced at Tommy Bank's Century II Studio by Doug Hutton. . . . Broadcaster Robert Parker returns from Newfoundland to host a new CBS TV weekly series "Up Canada!" premiering in the fall.

WEA's Marie-Claire and Richard Seguin have been asked by the Quebec ministry of cultural affairs to represent the province in Belgium and Mexico. . . . CKLG's music director Roy Hennessy appears as a nude centerfold in the coming issue of Macleans, Canada's national magazine. . . . WEA rushed out the new Roberta Flack album this week with big advance orders. . . . Grand Funk drew more than 12,000 for Martin Onrot's Encore Productions at Varsity Stadium. . . . A&M reporting enthusiastic reaction to "Vado Via" by Italian Drupi. . . . CKOC has broken Tammy Rafferty's "Find Yourself a Boy" for Ampex Music. . . . A contingent of Boot artists led by Stevedore Steve played three concerts at Ottawa's Camp Fortune for the CBC's "Entertainers" series. . . . Columbia hosted a new product presentation and luncheon at the Inn on the Park this week with a large turnout. . . . A&M has signed former CKFH music director Joey Cee with a first single "Oh What the Summer Can Do" produced by Mel Shaw of Stampeders' fame. . . . A&M is attempting to apprehend and formally charge a Michael Mur-

(Continued on page 50)

## McLauchlan First Gold

TORONTO—True North singer/songwriter Murray McLauchlan received his first gold disk—for the left-field single "The Farmer's Song."

The surprise award was made at Columbia Records of Canada's new product presentation and luncheon this week.

The gold disk was for sales surpassing 50,000 units—a rare figure for Canadian hits these days. The top-selling domestic pop single ever in Canada was Edward Bear's "Last Song," which went over 110,000. It was also produced by Murray McLauchlan's producer, Gene Martynac.

McLauchlan's single, which was a slow-starter here, was released by Epic in the U.S. recently.

George Hamilton IV's country version of the hit was released by RCA in the U.S. last week.

"The Farmer's Song" came from McLauchlan's second album, "Songs From the Street." McLauchlan, a native of Toronto, will soon undertake a string of dates with Asylum's Joni Mitchell. He is managed by Finkelstein-Fiedler.

## Canada Executive Turntable

Following the signing of the exclusive representation of A&M in Sweden, Sonet Gramofon AB has appointed Mrs. Margarete Lundstrom as production coordinator of the company. She joins Sonet after five years with Atlantic Records in New York and four years with Metronome Records in Stockholm. Sonet represents a number of other foreign labels in Sweden including Blue Thumb, Chess/Janus, Island and Vanguard.

## CANADIAN SINGLES CHART

COURTESY OF MAPLE LEAF SYSTEMS

This Week	Title, Artist, Label, Distributing Label
1	BONGO ROCK Incredible Bongo Band, (Pride) Polydor
2	CRY YOUR EYES OUT Les Emerson, (Lion) Polydor
3	SITTING ON A POOR MAN'S THRONE Copper Penny, London
4	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester (Celebration) Quality
5	THE SINGER The Bells, Polydor
6	SIMPLE LIFE Valdy, (Haida) A&M
7	GLAMOR BOY Guess Who, RCA
8	GOOD BYE, MAMA Dave Nichol, Columbia
9	MINSTREL GYPSY Stampeders, Quality
10	DANCE A LITTLE STEP Mashmakan, London
11	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton, Columbia
12	WALKING ON BACK Edward Bear, Capitol
13	BONDI JUNCTION Peter Foldy, (Kanata) London
14	SPENDING MY TIME Chad Allan, GRT
15	CANADA Bill King, Capitol



## From the Music Capitals of the World

## U.K. Commercial Station Is Lauded on Programming Plans

By REX ANDERSON

LONDON—Britain's record industry in general has welcomed the outline plans for a programming format announced by Capital Radio, the U.K.'s first commercial radio station. The reaction from promotion and advertising department in the major record companies reflected the view of recently appointed Capital production manager, Dave Cash, that the entertainment station would benefit the industry.

It was felt that the formula of "listenable pop" was the right one and that the specialist programs proposed by the station would help to break new artists and gain airplay for singles and albums not now available on BBC. The companies also felt that the regionalization of commercial radio would help in the regional promotion of product.

Advertising on the station, however, was another matter. All companies felt that it would be impossible to judge the potential of advertising space until the network was actually broadcasting and some idea of the real sound and popularity of the station could be obtained. It was also felt that the rates, as much as \$600 for a single 60-second spot at peak listening times, were a little excessive. However, some companies do already have plans for a series of tests ads in the early weeks of the station.

Capital will work from a weekly

playlist of 70 tracks, 50 percent from albums, will be chosen by program controller Michael Bukht in association with newly appointed music director, Aidon Day, former producer of "The Rosko Show" for BBC Radio One.

Bukht intends to cram 16 tracks per hour throughout the day although he feels that this target may prove too ambitious at times. It would mean 38 minutes of recorded music every hour to fit in between news, phone-ins, community services and a maximum of nine minutes advertising. The playlist will not be tied to any kind of commercial chart.

### Non Aggressive

Bukht told a news conference last week that the music format would be based on the needs of the audience at the particular time of day. He said that the main body of the day, from 6 am to 6 pm would contain "non-aggressive pop." In the evenings, from 6 pm to midnight, more specific needs would be catered for with an early evening two-hour rock program followed by a program of jazz, classical, folk, country music etc., depending on the night of the week. From midnight to 6 am the music would be aimed at nightworkers and insomniacs—not too raucous to keep people awake and not too dreamy to send people to sleep.

Bukht says that the majority of the programming will be aimed at people above the age of 18. "Adults

are more dedicated to the LP market," he says, explaining the wide use of LP tracks on the station which will go on the air at 5 am on Oct. 16. Bukht claims that the playlist will be a selection of records that he and Day think are good. "We won't play a record just because the group is successful or because it is selling," he added.

Meanwhile, Capital's news and information station rival, London Broadcasting, has announced that music will play an important if not prominent part in the station's programming. Record tracks will be played to illustrate news stories about recording artists. Every evening there will be a teenage and an arts program which will include record reviews, particularly of albums.

## Shortage In Mexico

MEXICO CITY—The current world shortage in raw materials is also affecting the Mexican record industry. Several local companies have stopped sending promotion copies to radio stations and other companies have announced that they will buy back old records whatever the condition.

All Mexican companies have been given permission to purchase raw material wherever they find it and several have already bought in stocks from foreign countries, stockpiling enough for a six-month supply.

It is also expected that the prices of records throughout Mexico will increase—estimated between 5 and 20 percent.

Singles are expected to suffer a 20 percent increase, albums up 10 percent with the budget-line album receiving an increase of between 5 and 8 percent.

## CBS, Veronica U.S. Act Push

NEW YORK—CBS Records International and Radio Veronica in Holland have prepared a major promotional campaign to back fall tours of U.S. artists Dr. Hook & The Medicine Show, Redbone, and Albert Hammond.

Slated to join the U.S. artists during a special opening tour festival at Club Veronica, a room owned by the station, are Colin Blunstone (CBS-U.K.), Titanic (CBS-France) and The Buffoons and Albert West (CBS-Holland). CBS Holland, as part of the promotional and marketing campaign, has released a special LP featuring all of the above acts.

In addition, CBS Holland is utilizing posters, point of purchase aids and extensive radio spots to promote the arrivals of the artists. The groups' stay in Holland will be climaxed by an appearance at the 8000-seat Sportshalle in Rotterdam. The concert will be televised on the Top Pops special, scheduled later in the fall.

## King Gold

NEW YORK—Carole King has achieved gold status with an RIAA certification for her latest Ode album, "Fantasy." The singer-songwriter has previously struck gold with her albums "Tapestry," "Music" and "Rhymes & Reasons" and the single "It's Too Late."

Sagrario Gonzalez moved from the promotion department of Musart to Orfeon. Pancho Gonzalez moved from Capitol promotion to the same position at Musart. ... Juan Gabriel's new RCA single, "Kada Ki Kadie" (No One or Nobody) was recorded in France with Paul Mauriat's violin section and Mirelle Mathieu's rhythm section. It was produced by Jean Poll. ... After two years absence Mexican singer Enrique Guzman returns to the music business on the Raff label with a single, Juan Gabriel's "Que Vuelvas." ENRIQUE ORTIZ

### BUDAPEST

Singer Zsuzsa Jana Koncz has become the first Hungarian to sell a million records—singles and albums combined. Her four albums have sold 336,000 copies. She will receive her sixth gold disk shortly, and her fifth album is to be released in a few weeks. In Hungary the record company does not pay royalties, so she does not benefit from the financial success of her recordings. ... Release is awaited of the historic recording of Bartok's second violin concerto which he wrote in 1937/38 for Hungarian born violinist, Zoltan Szekely. The concerto was first performed in 1939 in the Hilversum studios of Dutch Radio. Szekely was accompanied by the Concertgebouw Orchestra under the baton of world famous conductor Willem Mengelberg. Szekely has recently received this recording from Dutch Radio and the Hungarian State Record Company, Qualiton, has been working on retaping for more than a year. More than 50,000 corrections had to be made. ... Popular Hungarian pop group, Locomotive GT, following their success at the London Music Festival, have signed an exclusive recording contract with the American ABC Dunhill label. The group was formed by pianist/composer, Gyory Presser, a graduate of the Budapest Conservatory, and a former member of the Omega Redstar group. Presser gained recognition for his music for the first Hungarian rock musical, "Imagined Report of a Pop Festival." PAUL GYONGY

### LONDON

BMI managing director Gerry Oord will visit six provincial centers on his forthcoming "Meet the Trade" tour. The BMI itinerary is being planned in such a way as to allow Oord and his party to visit shops during the day for over-the-counter discussions with dealers to talk about mutual problems and then invite them to a dinner in the evening.

An international promotion service department to back up Phonogram's marketing and distribution has been set up by the B&C and Charisma labels. The department, headed by Colin Richardson, will aim at providing Phonogram with promotional material to back up the company's handling of B&C and Charisma product internationally outside America and Canada.

BBC Records, is the latest company to record a tribute to George Gershwin, the American composer who is the subject of a major campaign being run by Chappell to coincide with his 75th anniversary. The album is "George Gershwin by John Fox and His Orchestra," which is being released this month. There will also be a special tribute to Gershwin on BBC Radio 2 on Oct. 1. ... The Isle of Man's Summerland tragedy—where the fairground com-

(Continued on page 52)

## Discophon Into New Quarters in Finland

FINLAND—Discophon one of the major local record companies, formed 15 years ago, is now based in new premises in Espoo, 10 miles outside the metropolitan area of Helsinki. The new headquarters are in a new building complete with sauna bath and swimming pool. The company is also building its own recording studio.

The coming winter season will be one of the busiest in the company's history. Projects will include producing new albums by Arne Domerus, Hakke Bjoerkstedt and Seija Simola. The firm is also making a concerted effort to develop its pop groups. Haikara and Express which have both had success in the local pop charts.

The company will also be involved in Elvis Presley's "On Tour"

film and the film version of "Jesus Christ Superstar." Another new project is "The Julie Andrews Show" which will be screened on local cinema and tv circuits within a few months. The showing of the program will boost the soundtrack album of "The Sound of Music" which was the first album ever to sell more than 10,000 copies in Finland.

When Discophon started in 1957 it represented RCA and until 1971, the Warner Reprise catalogs. The company has had several major local hits including "Kertokas Se Hanelle" by Mauno Kuusisto which was awarded a gold disk in 1960. The company will soon present Elvis Presley with his first gold disk for sales in Finland for "It's Now or Never," which is expected to pass the 30,000 mark.



AMERICAN SINGER/SONGWRITER Mort Shuman, center, just before his TV debut in Copenhagen recently. Phonogram, Copenhagen are now trying to launch his album, "America." With Shuman is Phonogram marketing manager Jorgen Bechmann and promotion manager Elisabeth Skovdam.

Continued from page 49

they lookalike who has been abusing record store staff. ... Repert Perry and Bob Bouziak of Capitol U.S. in Toronto this week checking out Flying Circus and Fludd.

RITCHIE YORKE

### SYDNEY

At EMI Records, Kevin Richie, former national promotion manager is now concert manager and Terry Howard has been named national sales manager in the company Wilma Schinella is appointed EMI label manager for Capitol ABC-Dunhill and Disneyland. Jim Gibson is now label manager for Decca. ... Festival Records imported 500 Cat Stevens booklets for promotion use involving the Stevens' album, "Teaser And The Firecat." ... TV personality Julie Anthony signed by EMI for an album and single. ... Brian Cadd has a new Bootleg Records album, "Parabrahm." ... Marcia Hines replaces Michele Fawdon in "Jesus Christ Superstar."

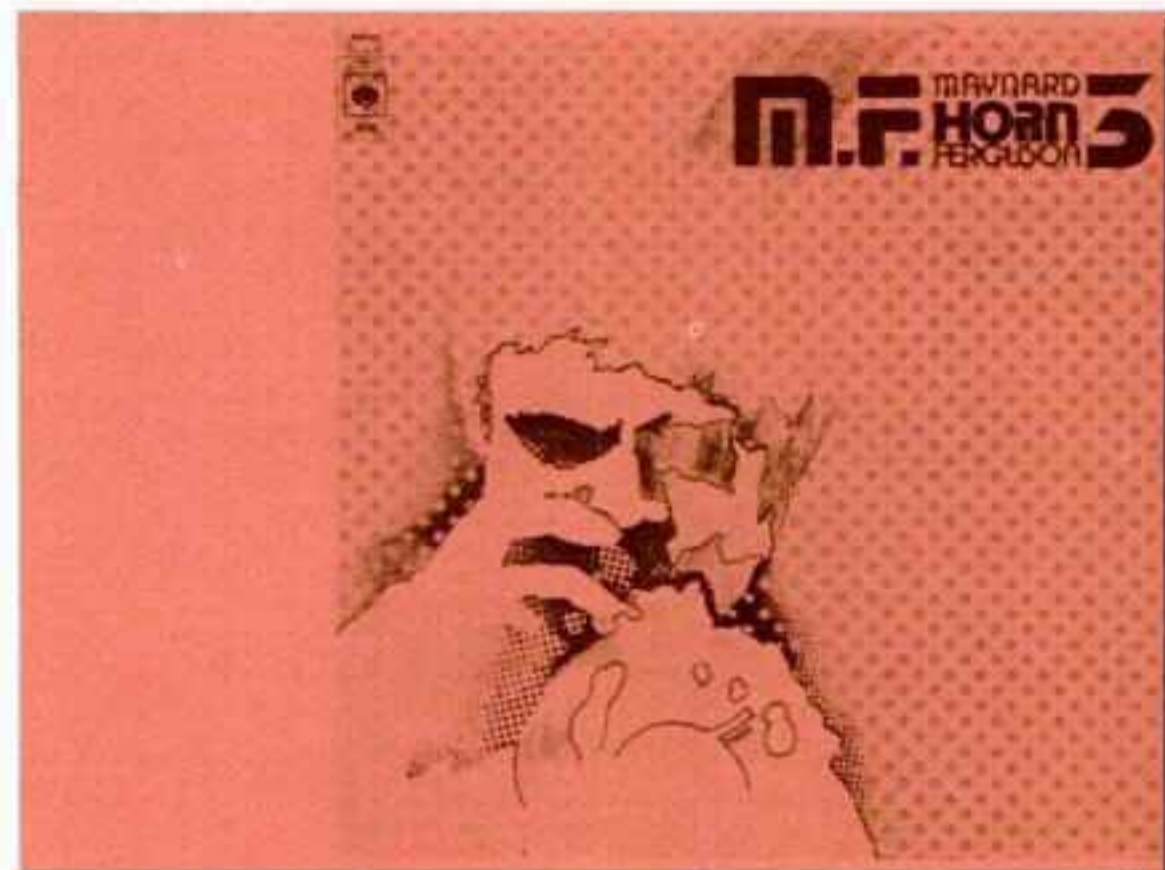
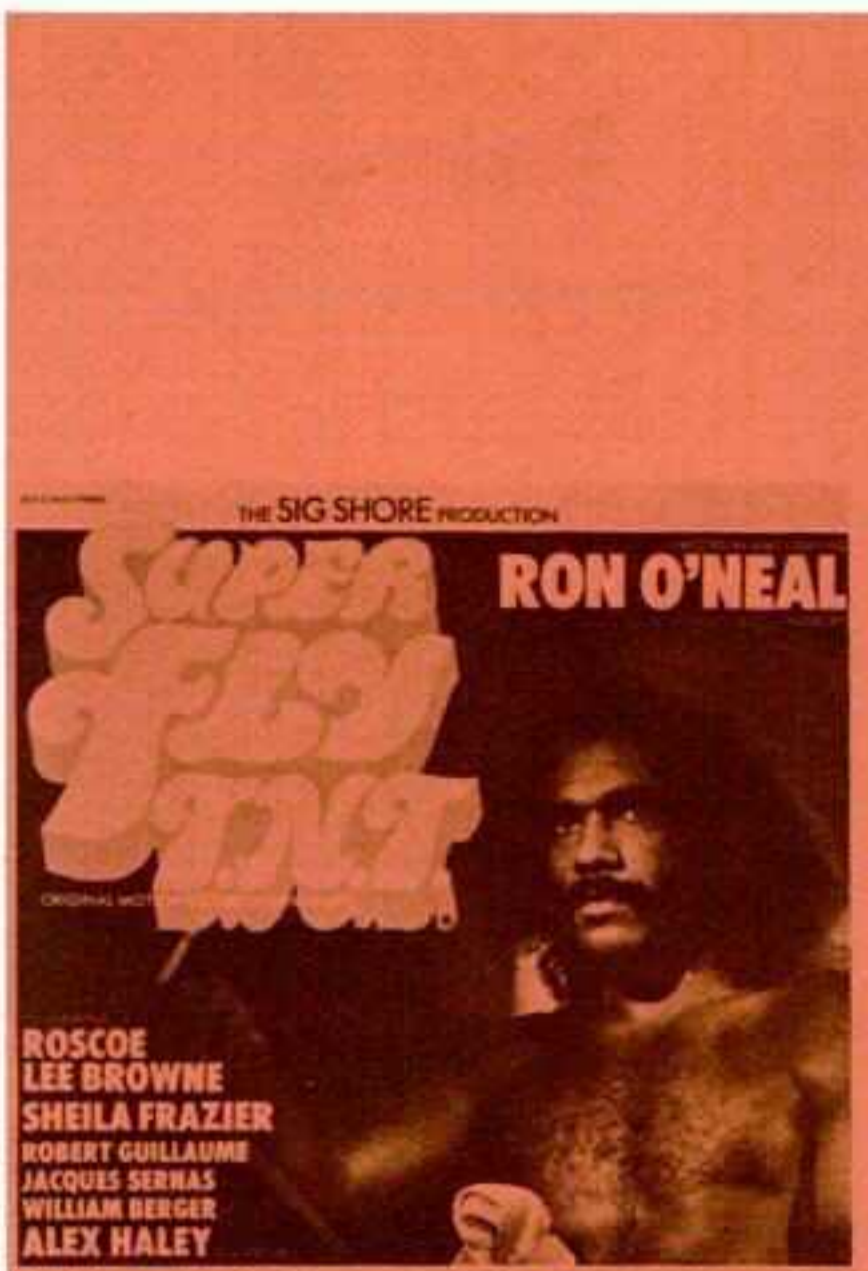
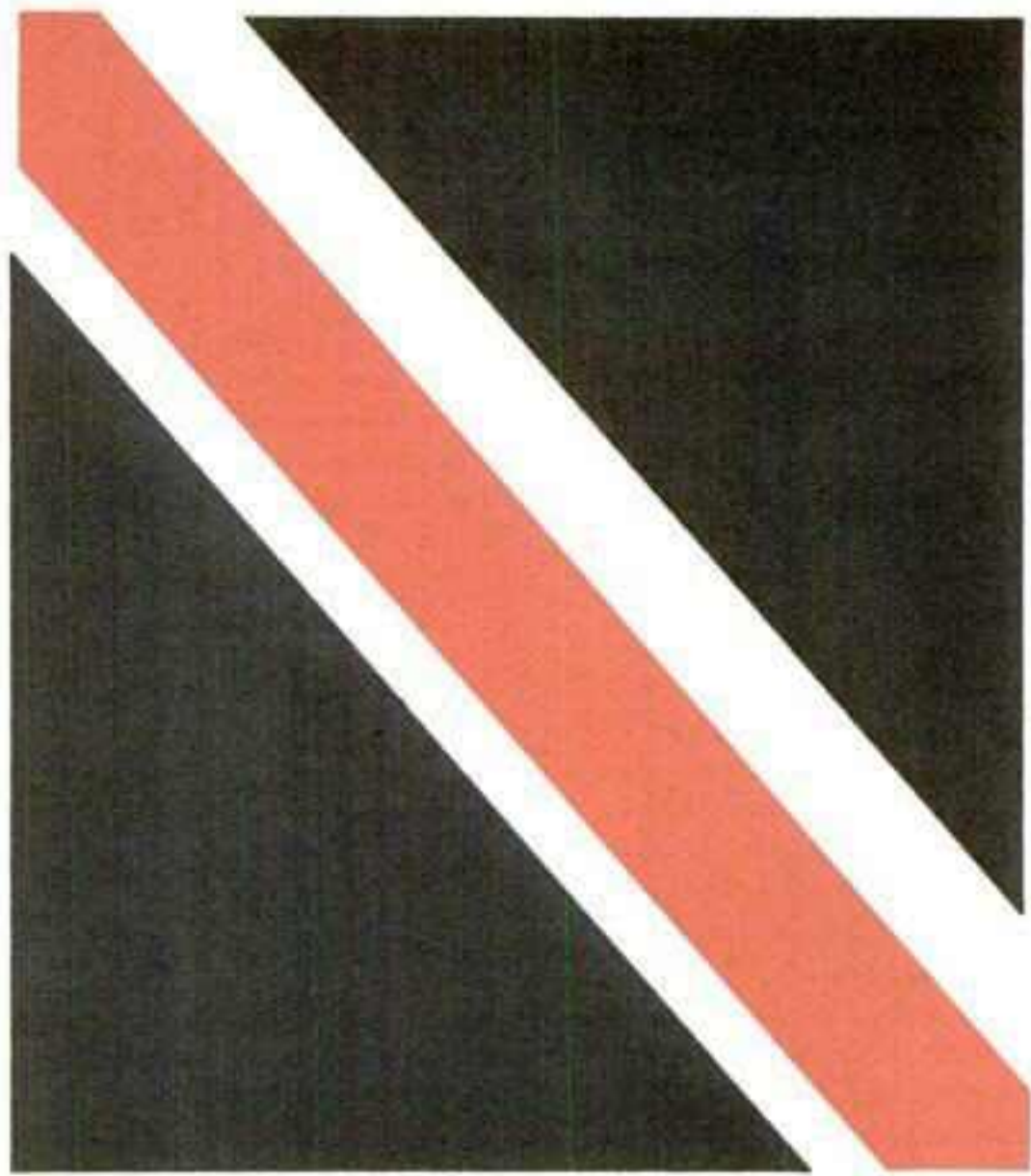
Status Quo booked to appear in Australia next month. ... Jose Feliciano will give one Sydney concert, and will be supported in by Canberra concert by Carlos Nunes recently returned from Spain. ... Kavhas Jute will start concerts after returning from the U.K. ... Country band Paul Pulatis Brumby present their own concert at Paddington Town Hall. ... Rod Brynar of Tempo Records mounting a major promotion with Blair Crawford. ... Gus McNeil producing with Stephen Norcott on CBS. ... At the TC's studio in Melbourne Borderick Smith's new band Dingos are completing their first single for Mushroom. ... Linda George gets a second outing on Image. ... Sid Rumpo making demo tapes for Mushroom. ... Colleen Hewitt will record "A Wish To Wish," the song she performed at the recent Song Festival. ... Band of Light are working on a new WEA single. ... Mixing is completed on the Young Talent Time WEA album and the Stewart and McKay set. ... At Sydney's Copperfield studios mixing is complete on the Rocky Emmett and Lester Coombes albums for M7's Australian Country label. ... Tex Morton has recorded an album for Picture Records.

JOHN BROMELL

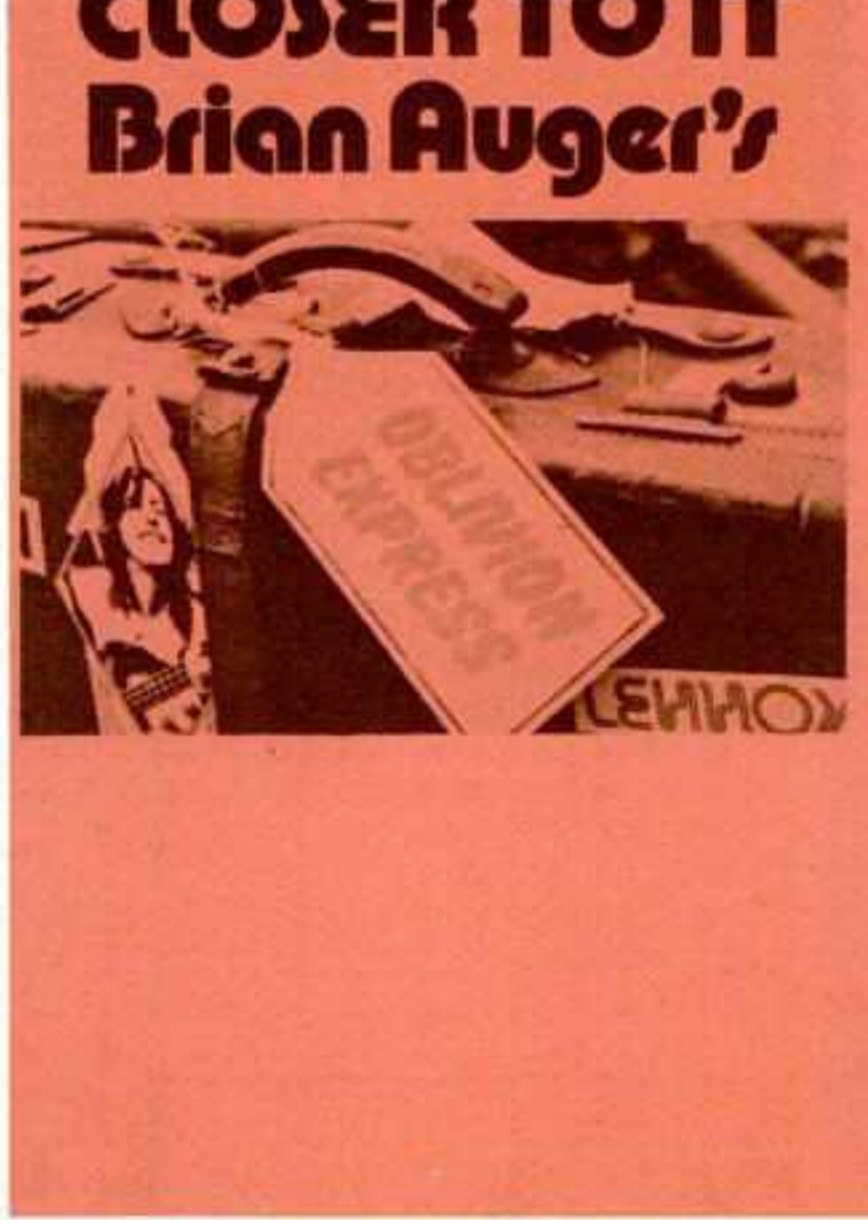
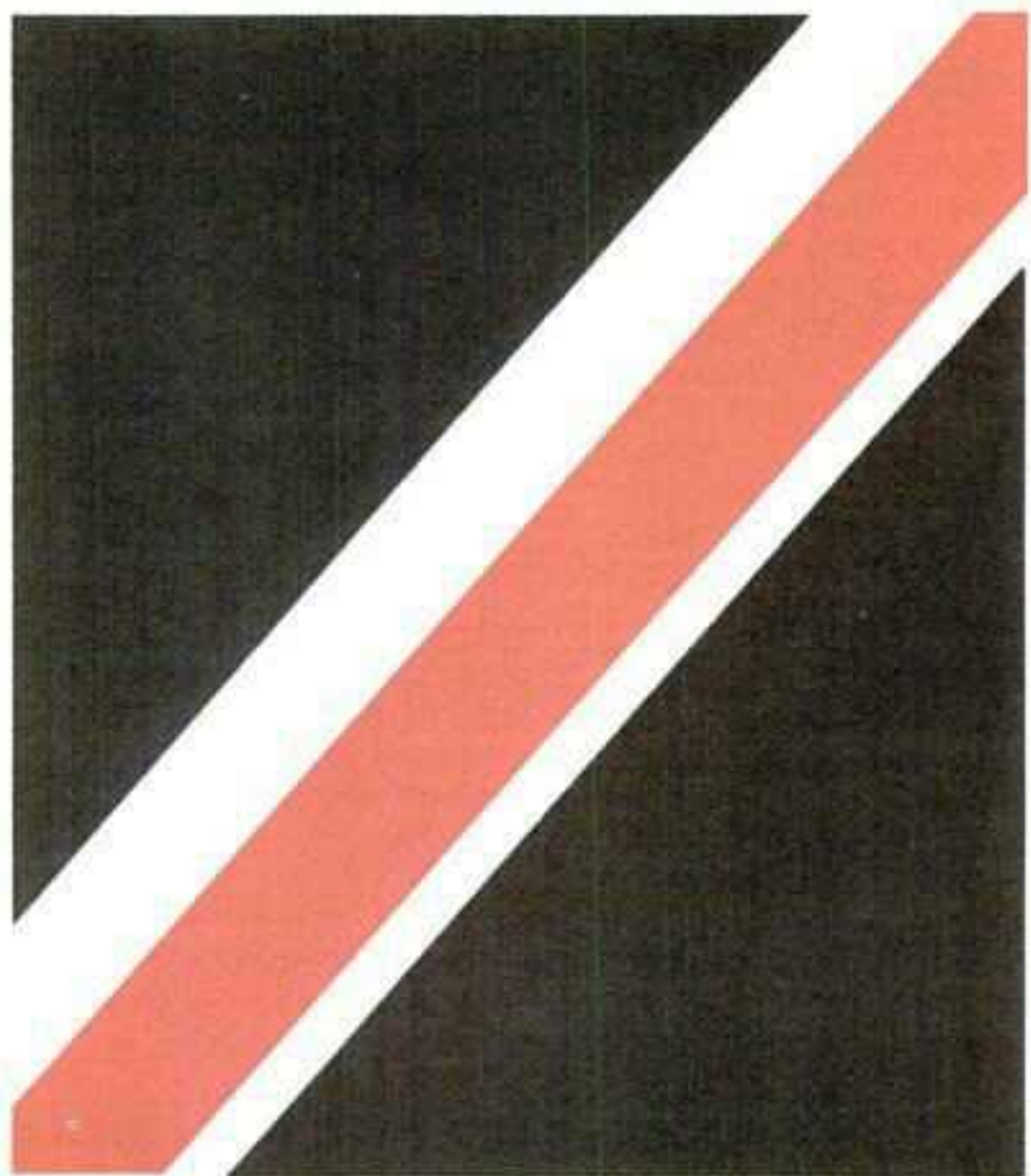
### MEXICO CITY

Eddie Fisher appeared at the El Patio night club. ... Spanish singer Dyango had a short season at the Fiesta Palace Hotel. ... Roberto Jordan has an RCA single, "July" just released. ... Argentinian singer-composer Leo Dan is back in Mexico for television and a musical show. ... Cuco Sanchez returned after two weeks of concerts in Spain. ... Still touring in Spain: Chabela Vargas, Victor Yturbe and Luis Vivi Hernandez. ... RCA is preparing a major promotion to celebrate Pedro Vargas' 45th year as a singer. ... Greek singer Demis Roussos will return to tour Mexico in January—he recently had a No. 1 single "Forever And Ever". ... Arturo Castro and Castro's '74 are preparing albums for the U.K. and U.S. markets. ... Tom Jones will appear in Mexico before the end of the year. ... "It's Impossible" composer Armando Manzanero recorded a new album for RCA before leaving for Spain. ... U.S. singer Sally Field played for two weeks at the La Naranja night club. She currently is part of Raphael's show and worked with him in Spain.





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Osibisa 'Superfly TNT Soundtrack' produced by Peter Gallen; Bernie O'Gorman, engineer; on Buddah.  
Maynard Ferguson 'M.F. Horn 3' produced by Mike Smith; Mike Ross; engineer; on Columbia.  
Johnny Nash 'My Merry-Go-Round' produced by Johnny Nash; Bernie O'Gorman, engineer; on Epic.  
Brian Auger's Oblivion Express 'Closer To It' produced by Brian Auger; Mike Ross, engineer; on RCA.



the music people  
on records and tapes.



# CBS/Sony Has \$40 Mil Sales Year; \$50 Mil for '73 Seen

• Continued from page 3

for CBS International, said that LP's account for some 60-65 million units sold; 8-track tapes and cassettes some 18-20 million units; and sin-

## Richter Sets Fest Plans

INNSBRUCK—Russian pianist Swjatoslav Richter announced in Innsbruck, during his recent concerts, that he plans to organize a yearly music festival from next year.

The festival will be called "Innsbruck Music Week," and the first event will be staged in Innsbruck from Oct. 1-8, 1974. He has already engaged the Leningrad Philharmonic under Eugene Mravinsky and the Oistrach Brothers. The ensemble of the Czechoslovakian Opera House from Brno will perform Smetana's "Verkaufte Braut."

In 1975, Richter plans concerts with the BBC orchestra under Pierre Boulez and the Royal Shakespeare Company. In 1976 he plans to present the Berlin Philharmonic Orchestra under Herbert Von Karajan.

## Polydor Sets Mgt. Unit

HAMBURG—A new decision-making body, consisting of Polydor International executives from head office and several leading national Polydor executives, has been formed, to be called the international management committee. The IMC replaces the advisory committee. It will comprise: Dr. Werner Vogelsang, Polydor International President; Senior vice president J. Dieter Bliersbach, Roland Kommerell and managing directors Richard Busch (Germany), Jerry Schoenbaum (U.S.), John Fruin (U.K.), Jacques Kerner (France), Fred Haayen (Netherlands) and Evert Garretsen (Canada). Secretary will be Polydor International legal chief, Dr. Ekkehard Schnabel.

Regular members of the committee will hold office for two years and additional executives will attend meetings if the subject matter requires. Meetings will be held three times a year. Issues to be considered by IMC include major international a&r deals, artist policy and international promotion, classical policy and international marketing activities.

gles some 75-80 million units. While he would not state CBS-Sony's estimated share of market, Di Matteo said that firm's sales of LP's, tapes and singles are approximate, in terms of relative percentages, to the over-all market sales. He said that discounting is almost non-existent in the market and that product prices at present are approximately: LP's for \$7.50, singles for \$1.90, 8-track tapes for \$9.00, and cassettes for \$7.50.

While there is a developing trend in Japan towards increased LP sales, single sales remain an important factor, Yetnikoff said. "It isn't unusual for us to turn a hit single artist into a hit LP artist. One example would be the artist Takuro Yoshida—he has successfully made the transition from singles to LP's, with solid results in both markets." He also placed emphasis on U.S. product which is over-dubbed with Japanese. The Andy Williams single of "Love Story" sold over a half-million units in each version, he said.

### Innovation

Another CBS-Sony innovation, according to Yetnikoff, is the recording of "Live in Concert" LP's by U.S. artists on tour in Japan. At present, the LP's are released solely for the local market. They have included product by Chicago, Santana, Donovan, Jeff Beck, and Bill Evans. Yetnikoff said that initial results have proven "very successful."

As in the growth potential of local sales, CBS-Sony is also prepared to increase its exports throughout the Western Hemisphere. Yetnikoff stated that both the division and CBS-Sony foresee a growing acceptance of locally produced product both in Europe and the Far East.

CBS-Sony, headed by Norio Ohga, is celebrating its fifth anniversary. Based in Tokyo, the company operates with approximately 36 automatic presses; an 8-track studio, which is being converted to 16-track; and tape duplicating facilities, including three masters and 39 slaves. All shipping is handled direct.

### Growth

As part of its growth pattern, the company has also moved into music publishing with April Music and into the record club business with CBS Sony Family Club.

"It may be an intangible factor," continued Yetnikoff, "but a great deal of the success achieved by CBS-Sony has been due to spirit and hard work of the employees. They are a

relatively young company, but have the desire and the capability to meet any market challenges," he said.

One such challenge to CBS-Sony, and the Japanese recording industry as a whole, is the growing tape piracy problem, said Yetnikoff. "Losses for everybody are substantial in the market. What is giving impetus to the pirates is the growing popularity of tape product. And, all we can do now is wait for the appropriate legislative bodies to take action against the pirates."

Another challenge is the use of television for marketing purposes. Yetnikoff stated that television has played a major role in CBS-Sony's activities—mainly in increasing artist exposure during a tour.

In conjunction with the firm's anniversary, CBS-Sony hosted a convention at the Hotel Pacific in Tokyo, Aug. 31 and Sept. 1.

## Polydor Austria Marks Co. Fete

VIENNA—Polydor Austria, with an estimated 27 percent of the local record market, is celebrating the 75th anniversary of DG.

Before the Second World War, DG was handled in Austria by local wholesalers and since 1945 Polydor and DGG was distributed by Philips. In 1954 the Polydor company was formed as an independent operation with managing director Helmut Richoff and sales manager Oscar Drexler who is now managing director of Phonogram in Germany.

Since 1960, Gerhard Gebhardt has been the company's managing director. Gebhardt recently revealed that since 1954 Polydor has increased its turnover eightfold.

## CIRPA Panel In New Date

TORONTO—The Canadian Independent Record Producers' Association has announced that its forthcoming Symposium has been postponed from Oct. 29 to Nov. 9.

The AES convention conflicted with the original date for the Symposium, and a number of guest speakers would not have been able to attend. Registrations are being handled through Terry Brown for the Symposium Enrollment Committee (416-423-1510).

# From the Music Capitals of the World

• Continued from page 50

plex was gutted by fire—has had repercussions in the music industry. A company called Spartan Promotions planned to stage a major jazz festival, Jazz-Man '73, but the fire has now delayed the festival until next May. . . . The Shelter Music firm is hoping to persuade major artists to assign album tracks or "B" sides of singles in an effort towards easing the country's housing problems. During the past 18 months, Shelter acquired around 80 songs, most of which were recorded. Publishing royalties are split 50/50 between the artists and Shelter Music with the publishing company's cut going to the Shelter housing fund.

PHILIP PALMER

### TOKYO

Although the first phonograph disks for release by TEAC Audio Systems are being custom-pressed by CBS/Sony, Tadashi Hino, the director of TEAC's record division, told Billboard last week, TEAC will adopt JVC's CD-4 system when it comes to manufacturing, distributing and selling quadraphonic records. Initially scheduled for release on Sept. 25 are 14 conventional stereo LP albums and three singles including the recording of "California Sunshine" by Bobby Rydell for Perception. Besides Perception Records and its Today label, GSF and Encounter are the labels that are being introduced through TEAC's first release of phonograph records. All disks will be sold at the fixed Japanese retail prices (500 yen for singles, 2,000 yen for popular albums, 2,200 yen for classical LP's) through the 3,000 record dealers who are members of the all-Japan organization "Zenren" and no budget line shall be offered. Other labels, if not disks, being introduced are Bellaphon/Bacillus Records, Fermata, Microfon and Music Hall besides TEAC's own. Promotion includes subway train poster displays besides radio station air plays.

Warner-Pioneer, with its first five CD-4 quadradisk albums scheduled for release on Aug. 25, held a "special audition" party at a plush new wedding ceremony hall.

CBS/Sony Records, Inc. changed its name to CBS/Sony K.K. on Aug. 21 and the company's headquarters was prepared to resume business on Aug. 28 after moving from Roppongi, Aug. 25-27, to its new 10-story building opposite Ichigaya Station. The company marked its 5th anniversary Aug. 31-Sept. 1. . . . Toshiba Musical Industries, Ltd.

will change its name to Toshiba EMI K.K. on Oct. 1. Robert Ascott, the resident EMI Group representative in Japan confirmed last week. He also said that the group had appointed (Antonio) de Grassi and Associates as public relations consultants in this country.

Nippon Crown Co. announced on Aug. 22 that it would be changing its name to Crown Record on Sept. 6, the company's 10th anniversary day. Also, the Mitsubishi-affiliated record manufacturer said, it will establish Crown Ongaku Geino K.K., a wholly owned musical entertainment enterprise, on Sept. 21 with a paid-up capital of five million yen (authorized capitalization: 20,000,000 yen). Representative director of the new company will be Tsuneyo Adachi, formerly the managing director of Toshiba's music publishing arm. . . . Moon Crest, the "hard rock" label created in London last May with the backing of Lee Gopthal, the managing director of B&C Records, and Tony Stratton-Smith, the managing director of Charisma, will appear in the Land of the Rising Sun shortly under a foreign record licensing agreement with Nippon Phonogram, the Philips-Matsushita/JVC joint venture disclosed last week.

HIDEO EGUCHI

### STOCKHOLM

Swedish record company Polar Music AB recently celebrated its tenth year in the business. Not only is the label's anniversary for its first decade in business, but it is also one of its most prosperous yet, and the occasion was marked by disk awards presented by Polar president, Stig Anderson. . . . Ted Gardestad, whose first album "Undringar," qualified him for a platinum disk last year, received a gold disk award for his second album, "Ted," which has sold 25,000 copies. His brother, Kenneth also received a copy of the gold disk for his lyrics to Ted's tunes. . . . Bjorn & Benny, Anna & Frieda's big continental hit "Ring, Ring" also won a gold record—in Sweden along it has sold 100,000 copies. The album has sold 50,000 copies in less than six months, while the single "Ring, Ring" has now been recorded in German and Spanish, apart from the English and Swedish versions recorded by the group. . . . A special gold record award was presented to the Hootenanny Singers who also celebrate their tenth year as a recording group—all of them on the Polar label. During their career the group has sold 600,000 singles and LP's together.

LEIF SCHULMAN

## Transatlantic Reorganizes Publicity Dept. in England

LONDON—Transatlantic has reorganized its publicity department into what is believed to be a unique set-up in England.

It will comprise of three people, each working on specific acts for set lengths of time. They will be responsible for press, radio, TV and all other aspects of promoting their artists.

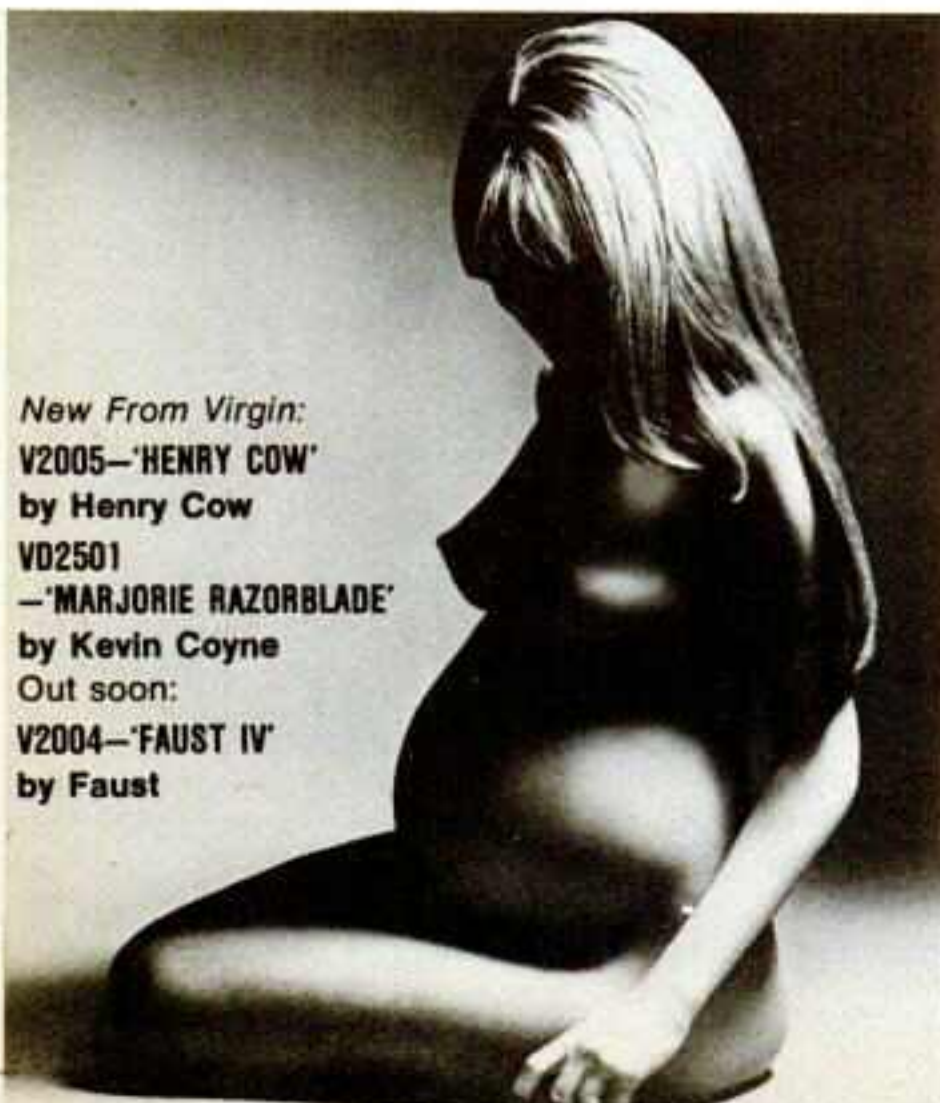
The scheme has been implemented following an experiment during the past six months in which Martin Lewis worked as special projects manager, operating independently from the press and promotions office.

He was responsible for concentrated work on a limited number of artists, including Gryphon.

In the new set-up Lewis continues as special projects manager, with responsibilities for Gryphon, Dave Cartwright and Caroline Pegg. He will also adopt new projects including Portsmouth Sinfonia and Punchin' Judy.

Joining Transatlantic in the new department is Mike Watts, who recently graduated from Exeter University. He will look after Stray, Skin Alley, Contraband and Pegg and Strutt.

Carol Oliver will concentrate on Renia, and the Xtra and Village Thing labels. Roger Upright remains field promotions manager, looking after provincial press, radio and TV.



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VD2501  
—'MARJORIE RAZORBLADE'  
by Kevin Coyne  
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## BBC Records Plans MOR Mart Step-Up

LONDON—BBC Records plans to step up operations in a bid to capture a four percent share of sales in the middle-of-the-road market.

First move in this direction will be a transfer of distribution from independent wholesalers to Polydor from Nov. 1. Peter Dimmock, general manager of BBC Enterprises which controls the corporation's record label, told *Billboard* that agreement in principle had been reached for Polydor to handle BBC Records for "a limited experimental period" which would probably run for one year. It was not anticipated that the move would bring about any change in the BBC's existing manufacturing arrangements with custom presses.

Dimmock stressed that the move was not occasioned by any dissatisfaction with the service provided under previous distribution arrangements, but because BBC felt that to be with a major company would ensure records being available in the maximum number of outlets.

Although the BBC is anxious to improve its record sales, both Dimmock and sales and marketing manager Roy Tempest stressed that there is no intention to develop the label in such a way that the record industry's concern of competition from within the country's broadcasting network would be realized.

"Our proposed distribution change does not denote any change in policy," said Dimmock. "BBC

Records does not attempt to tie up artists exclusively and fully recognizes the importance of maintaining good relations with the British Phonographic Industry in so far as the output of BBC records produced from televised and broadcast material is concerned."

Tempest commented, "In the past we have been very U.K.-oriented. But the potential worldwide is great. With our house orchestras we have good mor music that crosses language barriers and has the added selling point of the BBC name."

First BBC releases to be channelled through Polydor will include an LP of unreleased comedian Tony Hancock material, and "Tribute to Gershwin" arranged by John Fox and played by the BBC Radio Orchestra.

## Phonogram Execs Tour

BAARN—Phonogram International executives Piet Schellevis, president of the company, and vice president Reinhard Klaassen left Holland on Aug. 26 for an extensive fact-gathering tour of Australia, New Zealand, Japan and Korea. Purpose of the trip is to discuss the activities for the rest of the year and the future growth of the territories involved with their Phonogram associates in the various countries.

In Japan, Schellevis is addressing the annual Nippon Phonogram dealer convention and both execu-

## Polydor Has New Dept.

HAMBURG—Polydor has announced the establishment of a new marketing development and co-ordination department, headed by Roland Kommerell, to concentrate all marketing and product management activities into one department. The new arrangement clearly separates the responsibilities of marketing exploitation and regional management.

Regional exploitation managers named are: Christian Lohse, who will handle the pop market in Europe and pop and classical catalogs in North Africa; Klaus Bulow, who will be in charge of European classical marketing; Wolfgang Schmidt-Panthen, who will head the pop and classical market in Latin America, Spain and Portugal; and Gilles Marchand, responsible for pop and classical marketing in North America, Australia and South Africa.

tives were also planning to have top level talks with the management of the Japanese concerns. They return to Holland on Sept. 14.

International exposure is being discussed for U.K. chart toppers Peters and Lee who had a No. 1 single with "Welcome Home." There are also plans to break Dutch singer Lenny Kuhr internationally. All her future releases are likely to be recorded in London. Phonogram is also hoping to break singer Mort Shuman in the U.K. and U.S. markets with release of his new album.

## Major Fetes for DG in Germany

HAMBURG—The highpoint of DG's 75th anniversary year is approaching, with major celebrations set for September in Hannover and Hamburg. Polydor International's technical and manufacturing division, in Hannover, where DG was founded in 1898, will hold a "family" ceremony on Sept. 7 and the official celebration party will be held in Hamburg's New Congress Center on Sept. 18.

Concerts and receptions will be

## 'Tommy' to Be Film in U.K.

LONDON—Another permutation of Pete Townshend's rock opera "Tommy"—a full color feature film—is planned for next year.

The film will be made by Track in association with Robert Stigwood. The Who will have starring roles and will record a new soundtrack later this year which will incorporate additional Townshend songs to those at present in the opera.

Shooting will begin in January under the director of Ken Russell. Further announcements are to be made regarding casting, production and distribution.

"Tommy" began life as a double-album and with the Who performing the opera on stage.

Subsequently came Lou Reiser's orchestral version with various major artists and the London Symphony Orchestra.

held throughout the world to coincide with these events. West German president, Gustav Heinemann, will attend the Hamburg festivities—seen as a tribute to the important role assumed in society by the record industry. Among the artists who will take part are Prof. Karl Bohm now 79, who will speak on behalf of the artists recorded on DG.

An internationally known actor and producer, whose name is being kept secret, will explain the history behind the DG tradition. Among the guests of honor will be Oliver Berliner, grandson of Emil Berliner the founder of DG and inventor of the gramophone. He will receive Polydor International's highest award, the Golden Gramophone, in honour of the Berliner family.

A special jubilee work by Mauricio Kagel, "1898," has been commissioned. It will feature 11 specially-constructed instruments and child performers. Copies of a recording of the work will be given to guests at the celebration.

## Illegal Tapes Costs \$5.5 Mil

TORONTO—In an article (*Billboard*, Aug. 25), we quoted Canadian Recording Industry Association president Arnold Gosewich to the effect that illegal tapes are costing Canadian companies an estimated \$1.5 million per year. The figure should have been \$5.5 million.

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# Billboard Hits of the World

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## AUSTRALIA

(Courtesy of Go Set)  
SINGLES

- This Week
- 1 DAISY A DAY—Jud Strunk (MGM)
  - 2 TIE A YELLOW RIBBON—Dawn (Bell)
  - 3 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
  - 4 MORNING AFTER—Maureen McGovern (20th Century)
  - 5 GET DOWN—Gilbert O'Sullivan (MAM)
  - 6 TWELFTH OF NEVER—Donny Osmond (MGM)
  - 7 SUZIE DARLING—Barrie Crocker (Festival)
  - 8 MY LOVE—Paul McCartney (Apple)
  - 9 VENUS—Jamie Redfern (Festival)
  - 10 DANIEL—Elton John (DJM)

- ALBUMS
- 1 RED ROSE SPEEDWAY—Paul McCartney (Apple)
  - 2 HOUSES OF THE HOLY—Zeppelin (Atlantic)
  - 3 DON'T SHOOT ME—Elton John (DJM)
  - 4 MADE IN JAPAN—Deep Purple (Purple)
  - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 6 DIVINE MISS M—Bette Midler (Atlantic)
  - 7 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 8 CABARET—Soundtrack (Probe)
  - 9 BILLION DOLLAR BABIES—Alice Cooper (WB)
  - 10 ALADDIN SANE—David Bowie (RCA)

## BELGIUM

(Courtesy of Radio Belgische on Televisie)  
SINGLES

- This Week
- 1 HURT—Bobby Vinton
  - 2 ROTE ROSEN—Freddie Breck
  - 3 ONE IS ONE—Nick Mackenzie
  - 4 ANGELINE—Peter & Rockets
  - 5 ALRIGHT, ALRIGHT—Mungo Jerry
  - 6 I'M THE LEADER OF THE GANG—Gary Glitter
  - 7 IS ER EEN ANDER—John Terra
  - 8 ONE AND ONE—Medecin Head
  - 9 GINNY COME LATELY—Albert West
  - 10 RING RING—Bjorn Benny, Anna & Frieda

## LPs

- This Week
- 1 ROTE ROSEN—Freddie Breck
  - 2 FOREVER AND EVER—Demis Roussos
  - 3 NOW AND THEN—Carpenters
  - 4 WHO DO YOU THINK WE ARE—Deep Purple
  - 5 VERONIKA 538

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Title                                    | Artist   |
|-----------|-----------|--|--|
| 1         | 1         | YOUNG LOVE                               | Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa)                            |
| 2         | 4         | DANCING ON A SATURDAY NIGHT              | Barry Blue (Bell)—ATV (Barry Blue)   |
| 3         | 5         | YOU CAN DO MAGIC                         | Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer)           |
| 4         | 2         | YESTERDAY ONCE MORE                      | Carpenters (A&M) Rondor (Karen & Richard Carpenter)                          |
| 5         | 6         | SPANISH EYES                             | Al Martino (Capitol)—Carlin/Gema (Al Martino)                                |
| 6         | 3         | I'M THE LEADER OF THE GANG (I AM)        | Gary Glitter (Bell)—Leeds (Mike Leander)                                     |
| 7         | 13        | LIKE SISTER & BROTHER                    | *Drovers (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)                           |
| 8         | 8         | WELCOME HOME                             | Peters & Lee (Phillips) MAM (Laurie Mansfield)                               |
| 9         | 12        | SUMMER (THE FIRST TIME)                  | Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro) |
| 10        | 9         | SMARTY PANTS                             | First Choice (Bell)—Carlin (Stan Watson)                                     |
| 11        | 11        | RISING SUN                               | *Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)                       |
| 12        | —         | ANGEL FINGERS                            | *Wizard (Harvest) Roy Wood (Roy Wood)  |
| 13        | 23        | SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE | Dawn   |

(Bell)—Schroeder (Hank Medress/Dave Appel/Tokens)

- |    |    |                         |  |
|----|----|-------------------------|--|
| 14 | 7  | 48 CRASH                | *Suzy Quatro (RAK)—Chinnichap/RAK (Chapman/Chinn)        |
| 15 | 16 | I'M FREE                | Roger Daltrey (Ode)—Fabulous                             |
| 16 | 31 | ROCK ON                 | David Essex (CBS) Jeff Wayne (Jeff Wayne)                |
| 17 | 30 | PICK UP THE PIECES      | Hudson Ford (A&M) Anarkarta (j. Ford/T. Allom/R. Hudson) |
| 18 | 22 | FOOL                    | Elvis Presley (RCA)—Intersong/Carlin                     |
| 19 | 14 | TOUCH ME IN THE MORNING | Diana Ross (Tamla Motown)—Jobete-London                  |
| 20 | 20 | I'M DOING FINE NOW      | New York City (RCA)—Carlin                               |
| 21 | 15 | YING TONG SONG          | Goons (Decca)—MCPS (Marcel Stellman)                     |
| 22 | 18 | ALL RIGHT NOW           | *Free (Island)—Blue Mountain (Free)                      |
| 23 | 32 | THE DEAN & I            | *10c.c. (UK)—St. Annes (Strawberry Prod.)                |
| 24 | 17 | BAD BAD BOY             | *Nazareth (Mooncrest)—Mountain/Carlin (R. Glover)        |
| 25 | 19 | LIFE ON MARS            | *David Bowie (RCA) Titanic/Chrysalis (Ken Scott)         |
| 26 | 10 | ALRIGHT ALRIGHT ALRIGHT | *Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset)     |
| 27 | —  | ANGIE                   | *Rolling Stone (Rolling Stones) Essex (Jimmy Miller)     |
| 28 | 25 | DEAR ELAINE             | *Roy Wood (Harvest)—Essex (Roy Wood)                     |
| 29 | 21 | GOING HOME              | Osmonds (MGM)—Intersong (Alan Osmond)                    |
| 30 | 33 | I THINK OF YOU          | Detroit Emeralds (Westbound)—Carlin                      |
| 31 | 24 | HYPNOSIS                | *Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)     |
| 32 | 28 | TIE A YELLOW RIBBON     | Dawn (Bell) A. Schroeder (Dave Appel/Tokens)             |
| 33 | 38 | I'VE BEEN HURT          | *Guy Darrell (Santa Ponsa) Lowery (Irving Martin)        |
| 34 | 35 | ELECTRIC LADY           | *Geordie (EMI)—Red Bud (E. Elias/R. Danova)              |

- |    |    |                                       |  |
|----|----|---------------------------------------|--|
| 35 | 26 | FREE ELECTRIC BAND                    | Albert Hammond (MUMS) Rondor (Albert Hammond)                      |
| 36 | 46 | FOR THE GOOD TIMES                    | Perry Como (RCA)—Valentine (Chet Atkins)                           |
| 37 | 27 | GAYE                                  | *Clifford T. Ward (Charisma) Island (Clifford T. Ward)             |
| 38 | 36 | BAND PLAYED THE BOOGIE                | *CCS (RAK)—Carlin (Mickie Most)                                    |
| 39 | 29 | RANDY                                 | *Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)      |
| 40 | 47 | NATURAL HIGH                          | Bloodstone (Decca) Burlington (Mike Vernon)                        |
| 41 | 50 | OUR LAST SONG TOGETHER                | Neil Sedaka (MGM)—Kirshner/Warner Bros. (Neil Sedaka)              |
| 42 | 34 | AND I LOVE YOU SO                     | Perry Como (RCA) United Artists (Chet Atkins)                      |
| 43 | —  | MONSTER MASH                          | Bobby "Boris" Pickett & the Crypt Kickers (London)                 |
| 44 | 44 | RUMOURS                               | *Hot Chocolate (RAK) Chocolate/RAK (Mickie Most)                   |
| 45 | 43 | SNOOPY VERSUS THE RED BARON           | Hot Shots (Mooncrest) Schwartz (Clive Crawley)                     |
| 46 | 37 | SATURDAY NIGHT'S ALRIGHT FOR FIGHTING | *Elton John (DJM) DJM (Gus Dudgeon)                                |
| 47 | 48 | LIVE AND LET DIE                      | *Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney) |
| 48 | 41 | PILLOW TALK                           | Sylvia (London) Burlington (Robinson/Burton)                       |
| 49 | —  | EVERYTHING WILL TURN OUT FINE         | Steelers Wheel (A&M) Baby Bun (Lieber-Stoller)                     |
| 50 | 40 | SKWEEZE ME PLEEZE ME                  | *Slade (Polydor) Barn (Chas Chandler)                              |

## DENMARK

(Courtesy of E. Luders-Thomsen)

- This Week
- 1 UBERALL AUF DER WELT—Freddie Breck (BAS)
  - 2 UBERALL AUF DER WELT (LP)—Freddie Breck (BAS)
  - 3 PURE GOLD (LP)—Cliff Richard (EMK)

- 4 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
- 5 JOHNNY REIMAR PARTY NR.5 (LP)—Johnny Reimer (Phillips)
- 6 BEACH PARTY NR.4 (LP)—James Last (Polydor)
- 7 LIVE SHOW (LP)—Gustav & Bent (Sonet)
- 8 BALLADEN OM KLANTE KOFOED (LP)—Daimi (Play/Telefunken)
- 9 A PASSION PLAY (LP)—Jethro Tull (Chrysalis)
- 10 RING-RING—Klaus & Servants (RCA)

## SPAIN

(Courtesy El Musical)  
SINGLES

- This Week
- 1 AMERICA AMERICA—Mino Bravo (Polydor)
  - 2 EVA MARIA—Formula V (Phillips-F)—Fontana
  - 3 MY LOVE—Paul McCartney/Wings (EMI)—Armonico
  - 4 TODO POR NADA—Camilo Sesto (Ariola)—Erika
  - 5 MI TALISMAN—Los Diablos (EMI)—EGO
  - 6 Y VIVA ESPANA!—Manolo Escobar (Belter)
  - 7 TIE A YELLOW RIBBON—Dawn (Polydor)—Armonico
  - 8 VELVET MORNINGS—Demis Roussos (Phillips)—Canciones del Mundo
  - 9 PERDONAME—Junior (RCA)—RCA
  - 10 RIO REBELDE—Julio Iglesias (Columbia)—Hispania

## LP's

- THIS WEEK
- 1 RED ROSE SPEEDWAY—Wings (EMI)
  - 2 BEATLES 62 & 66—The Beatles (EMI)
  - 3 BARRABAS POWER—Barrabas (RCA)
  - 4 MI TIERRA—Nino Bravo (Polydor)
  - 5 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)
  - 6 FOREVER AND EVER—Demis Roussos (Phillips)
  - 7 LE LLAMAN JESUS!!—Raphael (Hispanox)
  - 8 MIGUEL HERNANDEZ—Juan Manuel Serrat (Zafiro)
  - 9 MY GUITAR—Juan Pardo (Ariola)
  - 10 THE DARK SIDE OF THE MOON—Pink Floyd (EMI)

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**SEALS & CROFTS**—*We May Never Pass This Way (Again)* (3:50); producer: Louie Shelton; writers: James Seals, Dash Crofts; publisher: Dawnbreaker, BMI. Warner Bros. 7740. Not quite the crystalline perfection of "Diamond Girl," but a near equal in production, melodic and concept. The best follow-up single choice from their current LP. Flip: no info available.

**JETHRO TULL**—*A Passion Play* (4:16); producer: not listed; writer: Ian Anderson; publisher: Chrysalis, ASCAP. Chrysalis 2017 (Warner Bros.). The best 4:16 section of Tull's one-cut album for AM play. Very much in the flute-riff mode of their "Thick As a Brick" single hit. Should help spurt LP sales. Flip: no info available.

## Pop

**JOHNNY NASH**—*Ooh What A Feeling* (2:24); producer: Johnny Nash; writer: J. Nash; Johnny Nash Music, Inc.; publisher: ASCAP. Epic 5-11034 (Columbia). Another mellow Nash reggae ballad, more like his "I Can See Clearly Now" comeback smash than any of the other follow-ups. Very easy to listen to, though not a first-hearing grabber. Flip: no info available.

**JACKSON BROWNE**—*Redneck Friend* (3:58); producer: Jackson Browne; writer: Jackson Browne; publisher: Benchmark, ASCAP. Asylum 11023 (Atlantic). Jackson has never been funkier or more commercially hard-driving. Clever socio-comment lyrics set to a basic rock beat. Session pianist reportedly was Elton John. Flip: "These Times You've Come" (3:37); producer: same; writer: same; publisher: same.

**THUNDERCLAP NEWMAN**—*Something In The Air* (2:45); producer: Pete Townshend; writer: Keen; publisher: Track, BMI. MCA 60132. Reissue of a fine record that did well its first time out and has become something of a progressive FM standard. Sweetly ominous sounds a Pete Townshend production classic. Flip: no info available.

## also recommended

**FLEETWOOD MAC**—*Did You Ever Love Me* (3:39); producers: Fleetwood Mac, Martin Birch; writers: C. McVie, R. Welch; publisher: WB Music, ASCAP. Reprise 1172 (WB).

**RARE EARTH**—*Hum Along and Dance* (3:59); producer: Norman Whitfield; writers: N. Whitfield, B. Strong; publishers: Jobete, Stone Agate, BMI. Rare Earth 5054 (Motown).

**URIAH HEEP**—*Stealin'* (3:17); producer: Gerry Bron; writer: Hensley; publisher: WB, ASCAP. Warner Bros. 7738.

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.

## Soul

**THREE DEGREES**—*Dirty Ol Man* (3:14); producers: Gamble, Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia International 3534 (Columbia). The happy harmonious voices of this fine female group offers a warning to keep hands off. The flowing lines of the song belay the seriousness of the message. There is a nice crispness to the cymbal sound which propels the orchestra's strong violin foundation. Flip: no info available.

**CARLA THOMAS**—*Love Among People* (3:59); producers: Al Bell, Carla Thomas; writers: Phillip Mitchell, Ernie Shelby; publisher: Muscle Shoals, BMI. Stax 0173. In order for love to make an impact, people have to get closer together. That's Carla's soft but meaningful message in this message song. A full orchestral backing aids her in telling how brothers and sisters should respect each other. Flip: "I Have a God Who Loves" (3:48); producer: Al Bell; writer: Carla Thomas; publisher: Sweet Chariot, BMI.

**EDWIN STARR**—*You've Got My Soul on Fire* (3:28); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Motown 1276. Despite his doctor's advice to stay away from his baby who is breaking his heart, Edwin still has fine thoughts about his fine lady who is "one of a kind." There is a forceful propulsion to his attack, with chorus and a surging tempo driving the orchestra down the path of unbroken love. Flip: no info available.

## also recommended

**GEORGE SOULE**—*Get Involved* (2:59); producer: Rick Hall; writers: G. Jackson, E. Williams, R. Moore; publisher: Fame, BMI. Fame 302 (United Artists).

**ZULEMA**—*Telling The World Goodbye* (3:28); producer: Bobby Taylor; writer: Zulema Cousseaux; publisher: Interior, BMI. Sussex 504.

**LITTLE MILTON**—*What It Is* (3:22); producer: Milton Campbell; writer: Milton Campbell; publisher: Trice, BMI. Stax 0174 (Columbia).

**THE DRAMATICS**—*Fell For You* (3:15); producer: Tony Hester; writer: Tony Hester; publisher: Groovesville, BMI. Volt 4099 (Stax, Columbia).

**JULES JOHNSON AND THE DYNAMICS**—*Take a Little Time This Time* (3:15); producer: Gene (Bowlegs) Miller; writer: Nathaniel Johnson; publishers: Bowgat, Zizz, ASCAP. Polydor 14196.

## First Time Around Picks

(These are new artists deserving airplay and sales consideration)

**JUDI PULVER**—*Dancing on the Moon* (3:00); producer: Tony Scotti; writer: Judi Pulver; publishers: 24 Carrot, Dotted Lion, ASCAP. MGM 14615. (A good introduction by this Janis Joplin sounding vocalist with a root-toot-toot tempoed fun song. Everything rhymes nicely.)

**HENSON**—*Goin' Through the Motions* (2:58); producer: Rick Hall; writer: T. Bahler; publisher: Sequel, BMI. Fame 301 (United Artists). (A sweet sounding, gentle vocalist with a well-thought out production which typifies the best in soft pop music.)

**FEELINGS**—*Since You Have Gone* (3:11); producers: J. Linda, C. Laski; writers: B. Sallows, A. Marchesi; publishers: Ultra Sonic, Independent, BMI. Romar 712 (MGM). (Multiple vocal work in a rich round sound helps this act with a soft sound reflection of having lost someone.)

## Country Picks

**CONNY VAN DYKE**—*Let The Bells Ring Out* (2:19); producer: Norro Wilson; writers: Larry Coates, Conny Van Dyke; Berwill (BMI); Barnaby B-5026. Here's a happy song that will turn you on; Conny's best to date. Good production and mix, and Conny is a gifted singer who should get immediate reaction to this. Flip side: no info available.

**TOMPALL GLASER**—*Bad, Bad, Bad Cowboy* (2:10); producer: Tompall Glaser; writer: Tompall Glaser; Glaser Brothers (BMI); MGM K 14622. Out of his "Charlie" album, this is Tompall going it alone without the brothers. It's an off-beat sort of song, which makes you listen. He'll make it on his own. Flip side: "Let It Be Pretty," same credits.

**TERRI LANE**—*Be Certain* (2:40); producers: Bergen White & Charley Tallent; writers: J. Koonse, B. Parker; Chess (ASCAP); Monument 8582. You'll recognize part of a familiar commercial here, and it's another big step for Miss Lane who did phenomenally well with her "Daisy May" release. She's on the way up. (Columbia). Flip side: No info available.

**JEANNE PRUETT**—*I'm Your Woman* (2:58); producer: Walter Haynes; writer: Bob Johnston; Ray Baker/Glen Leven (ASCAP); MCA 40116. More of the close harmony which zoomed her to the top, more of that indescribable warmth in her voice, and more outstanding production work. It could easily cross over. Flip side: no info available.

**O.B. McCLINTON**—*Let Me Love You Like I Want To* (2:28); producer: O.B. McClinton & Tommy Strong; writer: Frances Rhodes; Fall Creek (ASCAP); Enterprise 9079. That fine mixture of blues and country, with outstanding lyrics, makes this another winner for McClinton. Flip side: "You Don't Miss Your Water"; producers: same; writer: William Bell; East/Memphis Music (BMI).

## also recommended

**JUDY LYNN**—*Posters On The Wall* (3:05); producer: Jerry Styner; writer: Winona Oliver; Lion Tracks (BMI); AMARET 150.

**KENNY SERATT (And the Messengers)**—*Love & Honor* (2:53); producer: Merle Haggard; writer: Merle Haggard; Shade Tree (BMI); MGM 14636.

**CARL SMITH**—*I Need Help* (3:17); producer: Don Law; writer: G. Davis; Big Swing & Joy Gene (BMI); Columbia 4-45923.

**RALPH LOVEDAY**—*Your Leaving Coming Home To Me* (2:53); producer: John Taylor; writer: Jim Disney; Clantay (BMI); Royal American 88.

**WILMA BURGESS**—*I'll Be Your Bridge* (3:05); producers: Mary Reeves & Bud Logan; writers: Royce Porter & Paul Huffman; Acclaim (BMI), Ma-ree (ASCAP); Shannon 813.

**WAYNE CARSON**—*You're Gonna Love Yourself in the Morning* (2:09); producer: Tommy Cogbill; writer: D. Fritts; Combine (BMI); Monument 8581. (Columbia)

**BOBBY ROY**—*The World's Not Ready Yet* (2:29); producer: Bill Walker; writer: Alice Joy Merritt; Central Songs (BMI); Capitol P-3711.



**MARVIN GAYE—Let's Get It On**, Tamla T329V1 (Motown). Gaye's persuasive manner allows him to interpret songs which speak of the heart of the ghetto. This LP is standard Gaye fare—fine in terms of vocal attack and material. It touches on the excellent in terms of instrumental support through the inclusion of several guest names from the pop and jazz fields. Their collective unionism provides a bright dash of spirit to Gaye's own pleadings. These Los Angeles musicians include Welton Felder (of the Crusaders), David T. Walker, Emil Richards, Marv Jenkins, Joe Sample (of the Crusaders) and Victor Feldman.

Best cuts: "Let's Get It On," "Distant Lover."

Dealers: Gaye's sales record is a good one in the soul category. Display him prominently.

**THE TEMPTATIONS—Anthology**, Motown M782A3. This is the first release in a new series on top acts who have been with the label 10 years or more. The Tempts remain one of Motown's most intriguing vocal acts and this three record compilation takes the listener through all the progressions in their career. From simple melodies and simple vocal arrangements to the present scene where they are pioneers in disseminating word pictures about life in the black ghetto which are masterpieces of truth, the group is one of the most enjoyable to listen to. The reason for the changing sound of the act is clearly understood in appraising the work of the producers from early Smokey Robinson to current Norman Whitfield. The act has matured in its thinking over the past decade in terms of musical content and musical approach. All their major hits are represented and the anthology reflects how black music can progress if all parties concerned are seeking that achievement.

Best cut: "Cloud Nine," "Runaway Child, Running Wild," "Psychedelic Shack," "Just My Imagination," "Papa Was a Rolling Stone."

Dealers: slick package and interesting color brochure are good bonuses to the solid musical content.

**B. W. STEVENSON—My Maria**, RCA APL 1-0084. Texan Stevenson has developed a style which is 50-50 country and pop. His national singles, "Shambala" and "My Maria" have been more pop than country, but this LP solidly indicates that his roots are first in country and then in pop. But this is a happy blending of the two influences so that the music has a refreshing vitality built around his sweet, flowing voice. Stevenson plays acoustic guitar with a gentleness which is contrasted by the firm sound of the backup band of Los Angeles musicians. Larry Muhoberac and Larry Carlton are responsible for the enjoyable arrangements. There is a haunting quality to the material since the chord progressions are simple and the main melody lines have a penchant for staying within a simple range. Stevenson represents the rural singer who is enjoyed by urban audiences.

Best cuts: "Sunset Woman," "Be My Woman Tonight," "Grab on Hold of My Soul," "My Maria," "Shambala."

Dealers: stock in pop and country for best results.

**JACK JONES—Together**, RCA APL 1-0139. Jones has found a treasure chest of songs which allow him to magnificently display his emotional interpretive ability. He has always been one of music's best interpreters of lyrics, only disk jockeys have not been hip to his true artistry and thus the public has been denied hearing more of him. And that's sad because Jones can outsing every rock vocalist singing today.

## Pop Picks

Outsing them in the pure sense of being a true musical artist with the knowledge and skill to present a song in a manner which can affect the listener and not with just the mere explosiveness of dynamics or being overpowered by crashing rock accompaniments. This is a program of sensitive ballads done in London with a beautiful large orchestra.

Best cuts: "Maybe," "But I Know That One," "Little Girl," "Simple Man."

Dealers: stock under Jones name; play these ballads in your store.

**POCO—Crazy Eyes**, Epic KE 32354 (Columbia). POCO has always been somewhat of an enigma in pop music. They were one of the first country rock bands and while they certainly have been anything but failures, they have never achieved the successes predicted for them nor the success of some lesser bands. Now, with this LP, they may finally reach the predictions made for them by so many. The band is still country rock, but the material is stronger, the vocal harmonies tighter and the playing better than anything they have done in the past. The show themselves equally capable on purely instrumental tunes as on the vocals, and Richie Furay has written some particularly brilliant material. They also show themselves able to interpret the work of others, such as Gram Parsons. The LP contains several potential singles as well as Furay's masterful, nine minute "Crazy Eyes." The LP, in, in short, the best they have done.

Best cuts: "Brass Buttons," "Crazy Eyes," "Let's Dance Tonight."

Dealers: Band has an established following and tour constantly. Display in rock and country.

**JOHNNY WHITAKER—Friends**, Chelsea BCL 1-0332 (RCA). This is a good debut for this youthful actor who is under the tutelage of Wes Farrell and his associates in production Janseen and Hart. Farrell has put together a first class professional team to build a musical bridge for Whitaker who is an okay singer and fine for the teen market this LP is obviously directed at. There's arranger Jimmie Haskell, and a number of top Los Angeles studio men playing the fun, happy songs. The title of the LP is also the title of Whitaker's new single which is the theme from a new kiddie show on NBC-TV, "Sigmund and the Sea Monsters." But the LP is more than a mere TV promotional tool. There's snatches of Beach Boys harmonies, a subtle reggae feeling on "The Magician" and just free, open vocal chorus work and simple to enjoy multi-overdubs by Whitaker.

Best cuts: "Friends," "The Magician," "Running 'Round In Circles," "Love Ain't Easy."

Dealers: get ready for the public reaction once the TV series starts this fall. Plan to showcase the LP.

**DELANEY BRAMLETT—Mobius Strip**, Columbia KC 32420. Fine mixture of rock and blues that Delaney proved himself so adept at when he put together Delaney & Bonnie and Friends several years back. Bramlett has co-produced the session with Doug Gilmore and has also done the arrangements, which focus primarily on horn based tracks and his guitar work. The vocals are rough but controlled and the

backup chours on several cuts reminds one of the old "Friends" days. Best cuts are the rockers for the most part, but several ballads stand out.

Best cuts: "Are You a Beatle or a Rolling Stone," "Big Ol' Piece of Blues," "California Rain."

Dealers: Bramlett is well known from his many previous efforts with Bonnie and he is on tour now. Display heavily.

**THE EARL SCRUGGS REVUE**, Columbia KC 32426. Scruggs has managed to incorporate the country bluegrass feeling that made him a popular figure for several decades with partner Lester Flatt with more contemporary product and with the help of his sons has put together a fine fusion of rock, country, blues and bluegrass. Most of the lead vocals are carried by son Gary who also plays excellent bass and manages to place a contemporary emphasis on his singing. Randy Scruggs is a top notch lead guitarist, but it is still Earl, possibly the most widely recognized banjo picker around who helps carry the entire project. What the Scruggs Revue has done, with their contemporary but still uncompromising LP, is show that two generations of musicians can still meet with fine results.

Best cuts: "It Takes a Lot to Laugh, It Takes a Train to Cry," "Back Slider's Wine," "Down in the Flood."

Dealers: This is a set hat may be displayed in country and bluegrass sections based on Earl's skills and reputation and in rock based on the material.

**JUDI PULVER**, MGM SE 4904. If you cross Janis Joplin with Bette Midler, you come this new vocalist who is supposed to be getting the first class push by MGM which hopes to break into the contemporary pop female vocal bag with this performer. Judi was discovered at a songwriters workshop in Hollywood and came to MGM in a high expensive deal. She is no kid. Get that straight. She writes all her own material and arranger John D'Andrea has captured the nostalgic flavor of several of her songs. On the other settings she soars with lovely strings behind her. But there is a distinct two-beat fun flavor to some of the tunes, with just enough of Janis' raspy quality to give it a gutsy down to earth feeling. Ms. Pulver is a better singer than she is a songwriter. She has a good control over her phrasing and her diction crosses over from the big city to the blacklands of the nation. She has the potential to make an impression in show business.

Best cuts: "Lemme See," "Sing for Your Supper," "Statler Hilton."

Dealers: play this LP in-store to draw attention. The cover and back liner art work won't draw anyone. Stock in new pop vocalists.

**RICK GRECH—The Last Five Years**, RSO SO 876 (Atlantic). Rick Grech has been around for sometime as a member of Blind Faith, Family, Ginger Baker's Airforce and Traffic. It is no surprise, then, that he has an LP of his own out. The surprise is that he is as capable a singer a musician, sharing his vocal abilities with his bass and electric violin work. This set features cuts from at least one of the LP's of each major group Grech has worked with as well as some fine original material. Most is low key, but here is some country and some straight rock. Grech may carve a solid niche for himself with this set.

Best cuts: "Kiss the Children," "Second Generation Woman," "Hey Mr. Policeman."

Dealers: Grech is an established name, LP features plain but interesting cover and make note that set includes cuts from all his bands.

## also recommended

**VIKki CARR—The Golden Songbook**, United Artists UA LA089-F2. Vikki's formative years were at Liberty where she cut this fine selection of meaningful pop tunes. Time and interest ran out on her at UA after they had purchased Liberty. Her clean, heart-tugging style is very evident on all these tunes of the 60's. Best cuts: "My Melancholy Baby," "I've Grown Accustomed to Her Face," "Never My Love."

**LAWRENCE WELK—The Big Band Sound of Lawrence Welk**, Ranwood R-8114. This is a more lush sound for Welk, with touches of Ray Anthony and other Hollywood-type sweet orchestras interpreting pop standards. The material is romantic and fine for dancing—the fox trot that is with the lights down low. Best cuts: "Misty," "Days of Wine and Roses," "Everybody Loves Somebody."

**BOBBY GOLDSBORO—Summer (The First Time)**, United Artists, UA LA124 F. Professional blending of Goldsboro's deep, clean vocals with beautiful arrangements of strings and horns, plus masterful production. Best Cuts: "Summer (The First Time)," "Marlena."

**M.O.R. JAMES LAST**, Polydor PD 5538. Last offers up pleasant renditions of recent pop classic. Easy, uncomplicated listening assured. Best cuts: "If You Could Read My Mind," "Walk On Water."

**SMITH VINCON—One Time For the Cow**, Playboy, PB 121. Pleasing country rock set. Best cuts: "One Time for the Cow," "Long Summer Nights."

**KEVIN AYERS—Bananamour**, Sire SAS 7406 (Famous). Truly a beautifully balanced effort abstaining from the excesses of hard rock yet steering clear of the pitfalls of pretentiousness. Choice FM programming throughout. Best cuts: "Shouting In a Bucket Blues," "Decadence."

**MATTHEW FISHER—Journey's End**, RCA APL 1-0196. Fisher's first solo album since departing Procol Harum succeeds admirably. The varied selection includes cheery pop tunes and somber tomes of introspection. Best cuts: "Going For a Song," "Not This Time."

**MARLENE DIETRICK—The Best of Marlene Dietrick**, Columbia C 32245. Fine collection from one of the most respected actresses and singers of our time. Best cuts: "Lili Marlene," "The Boys in the Backroom."

**HORSLIPS—Happy to Meet . . . Sorry To Part**, Atco SD 7030 (Atlantic). A most intriguing debut by another group applying rock instrumentation to British Isles folk-songs in the fashion of Steeleye Span. Best cuts: "Hall of Mirrors," "Ace and Deuce."

**SCRUBBALOE CAINE—Round One**, RCA APL 1-0263. Good hard rock session featuring ex-Blues Who member Jim Kale. Best cuts: "Edmonton Rain," "Travelin'."

**HUMOROUS PIANO MUSIC OF ROSSINI (PLEASURES AND PECCADILLOS)—Aldo Ciccolini, piano**. The humor may be more in the titled of these pieces than in their content, but they are invariably charming and designed to please. Ciccolini, who hit the pianistic jackpot with his Satie best-sellers, projects these Rossini rarities simply and effectively. A valid and commercial concept-album that deserves the good sales it will undoubtedly receive.

Dealers: The modest Seraphim price is an added inducement, and the artist has been on the charts for months with the Saint-Saens Concertos.

**STARS & STRIPES FOREVER (and other favorite marches) Mormon Tabernacle Choir (Candice)/Columbia Symphonic Band (Harris)**. Seven Sousa marches and a half-dozen others, including such perennials as "Hail to the Chief," "Battle Hymn of the Republic" and three service hymns, done in rousing, extrovert fashion by the large chorus and band. Words have been newly written for the Sousa pieces and

## Classical Picks

they are suitably inspirational, adding a new perspective to these long familiar tunes. Texts for the Sousa marches are included in the double-fold package.

Dealers: Too late for July 4th, but just in time for Labor Day, this red, white and blue package can be displayed to good effect on any national holiday.

**PUCCINI: LA BOHEME—Pararotti, Freni, Berlin Philharmonic (Karajan)**. Already well up on the charts, but just submitted for review, it only remains to say that this version of one of the most popular operas in the literature should deservedly remain a sales staple for a long time to come. Superstar Pararotti heads the list

but there is not a weak link in the entire cast, and to Karajan must go much of the credit for the emotional wallop of the performance.

Dealers: If word of this package has somehow escaped you, hesitate no longer. It's must merchandise.

**BACH: THE WELL-TEMPERED CLAVIER (Book 1)—Sviatoslav Richter, piano**. Despite piano sound that hardly approaches today's best on records, Richter's overpowering artistry make for absorbing listening. Even when his tempi, at times, approach *meto parpatus* speed the logic of the cerebral construction of this heavily organized music is always clear and convincing. And the ill-defined piano sound, heard as through a partly closed door and inappropriate to the contrapuntal context, is soon accepted. A magnificent interpretive achievement.

Dealers: Excellent cover photo of the artist. Piano collectors will be irresistibly drawn to this 3-disk package.

## also recommended

**RHEINBERGER: TWO CONCERTOS FOR ORGAN—E. Power Biggs**, Columbia Symphony (Peress). Current interest in neglected Romantic works should steer buyers to these easily assimilated concertos, big in sound and emotion. Package includes a 7-inch bonus disk on which Biggs traces the development of music for organ and orchestra.

**HAYDN: COMPLETE SYMPHONIES, VOL. 6 (Nos. 36-48)—Philharmonia Hungarica (Dorati)**. A six-record addition to London's monumental survey of all the Haydn

symphonies, this set presents a group infrequently heard. Standard of performance, plus the detailed booklet of notes by H.C. Robbins Landon, makes for prime value at the label's "Stereo Treasury" price.

**LISZT: PIANO CONCERTOS, Nos. 1 & 2; "TOTENTANZ"—Alfred Brendel, London Philharmonic (Haitink)**. Solid performance, with not quite the desired edge-of-seat

virtuosity to excite thrills from the listener. Plus factor as against most other couplings of the two concertos is the inclusion of "Totentanz."

**GREAT LOVE DUETS FROM OPERA—Anna Moffo, and other**. Selections are from seven popular operas, including "Butterfly," "Boheme," "Traviata," and Miss Moffo's partners are headliners such as Tucker, Valetti, Berganzi and di Stefano. Solid fare for fans of the beautiful soprano, whose photo dresses up the album cover elegantly.



# Billboard's Top Album Picks

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**HERBIE MANN**—Turtle Bay, Atlantic SD 1642. This is Herbie's "experimental" LP in terms of recording tunes which are commercially timed for radio play and not just on the jazz stations. There is no side one or two; rather there is an up side and a down side. Actually, the music is all up in terms of emotional impact and melodic involvement. Mann's flutes are a soft, sonorous sound and for the jazz market that's fine and accepted. But in the pop instrumental field—where the creator hopes to find new ears—it's a bastard instrument which isn't used too often. Nonetheless, the material is of a mixed and balanced nature that it can be programmed on pop stations because there are several familiar tunes done up in a new dress like "Family Affair," "Never Ending Song of Love," "Rainy Night In Georgia," "Reverend Lee." This is a happy blending of pop and Latin jazz. The down side has lots of strings.

## Jazz

Best cuts: "Do It Again," "Now I've Found a Lady," "Turtle Bay."  
Dealers: Hard to read printing affects the title of this fine LP. A special full color sleeve is sensational and ought to be displayed. Stock in jazz under Mann.

**GEORGE BENSON**—Body Talk, CTI 6033. Guitar magic seems to be the phrase which encompasses Benson's art. He has become a major name stylist in the 70's, laying down easy flowing single note lines and block clusters which contrast in their

complexity. Benson is always close to the main theme, never straying so far out of things that he takes his audience on a space flight. His brand of jazz is driving and yet lyrically beautiful and he is the top instrument riding herd over a studio full of name associates. This is down in the gutter jazz, nothing watered down for the accountants. Benson remains true to his art. The title tune smacks of a "Tequilla" hit of old, but with the added fire of some clever yet simple today rhythm patterns on the drums and congas. Pee Wee Ellis' charts and conducting are first rate.

Best cuts: "Body Talk," "Dance."  
Dealers: Benson is a hot jazz name. The cover in red and black will stop customers. If you like windows and walls, this jacket is for you; the music will speak for itself to the jazz fan.

**THE ISLEY BROTHERS**—3 3, T-NECK KZ 32453 (Columbia). As always, the Isleys have put together a strong, soulful set built around their excellent harmonies. On this LP, however, though they include their usual set of straight soul songs, they have also taken some more or less folksy material and reworked it into their style. Songs such as "Don't Let Me Be Lonely Tonight" and Jonathan Edwards' "Sunshine (Go Away Today)" work well as soul cuts, and the Brothers adapt them well. LP should bring them much pop as well as soul play.

Best cuts: "That Lady," "Summer Breeze," "Sunshine (Go Away Today)."  
Dealers: Group have been on the soul scene for almost 15 years and have built following in all fields. Display strongly.

**SIMON COUNTRY**, Spring SPR 5705 (Polydor). A masterful set of country tunes done in Simon's soulful style, featuring some of today's top country hits as well as several standards. What Simon and his co-producer John Richbourg have done is used traditional country arrangements, instruments and backup vocals in a fusion with his deep and resonant voice. Simon makes no conscious attempt to sing "country," and this is what makes the set so excellent. The elements of soul and country are woven together and Simon avoids the pitfalls of so many non-country singers who ruin material through obvious attempts to change their styles. Special credit to the production as well as the arrangements of Bergen White. Simon may have opened the door for a lot of singers with this ambitious project.

## Soul

Best cuts: "Five Hundred Miles," "You Don't Know Me," "Kiss an Angel Good Mornin'."

Dealers: Simon is always a solid soul seller but give this one a shot in the country section as well.

**IKE AND TINA TURNER**—Live . . . The World of Ike & Tina, United Artists UA LA064 G2 0698. The special magic of the Ike and Tina Turner Show always seems to shine through best on their "live" outings, where crowd response can be heard and the team can make improvisations. Ike and Tina are a highly visual as well as musical act, and their impact is stronger on sets such as this. In this double set, Tina is as strong and lusty voiced as ever, the band is tight and Ike contributes strongly with his vocals and arrangements. Material has also been chosen well, from the rock of the Beatles and Stones to the hard r&b of Hank Ballard to the straight blues of Elmore James to Turner originals. Also included is the song many feel was the greatest rock production of its day, "River Deep, Mountain High."

Best cuts: "Get Back," "Honky Tony Women," "Dust My Broom," "River Deep, Mountain High."

Dealers: Duo strong in pop and soul. Double cover folds out into extremely attractive display.

**THE LIVING WORD**, STAX STS-2-3018 (Columbia). These are excerpts from the "Wattstax 2" film done last year. The original cast LP of the actual concert at the Los Angeles Coliseum has been out some time on Stax. This new venture again presents fine examples of black music with all the explosiveness and heat of the moment. The cuts come one after the other like a full length variety show and feature Kim Weston, David Porter, Isaac Hayes, Johnny Taylor, Little Milton, Mel & Tim, Dramatic, Eddie Floyd and the Tempress among others. Isaac Hayes' image is featured on the cover but he only does one tune, "Rolling Down a Mountainside."

Best cuts: "Steal Away" (Johnny Taylor) "Rolling Down a Mountainside."  
Dealers: Stock in soul and pop bins.

**MILLI JACKSON**—It Hurts So Good, Spring SPR 5706 (Polydor). It is indeed a beautiful gift that Ms. Jackson possesses. She is able to bring the maximum amount of gutsy emotionalism to each song. The richly textured musical backdrops match her dusky vocals to perfection. She sings of loves unrequited and fulfilled; she sings of a woman's pain.

Best cuts: "Love Doctor," "Hypocrisy," "Breakaway," "It Hurts So Good."  
Dealers: Title cut is featured in the film "Cleopatra Jones." Good store tie-in would align this album with the soundtrack and Joe Simon's latest effort.

## also recommended

**PROPHETS OF SOUL**—Gregory James Edition, Dakar DK 76908 (Brunswick). Very nicely done instrumental set, with especially fine organ work from Gregory Bibb. Actually more of a combination between jazz and soul than pure soul. Best cuts: "Ain't No Sunshine," "Love and Happiness."

**GENIE BROWN**—A Woman Alone, Dunhill DSX 50155 (ABC). Very promising debut set from young song stylist equally capable of ballads or rocking material. Fine production work from Dee Ervin. Best cuts: "Maybe This Will Be the Morning," "My First Night Alone Without You."

**JAMES BROWN**—Soul Classics Vol. II, Polydor SC5402. Most of the newer chart releases from a pioneer of soul. Best cut: "King Heroin."

**VARIOUS ARTISTS**—Golden Gems of Gospel Vol. 11, Peacock PLP 185 (ABC). Top notch anthology which goes a long way to explaining what real gospel music is all about. Featuring a number of top artists, including Inez Andrews, The Williams Brothers and The Smiling Jubilaires, this set is not only a fine collection for those already involved in gospel but an excellent sampler for those just now becoming interested in the genre. Much of the rock and soul material getting airplay today comes from a gospel base, and this LP offers some indication of these roots. Set also shows there are divergent styles in gospel and that these styles can all be done excellently.

## Religious

Best cuts: Ms. Andrews' "Look Up and Live," Rev. Oris Mays' "What a Time," "The Fabulous Sweet Brothers' "I'll Make It."  
Dealers: Gospel is no longer the isolated market it once was. Display heavily.

**REV. T.L. BARRETT & THE YOUTH FOR CHRIST CHOIR**—I Found The Answer, The Gospel Truth GTS 2718. There's a fresh, young contemporary soul sound to this music. It's not the old fashioned organ-chorus type of material. There is more of an r&b sound to this fine Chicago chorus of young people.

Best cuts: "I Came to Jesus," "I Am So Glad," "I Found the Answer."

**THE HIGHWAY Q.C.'s**—Be at Rest, Peacock PLP 184 (ABC). Fine mix of upbeat and slow gospel material with intricate arrangements that verge on soul songs at times.

Best cuts: "Be at Rest," "Walking with the King."

- 101—YES, WE FINALLY MADE IT, Love Unlimited, 20th Century 2025
- 102—SUMMER IN THE CITY, Quincy Jones, A&M 1455
- 103—NEVER LET YOU GO, Bloodstone, London 1051
- 104—THIS TIME IT'S REAL, Tower of Power, Warner Bros. 7733
- 105—KISS IT AND MAKE IT BETTER, Mac Davis, Columbia 4-45911
- 106—QUEEN OF THE ROLLER DERBY, Leon Russell, Shelter 7337 (Capitol)
- 107—SPARKLIN' IN THE SAND, Tower of Power, San Francisco 64 (Atlantic)
- 108—FAREWELL ANDROMEDA, John Denver, RCA 0067

## Bubbling Under The HOT 100

- 109—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873
- 110—CAN'T YOU SEE, Marshall Tucker Band, Capricorn 0021 (Warner Bros.)
- 111—I'LL HAVE TO GO AWAY, Skylark, Capitol 3661
- 112—EASY EVIL, John Kay, Dunhill 4360 (ABC)
- 113—RUBBER BULLETS, 10 C.C., UK 4901 (London)
- 114—IT'S A SMALL, SMALL WORLD, Mike Curb Congregation, MGM 14494

- 115—I CAN HEAR MUSIC, Larry Lurex, Anthem 204
- 116—GOTTA FIND A WAY, Moments, Stang 5050 (All Platinum)
- 117—LOVE IS THE FOUNDATION, Loretta Lynn, MCA 40058
- 118—TELL HER SHE'S LOVELY, El Chicano, MCA 40104
- 119—WELCOME HOME, Peters & Lee, Philips 40729 (Phonogram)
- 120—BONDI JUNCTION, Peter Foldy, Playboy 50030
- 121—WE'RE HALDEMAN, EHRlichman, The Creep, Mr. G 826
- 122—I'M COMING HOME, Johnny Mathis, Columbia 4-45908

- 201—MARIA MULDAUR Reprise MS 2148
- 202—BROWNSVILLE STATION, Yeah, Big Tree BT 2102 (Bell)
- 203—COULSON, DEAN, McGUINNESS & FLINT, Lo & Behold, Sire SAS 7405 (Famous)
- 204—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 205—DILLINGER, Soundtrack, MCA 360
- 206—JIMMY CLIFF/SOUNDTRACK, The Harder They Come, Mango SMAS 7400 (Capitol)
- 207—HERMAN'S HERMITS, Their Greatest Hits, ABKCO AB 4227

## Bubbling Under The Top LP's

- 208—RENAISSANCE, Ashes Are Burning, Sovereign ST 11216 (Capitol)
- 209—AEROSMITH, Columbia KC 32005
- 210—LOOKING GLASS, Subway Serenade, Epic KZ 32167 (Columbia)
- 211—THOSE GLORIOUS MGM MUSICALS, Show Boat/Annie Get Your Gun, MGM 2 SES 42 ST
- 212—THOSE GLORIOUS MGM MUSICALS, Bandwagon/Kiss Me Kate, MGM 2 SES 44 ST

- 213—IAN MATTHEWS, Valley Hi; Elektra EKS 75061
- 214—LOU DONALDSON, Sassy Soul Strut, Blue-Note BN LA 109 F (United Artists)
- 215—DON COWAY, Super Dude I, Mercury SRM 1-653 (Phonogram)
- 216—THOSE GLORIOUS MGM MUSICALS, Singing In the Rain/Easter Parade, MGM 2 SES 48 ST
- 217—THOSE GLORIOUS MGM MUSICALS, Seven Brides For Seven Brothers/Rose Marie, MGM 2 SES 41 ST
- 218—ETTA JAMES, Chess CH 50042
- 219—TOM SAWYER, Soundtrack, United Artists UA LA 057 F
- 220—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.

BABYLON, N.Y.: WBAB-FM, Cathy Cunningham  
BALTIMORE: WKTK-FM, Joe Buccheri  
BUFFALO: WPHO-FM, David Cahn  
DALLAS: KAFM-FM, Loretta Angelina  
DENVER: KCFR-FM, Peter MacKay

CANNONBALL ADDERLEY, "Inside Straight," Fantasy: WHCN-FM  
ALLMAN BROTHERS BAND, "Brothers & Sisters," Capricorn: KSAN-FM  
AMERICAN GRAFFITI, "Soundtrack," MCA: WHCN-FM  
BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WORJ-FM  
NIKI AUKEMA, "Nothing Free," Paramount: KNAC-FM  
PETER BANKS, "Two Sides Of Peter Banks," Sovereign: WVBR-FM  
BEDLAM, "Bedlam," Chrysalis: WOUR-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  
ORLANDO: WORJ-FM, Mike Lyons

BLOOD, SWEAT, & TEARS, "No Sweat," Columbia: WGLF-FM  
BONES, "Waitin' Here," MCA: WBRU-FM  
DELANEY BRAMLETT, "Mobius Strip," Columbia: KSAN-FM  
BLACK BUCK & LAMAR WILLIAMS, "Mississippi Blues Mass," Green Bottle: WOUR-FM  
CAPABILITY BROWN, "Voice," Charisma (Import): KSJO-FM, WBAB-FM  
CAPTAIN BEYOND, "Sufficiently Breathless," Capricorn: WOWI-FM, KJCK-FM, CHUM-FM

PHILADELPHIA: WDAS-FM, Harvey Holliday  
PHILADELPHIA: WMMR-FM, Dennis Wilen  
PROVIDENCE: WBRU-FM, Andy Ruthberg  
ROCHESTER: WCMF-FM, Bernie Kimball  
SAN DIEGO: KPRI-FM, Mike Harrison  
SAN JOSE: KSJO-FM, Doug Droese

SAN FRANCISCO: KSAN-FM, Bonnie Simmons  
ST. LOUIS: KSHE-FM, Shelley Grafman  
TALLAHASSEE: WGLF-FM, Daryl Stewart  
TORONTO: CHUM-FM, Benjy Karch  
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington

CHEECH & CHONG, "Los Cochinos," Ode: WVBR-FM, KNAC-FM, CHUM-FM  
ERIC CLAPTON, "Live At The Rainbow," RSO: WOUR-FM  
JIMMY CLIFF, "Unlimited," Warner Bros.: KSAN-FM, WOWI-FM  
ROGER COOK, "Minstrel In Flight," Kama Sutra: WOWI-FM  
COULSON, DEAN, McGUINNESS, & FLINT, "Lo & Behold," Sire: WORJ-FM  
DAVE COUSINS, "Two Weeks Last Summer," A&M (Import): WBRU-FM  
DEODATO, "2," CTI: WVBR-FM, WGLF-FM



Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

# HOT 100

SEALS & CROFTS—We May Never Pass This Way (Again) (Warner Brothers 2699)

JOHNNY NASH—Ooh What A Feeling (Epic 5-11034)

THUNDERCLAP NEWMAN—Something in the Air (MCA 60132)

SEE TOP SINGLE PICKS REVIEWS, page 58

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	9	LET'S GET IT ON—Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown)	55	4	4	YES WE CAN CAN—Pointer Sisters (David Robinson), Allen Toussaint, Blue Thumb 229 (Famous)	68	70	5	TWISTIN' THE NIGHT AWAY—Rod Stewart (Rod Stewart), Sam Cooke, Mercury 73412 (Phonogram)
2	1	12	BROTHER LOUIE—Stories (Kenny Kerner, Richie Wise), Errol Brown, Tony Wilson, Kama Sutra 577 (Buddah)	58	3	RAMBLIN' MAN—Allman Brothers Band (Johnny Sandlin and the Allman Brothers), Richard Belts, Capricorn 0027 (Warner Brothers)	69	78	3	THE LAST THING ON MY MIND—Neil Diamond (Tom Catalano), Tom Paxton, MCA 40092	
3	3	12	DELTA DAWN—Helen Reddy (Tom Catalano), Alex Harvey, L. Collins, Capitol 3645	36	6	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White), Barry White, 20th Century 2042	70	75	4	MUSKRAT LOVE—America (America), Willis Allen Ramsey, Warner Brothers 7725	
4	6	9	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Hank Medress, Dave Appell and the Tokens) Irwin Levine & L. Russell Brown, Bell 45,374	45	5	FREE RIDE—Edgar Winter Group (Rick Derringer), D. Hartman, Epic 5-11024 (Columbia)	71	74	6	LOVING ARMS—Dobie Gray (Mentor Williams for Third Son Productions), Tom Jans, MCA 40100	
5	4	15	TOUCH ME IN THE MORNING—Diana Ross (Michael Masser, Tom Baird), Michael Masser, Ron Miller, Motown 1239	38	9	BELIEVE IN HUMANITY/YOU LIGHT UP MY LIFE—Carole King (Lou Adler) Carole King, Ode 66035 (A&M)	72	73	5	ALL I NEED IS TIME—Gladys Knight & The Pips (Joe Porter), B. Reneau, Soul 35107 (Motown)	
6	9	6	LOVES ME LIKE A ROCK—Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907	39	4	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield), Norman Whitfield, Gordy 7131 (Motown)	73	84	3	RHAPSODY IN BLUE—Deodato (Creed Taylor), George Gershwin, CTI 16	
7	5	10	LIVE AND LET DIE—Wings (George Martin), Paul McCartney, Apple 1863	40	10	I WAS CHECKIN' OUT—SHE WAS CHECKIN' IN—Don Covay (Don Covay for Ragmop Productions), Don Covay, Mercury 73385 (Phonogram)	74	90	3	SUMMER (The 1st Time)—Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251	
8	11	7	WE'RE AN AMERICAN BAND—Grand Funk (Todd Rundgren), Don Brewer, Capitol 3660	60	3	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown)	75	NEW ENTRY	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 9105 (Atlantic)		
9	15	8	GYPSY MAN—War (Jerry Goldstein), D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 281	52	4	CHINA GROVE—Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7728	76	82	4	(I Don't Want To Love You But) YOU GOT ME ANYWAY—Sutherland Brothers & Quiver (Muff Winwood), J. Sutherland, Island 1217 (Capitol)	
10	14	10	HERE I AM (Come and Take Me)—Al Green (Willie Mitchell, Al Green), Al Green, M. Hodges, Hi 45-2247 (London)	43	5	YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (Owen Bradley), Conway Twitty, MCA 40094	77	88	2	PARRY—Maceo & the Macks (James Brown), James Brown, People 624 (Polydor)	
11	7	12	THE MORNING AFTER—Maureen McGovern (Carl Madun), Al Kasha, Joel Hirschhorn, 20th Century 2010	44	8	BABY I'VE BEEN MISSING YOU—Independents (Chuck Jackson, Marvin Yancy), Chuck Jackson, Marvin Yancy, Wand 11258 (Scepter)	78	NEW ENTRY	HURTS SO GOOD—Millie Jackson (Brad Shapiro), P. Mitchell, Spring 139 (Polydor)		
12	12	11	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sly Stone for Fresh), Sylvester Stewart, Epic 5-11017 (Columbia)	45	18	DIAMOND GIRL—Seals & Crofts (Louie Shelton), Jim Seals, Dash Crofts, Warner Brothers 7708	79	92	2	EVERYBODY'S HAD THE BLUES—Merle Haggard (Fuzzy Ower), Merle Haggard, Capitol 3641	
13	8	12	GET DOWN—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London)	46	6	TO KNOW YOU IS TO LOVE YOU—B.B. King (Dave Crawford), Stevie Wonder, S. Wright, ABC 11373	80	86	2	THE PEACEMAKER—Albert Hammond (Albert Hammond), A. Hammond, Mike Hazewood, Mums 76021 (Columbia)	
14	10	12	FEELIN' STRONGER EVERY DAY—Chicago (James William Guercio), Peter Cetera & James Pankow, Columbia 4-45880	47	10	THE HURT—Cat Stevens (Cat Stevens), Cat Stevens, A&M 1418	81	NEW ENTRY	HEARTBEAT IT'S A LOVEBEAT—DeFranco Family (Walt Meskell), Williams, Kennedy, 20th Century 2030		
15	17	12	ARE YOU MAN ENOUGH—Four Tops (Steve Barri, Dennis Lambert & Brian Potter), Dennis Lambert, Dunhill 4354	48	10	SWEET CHARLIE BABE—Jackie Moore (Young Professionals), Phil Hurtt, Bunny Sigler, Atlantic 45-2956	82	77	4	SEND A LITTLE LOVE MY WAY—Anne Murray (Brian Ahern), Hank H. Mancini, Hal David, Capitol 3648	
16	16	6	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40105	62	5	ECSTASY—Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus)	83	83	2	TONIGHT—Raspberries (Jimmy Ienner), Eric Carmen, Capitol 3610	
17	21	9	THAT LADY—Isley Brothers (The Isleys), The Isleys, T-Neck 72251 (Columbia)	50	16	SMOKE ON THE WATER—Deep Purple (Deep Purple), Nichie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Bros. 7710	84	NEW ENTRY	BASKETBALL JONES featuring TYRONE SHOELACES—Cheech & Chong (Lou Adler), Thomas Chong, Cheech Marin, Ode 66038 (A&M)		
18	30	4	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54235 (Motown)	51	10	SWEET HARMONY—Smokey Robinson (Smokey Robinson, Willie Hutch), William Robinson, Tamla 54233 (Motown)	85	85	3	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price (Don Law Productions), Jim Weatherly, Columbia 4-45889	
19	19	12	I BELIEVE IN YOU (You Believe in Me)—Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia)	52	8	FUTURE SHOCK—Curtis Mayfield (Curtis Mayfield), Curtis Mayfield, Curtom 1987 (Buddah)	86	NEW ENTRY	LET ME IN—Osmonds (Alan Osmond), Alan Osmond, Wayne Osmond, Merle Osmond, Kolob 14617 (MGM)		
20	25	7	MY MARIA—B.W. Stevenson (David N. Kershbaum), Daniel Moore, B.W. Stevenson, RCA 0030	53	4	SEXY, SEXY, SEXY—James Brown (James Brown), James Brown, Polydor 14194	87	96	2	AS TIME GOES BY—Nilsson (Derek Taylor), Herman Hapfeld, RCA 0039	
21	13	21	BAD, BAD LEROY BROWN—Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359	54	6	EVIL—Earth, Wind & Fire (Joe Wissert), M. White, P. Bailey, B. Eli, Columbia 4-45888	88	98	5	HANG LOOSE—Mandrill (Alfred V. Brown, Mandrill), Claude "Coffee" Cave, Polydor 14187	
22	33	6	HALF-BREED—Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102	56	5	ROCKY MOUNTAIN WAY—Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Joe Vitale, N. Passarelli, R. Grace, Dunhill 4361	89	NEW ENTRY	NUTBUSH CITY LIMITS—Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298		
23	20	10	ANGEL—Aretha Franklin (Quincy Jones & Aretha Franklin), Carolyn Franklin, S. Saunders, Atlantic 45-2969	69	8	JIMMY LOVES MARY ANNE—Looking Glass (Arif Mardin), E. Lurie, Epic 5-11001 (Columbia)	90	NEW ENTRY	THAT'S WHY YOU REMEMBER—Kenny Karen (Ed Labunski), Ed Labunski, Big Tree 16007 (Bell)		
24	27	7	THEME FROM "CLEOPATRA JONES"—Joe Simon featuring the Main Streeters (Joe Simon), Joe Simon, Spring 1387 (Polydor)	58	6	BILLION DOLLAR BABIES—Alice Cooper (Bob Ezrin), Alice Cooper, Michael Bruce, R. Reggie, Warner Brothers 7724	91	91	3	BLOOD RED & GOING DOWN—Tanya Tucker (Billy Sherrill), Curly Putnam, Columbia 4-45892	
25	22	22	MONSTER MASH—Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), Bobby Pickett, Lenny Capizzi, Parrot 348 (London)	59	6	DON'T LET IT END ('Til You Let It Begin)—Miracles (Freddie Perren, Fonce Mizell), Freddie Perren, C. Yarian, Tamla 54237 (Motown)	92	93	2	HE—Today's People (Paul De Senneville), Michael, Paul Sebastian, Lana Sebastian, 20th Century 2032	
26	31	23	WHY ME—Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia)	72	4	IN THE MIDNIGHT HOUR—Cross Country (Margo, Siegel & Margo & Medress, Appell Prod.), Wilson Pickett, Steve Cropper, Atco 6934	93	95	2	MAKE ME TWICE THE MAN—New York City (Tom Bell), Time McQueen, Chelsea 0025 (RCA)	
27	23	9	A MILLION TO ONE/YOUNG LOVE—Donny Osmond (Mike Curb & Don Costa), Phil Medley/Joyer, Contey, MGM 14583	61	7	SHOW BIZ KIDS—Steeley Dan (Gary Katz), Walter Becker, Donald Fagen, ABC 11382	94	94	2	THEY'RE COMING TO TAKE ME AWAY—Napoleon XIV (Japalana), N. Conzarte, Warner Brothers 7726	
28	18	11	UNEASY RIDER—Charlie Daniels (Charlie Daniels) Charlie Daniels, Kama Sutra 576 (Buddah)	61	2	GET IT TOGETHER—Jackson Five (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Hal David, Motown 1277	95	97	3	KID'S STUFF—Barbara Fairchild (Jerry Crutchfield), Jerry Crutchfield, Don Earl, Columbia 4-45903	
29	32	13	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT—Bobby Womack (Bobby Womack), J. Cox, United Artists 255	63	5	FREEDOM FOR THE STALLION—Hues Corporation (John Florez), Allen Toussaint, RCA 0900	96	99	2	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)	
30	42	4	GHETTO CHILD—Spinners (Tom Bell), L. Creed, Tom Bell, Atlantic 45-2973	64	5	JUST DON'T WANT TO BE LONELY—Ronnie Dyson (Tom Bell), V. Barrett, J. Freeman, Columbia 4-45867	97	100	3	UNTIL IT'S TIME FOR YOU TO GO—New Birth (Faqua 3 Productions), Buffy St. Marie, RCA 0003	
31	36	6	STONED OUT OF MY MIND—Chi-Lites (Eugene Record), Eugene Record, Barbara Acklin, Brunswick 55500	81	5	SLICK—Willie Hutch (Willie Hutch), Willie Hutch, Motown 1252	98	NEW ENTRY	MAKE UP YOUR MIND—J. Geils Band (Bill Szymczyk), Peter Wolf, S. Justman, Atlantic 45-2974		
32	38	7	THERE IT IS—Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4523 (Brunswick)	80	2	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	99	NEW ENTRY	SOUL JE T'AIME—Sylvia & Ruffi Pagan (Sylvia Robinson, Michael Burton), Sylvia Robinson, Serge Gainsbourg, Vibration 525 (All Platinum)		
33	24	12	HOW CAN I TELL HER—Lobo (Phil Gernhard), Lobo, Big Tree 16,004 (Bell)	87	3	ASHES TO ASHES—Fifth Dimension (Bones Howe), Lambert, Potter, Bell 1766	100	NEW ENTRY	FUNKY STUFF—Kool & the Gang (Kool & the Gang), Kool & the Gang, De-Lite 557 (P.I.P.)		

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

### HOT 100 A-Z—(Publisher-Licensee)

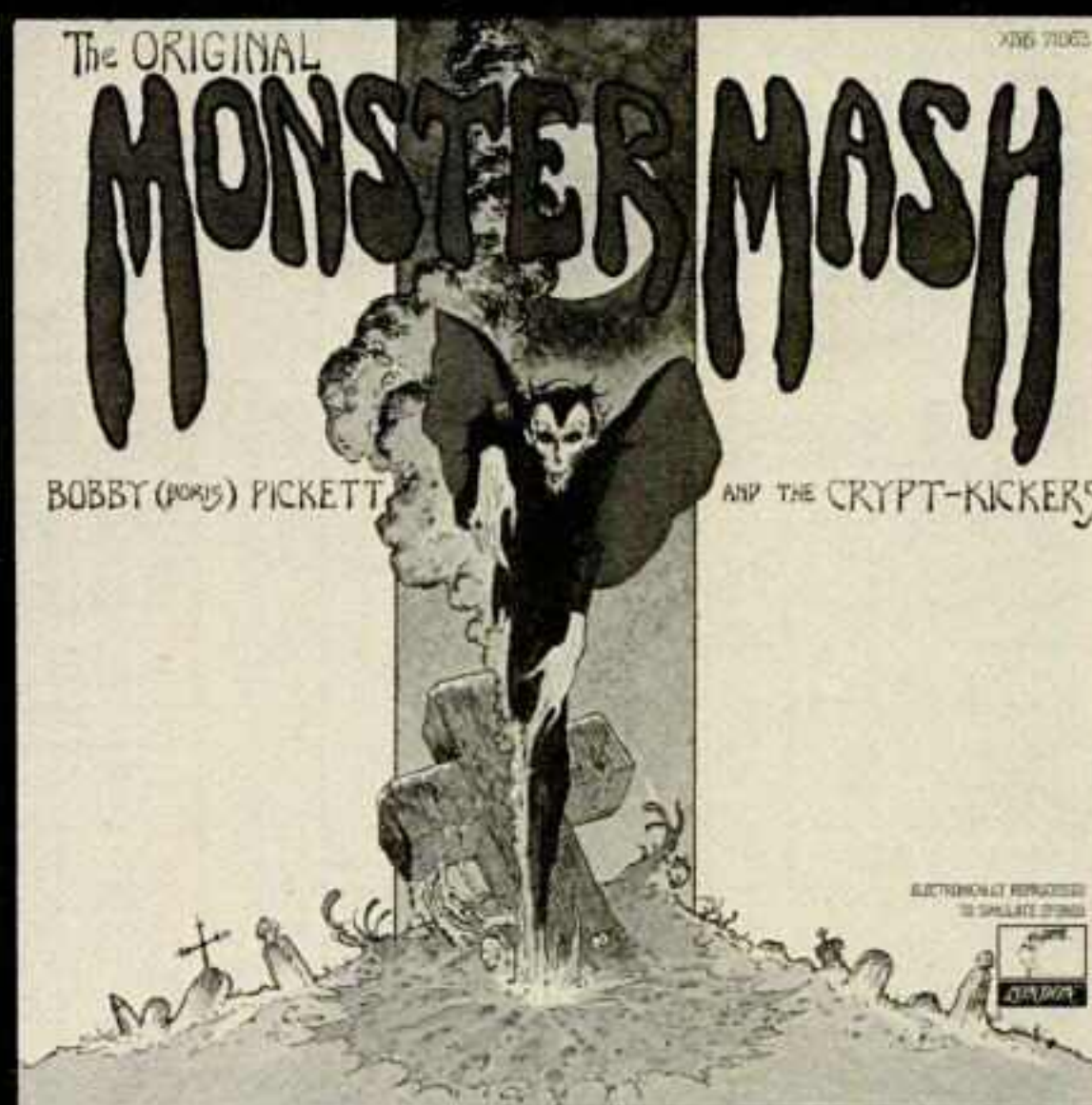
All I Need Is Time (Chess, BMI)	73	Billion Dollar Babies (In Dispute)	58	Future Shock (Custom, BMI)	52	Keep On Truckin' (Stone Diamond, BMI)	41	Monster Mash (Garrix/Capizzi, BMI)	25	Send A Little Love My Way (Colgems/East Hill/J.C. ASCAP)	82	To Know You Is To Love You (Stein & Van Stock/Black Bull, ASCAP)	46
A Million To One (Stone Agate, BMI)	27	Blood Red & Goin' Down (Tree, BMI)	91	Get Down (MAM, ASCAP)	13	Kid's Stuff (Duchess, BMI)	95	The Morning After (20th Century, ASCAP/Fox Fanfare, BMI)	11	Sexy Sexy Sexy (Cried, BMI)	53	Tonight (C.A.M./U.S.A. BMI)	83
Angel (Pundit/Alghan, BMI)	23	Brother Louie (Buddah, ASCAP)	2	Get It Together (Jobete, ASCAP)	62	Knockin' On Heaven's Door (Ram's Horn, ASCAP)	66	Muskrat Love (Wishbone, ASCAP)	70	Show Biz Kids (American Broadcasting, ASCAP)	61	Touch Me In The Morning (Stein & Van Stock, ASCAP)	5
Angel (Promopub, ASCAP)	75	China Grove (Warner-Tamerlane, BMI)	42	Ghetto Child (Mighty Three, BMI)	30	The Last Thing On My Mind (United Artists, ASCAP)	69	Nobody Wants You When You're Down & Out (MCA, ASCAP)	29	Slick (Jobete, ASCAP)	65	Twistin' The Night Away (Rags, BMI)	68
Are You Man Enough (ABC/Dunhill/Soldier/Hastings, BMI)	15	Delta Dawn (United Artists/Big Ax, ASCAP)	3	Gypsy Man (Far Out, ASCAP)	9	Let's Get It On (Jobete, ASCAP)	71	Parry (Dynamite, BMI)	77	Smoke On The Water (Hec, ASCAP)	50	Uneasy Rider (Kama Sutra/Rada Dara, BMI)	28
As Time Goes By (Warner Brothers, ASCAP)	87	Diamond Girl (Dawnbreaker, BMI)	45	Heartbeat (Hummint, BMI)	22	Let Me In (Kolob, BMI)	86	Peacemaker (Landers-Robert April, BMI)	80	Soul Je T'aime (Painted Desert, BMI)	99	Until It's Time For You To Go (Gypsy Boy, BMI)	97
Ashe To Ashe (ANC/Dunhill/Soldier, BMI)	67	Don't Let It End (In Dispute)	59	I Was Checkin' Out—She Was Checkin' In (Ragmop, BMI)	40	Live & Let Die (McCarthey/ATV, BMI)	7	Ramblin' Man (No Exit, BMI)	35	Stoned Out Of My Mind (Julio Brian, BMI)	31	We're An American Band (Cram Renalt, BMI)	8
Baby I've Been Missing You (Butler, ASCAP)	44	Ecstasy (Bridgeport, BMI)	49	If You Want Me To Stay (Stone Flower, BMI)	12	Loves Me Like A Rock (Charing Cross, BMI)	6	Rhapsody In Blue (New World, BMI)	73	Sweet Charlie Babe (Cookie Box, BMI)	48	Why Me (Resaca, BMI)	26
Bad, Bad Leroy Brown (Blendingwell/Wingate, ASCAP)	21	Evil (Blue Monday, BMI)	79	I'm In The Midnight Hour (Cotillion/East Memphis, BMI)	60	Make Me Twice The Man (Pocket Full Of Tunes, BMI)	93	Rocky Mountain Way (ABC/Dunhill/Speedy, BMI)	56	That's Why You Remember (Bunko, BMI)	90	Young Love (Lowery, BMI)	27
Basketball Jones featuring Tyrone Shoelaces (India Ink, ASCAP)	84	Feelin' Stronger Every Day (Big Elk, ASCAP)	14	I've Got So Much To Give (January/Sevette, BMI)	36	Meet The Lady (Boniva, ASCAP)	17	Saturday Night's Alright For Fighting (James, BMI)	16	There It Is (Julio Brian, BMI)	32	You're The Best Thing That Ever Happened To Me (Koca, ASCAP)	85
Believe In Humanity (Colgems, ASCAP)	38	Higher Ground (Stein & Van Stock/Black Bull, ASCAP)	18	Just Don't Want To Be Lonely (Mighty Three, BMI)	47	Midnight Train To Georgia (Koca, ASCAP)	55	Say Has Anybody Seen My Sweet Gypsy Rose (Levin & Brown, BMI)	4	You've Never Been This Far Before (Titty Bird, BMI)	43		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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**We've just  
unleashed another  
monster...**



XPAS 71063

**“Monster Mash,” the single by Bobby “Boris” Pickett is now a monster hit ...for the third time. We have sold over 1,000,000 copies so far and sales are still going strong. So now, the album.**

**“Monster Mash” by Bobby (Boris) Pickett  
and the Crypt Kickers...  
another monster.**





# Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE											
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL				
★	4	3	<b>ALLMAN BROTHERS BAND</b> Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97				36	31	13	<b>GEORGE HARRISON</b> Living In The Material World Apple SMAS 3410	5.98		6.98		6.98				71	60	7	<b>GRATEFUL DEAD</b> History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers BS 2721	5.98		6.97		6.97	7.95	
	2	1	<b>CHICAGO</b> VI Columbia KC 32400	5.98		6.98		6.98				37	22	17	<b>AL GREEN</b> Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98					72	65	13	<b>EDDIE KENDRICKS</b> Tania T 327 L (Motown)	5.98		6.98		6.98	
	3	2	<b>PINK FLOYD</b> The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				38	36	24	<b>BREAD</b> The Best Of Elektra ENS 75056	5.98		6.97		6.97	7.95				73	81	127	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
	4	3	<b>CAT STEVENS</b> Foreigner A&M SP 4391	5.98		6.98		6.98				39	35	22	<b>BEATLES</b> 1967-1970 Apple SKBO 3404	9.98		11.98		11.98					74	72	16	<b>YES</b> Yessongs Atlantic SD 3-100	11.98		12.97		12.97	
★	8	4	<b>GRAND FUNK</b> We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				40	33	54	<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98			★	75	71	12	<b>TEN YEARS AFTER</b> Recorded Live Columbia CX 32288	7.98		9.98		9.98	
	6	5	<b>DIANA ROSS</b> Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98				41	41	40	<b>HELEN REDDY</b> I Am Woman Capitol ST 11068	5.98		6.98		6.98				★	99	10	<b>MARSHALL TUCKER BAND</b> Capricorn CP 0012 (Warner Brothers)	5.98		6.97		6.97		
	7	6	<b>JETHRO TULL</b> A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95			42	42	10	<b>ROD STEWART</b> Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98					77	75	9	<b>SMOKEY ROBINSON</b> Smokey Tania T 328 L (Motown)	5.98		6.98		6.98	
★	25	2	<b>ROBERTA FLACK</b> Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98				43	28	10	<b>CARLOS SANTANA &amp; MAHAVISHNU JOHN McLAUGHLIN</b> Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98				78	74	8	<b>DONNY HATHAWAY</b> Extension of a Man Aco SD 7029	5.98	6.97	6.98	7.97	6.98		
★	14	4	<b>STEVIE WONDER</b> Innervisions Tania T 326 L (Motown)	5.98		6.98		6.98				44	46	26	<b>ALICE COOPER</b> Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97	8.95			★	169	2	<b>NEIL DIAMOND</b> Rainbow MCA 2103	5.98		6.98		6.98		
	10	10	<b>SLY &amp; THE FAMILY STONE</b> Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98				45	50	31	<b>ELTON JOHN</b> Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95			★	97	3	<b>MOTT THE HOOPLE</b> Mott Columbia KC 32425	5.98		6.98		6.98		
	11	9	<b>DEEP PURPLE</b> Made In Japan Warner Brothers ZWS 2701	9.98		9.97		9.97	12.95			46	53	5	<b>DAVID FRYE</b> Richard Nixon: A Fantasy Buddah BDS 1600	5.98		6.95		6.95					82	82	10	<b>OSMONDS</b> The Plan MGM/Kelob SE 4902	5.98		6.95		6.95	
	12	11	<b>SEALS &amp; CROFTS</b> Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95			47	45	8	<b>STEELY DAN</b> Countdown to Ecstasy ABC ABCX 779	5.98		6.95		6.95					83	83	7	<b>MAUREEN MCGOVERN</b> The Morning After 20th Century T 419	5.98		6.98		6.98	
	13	7	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.95			48	32	18	<b>PAUL McCARTNEY &amp; WINGS</b> Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98					84	78	89	<b>EAGLES</b> Desperado Asylum SD 5068 (Atlantic)	5.98		6.98		6.98	
	14	13	<b>DOOBIE BROTHERS</b> The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			49	47	22	<b>BEATLES</b> 1962-1966 Apple SKBO 3403	9.98		11.98		11.98					85	77	7	<b>JB'S</b> Doin' It To Death People P 5603 (Polydor)	5.98		6.98		6.98	
★	19	5	<b>HELEN REDDY</b> Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98				50	39	14	<b>EARTH, WIND &amp; FIRE</b> Head to the Sky Columbia KC 32194	5.98		6.98		6.98					86	93	40	<b>NEIL DIAMOND</b> Hot August Night MCA 2 8000	9.98		10.98		10.98	11.95
	16	12	<b>LEON RUSSELL</b> Leon Live Shelter STCO 8917 (Capitol)	11.98		13.98		13.98				★	64	6	<b>Z.Z. TOP</b> Tres Hombres London KPS 631	5.98	6.95		6.95					★	120	3	<b>BLOOD, SWEAT &amp; TEARS</b> No Sweat Columbia KC 32180	5.98		6.98		6.98		
	17	18	<b>LED ZEPPELIN</b> Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97				52	59	27	<b>KRIS KRISTOFFERSON</b> Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98		6.98					89	90	12	<b>NILSSON</b> A Little Touch of Schmilsson In The Night RCA APL 1-0097	5.98		6.98		6.98	
	18	20	<b>PAUL SIMON</b> There Goes Rhym'n' Simon Columbia KC 32280	5.98		6.98		6.98				53	51	40	<b>BETTE MIDLER</b> The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97					90	84	22	<b>GODSPELL</b> Soundtrack Bell 1118	5.98		6.98		6.98	
★	23	12	<b>JOE WALSH</b> The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95				54	48	14	<b>CURTIS MAYFIELD</b> Back to the World Custom CRS 8015 (Buddah)	5.98		6.95		6.95	6.95				91	79	25	<b>DR. JOHN</b> In the Right Place Aco SD 7018	5.98		6.97		6.97	
★	88	2	<b>WAR</b> Deliver the Word United Artists USLA 128F	5.98		6.98		6.98				55	43	10	<b>BOBBY WOMACK</b> Facts of Life United Artists UA LA043 F	5.98		6.98		6.98	7.95				92	73	8	<b>CREEDENCE CLEARWATER REVIVAL</b> More Creedence Gold Fantasy 9430	5.98		6.95		6.95	
	21	17	<b>LIVE &amp; LET DIE</b> Soundtrack United Artists UA LA100 G	6.98		7.98		7.98	8.95			56	55	25	<b>RICK WAKEMAN</b> The Six Wives of Henry VIII A&M SP 4361	5.98		7.98							93	91	29	<b>ELVIS PRESLEY</b> Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.96	9.98	
★	—	1	<b>CHEECH &amp; CHONG</b> Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98				57	49	9	<b>JANIS JOPLIN</b> Greatest Hits Columbia KC 32168	5.98		6.98		6.98					94	86	23	<b>JEFF BECK, TIM BOGERT &amp; CARMINE APPICE</b> Epic KE 32140 (Columbia)	5.98	6.98	6.98	7.98	6.98	
	23	21	<b>CAROLE KING</b> Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98				58	56	20	<b>J. GEILS BAND</b> Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98					95	87	7	<b>WEST, BRUCE &amp; LAING</b> Whatever Turns You On Columbia KC 32216	5.98		6.98		6.98	
	24	24	<b>JESUS CHRIST SUPERSTAR</b> Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95			59	54	9	<b>JOHNNIE TAYLOR</b> Taylored In Silk Stax STS 3014 (Columbia)	5.98		6.98		6.98					96	94	60	<b>CABARET</b> Soundtrack ABC ABCD 752	6.98		7.95		7.95	
	25	16	<b>JOHN DENVER</b> Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98				60	52	30	<b>JIM CROCE</b> Life & Times ABC ABCX 769	5.98		6.98		6.98					97	105	6	<b>BRIAN AUGER'S OBLIVION EXPRESS</b> Closer To It RCA APL 1-0140	5.98		6.98		6.98	
	26	26	<b>CARPENTERS</b> Now & Then A&M SP 3519	5.98		6.98		6.98				61	57	21	<b>BARRY WHITE</b> I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98					98	98	9	<b>JIMI HENDRIX</b> Soundtrack Recordings Reprise 2RS 6481	9.98		9.97		9.97	11.95
	27	29	<b>VAN MORRISON</b> Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97		6.97	7.95			62	61	20	<b>DONALD BYRD</b> Black Byrd Blue Note BN LA047 F (United Artists)	5.98		6.98		7.95					99	89	11	<b>SAVOY BROWN</b> Jack The Toad Parrot XPAS 71059 (London)	5.98		6.98		6.98	
★	37	93	<b>LED ZEPPELIN</b> Atlantic SD 7208	5.98		6.98		6.98				63	62	40	<b>EDGAR WINTER GROUP</b> They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98					100	96	42	<b>DIANA ROSS/SOUNDTRACK</b> Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98	
	29	30	<b>THE POINTER SISTERS</b> Blue Thumb BTS 48 (Famous)	5.98		6.95		6.95				64	58	8	<b>ELVIS PRESLEY</b> Elvis RCA APL 1-0283	5.98		6.98		6.98					101	92	7	<b>JAMES BROWN/SOUNDTRACK</b> Slaughter's Big Rip-Off Polydor PD 6015	6.98		7.98		7.98	
	30	27	<b>DICK CLARK</b> 20 Years of Rock 'N' Roll Buddah BDS 5133.2	7.98								65	76	55	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95				102	85	31	<b>BILLY PRESTON</b> Music Is My Life A&M SP 3516	5.98		6.98		6.98	
★	44	5	<b>DEODATO</b> 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98			66	66	17	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98		6.98		6.98					103	101	11	<b>MANU DIBANGO</b> Soul Makossa Atlantic SD 7267	5.98		6.97		6.97	
★	40	7	<b>STORIES</b> About Us Kama Sutra KSBS 2068 (Buddah)	5.98		6.95		6.95				67	63	17	<b>ISAAC HAYES</b> Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98		9.98		9.98					104	103	12	<b>THE WATERGATE COMEDY HOUR</b> Various Artists Hidden ST 2-11202 (Capitol)	5.98		6.98		6.98	
	33	34	<b>ARETHA FRANKLIN</b> Hey Now Hey (The Other Side of the Sky) Atlantic SD 7265	5.98		6.97		6.97				68	68	43	<b>STEVIE WONDER</b> Talking Book Tania T 319 L (Motown)	5.98		6.98		6.98					105	102	14	<b>DAN HICKS &amp; THE HOT LICKS</b> Last Train to Hicksville ... the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98		6.95		6.95	
	34	15	<b>TOWER OF POWER</b> Warner Brothers BS 2681	5.98		6.98		6.98	7.95			69	67	22	<b>BLOODSTONE</b> Natural High London XPS 620	5.98		6.98		6.98					106	95	16	<b>PERRY COMO</b> And I Love You So RCA APL 1-0100	5.98		6.98		6.98	
	35	38	<b>BOB DYLAN/SOUNDTRACK</b> Pat Garrett & Billy the Kid Columbia KC 32460																															



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# TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
108	106	34	DEEP PURPLE Who Do We Think We Are! Warner Bros BS 2678	5.98	6.98	6.97	6.97	7.95
109	100	9	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98	9.98	9.98	11.98	
110	113	21	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98	6.98	6.98		
111	107	47	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		
112	112	63	CHEECH & CHONG Big Bambu Ode SP 72014 (A&M)	5.98	6.98	6.98		
113	115	5	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98	6.95	6.95		
114	111	88	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	9.98	11.98	11.98		
115	104	15	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98	6.98	6.98		
116	118	21	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97
117	117	16	ROGER DALTRY Daltrey Track/MCA 328	5.98	6.98	6.98		
118	109	40	CARLY SIMON No Secrets DeMtro EKS 75049	5.98	6.97	6.97	7.97	6.97
119	116	31	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98
120	125	3	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95	5.98	5.98		
121	110	6	BEE GEES Best of the Bee Gees, Volume II RSO SD 875 (Atlantic)	5.98	6.98	6.98		
122	108	34	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		
123	114	27	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		
124	121	21	SHA NA NA The Golden Age of Rock 'N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98				
125	124	41	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		
126	119	14	FRAMPTON'S CAMEL A&M SP 4389	5.98				
127	126	44	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98
128	127	19	URIAH HEEP Live Mercury SRM 2 7503 (Phonogram)	7.98	9.95	9.95		
129	123	8	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94	6.94	6.94		
130	122	7	LET THE GOOD TIMES ROLL Soundtrack Bell 9002	7.98	7.98	7.98		
131	129	27	ALLMAN BROTHERS BAND Beginnings A&M SD 2 405	6.98				
132	132	8	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98	6.98	6.98		
133	131	18	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98		
134	133	21	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040 F	5.98	6.98	6.98	7.98	
135	130	16	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98	6.98	6.98	7.95	
136	134	58	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98		
137	128	11	LOBO Calumet Big Tree BT 2101 (Bell)	5.98	6.98	6.98		

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	1, 131
Brian Auger	97
Badger	180
Babe Ruth	182
Bachman-Turner Overdrive	155
Peter Banks	189
Shirley Bassey	135
Beatles	39, 49
Beck, Bogart & Appice	94
Bee Gees	121
Chuck Berry	183
Blood Sweat & Tears	88
Bloodstone	69
David Bowie	133
Bread	38
James Brown	101
Donald Byrd	62
Byrds	185
Captain Beyond	152
Carpenters	26
Chicago	2
Dick Clark	30
Cheech & Chong	112, 22
Perry Como	106
Alice Cooper	44
Credence Clearwater	92
Jim Croce	60

Crusaders	140
Roger Daltrey	117
Charlie Daniels	165
Tyrone Davis	198
Dawn	141
Deep Purple	13, 11, 108
John Denver	25, 167
Deodato	31
Neil Diamond	86, 80
Manu Dibango	91
Doobie Brothers	14, 65
Eagles	84
Earth Wind & Fire	50
El Chicano	169
Electric Light Orchestra	134
Maynard Ferguson	143
Roberta Flack	8
Focus	122, 154
Flash	166
Peter Frampton	126
Aretha Franklin	33
David Frye	46
Funkadelic	129
J. Geils Band	58
Grand Funk	5
Grateful Dead	71
Al Green	37, 111
Merle Haggard	157
Albert Hammond	200

Richard Harris	186
George Harrison	36
Donny Hathaway	78
Isaac Hayes	67
Jimi Hendrix	98
Dan Hicks	105
Engelbert Humperdinck	113
Intruders	184
Isley Brothers	149
JB's	85
Waylon Jennings	194
Jethro Tull	7
Elton John	45
Quincy Jones	115
Scott Joplin	156
Janis Joplin	57
Paul Kantner, Grace Slick	164
Eddie Kendricks	72
B. B. King	148
Carole King	23, 73
Freddie King	181
Gladys Knight & The Pips	79, 123
Kris Kristofferson	52
Lettermen	195
Led Zeppelin	17, 28
Lori Lieberman	197
Lobo	137
Loggins & Messina	127, 136
Love Unlimited	190
Paul McCartney	48

Maureen McGovern	83
Roger McGuinn	176
Mahavishnu Orchestra	119
Mandrill	187
Manhattans	150
Mark Almond	107
Curtis Mayfield	54
Sergio Mendes & Brasil '77	196
Bette Midler	53
JB's	153
Van Morrison	27
Mott The Hoppie	81
Anne Murray	142
National Lampoon	144
Nazareth	178
New Birth	138
New York Dolls	175
Nilsson	89
Danny O'Keefe	192
Donny Osmond	171
Osmond Brothers	82
Pink Floyd	3, 173
Pointer Sisters	29
Elvis Presley	64, 93
Billy Preston	102
Alan Price	161
Rare Earth	70
Helen Reddy	15, 41, 110
Charlie Rich	66
Smoky Robinson	77

Rolling Stones	114
Diana Ross	6, 100
Rufus	188
Leon Russell	168
Carlos Santana / John McLaughlin	43
Savoy Brown	59
Seals & Crofts	12, 40
Sha Na Na	124
Sharks	193
Carly Simon	118
Paul Simon	18
Sly & The Family Stone	10

Cat Stevens	4, 162
Rod Stewart	42
Stephen Stills & Manassas	170
Stories	32
Sutherland Bros & Quiver	163
Johnnie Taylor	59
Temptations	145
Ten Years After	75
Three Dog Night	179
Thunderclap Newman	19
Tower of Power	34
Robin Trower	139
Marshall Tucker Band	76
Conway Twitty & Loretta Lynn	172
Uriah Heep	128
Rick Wakeman	56
Joe Walsh	19
War	87, 20
Grover Washington Jr.	109
Watergate Comedy Hour	104
Weather Report	158
West Bruce & Laing	95
Barry White	61
Edgar Winter	63
Johnnie Winter	160
Bill Withers	168
Bobby Womack	55
Stevie Wonder	9, 68
Yes	74
Z.Z. Top	51

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## Gortikov Keys Education At NARAS Symposium

NASHVILLE—"The reason we are here," said RIAA president Stanley Gortikov, is "to explore our educational inefficiencies and insufficiencies."

Gortikov, speaking at the NARAS Institute Symposium stated: "We are seeking to short-cut our current inadequate processes of learning. We want our past experiences to become more dependable building blocks for our future."

Saying that the industry was without precedents and is operating in something of a vacuum, Gortikov said the goal should be seeking new ways to innovate and explore, to find creative ways into a creative business.

Warning that educators should not hurry home "ready to institute a factory-like production of potential employees for the recording industry, he said "do not give us what we cannot absorb."

## RCA Warehouses

• Continued from page 3

shipped from there to the South and Southwest regions previously serviced by the Dallas and Atlanta operations.

and Atlanta operations.

In addition, the Dallas and Atlanta offices have been changed from Music West/Music Two designations, and are now consolidated under the name, RCA Records.

"Earlier reports of significant cutbacks in sales and promotion personnel had reached figures which RCA disputed as highly inflated," with the actual measures taken explained by RCA as a move toward a more efficient consolidation of existing personnel and facilities.

The move leaves RCA with warehousing operations in Indianapolis and Los Angeles.

## NARAS Symposium Opens Doors to Communication

• Continued from page 3

Rhythms Productions and vice president of the NARAS Institute, joined Gilbert Trythall, composer and head of the music faculty at Peabody College here, to explore studio engineering. Another panel on jingles was handled by Bill Davis of McCann Erickson and Buzz Cason, president of Russell-Cason Music. A special panel for recording engineers was conducted at Columbia Studios by Glenn Snoddy, president of Woodland Sound Studios, and Neil Muncey, president of Suburban Sound, Inc. Bill Lowery, president of NARAS, addressed a noon luncheon.

Offering a positive program instead, he said that hubs of learning should be centered around Nashville, Los Angeles and New York, and that the educators should look at the industry in "full perspective." Giving a comprehensive description of the industry, he outlined a need for "skill building ... in a fragmented industry."

Stressing the importance of creativity, he warned against over-structuring a university curriculum. Gortikov also noted the great amount of waste in the industry, and the importance of graphics and the visual arts. He pointed out the role of women ("a neglected constituency inadequately represented in the recording industry") and the need for more attention to minorities.

Earlier in the symposium, Jules Malamud of National Assn. of Recording Merchandisers said that "true music education must encompass the broad range of skills and professional expertise needed by the growing industry."

He said, "if the universities get involved in our industry and offer courses to their students then I hope they don't just narrow it down to the music people." He gave an example of the need for courses in business administration, accounting, finance, marketing and law.

John Seigenthaler, publisher of the Tennessean, a local daily newspaper, gave a citizen's perspective of how the music industry has grown here over the past several decades.

He noted the changing attitudes of the people and the community toward the industry, and the respectability it had gained and the stature it had attained. He said the once looked-down-upon "Grand Ole Opry" now is the "heartbeat of American music."

Wednesday's panels included operation of a record company by Chet Atkins of RCA and Jim Foglesong, Dot. A discussion of record promotion was handled by Tom McIntee of ABC/Dunhill and Frank Mancini of RCA; a panel on publishing by Wesley Rose of Acuff-Rose, and Lowery. The legal aspects panel was covered by Richard Jablow, Richard Frank and R. David Ludwick; a panel on performing rights included: Stanley Adams, ASCAP; Edward Cramer, BMI, and Albert Ciancimino, SESAC. A Thursday producer's panel was conducted by Owen Bradley, MCA, Joe Allison, Capitol, Buddy Killen, Tree International, Sam Phillips, Select-o-Sound, and Terry Woodford, Wishbone. Pressing plants were covered by Joe Talbot, United Record Pressing, and Jerry Parkins, Columbia Record Productions; and a panel on associations included: Stanley Gortikov (RIAA); Jules Malamud (NARM); Jo Walker (CMA); Bill Lowery (NARAS); Leonard Feist (NMPA); Bill Ivey (CMF); Bill Williams (NARAS Institute); Charles Ball (NASM) and Theodore McCarty (AMC).

One of the highlights of the symposium was a demonstration on songwriting and artistry by Elektra's Mickey Newbury, who performed in a circle of educators and industry representatives.

Romera, highly pleased with the success of this first such venture, said it would be repeated next year.

Emotional speech by Isley Brother Kelly at the r&b seminar during the Columbia/Epic convention in San Francisco to sales and promotion staff sparked off a campaign that made the Isley Brother's single, "That Lady" one of Epic/Custom label's best sellers. "This is an example of what emotion can do for a hit record, provided the music is in the grooves," said Stan Monteiro, Epic's national promotion director. Epic claiming that the Convention kicked off "the heaviest month of radio play additions."

In New York, Warner Bros. Joe Smith hosted a party to celebrate the signing of Uriah Heep and then left to complete signing of another U.K. group, Slade, formerly with Polydor. Smith also stated that apart from the new recording of Mel Brooks and Carl Reiner ("2013 Year Old Man") Warners have purchased the early material from Capitol and also have numerous tapes from private parties recorded by the duo which will be edited down for the package. ... New Jersey appearance, Sept. 6 of San Francisco-based Merle Sanders and Grateful Dead chief Jerry Garcia is the first time they have played outside California. Fantasy have a double album, recorded in a Berkeley beer bar, for release shortly. ... Paul Anka and David Steinberg, working together in music fairs and theaters, are preparing a musical, "Jubilation."

Rock Revival producer Richard Nader to marry Barbara Gemelli at St. Patrick's Cathedral, New York on Sept. 15. ... Ex Blind Faith, Family, Traffic bassist, Rich Grech started out as a violinist and his first concert was with the Leicester Symphony Orchestra in the U.K.

John Halloran, formerly Billboard's production manager in Los Angeles, who left to go into outdoor show business with touring carnivals, has found the road is much too long and has relocated in L.A. John, with expertise in art production, hopes to get involved in the record business this time. He may be contacted through the magazine's Los Angeles office.

Rita Coolidge and Kris Kristofferson were married Aug. 19 at an intimate ceremony in Malibu. A&M is set to release an album of duets by the duo. ... Dennis Lambert of Lambert & Potter writer-producer team, produced daughter Jody Allyn with wife Diane. ... Joe Jones, producer and artist of the platinum "You Talk

## ASCAP Writer Awards

NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) will present more than \$629,000 in cash awards to its writers this year, according to Stanley Adams, the Society's president.

The money, which will be presented in addition to ASCAP's normal royalty distributions, is in recognition of the importance of the writers' role in American music, and is also designed to offer financial encouragement.

According to Adams, ASCAP has distributed more than \$6 million in awards to its authors and composers since the inception of the program in 1960.

Award recipients this year will include Gian-Carlo Menotti, organizer of Italy's Spoleto Festival, Warren Casey and Jim Jacobs, writers of the Broadway musical, "Grease," the "Purlie" team of writers, Gary Geld and Peter Udell; John Cage, Nashville country writer Buzz Carson, Joe Raposo, rock groups such as War, Steely Dan, and the J. Geils Band, Jerry Butler, Chi Coltrane and Ornette Coleman.

## NARAS Lures All-Trade Rep Roster

NASHVILLE—Every facet of the music industry from the United States, Canada and England was represented at the first NARAS Institute Symposium held here last week.

Labels represented were: ABC/Dunhill; RCA; MCA; Select-o-Sound; Wishbone; Capitol; Dot; Columbia; Nashboro; and MGM. Publishers were: Acuff-Rose; Tree and Lowery.

Law firms were: Butler, Jablow & Geller, New York, and Barksdale, Whalley, Leaver, Gilbert & Frank, Nashville.

All three performance rights organizations were represented. Other areas involved were Associations (NARM—National Assn. of Recording Merchandisers; CMA—Country Music Assn. AMC—American Music Conference; NARAS—National Assn. of Recording Arts and Science; RIAA—Recording Industry Assn. of America; NMPA—Natl. Music Publishers Assn.; NAMM—Natl. Assn. of Music Merchants; CMF—Country Music Foundation); agencies: McCann Erickson, Bill Hudson, Open Door; production companies: Rhythms Productions; 21st Century Productions; Youngstreet Productions; others: Music City Distributors; United Record Pressing, Buzz Cason Enterprises.

## Inside Track

Too Much" has moved his operations from the East Coast to Hollywood. ... Beverly Bremers gave a command performance for the Tennessee Legislature during her Nashville engagement at Jimmy Velvet's Glass Menagerie. ... Moody Blues have won five EMI gold disks in Australia. ... A&M's Renee Armand and Jim Gordon wrote the main theme for TV movie "Love Song." ... Rick Nelson guest acting in "Streets of San Francisco" TV series. ... Helen Reddy celebrated Women's Day with a show at Terminal Island Federal Women's Prison in Long Beach. She rapped with the inmates about their problems and aspirations and was the first female entertainer to perform at the facility.

"Savage Young Winos" is the title of an LP recently released by Mogan David and his Winos, a group of L.A. Music Store personalities including rock writer Harold Bronson and Columbia's head of FM promotion here Paul Rappaport. The group pressed up 1,000 copies of the LP and is selling them for \$3.25 each. Featured are such original classics as "Party Games" and "The Big War." Group produced the set and wrote liner notes.

Author Anthony Burgess reads his own works "A Clockwork Orange" and "Enderby" on new Spoken Arts album. ... Buzzy Linhart's "Friends," one of the most popular in-concert titles for Bette Midler is the singer's new single. It is also heard at the conclusion of the film, "The Last Of Sheila." ... Howard Stein moves out of the rock area when the New York promoter presents Greek composer Mikis Theodorakis in his first concert, Oct. 1, of his new U.S. tour. ... Aug. 31 was Al Green Day in his adopted home of Memphis beginning with a civic luncheon and closing with a concert, proceeds going to the Memphis Police Community. ... A first prize of \$250 in ASCAP's 1973 Nathan Burkan Memorial Competition at the Chicago-Kent College of Law at the Illinois Institute of Technology has been awarded to Thomas Brown of Chicago. The competition is designed to stimulate interest in the field of copyright law. ... NBC sportscaster Marv Albert to guest first fall B'Nai B'rith Performing Arts fall meeting on Sept. 10 at Central Synagogue in New York. Large crowd is expected because invitation has also been extended to electronics industry to join as members.

## K-Tel Goes 'Direct' on Its Surplus

• Continued from page 1

batch of "surplus" material include "25 Polka Greats," "20 Power Hits Vol. II," "20 Explosive Original Hits," "20 Dynamic Hits" and "20 Famous Country Hits."

The K-Tel spokesman added that "Most of the material has already been sold off, and we are selling to distributors only as a secondary source. We prefer to go direct because this gives us more control over the promotions."

"We are thinking of possibly launching a 'K-Tel Week' perhaps twice a year with some of the mass users," the spokesman added. He also mentioned that some print support has already been provided the Thrifty chain, and said that most outlets ordering the product are ordering enough for a "one-week shot."

It is also feasible, the spokesman added, "that material will be placed in the promotional category as it becomes older and as our catalog gets bigger. This would make it possible for promotional weeks in February and August, perhaps." He also added that disks involved in the promotions have not been deleted from the K-Tel catalog, but are surplus of existing product. Titles will remain in the catalog.

Kester Marketing, Van Nuys, Calif., sent out order forms on five cutout K-Tel LP's offering them at 75 cents in quantity.

## 'Shambala' Gold

NEW YORK—The RIAA has certified gold the Three Dog Night single "Shambala." Group records for ABC/Dunhill Records.

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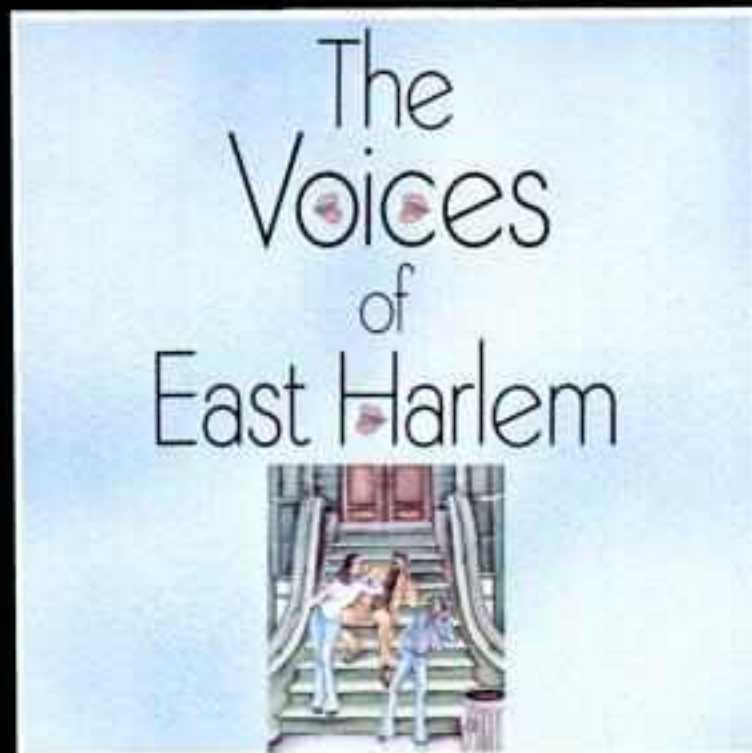




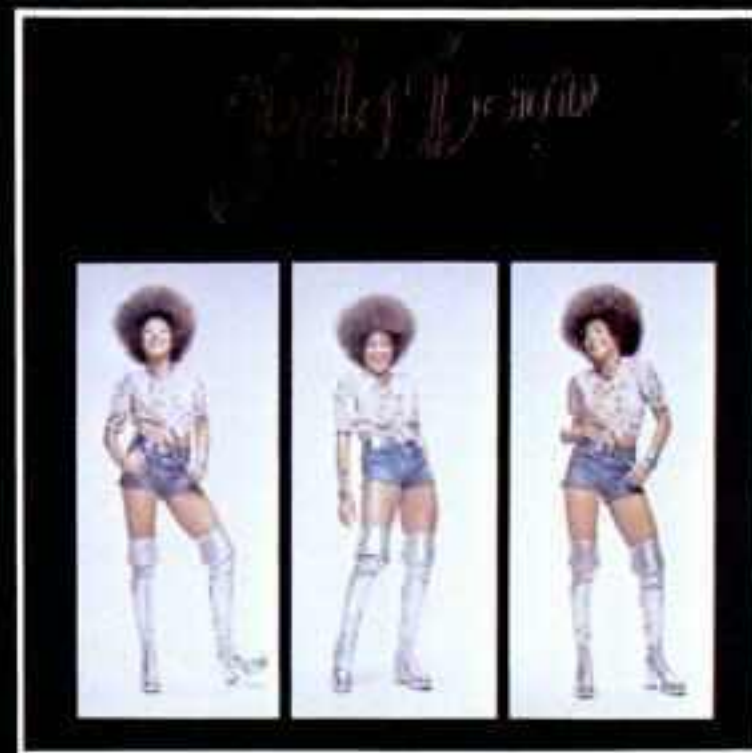
# Tomorrow's forecast: Just Sunshine



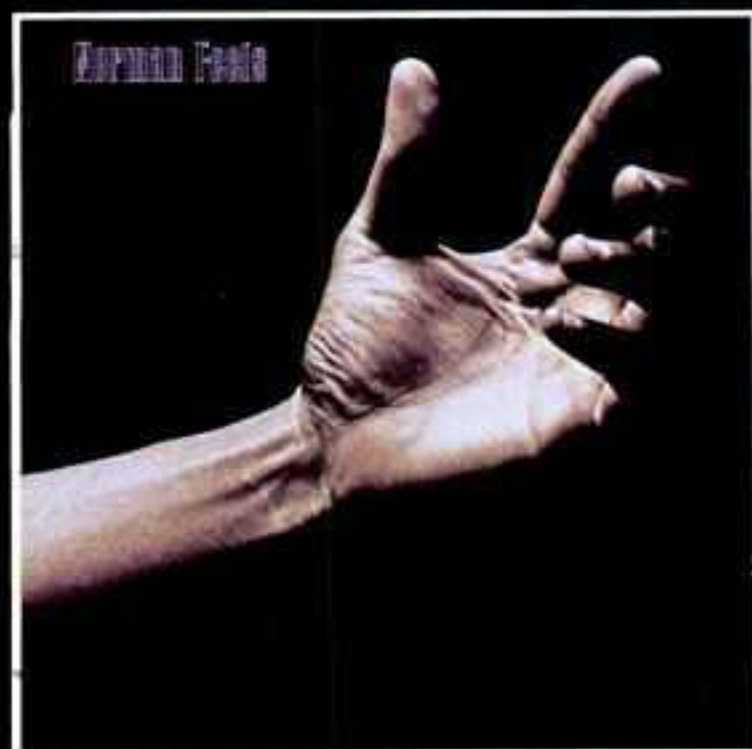
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