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# Billboard

## U.K. Faces a New Materials Crunch: Shortage of Boards

By DAVID LEWIS  
(Staff Member, Music Week)

LONDON—For the second time in two years, some major record companies are struggling to keep up with record demands. Ironically, at a time of boom, the industry has found the shortage of raw materials for making records and a new threat—the shortage of board for record sleeves—hampering its efforts to keep up with an ever-increasing demand by the consumer.

Although the crunch is not expected to come until October, when the trade begins stocking up for Christmas, some companies are already importing records, one is planning to, and another is importing board. Record sleeve manufacturers, supplying sleeves to the record companies, are straining to keep up with the demand and some are also importing board.

Only four companies, EMI, Decca, United Artists and Pye say they can cope with the disk demand without importing, although Decca says it is importing board.

The reasons for the supply prob-

(Continued on page 45)

## McClellan Extension On Answers

By MILDRED HALL

WASHINGTON—The deadline of Sept. 10 for replies to Sen. John McClellan's questionnaire to record companies on their promotional practices, has been extended to the end of this month. Major record firms requested the extra time because they said their clerical staffs had been swamped by requirements of the sweeping subpoenas issued by U.S. attorney Herbert Stern in connection with the Justice Department's payola-drugola probe in Newark (Billboard, Aug. 18).

Some of the Stern subpoenas, requiring extensive information from the companies, were actually issued

(Continued on page 62)

## Sounding Board Set Up by CORE

By RADCLIFFE JOE

NEW YORK—The Congress of Racial Equality (CORE) has established what it calls a "sounding board," comprised of black songwriters, artists and producers, to evaluate the product of small black record producers, and advise on the marketability of the product, according to Cyril Boynes, CORE's director of cultural affairs.

The "board" will also help promote the product to radio stations around the country in an effort to help the small independents circumvent current problems of having their records omitted from radio station playlists.

According to Boynes, the CORE

board will solicit new records from black independents, listen to them, and give marketing advice, as well as help in the actual promotion.

CORE's move comes in the wake of a recent announcement by the organization that it would organize music industry blacks so that they would be "better equipped to combat discrimination, unfair competition," and illegal business practices (Billboard, Aug. 25).

Boynes said that the establishment of the sounding board is the first of several moves by CORE to counteract what it calls "monopolistic and destructive business practices" by the nation's 12 major record companies, and some 1,500 of the most popular radio stations in the country.

Boynes disclosed that other regu-

(Continued on page 10)

## Super 8 as Video Aide

By EARL PAIGE

NEW YORK—"The growth and availability of Super 8 film could bring about the standardization of video systems sooner than many ever realized," said George C. Doolky, senior analyst, Edwards & Hanly, who spoke on the consumer market during VidExpo held at the Plaza Hotel last week. He also joined others here in agreeing that the burgeoning use of video systems in industry is building consumer awareness.

"The future of video systems in the consumer market will not hinge on film and tape being an either/or situation—both will co-exist," Doolky said in an interview prior to the consumer panel here. He also said the price of hardware in all cases (film, tape and disk) will have to come down to the \$200 range if a mass market is to be created.

The success of a video system,

(Continued on page 6)

## Sopot Fest Establishes New Format

By ROMAN WASCHKO

SOPOT—A new format was established for the 13th Sopot Festival which took place Aug. 21-25 at Poland's Baltic seaside resort, the second oldest pop music festival in Europe after San Remo.

At previous festivals singers represented their country, but starting this year, the format offered competition

(Continued on page 42)

## Gortikov: Trade Environmentalist

(Editor's Note: The industry has been plagued with several problems in the past few months, and Billboard asked Stanley M. Gortikov, president of the Recording Industry of America, to address himself to some of the problems.)

Q. What is the purpose of the RIAA's Industry Action Program and how does it relate to the wide range of publicized allegations?

A. The program is specifically designed to meet the allegations re-

ported in the media, even while recognizing that the vast majority of companies in this industry undoubtedly follow lawful business practices. The program is also intended by the RIAA Board of Directors to help insure that business practices within the industry are based on sound legal and moral principles. Also, through the program, we are attempting to assure the media and the government that responsible companies in our industry believe in lawful conduct.

Q. How effective do you believe the Action Program will prove to be?

A. That will depend in considerable part on the support we receive from groups, companies and individuals which are not members of the RIAA. So far, I have been gratified with the response from our member companies and from others. It is a program of self-regulation and I believe that responsible companies and individuals will recognize that their long-range interests will be best

(Continued on page 10)



Just released by Myrrh Records is Danny Thomas' heralded first album. Great singing by a superstar performer. (Advertisement)

## ANATOMY OF HIT

### Allman's 5th Instant Click Based on Built-in Demand

By NAT FREEDLAND

MACON, Ga.—With 760,000 albums sold and a Billboard No. 1 LP chart slot in only three weeks, the Allman Brothers Band fifth album, "Brothers and Sisters," has been the success story of this summer as well as one of the fastest-starting albums in Warner/Elektra/Atlantic history.

Warner Bros., which distributes Allman product for Phil Walden's Capricorn label, is confidently predicting two million unit sales within 60 days of release and an ultimate world sale of three to four million units.

There was no sustained merchandising-promotion effort needed on "Brothers and Sisters." The record went gold in actual retail sales within 48 hours after shipping began Aug. 6, as recorders were pouring into WEA branches.

(Continued on page 48)

## Nader Plans A Trade Fair

By IAN DOVE

NEW YORK—Producer Richard Nader is putting together an all-industry, consumer-oriented "Trade Fair," Nader, responsible for the Rock Revival shows, will use his company, Happy Medium Shows Inc., to develop the idea for either early next year or in the late summer and fall of 1974.

Already he is exploring facilities in New York, the Coliseum, Madison Square Garden and the Nassau Coliseum, as well as Miami as possible sites for the three- or four-day

(Continued on page 10)

## Stores' Push Via Huge LP Covers

By PHIL GELORMINE

NEW YORK—Huge, enlarged LP covers are being used here by a record/tape retailer and by three Tower stores in California on the stores' fronts to entice impulse buying from heavy passing motorist traffic.

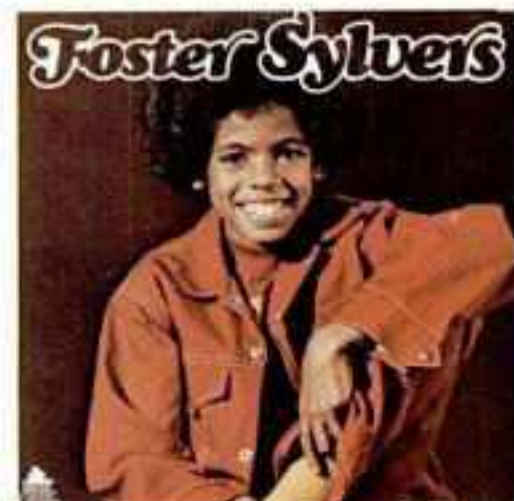
Stan Goman, temporary manager of Tower on Sunset Blvd., Los Angeles, said the store started with the six-foot, hand-painted covers just a

(Continued on page 53)

## PRIDE PRODUCTIONS (Where the hits come from).



Super Album From a Family of Super Stars



New smashing hit from FOSTER SYLVERS "Hey Little Girl"

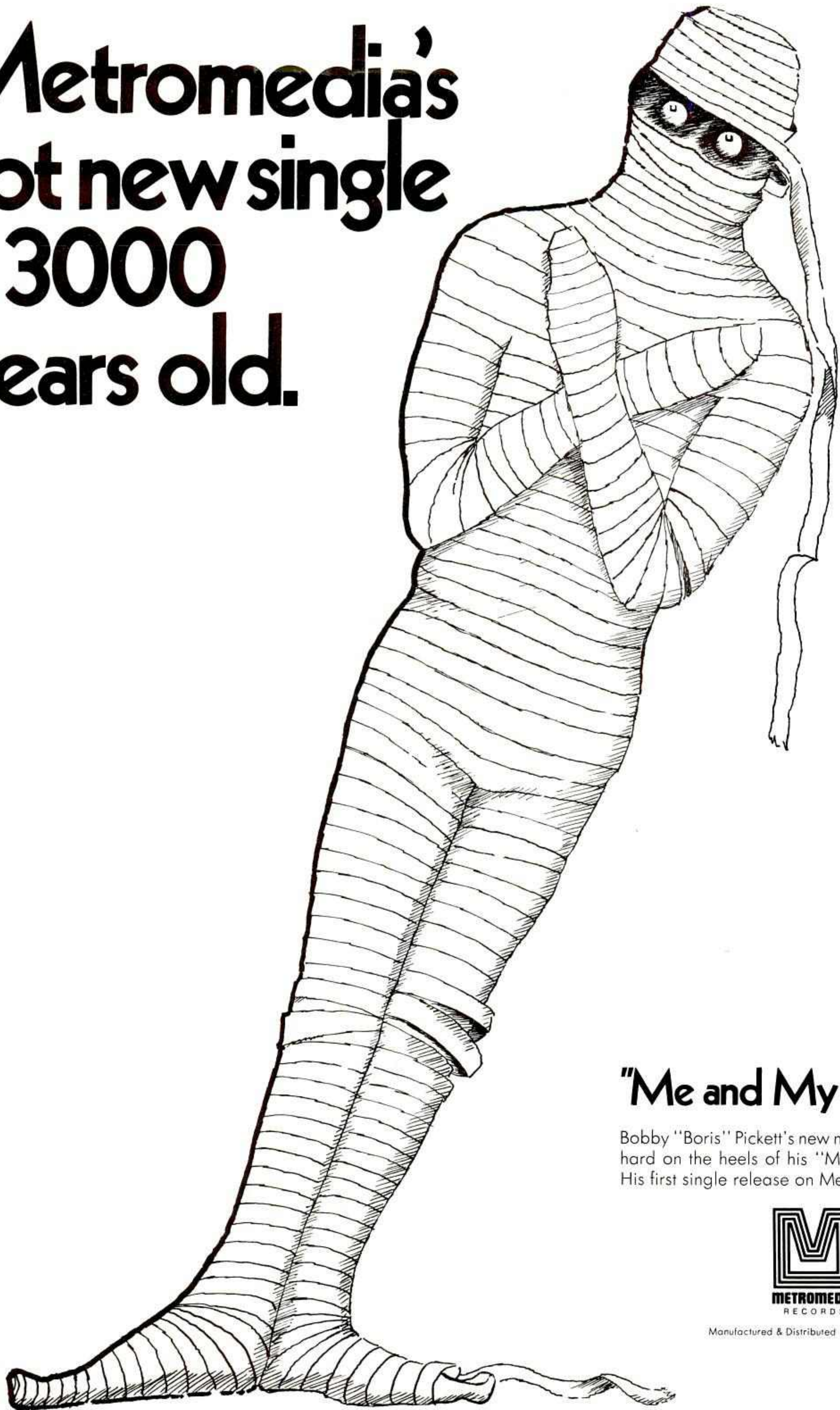


The Incredible Bong Band "Let There Be Drums"



Shirley Sylvers (soon to be released) "I Only Want to be With You"

**Metromedia's  
hot new single  
is 3000  
years old.**



**"Me and My Mummy"**  
BMBO-0089

Bobby "Boris" Pickett's new novelty number follows hard on the heels of his "Monster Mash" smash. His first single release on Metromedia.



Manufactured & Distributed by RCA Records.

## Ellis Distrib Marks 20th Yr. With Larger Warehouse

BALTIMORE—The Ellis Distrib. Corp. of Baltimore, rack merchandiser, has moved into its 20th year with a new and larger warehouse and a servicing of territory taking in most of Maryland and extending into Pennsylvania and Virginia. It is the outgrowth of a one-man operation started in the early 1950's by

Edgar Ellis, president of the company.

His original product was used records, which he picked up from jukebox suppliers and sold in drug-stores, corner groceries and notion stores all over town. As demands increased, he found additional record sources. The business later began handling new merchandise and, shortly afterward, used records were phased out.

No service is performed by an outsider, according to Ellis. Each of the salesman called on account in trucks which represent traveling warehouses, take orders, delivers product and follow through with merchandising. This includes supplying many special displays and promotions which help dealers boost

(Continued on page 4)

## FBI Stages Two Raids In South

NEW YORK—In two separate cases, FBI agents have raided alleged pirate tape manufacturing operations and have seized several thousand tapes, along with a quantity of duplicating equipment.

In Atlanta, Ga., agents raided the home of John Joseph Hydock and seized several hundred boxes of allegedly pirated tapes, blank tapes, duplicating and packaging equipment, and a number of shrink-wrap machines. Local authorities estimated that Hydock's operation was capable of producing some 600 tapes a day. Hydock was released on a \$1,000 bond, pending court action.

In another case in St. Louis, Mo., FBI agents raided a converted bowling alley and seized more than 2,000 allegedly pirated tapes, as well as

(Continued on page 62)

## Spark Slates Michell Month

NEW YORK—Spark Records has instituted Keith Michell Month Sept. 19-Oct. 19, in coordination with the opening of the British singer-actor's latest film, "Henry VIII and His Six Wives," according to Al Kugler, head of national promotion for Spark.

Throughout the month, Spark distributors will receive pictures, copy, easel-back displays and point of purchase material focusing on Michell and his two Spark albums, "Henry VIII—Songs of His Time/Keith Michell—Songs of My Time" and "Keith Michell Sings Broadway."

The new film, which will premiere in Washington Sept. 19, is a totally new motion picture production and not an adaptation of the BBC-TV series. Michell, an Emmy Award-winner actor, is director of England's Chichester Festival.

## Sunnyland in Rep Contract

LOS ANGELES—Sunnyland Music Corp., Japanese music publishing and recording firm, has entered into a contract with One World of Music as international representative in acquiring publishing and record catalogs for Japan and worldwide licensing of their product.

Bobby Weiss, president of One World of Music, will also act as international consultant and U.S. representative for Sunnyland.

One World will also represent the U.S. and foreign business interests of Sunnyland's parent company, Oaiwa Bussan, effective immediately.

More Late News See Page 62

## Expo Intends To Spread Out Artists

CHICAGO—PUSH Expo is for the first time spreading its greatest array of talent over several nights and matinees during the 1973 event sponsored by Operation PUSH, headed by Rev. Jesse Jackson. PUSH Expo '73 at the Amphitheater here Sept. 19-23 will also involve more recording companies, too Jackson said.

Confirmed acts at press time included Al Green, Fifth Dimension, Independents, Roberta Flack, Barry White, Quincy Jones, Supremes, Temptations, O'Jays, Jackson Five, Nancy Wilson, the Dells, Etta James, Isaac Hayes and the gospel group of Rev. James Cleveland, founder of Gospel Music Workshop of America, which just held its sixth convention here (Billboard, Aug. 25).

Uncommitted acts include War, Jazz Crusaders, Aretha Franklin, Curtis Mayfield, Marvin Gaye, Ahmad Jamal, Staple singers, Johnny Taylor and Smokey Robinson, the latter heading up the giant testimonial dinner planned Sept. 28 for WVON-AM personality E. Rodney Jones (see separate story).

Jackson was to meet Friday with Recording Industries Association of America (RIAA) officials in line with RIAA president Stan Gortikov's action plan (Billboard, Aug. 25).

(Continued on page 52)

## 4 Accused in South Of Shakedown Plot

NEW YORK—A Federal grand jury in Mobile, Ala., has handed down indictments against four individuals, accusing them of a concert-hall shakedown scheme which involved a number of top recording acts, according to Alabama's U.S. Attorney Charles S. White-Spinner Jr.

Named in the indictments were Walter C. Clewis, manager of the Mobile Municipal Auditorium, Maynard H. Williams, a disk jockey on the r&b radio station WGOK-AM, Noble C. Beasley, a nightclub owner, and James H. Finley, a pharmacist. All were named in the indictments as partners in a company known as Soul Productions, Inc.

While White-Spinner would not disclose any evidence from his staff's investigation into the allegations, he did state that the probe covered bookings at the auditorium from April 15, 1970 through Feb. 15, 1973. Artists allegedly approached as part of the shakedown scheme included: Curtis Mayfield, Joe Simon, the Moments, the Jackson Five, the Staple Singers, Al Green, Isaac Hayes and James Brown.

Charges against the four include allegations of conspiring to extort money from booking agents, promoters and artists in return for favorable dates at the auditorium; allegations of threatened force against the acts; and allegations of threatened disruption of radio advertising

in conjunction with respective concerts.

Joe Robinson, president of All-Platinum Records and personal manager of the Moments, said that he had no knowledge of incidents of extortion with the Moments. He said that if the charges were true it concerned the promoter of the act's appearance, and not the act or label.

Roy Rifkin, personal manager of Joe Simon, denied that either Simon or himself had ever been approached for a shakedown for any

(Continued on page 62)

## Presley Pkg To Get 6-Mos. Push on TV

NEW YORK—RCA Records is merchandising a special double album of Elvis Presley hits via a TV commercial running over a projected period of six months and involving the use of 200 television markets across the country, according to a company spokesman. The minute and two-minute commercials, prepared for RCA by Jerry Shapiro of the Brookville Marketing Corp., utilize flashy stills of Presley performing, with clipped cuts from the albums. The titles were selected by RCA, all having been previously released, and range from "Jailhouse Rock" to "It's Now or Never."

Locally, the commercial can be seen over WNEW-TV. Mail-orders are fulfilled by Brookville. The package sells for \$4.98. Although RCA declined to give unit sales figures, Brookville reports that the set is temporarily out of stock due to "heavy consumer demand." This also marks the first time that a Presley disk has been marketed exclusively through television mail-order advertising.

## Quicksilver in 100G Lawsuit Vs. Manager

SAN FRANCISCO—A \$100,000 lawsuit has been filed here in the Superior Court, County of Marin, by Quicksilver Messenger Service and their publishing corporation, Mobbetta Music, as plaintiffs against the musicians' former accountant and business manager, Sidney Frank. The action, a complaint for negligence, charges that the defendant, as the plaintiffs' orally-contracted accountant and business manager, did not keep full, complete and accurate books and records as required, and the records maintained by him were, in fact, carelessly handled, inaccurate, deficient and unreliable. In addition, the complaint charges that timely filings of plaintiffs' federal and state tax returns and payments were not made, resulting in the assessment against plaintiffs of penalties and interest.

The action further asserts that the plaintiffs had to bear the expense of employing other accountants and auditors to restore their affairs to order, and that they have been put to great expense, inconvenience and embarrassment, and may incur greater damages in the future.

Frank was also named as a co-defendant in a \$2 million lawsuit filed here last month by Santana and their corporation, Sanco Inc. (Billboard, July 14).

## Buddah Push Drives On Soundtrack LP's

NEW YORK—Buddah Records has initiated a major promotional and marketing campaign to back several film soundtrack LP's, according to Lewis Merenstein, Buddah vice president and director of marketing and creative services.

The campaign, which is slated to follow the various films in both major and secondary markets, includes radio and television spots, two four-color posters, streamers, window display aids, and riser cards. It will be tied-in with local retailers and movie houses throughout the U.S.

While the television spots are scheduled to begin during the latter part of Sept. 40 to 50 radio spots a week are being used in various markets. The spots run 60 seconds.

"There is some exceptional music being written for contemporary films," said Merenstein. "And, the resulting soundtrack albums stand up very well on their own. It is no longer a case of music just being

used as background filler for the action on the screen. In fact," he continued, "the record sales are not even necessarily dependent upon the success of the film, as radio stations program the music on its own merit."

Involved in the Buddah campaign are soundtrack LP's from the films "Gordon's War," "Night Watch," (Brut) "A Touch of Class," (Brut) and "Super Fly TNT."

## Cherry Lane In New Office

NEW YORK—Cherry Lane and its affiliated companies, Cherry River Music Co., Window Wide Music, Inc. and Winter Hill Music, Ltd. are moving to a new location on Sept. 4. Their new offices will be based in Englewood Cliffs, N.J. Cherry Lane is publisher of John Denver, Bill Danoff, Taffy Nivert and other songwriters.

## Mayfield on New Score

NEW YORK—Curton Records artist Curtis Mayfield, following the success of his soundtrack score for "Super Fly," is nearing the completion of his score for the film "Claudine," according to his personal manager Marvin Stewart.

Stewart said that soundtrack LP from the film will be released on Buddah Records in early January and will feature Gladys Knight and the Pips. Mayfield will produce the LP and Curton will hold all publishing rights. Curton is distributed by Buddah.

## Zodiac Near Mega Purchase

NASHVILLE—Mega Records & Tapes, Inc., which broke its ties with ZEMARC Ltd., last week, has been sold "in principle" to Zodiac Records, Inc., of Torrance, Cal.

Dave Bell, president of Zodiac, said the purchase will include the publishing companies: 100 Oaks Music, Two Rivers Music, Excelite Music and Astralite Music.

It was reported that the "in principle" agreement was contingent upon an audit, which is under way.

Mega was founded here three and a half years ago as an independent label. Its artists include Sammi Smith, Jacky Ward, Patsy Sledd, Alicia Bridges, Ray Pillow, Jerry

Jaye and the Bill Black Combo. The label emphasis, according to Bell, will be on modern country product.

The company, under president Brad McCuen, currently is being reorganized. Bell said he would manage the company, and work with McCuen, Ed Hamilton and Larry Rogers in the reorganization. He indicated additional personnel would be announced.

Zodiac, in business only a few months, was described by its officials as "more of a publishing label, started for acquisition purposes."

McCuen said the firm had no regular artists, but that Bell was

knowledgeable in all aspects of music.

"Bell came out of Bakersfield, and had one of the first recording studios there. He also is involved in the manufacture of musical instruments, and he has several other holdings, including real estate." He brings Smiley Monroe, veteran West Coast music man, with him to handle promotion for Mega.

McCuen also said the label would continue with its present distributors, all of whom have been contact, and all of whom have shown "great enthusiasm for the change."

ZEMARC was a holding company based here.

# 1,000 Nominations for NARAS Hall of Fame

NEW YORK—Well over 1,000 initial nominations have been submitted to the newly-formed NARAS Hall of Fame, according to association officials. The Hall of Fame itself is geared to give recognition to outstanding recordings released before the 1958 inception of the Grammy Awards.

Included in the initial nominations are works by Enrico Caruso, Arturo Toscanini, Paul Whiteman, Louis Armstrong, Glenn Miller, Tommy Dorsey, Billie Holiday, Nat King Cole, Judy Garland, Hank Williams, Gene Austin, Mario Lanza, Bessie Smith, Bix Beiderbecke, and Jelly Roll Morton.

Arranger/conductor Paul Weston, co-chairman with Frank Jones of the NARAS Hall of Fame, said "I'm tremendously enthused with the response, both as regards the number of members who have sent in their suggestions as well the reaction of the industry in general to this move by NARAS—to finally bring long-overdue recognition to the great recordings released before there were Grammys!"

A final nominating committee of some 30 NARAS members will select the final 25 nominations. Following this, a 90-man board will make the final decision as to the first five recordings placed in the hall of fame.

## Pride Disks Closes; Prod Co. Operates

LOS ANGELES—Pride Records has been discontinued with former president Michael Viner now operating Pride Productions and expanding his roster of artists.

The label had been in existence nine months while Viner was an executive with MGM and then went independent with the Pride operation.

The production company now handles the Sylvers, Foster Sylvers, Shirley Sylvers, the Incredible Bongo Band, Low Rawls, Jimmy Smith, Africa and the Spiral Staircase.

All new Pride productions will be distributed through United Artists. Also new to Pride's publishing wing, Starshine Music, is a working relationship with Chappell Music, whereby Pride guarantees the publisher a good number of sides over a three-year period. Pride and Chappell will split the copyrights on these songs.

The activity will include artists recording for Pride and recorded by Pride Productions, Viner explained.

## Chicago Gold

NEW YORK—Chicago has struck gold for the sixth consecutive time with their latest album, "Chicago VI." The Columbia LP has been certified gold by the RIAA and features the hit single, "Feelin' Stronger Every Day."

tape recording based on President Nixon's Aug. 15 Watergate speech. To prove that recording tape can be made to do almost anything in the hands of a tape editor, SRI has "doctored" the speech and turned the President's defense into a confession, according to SRI president and editor of the tape, Irv Teibel.

"The tape is not meant to be an attack on the Presidency but merely an example of what can be done with tape recordings," Teibel said. "To protect the rights of the President, we specifically prohibit the use of our recording by broadcasting companies and state on the disk itself it may only be used for private listening in the home."

Although the single is available by mail order only, Teibel plans to market the record in retail outlets throughout the country. "We've sold out our initial pressing of 5,000 and our second pressing will be over 10,000." The flip side of the disk contains sentences from the original speech used for the editing.

## Gavin to Get Wynn Humanitarian Prize

NEW YORK—Bill Gavin will receive this year's Ed Wynn Humanitarian Award at a dinner in his honor at the Waldorf-Astoria Hotel here Thursday (20). Proceeds from the affair benefit the American Parkinson Disease Association.

## Big Push on King's Debut LP on Para

NEW YORK—Television appearances, radio spots, newspaper ads, in-store displays, a party and a Sept. 21 performance at Alice Tully Hall will mark Morgana King's first album, "New Beginnings," on the Paramount label.

Already set for the singer are appearances on the Merv Griffin and Mike Douglas shows. Continental Baths owner Steve Ostrow will honor Miss King with a special Baths party. Ostrow is co-producer of Miss King's Alice Tully Hall performance.

The album is Miss King's first recording since 1967 and features material from contemporary writers such as Paul Williams, Donny Hathaway, Kenny Rankin, Leon Russell and Stevie Wonder.

In future bookings, Miss King will play smaller, more youth-oriented venues as opposed to Las Vegas type clubs, which marked her career during the mid-sixties.

## VIDCA Focus; 275 Firms Set —2 U.S. Shows

NEW YORK—Representatives from 275 companies are set to attend the third VIDCA convention and exposition at Palais des Festivals, Cannes, France Sept. 28-Oct. 3, including personnel from Cartridge Television, Inc., financially plagued developer of the only system to get into the consumer market and subject of much discussion at VidExpo here last week, the Billboard Publications event (see separate story).

Prior to VIDCA, though, is yet another TV systems convention, Video Expo IV, here at the Commodore Hotel Sept. 18-20, sponsored by Knowledge Industry Publications. Still another video convention in the form of a six-city caravan will commence Oct. 3-4 in Boston under sponsorship of C.S. Tepfer Publishing Co. Video Caravan will move then to Chicago, St. Louis, Atlanta, Dallas and Los Angeles by Nov. 1-2.

Focus of attention at VIDCA will be the involvement of all major contenders in the video and film systems field including prerecorded software and blank tape companies.

# Executive Turntable

Sam Kinnard appointed national promotion director for CTI Records. He was most recently national promotion coordinator, a post he held since May of this year. Previously to that, he was CTI's local promotion man in New York. In addition to his new responsibilities, Kinnard will continue as artist relations coordinator for the label. Also at CTI, Cal Stiles named New York promotion manager. Stiles joins CTI from Capitol Records where he was regional director of promotion for the past two years. . . . Mary Ann Wilkowski named supervisor, promotion administration, for Epic Records and Columbia custom labels. Reporting to Stan Monteiro, director of national promotion, Miss Wilkowski will be involved in a variety of promotional activities, including the coordinating of artists tours and the gathering of pop airplay information for the label's field force. . . . Paul Lynd named vice president and general manager for Columbia Records of Canada, Ltd. He rejoins the label, having previously held the positions of controller, vice president, finance, and vice president, finance and administration, of the Canadian operation over a period of ten years. Most recently, Lynd was vice president and treasurer of Famous Players, Ltd.

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Howard Bloom named to create and direct a public and artist relations department at Famous Music Corp. . . . Mickey Gensler has left his position of manager for Teen Discomat stores, a position he held for several years. Gensler, who is currently president of the Association of Record Dealers, will remain in the industry and is actively seeking new business opportunities. . . . Jay Dunn, manager, singles promotion, has left Mercury Records. He will announce plans shortly. . . . At Curtom Records, Don Gardner, formerly a road manager and regional representative, has joined the label's Chicago staff in an administrative post. Also, Andre Montell, formerly national r&b promotion manager for Mercury Records, has joined Curtom in a promotion capacity. . . . Patti Wright named national publicity manager for Capitol Records.

(Continued on page 48)

## Ellis Distrib

• Continued from page 3

sales. "Many dealers, as the situation may arise, are seen on a twice-a-week basis," Ellis said.

All dealers are inventoried according to the demands of the individual locale, such as hard rock and soul strongly in the city, country predominately in the rural areas, although the demand for this category is increasing in popularity in all areas, classical in some scattered spots. Ellis noted nostalgia increasing over the entire territory. Along with records, Ellis Distributing supplies a full line of tape and record accessories.

# Nixon Talk Taped—With a Difference

NEW YORK—SRI, a division of Syntonic Research, Inc., a firm specializing in acoustical research, has released on record a specially edited

## Audio Fidelity Black Lion in Distrib Deal

NEW YORK—Black Lion Records, European jazz label, will be exclusively distributed in North America by Audio Fidelity Enterprises, according to Black Lion president Alan Bates and Audio Fidelity Enterprises president Herman Gimbel. The first 10 records under the new distribution arrangement will be released for the first time in the U.S. next month.

Artists represented in the release include Sun Ra, Dexter Gordon, Bud Powell, Art Tatum, Theolonius Monk, Earl Hines, Don Byas, Paul Gonsalves and Ray Nance. Future releases include six albums recorded live at the Montreaux Festival. Audio Fidelity plans to release a minimum of 20 Black Lion disks per year.

Black Lion product will retail at the suggested list of \$5.98 and will also be available in tape configurations. Merchandising plans include counter easels, browser cards, window displays and other selling aids to establish the label in this country.

## NAIRD Meet Sept. 21-23

LOS ANGELES—The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) will hold their fall convention at the Denver Continental Hotel, Sept. 21-23.

Registration fee for the convention is \$35. Workshops and meetings will deal with industry problems such as material shortages and quality control as well as other topics centering around tape production and licensing, promotional and advertising outlets, 4-channel record-

ing, and legal problems faced by the independent label and distributor.

Those interested in attending the convention can contact Ellen Thomas at Tant Enterprises, 40301 Fairway Dr., Northville, Mich. 48167, 313-349-0425.

## Survey Taken Of Recall on Commercials

NEW YORK—The completed "Commercial Impact Study" has pointed up that the average listeners unaided recall of radio commercials varies significantly for stations of different format types. The best rated format for advertisement recall was MOR, according to the report.

The study, conducted by W.R. Simmons & Associates Research and financed by Major Market Radio and Golden West Broadcasters, canvassed some 17 radio stations and six television stations. In all, some 40,000 telephone calls were made to various households and some 13,000 completed interviews were correlated.

According to the study, MOR stations ranked highest with a performance record 62 percent above the all-radio average and 240 percent above the lowest format. Soft music formats ranked lowest, some 52 percent below the average for total radio.

In the MOR category, radio station KMPC, Los Angeles, recently named MOR station of the year at Billboard's Radio and Programming Conference, received the highest rating of 28.1. KFI-AM, Los Angeles, was close to the top of the rating with a 27.9.

In another result of the study, MOR radio displayed levels of recall 38 percent higher than that achieved by the average television station. Overall, average radio was 85 percent as effective as television in terms of recall.

## Rivera Date Syndicated

NEW YORK—DIR Broadcasting, a newly formed syndication and production firm, will syndicate the broadcast of Geraldo Rivera's "One to One" concert as part of its regular "King Biscuit Flower Hour" series. The show, which will be aired nationally on Sunday (16) and locally here on WNEW-FM, will be syndicated to DIR's full line-up of FM stations which currently comprises 100 affiliates.

The broadcast has been compiled from the taping of the Aug. 30, 1972, benefit concert at Madison Square Garden which featured John Lennon, Yoko Ono, Stevie Wonder and Sha Na Na. It will be broadcast in quadraphonic sound. All proceeds of the syndicated broadcast will go to "One to One" charities.

## Audio Fidelity

• Continued from page 3

While Audio Fidelity and its subsidiaries have for many years been primarily catalog operations, Gimbel emphasized that the company was definitely moving toward the establishment of an active, competitive and contemporary label in Thimble. In line with this he said he was receptive to acquiring finished masters for distribution.

## In This Issue

CAMPUS.....	18
CLASSICAL.....	40
COUNTRY.....	27
INTERNATIONAL.....	42
JUKEBOX PROGRAMMING.....	23
LATIN.....	19
MARKETPLACE.....	26
RADIO.....	21
SOUL.....	25
TALENT.....	12
TAPE/AUDIO/VIDEO.....	34
<b>FEATURES</b>	
Stock Market Quotations.....	8
Vox Jox.....	21
<b>CHARTS</b>	
Soul LP's.....	24
Hot Soul Singles.....	25
Best Selling Classical LP's.....	40
FM Action.....	53
Hits of the World.....	46
Hot Country LP's.....	30
Hot Country Singles.....	28
Hot 100.....	56
Hot Latin LP's.....	19
Top 50 Easy Listening.....	18
Top LP's.....	58, 60
<b>RECORD REVIEWS</b>	
Album Reviews.....	50, 52
Singles Reviews.....	54

# NOW IT'S POSSIBLE TO SUM UP CONNIFF'S BRILLIANCE IN ONE WORD:

**'HARMONY.'** The Ray Conniff single, "Harmony," combines everything great that Conniff has contributed to pop music. So instead of calling the new Conniff album "Live and Let Die" or "The Morning After" or "Delta Dawn" or "Touch Me in the Morning" or "Yesterday Once More" or "Playground in My Mind" or "Say Has Anybody Seen My Sweet Gypsy Rose," it's simply titled "Harmony."



Conniff  
at his best.  
On Columbia  
Records

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# Billboard®

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Vol. 85 No. 37

## Pub Formed In L.I. by I. Beckman

NEW YORK—A new Maryland-based BMI-affiliated firm, Folkstone Music Publishing Co., has opened in Deer Park, Long Island. The new firm will specialize in country, gospel and bluegrass music. Plans, according to I. Lynn Beckman, owner, include the development of a rock and pop catalog.

Beckman was formerly a disk jockey and news director at WMSG in Oakland, Md., and served as assistant manager of WCST in Berkeley Springs, W. Va. His experience also includes advertising, promotion, business development and public relations for a Maryland bank.

The new company already has had material recorded, and the first release is scheduled for this month. To date, the company has only listed works which Beckman has written, but material from other writers is being sought.

He said it became evident that there was no one in his geographical location engaged in publishing activities. He contends that the area abounds with untapped country music and is encouraging new writers to submit materials for review.

## Iott Sees Sharp Dip in 1-Stop Accounts in Area

SAN FRANCISCO—John Iott, founder of the six-store Record Factory retail chain and of the company's one-stop division, Mighty Fine Distributors, sees a marked decrease within two years in the number of one-stop accounts available in this market. The chain retailer continues to open more locations throughout Northern California. Iott is of the opinion that the only way for a sub-distributor to pick up this expected drop is by combining

## LaCade R&B Post to Gal

CHICAGO—Named president of a new R&B label here, LaCade Records Inc., Bernadette Cash said she will work in all areas, a&r, talent, booking, promotion, and marketing.

Chairman Danny Cade, also chairman of Charriot Products, makers of Superfly Car Cologne, is arranging for nationwide distribution, now handled by United Distributing. At a recent press reception, Ms. Cash said, "We will give natural-born singers and musicians the chance to display their abilities—the chance they might not get otherwise." LaCade will diversify to gospel and jazz artists within a year.

The former director of community and press relations for WBBM AM-FM radio, Ms. Cash is the 1971 winner of radio WBEE-AM "Young Blacks Doing Their Thing Award." She is one of few female record company presidents.

## ASCAP W. Coast Meeting Sept. 19

NEW YORK—ASCAP's semi-annual West Coast membership meeting will be held at the Beverly Hilton Hotel in Beverly Hills, Calif. Wednesday (19). Both ASCAP president Stanley Adams and the society's chairman of the executive committee, Alan Shulman, will present reports at the meeting regarding current ASCAP activities.

## General News VidExpo: Super 8 Film as Video Aide

• Continued from page 1

however, is not dependent upon such a price, said Jeffrey Reiss, director of feature films, ABC and formerly with Cartridge Television, Inc. as a program planning director, who said, Sears was "barely off" a volume price at \$1,300 for the CTI system and that sales at \$1,600 with camera would have been greater except this put consumer into a poor position credit.

"All CTI needed (to have survived and not have had to declare bankruptcy) were sales of 50,000 sets a year," said Reiss. "At this point, a manufacturer doesn't have to sell 13 million sets a year."

Reiss' comments about CTI were a dramatic part of the consumer panel, moderated by Aaron Neretin, editor/publisher, Merchandising Week, and including Larry Finley, executive director, International Tape Association; John P. Thompson, research analyst, Arthur D. Little Co.; and Domolky.

Why did CTI collapse? Reiss said it "made a few basic mistakes... did not receive the support it counted on from TV manufacturers, locked into OEM marketing rather than taking advantage of direct sales. Outlining in detail CTI's California promo-

tion, he said, "I still say it's (Cartrivision) a viable system in the face of the bankruptcy disaster" (CTI is still continuing in business under bankruptcy arrangements).

The advantages and disadvantages of videotape, disk and film systems were debated at length with Neretin pushing to find when a disk will be on the market. Finley, who said ITA embraces all systems, said TV disks will bow in Europe this year and said MCA has promised films such as "Airport" in a 3-LP box set at \$9.95, as an example of the disk advantage (price).

Reiss alluded numerous times to the consumers' preference to record off-air and via camera and noted at one point that he "caught" Finley favoring tape because Finley told how he himself automatically records TV shows while golfing Sundays. Domolky, though, reminded the panel that this is a capability of film too, and that Bell & Howell recently found success with a golf analysis (via film) promotion.

Asked about cable TV as a competitor to tape, disk and film, Thompson said "no one knows." If the consumer does want to record, then CATV would not be competitive; otherwise it would be, he said.

Another question stirring much comment related to TV's repetition—i.e. will people watch something again and again? Reiss said certain "landmark" performances by recording acts would be preserved and enjoyed over and over. "I could sell the Beatles on tissue paper," he said at one point.

The real challenge, particularly in TV disks, will be programming, Reiss said. "To produce (he alluded to Frank Sinatra) what the public wants will cost a fortune and you'll have to swallow the production costs for 10 years."

## Axelrod in Prod Deal With Junat

LOS ANGELES—Independent producer Dave Axelrod has begun doing a series of albums for Junat Productions, firm owned by Julian and Nat Adderley.

The veteran producer's first effort is the just-released Cannonball Adderley group's "Inside Straight" on Fantasy. It marks the first co-production effort between Axelrod and the handleader.

In a similar co-production vein, Axelrod and Nat Adderley have just completed vocalist Joe Williams' first LP for Fantasy, done before an invited audience with the brothers Adderley guest artists on the sessions.

On his own, Axelrod has produced and arranged Funk Inc.'s new effort for Fantasy. The Indianapolis group sings on four of the six tracks.

Upcoming is a co-production effort with Johnny Watson on Betty Everett's next Fantasy LP. The two are writing several songs for the vocalist and Axelrod is handling all the arrangements. Axelrod is also writing all the charts for a new LP for Gene Ammons which Fantasy's a&r vice president Orrin Keepnews is producing.

Axelrod is, additionally, writing his own instrumental LP, which will be produced by Junat. John Levy, one of Axelrod's personal managers along with James Tolbert, is also the Adderleys' personal manager. Axelrod's involvement with Junat is on a nonexclusive basis.

## Koppelman Post Only With Col

NEW YORK—Charles Koppelman, newly appointed national director of a&r for Columbia Records, will be coordinating a&r activities solely for Columbia product. It was incorrectly reported last week that Koppelman would be involved in coordinating Epic Records' product as well.

**ANNOUNCING  
A NEW SINGLE  
RELEASE:**

**ENGLAND DAN &  
JOHN FORD COLEY**

**SING: "I HEAR  
THE MUSIC"**

(AM 1465)

**ON A&M RECORDS  
PRODUCED BY LOUIE SHELTON**

# Superscope Earnings Up; As New Contracts Favored

LOS ANGELES—No matter which direction the economy takes in coming months, earnings prospects of Superscope Inc., Sun Valley, look brighter than those of most other companies in consumer electronics, believe many analysts.

In the midst of a market slump, several specialists took a look at Superscope and liked what they saw.

Why the vigor?

—Superscope expects earnings in 1973 to be \$4.25 a share, up from its earlier projection of \$3.60.

—It reported earnings increased 129 percent and sales gained 50 percent for the second quarter ended June 30, compared to 1972.

—Some analysts believe Superscope will close 1973 with net earnings of \$4.20 a share, about \$1.50 of that from Sony distribution and \$2.70 a share from non-Sony merchandise.

(Sales of Sony distributed products by Superscope passed \$51 million in 1972. The sale of Sony products represented approximately 60 percent of Superscope's sales in 1972 in contrast to 80 percent in 1971.)

Leonard Collins of Dean Witter's J. Barth Division, which issued a securities report on Superscope, estimated earnings for 1974 at \$5 a share, with all of the growth coming from non-Sony products.

In 1972, earnings increased to \$5,642,000, or \$2.45 a share, compared with \$3,437,000, or \$1.57 a share, for 1971. Net sales were \$84,682,000, up 27 percent from 1971's \$66,741,000.

Collins, quoted in California Business, feels this way: While some have worried about the new (Sony) contract which calls for Superscope to lose its rights to distribute Sony products in stages through 1979, growth in Superscope's own Marantz and new Superscope lines will more than offset the loss of Sony business.

Most investors see Superscope ready to stand alone as a multinational company. Analysts view Superscope's diversification program and the company's new contract with Sony as favorable to Superscope.

The Marantz subsidiary increased worldwide sales of its product line by 150 percent in 1972. Sales jumped from \$11,400,000 in 1971 to almost \$30 million in 1972. Sales in the U.S. climbed from \$9,950,000 in 1971 to \$24,400,000 in 1972.

According to Superscope's annual report, Marantz accounted for about 34 percent of the company's total business, while Sony tape recorders and related products produced 60 percent.

Collins feels there are some risks in Superscope. "Its new line of Superscope (branded) products, though promising, is unproven. The company, too, is largely dependent on foreign sources of supply, exposing it to risks in currency valuations, possible trade restrictions, etc."

He admits the risks are apparent, "but the rewards in the stock could be great if earnings develop as we

(Continued on page 52)

## Earnings Reports

**DECCA LTD.**

Year to March 31:	1973	1972
Sales	\$285,000,000	\$200,000,000
Net income	22,590,000	9,450,000

a—Figures converted from pounds at floating rate of \$2.45.

**PLAYBOY ENTERPRISES INC. (Playboy Records)**

Year to June 30:	1973	1972
Sales	\$190,011,188	\$159,449,913
Net income	11,258,052	10,598,961
Per share	1.20	1.16
Average shares	9,407,967	9,160,854

**fourth quarter**

Sales	49,057,376	43,040,120
Net income	4,911,831	2,963,162
Per share	.20	.32
Average shares	9,403,794	9,391,572

a—Includes a year-end writedown of 11 cents a share attributable to a motion picture.

**ABKCO INDUSTRIES**

3rd qtr. to June 30: (a), (b)	1973	1972
Revenues	\$1,345,534	\$2,071,984
Net before extra. items (loss)	(69,923)	114,808
Per share (loss)	(.04)	.08
Net income (loss)	(69,923)	611,084
Per share (loss)	(.04)	.42

**nine-months (a), (b)**

Revenues	8,164,771	7,727,084
Net before extra. items	519,722	694,057
Net income	596,322	1,190,333
Oper. per share	.36	.47
Net per share	.41	.81

a—Company has not included latest quarter revenues for management of Apple Corps Ltd., its subsidiaries, and Harrison, Lennon and Starr (Apple) whose management agreements with company expired March 31, 1973. A substantial portion of the company's current assets are represented by commissions, loans and advances due from Apple. The company has brought suit against various of the parties to recover loans and advances of \$780,000. b—All financial information should be read together with the footnotes to company's annual report for fiscal year ended Sept. 30, 1972.

**SCHWARTZ BROTHERS INC.**

2nd qtr. to June 30:	1973	1972
Sales	\$3,985,518	\$3,869,011
Income	14,718	31,805
Per share	.02	.04

**six-months**

Sales	\$8,975,158	8,607,886
Income	90,985	119,200
Per share	.12	.16

**CREATIVE MANAGEMENT ASSOCIATES**

6 mo. to June 30:	1973	1972
Revenues	\$4,392,709	\$4,128,125
Net income	136,879	110,535
Per share	.13	.10

## Off the Ticker

**MATSHUSHITA ELECTRIC INDUSTRIAL CO.**, Tokyo, is buying an 80 percent interest in **Anglo Espanola de Electricidad S.A.** of Spain, which is owned by **Lear Siegler Inc.**, Santa Monica, Calif. Anglo Espanola produces radios, tv sets, among other electric appliances.

**WALLICHS MUSIC & ENTERTAINMENT**, Los Angeles, reported its first profit from operations in four years for fiscal 1973.

Clyde O. Wallichs, president, said overall sales for the year increased 4.5 percent, with the record department posting a 5.1 percent sales gain.

He attributed the increase in record sales to the second half when a switch from rack jobbers to direct buying improved selection. The company also reduced overhead, reorganized its stores and reorganized its advertising program.

**PLAYBOY ENTERPRISES**, Chicago, reported "significant" adverse effects on earnings were attributable to the company's newly organized entertainment division.

(Continued on page 52)

## Market Quotations

As of closing, Thursday, September 6, 1973

1973	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	5	139	10%	10%	10%	— 1/2
40	21 1/4	ABC	—	698	29%	28%	28%	Unch.
15 1/2	5 1/2	AAV Corp.	5	20	6%	6%	6%	— 3/8
15 1/2	3 1/2	Ampex	11	205	4%	4%	4%	+ 1/8
8 1/2	2	Automatic Radio	7	39	5%	3%	3%	Unch.
20%	8%	AVCO Corp.	3	195	9%	9%	9%	— 1/8
15	6%	Avnet	—	875	8%	7%	8%	+ 1/8
73%	22 1/2	Bell & Howell	10	659	31%	30%	31%	+ 1/8
14%	6%	Capitol Ind.	—	147	11%	10%	10%	— 1 1/2
107	30	CBS	—	2166	30%	30%	30%	— 1/2
14%	4	Columbia Pictures	—	200	4%	4%	4%	— 1/8
3%	2 1/2	Craig Corp.	5	80	3%	2%	3%	+ 1/8
14	4%	Creative Management	8	171	7%	6%	6%	+ 3/8
12%	7%	Disney Walt	50	642	84%	81%	81%	— 4
6	2%	EMI	13	30	3%	3%	3%	— 1/8
74%	56 1/2	General Electric	20	2054	59%	58%	58%	Unch.
44%	21%	Gulf & Western	—	591	24%	24%	24%	+ 1/8
16%	7%	Hammond Corp.	8	98	9%	8%	9%	+ 1/8
42%	6%	Handleman	—	569	8%	7%	7%	— 1
7	1%	Harvey Group	30	29	1%	1%	1%	— 1/8
62%	29%	ITT	—	2652	32%	31%	31%	— 1/8
40%	8%	Lafayette Radio Elec.	7	62	10%	10%	10%	+ 1
35%	18%	Matsushita Elec. Ind.	8	367	24%	23%	23%	Unch.
34%	4%	Mattel Inc.	—	448	4%	4%	4%	— 1/8
35%	18%	MCA	10	24	25%	25%	25%	+ 1/8
27%	13%	MGM	18	23	17%	16%	16%	— 1/8
32%	11%	Metromedia	—	1040	13%	12%	13%	+ 1/8
80%	74%	3M	—	3977	85%	82%	82%	— 2 1/2
40%	10%	Morse Electro Prod.	6	435	12%	10%	11%	— 2 1/2
57%	42%	Motorola	—	1656	55%	53%	55%	+ 3 1/2
39%	20%	No. American Philips	—	102	24%	23%	24%	+ 1 1/2
51%	22	Pickwick International	18	291	31%	29%	31%	+ 2 1/2
25%	6%	Playboy Enterprises	6	143	7%	7%	7%	+ 3/8
45	22 1/2	RCA	—	2097	23%	23%	23%	+ 3/8
57%	38%	Sony Corp.	41	945	47%	45%	47%	+ 1 1/2
34%	11%	Superscope	10	872	34%	32%	34%	+ 3 1/2
49	15%	Tandy Corp.	13	926	21%	18%	21%	+ 2 1/2
23	4%	Telecor	7	60	6%	6%	6 1/2	— 3/8
14%	2%	Telex	—	512	3%	2%	3%	+ 1/8
10%	2	Tenna Corp.	—	30	2%	2%	2%	+ 1/8
32%	11	Transamerica	—	867	12%	11%	11%	+ 3/8
20	11%	Triangle	—	18	13%	13%	13%	+ 1/8
17	6	20th Century	9	200	8%	8%	8%	+ 1/8
50	11	Warner Communications	5	1310	12%	11%	12%	+ 3/8
20%	10	Wurlitzer	—	39	11%	10%	11%	+ 1/8
12	1%	Viewlex	—	143	2%	1%	2%	+ 1/8
56%	33%	Zenith	11	610	35%	33%	33%	— 2 1/2

As of closing, Thursday, September 6, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	4	2	1 1/2	2	Mills Music	3	7 1/2	7 1/2	7 1/2
Bally Mfg. Corp.	2240	60 1/2	58 1/2	58 1/2	Recoton	3	2 1/2	2 1/2	2 1/2
Cartridge TV	—	3	3	3	Schwartz Bros.	33	2	2	2
Data Packaging	6	5 1/2	5 1/2	5 1/2	Wallich's M.C.	—	3	3	3
Gates Learjet	47	7 1/2	7 1/2	7 1/2	Omega-Alpha	38	2 1/2	2 1/2	2 1/2
GRT	49	2 1/2	2 1/2	2 1/2	MMC Corp.	—	1 1/2	1 1/2	1 1/2
Goody Sam	21	2	2	2	Seeburg	1626	26 1/2	23 1/2	26 1/2
Integrity Ent.	—	1 1/2	1 1/2	1 1/2	Orrox	29	3	2 1/2	3
Koss Corp.	35	14 1/2	13 1/2	14 1/2	Custom Elect.	66	6 1/2	6 1/2	6 1/2
M. Josephson	21	10 1/2	10	10 1/2	Memorex	—	2 1/2	2 1/2	2 1/2

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

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**A New Rock Group From Ireland. On ATCO Records and Tapes.**

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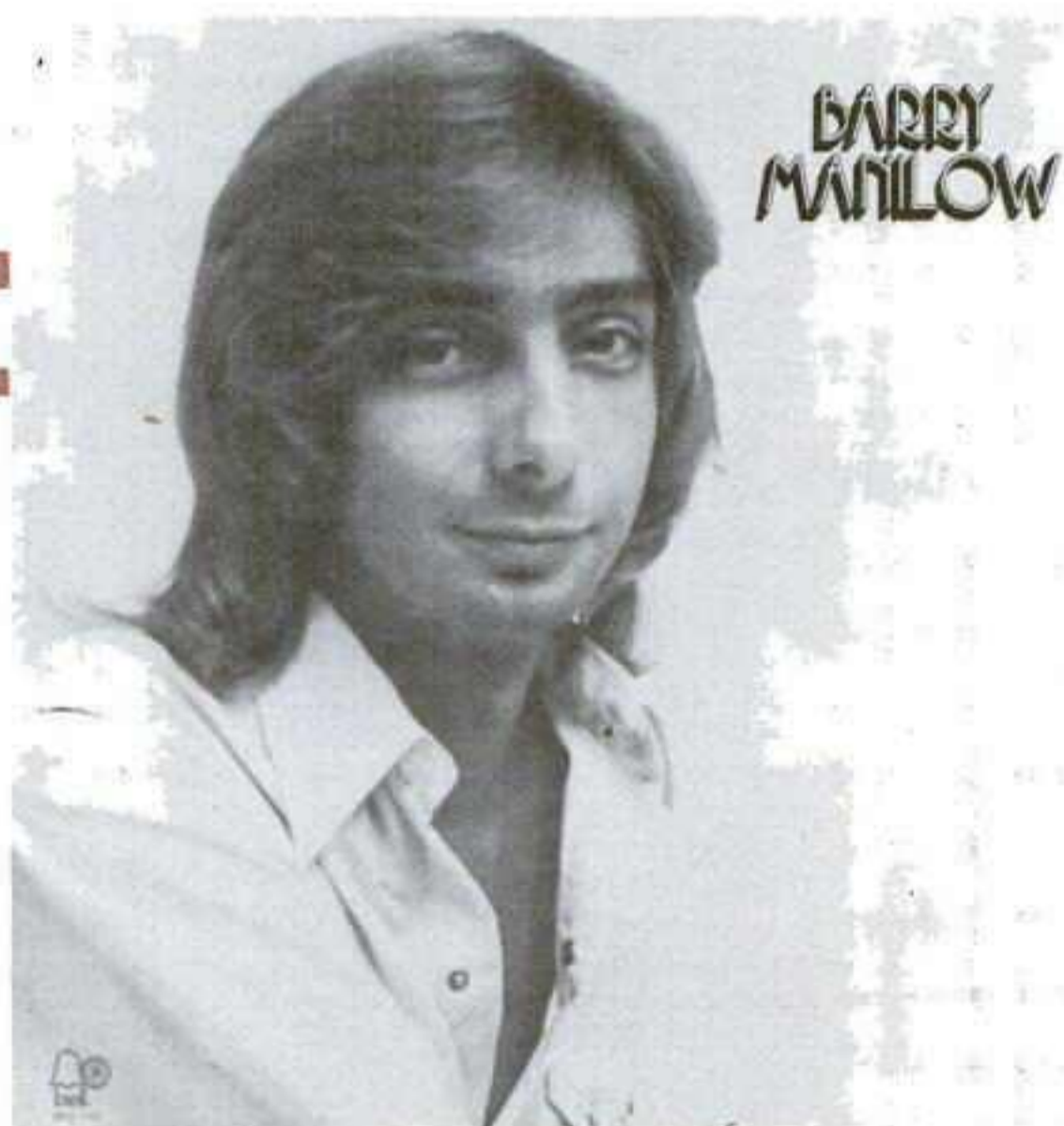
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# Gortikov: Trade Environmentalist Discusses RIAA

• Continued from page 1

- served by conscientious implementation.
- Q. How many companies have adopted the RIAA Action Program?
- A. The program was unanimously approved by the 20 companies with direct representation on the Board of Directors. I have personally met with many other member companies in three regional meetings, and my impression is that they are also very serious about this program. We cannot demand positive commitments from each company, of course, because that is not the proper function for an association. The Board, through the adoption of the program was attempting to provide guidance and leadership to all members, as well as to other segments of the music, recording and broadcasting industries.
- Q. Let's suppose individual companies clear up any problems that may exist today, what will prevent a recurrence later?
- A. The Action Program calls for strong internal procedures and controls, with continuous monitoring, to guard against future wrongdoing. Also, it advises continuing education of all personnel on provisions of the law and ethical business practices endorsed by the company.
- Q. RIAA's program includes "Standards of Conduct," a virtual code. What do you expect from this?
- A. The Standards of Conduct set forth those "do's and don'ts" essential for legitimate business practice. They leave no doubt as to what one stands for. They also affirm to government and the public a commitment to adhere to the listed standards.
- Q. Your Action Program includes a "no payola" affidavit. What will be accomplished by that?
- A. That affidavit is aimed at those industry people who deal with broadcasting stations. Signing would acknowledge that the person (1) knows the law, (2) commits himself not to engage in payola practices, and (3) acknowledges that he knows the criminal penalties for offenders. The affidavit is a continuing reminder to employees and to their managements.
- Q. You devote a special section of RIAA's Action Program to trade media. Why this emphasis?
- A. Trade media are an important means of communication for all segments of the industry. Trade

- media charts, reviews, and editorial emphasis can influence purchasing and airplay. It is vital, then, that they be above reproach. The program does not suggest that they are not. The Action Program, in response to publicized allegations, encourages standards for compilation of charts to assure their credibility and authenticity. This does not imply a necessity for uniformity. The Program also urges protection to insure that no form of advertising to purchase or other consideration artificially influences trade paper emphasis.
- Q. Isn't it unfair for the media to keep rehashing the same old charges when there haven't even been any indictments?
- A. Yes, but that tends to be in the nature of things, I'm afraid, in this age of instant mass communication. It is unfair that all of the legitimate companies and honest individuals in our industry get tarred with the same brush as alleged wrongdoers. But it's a fact of life. We're in a very visible industry—it's "show business"—and the current subjects make "hot copy."
- Q. What can industry people do about this?
- A. There are several things industry people can do. First, we can remind the public, the media and our acquaintances to hold their judgments until the facts are in. Obviously, this requires caution, because few facts are known. Individual companies can, however, emphasize what they are doing through the Action Program to insure lawful and responsible behavior. Second, we can also remind the public and the media of the important contributions that the recording and music industries make to society. We provide pleasure, entertainment and education to millions. I hate to think of what life would be like without recorded sound. Recording companies also subsidize over \$8 million a year for free concerts for the public, through the Musicians Trust Fund, in hundreds of cities throughout the U.S.
- Q. What can the RIAA do to eliminate payola, wherever it may exist?
- A. The RIAA's Industry Action Program, intensively implemented, is strong medicine. It calls for tough in-house investigations for illegal practices ... adoption of stringent Standards of Conduct ... signing of no-payola affidavits ... and penal-

- ties for those who may be guilty. But RIAA companies alone cannot eradicate payola. We are seeking equally aggressive action by radio stations, music publishers, independent promotion people, independent producers, and all others who customarily seek airplay for product.
- Q. Ten years ago we had a major payola scandal, and a year ago Jack Anderson reported more payola allegations. Is payola a chronic ailment that is bound to resurface repeatedly?
- A. The RIAA Action Program calls for continuing internal controls and procedures, with attendant monitoring, intended to prevent unlawful practices—both near term and long term. All constituencies in the radio, music and recording industries must realize that their long range self-interest is best served by lawful practices. Any compromise can prove counter-productive and could lead to untenable government controls and strictures.
- Q. The RIAA Action Program calls for Congress to consider stronger legislation against payola. What could this accomplish?
- A. This is intended to create more of a deterrent factor in the law. Payola is now just a misdemeanor; stronger penalties could stimulate law enforcement agencies and prosecutors to enforce the law.
- Q. A key charge in most media reports involves drug use and abuse in the industry. How much of a problem does our industry have in respect to drugs?
- A. I have no knowledge of the extent of drug use among popular music performers or their associates. Nor am I aware of any studies or hard data showing that actual use of drugs is any greater among performers than it is among other segments of the population. People in the music industry are also part of a general society—its practices, its culture, and its mores. To the extent drugs do or do not prevail in the general society, so will they probably prevail in the music industry and most others.
- Q. How about "drugola," or drugs for airplay?
- A. Any form of payola, and especially drugs, is reprehensible and indefensible. RIAA's Action Program particularly emphasizes this point and calls for specific measures to halt any such practices that may illicitly be taking place. Again, I'd like to emphasize that while there have

- been numerous reports, we have few facts now. Jack Anderson discussed this subject in April, 1972 and reported that drug payola was "apparently limited to only a few record companies and radio stations."
- Q. One well-known music critic alleged that artists perform better on hard drugs. Is this substantially correct?
- A. That was an irresponsible statement. Responsible record people know that drug use is corrosive to the interests of an artist and his record company—in his ability to perform, to appear, to create, to further and maintain his career, and to survive.
- Q. Will this focus on drugs lead to fresh demands for control of allusions to drugs in song lyrics?
- A. I hope not. That would be an ominous peril to creativity and freedom. It is foolish to assume that references to drugs are "promoting" drugs. In fact, there is a lot of recorded music that warns of the futility of drug use.
- Q. Has the RIAA been active in anti-drug abuse efforts?
- A. RIAA has consistently been in the forefront cooperating with our government in supporting programs to curb drug use and abuse. We were among the first industries to volunteer expertise, creativity, and facilities. Individual companies, artists, and writers likewise have contributed time and talent. RIAA was commended by the White House Special Action Office for Drug Abuse as "one of the first major industries to volunteer cooperation (in 1969) in the Government Drug Abuse Information Program." Currently, RIAA is working with officials of the Special Action Office to evolve still newer, imaginative approaches to the problem.
- Q. Do you know of any involvement by organized crime as a significant threat to the industry, as has been recently alleged?
- A. No, I don't. In RIAA's Action Program, we call upon law enforcement agencies to exert particular priority to protect our industry from any possible infiltration by organized crime.
- Q. Could organized crime get in through the "backdoor" via involvement in tape piracy?
- A. There is evidence of organized crime involvement in tape piracy, as government enforcement agencies are aware. The gradual curtailment of piracy through legislation, enforcement, prosecution, and litigation should reduce the lure of piracy's easy money to organized crime.
- Q. RIAA's membership does not embrace the entire music and recording industries. What about these others?
- A. The Action Program includes a

- special section appealing to all the other constituencies to join in appropriate parallel programs, tailored to their own role in industry problems. This included music publishers, broadcasters, radio program services, performers, musicians, artist managers and representatives, talent agencies, independent producers and production companies, independent promotion specialists, trade media, subscriber sheets, and record distributors and merchandisers.
- Q. Whom have you contacted in your effort to broaden participation?
- A. I have initially seen executives of trade and professional organizations which represent several of these constituencies, and all have been most cooperative. These included NMPA (publishers), NAB (broadcasters), AFM (musicians), AFTRA (performers), Conference of Personal Managers East and West, NARM (distributors and merchandisers), and the three major trade journals.
- Q. What is the principle behind your contact with these other industry groups?
- A. The Action Program recognizes that the recording industry and the music industry are far broader than RIAA's 55 member companies. Action to correct any

(Continued on page 53)

## Nader Plans A Trade Fair

• Continued from page 1

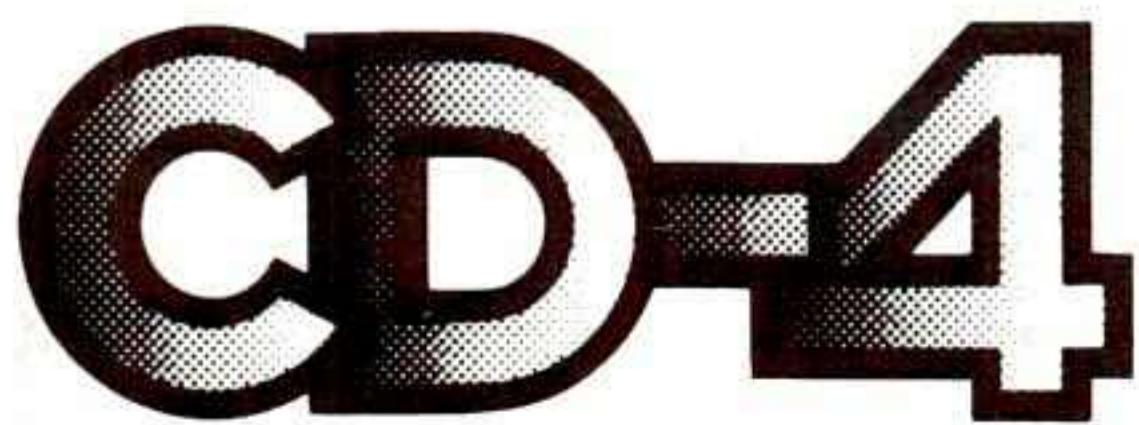
- affair. He also intends holding a meeting of industry executives within the next three weeks.
- Said Nader: "I have already talked to a dozen record company executives and the reaction was excellent. I am also talking to Stan Gortikov of the Record Industries Association Of America.
- "I use the word trade fair for lack of another word. It will be open to the public and have displays, booths, exhibits showing existing product and new product. Executives from record companies will be on hand to talk to the public on a one-to-one level.
- "All the public knows about records is from their record stores, some clerk or another, which is what I call bland buying. Now we intend to get the consumer with the executive. Neil Bogart of Buddah Records even called for public seminars."
- Nader plans to have a small theater available during the event. Each record company will be allotted so many hours of programming. "They can check audience response to new talent," he said, adding that he intends to invite the hardware side, even video, to participate.
- Nader stated that he envisioned the affair to be "a great equalizer"—no major company would be allowed to dominate the proceedings."

## CORE Board

• Continued from page 1

- latory moves were afoot, but declined to divulge the course they would take. It is believed however, that they would address themselves to such watchdog organizations as the Federal Communications Commission (FCC), and the Federal Trade Commission (FTC), both of which have been accused by CORE of criminal negligence and blatant discrimination against the black businessman and the black community at large in the music industry. CORE has already called for a "Watergate-type" investigation of both bodies.

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## Studio Track

By SAM SUTHERLAND

Word from Sausalito's **Record Plant** comes by way of **Chris Stone**. The room appears to be continuing its earlier momentum, if Stone's report is any indication: Recent weeks have brought **Stephen Stills and Manassas**, working with old stalwart **Bill Halverson** for their next on Atlantic. ... For Columbia, **Buddy Miles** is finishing up his next LP. ... And the ever-ebullient **Bill Szymczyk** is due in for production and engineering on **Jo Jo Gunne's** next Asylum project. That band was among the folk that helped baptize the Sausalito room following its opening.

Also in are none other than the **Grateful Dead**, recording their first album on their own label, Grateful Dead Records. ... **Ed Freeman** is stopping in to work with **Don McLean**, mixing his latest for United Artists. ... And **Gregg Allman**, recently glimpsed at Capricorn, continues mixing his solo album with **Johnny Sandlin** at the Sausalito room.

**L. A. Breakdown:** Awhile back we promised more feedback on remote work. Leading the pack in the West, at least for sheer weight of acts in a period of several months, is **Wally Heider Recording**, who've chalked up some tasty dates. The truck caught **Paul Simon** at Santa Monica Civic during his tour, produced for Charing Cross Music. ... For Dick Clark Teleshows, they handled the "Chicago in the Rockies" TV special. **Phil Ramone** mixing with the assistance of Heider's **Jack Crymes** and **Biff Dawes**. That date was handled at **Jim Guericcio's Caribou Ranch** in Nederland, Colo. ... **Van Morrison** was caught at the Troubadour and at Santa Monica Civic, with Warners' **Donn Landee** mixing, **Ted Templeman** producing and **Myles Weiner** assisting. ... For "In Concert," Heider caught a variety of acts at UCLA and at Santa Monica Civic, among them **Eagles**; **Ike & Tina Turner**; **Black Oak Arkansas**; **Lee Michaels**; the **Nitty Gritty Dirt Band**; **Mandrill**; **John Sebastian**; **Triumvirate**; the **Electric Light Orchestra**; **Slade**; **Miles Davis**; the **Grass Roots**; **Dan Hicks & His Hot Licks**; **Dr. John**; **Beck, Bogert & Appice**; **Johnny Nash**; **Albert King**; **John Kay** and **T-Rex**.

Also caught in the act were **Carole King**, during her recent L.A. Forum gig, produced by **Lou Adler** and mixed by **Hank Cicalo** for Ode Records. ... **Mandrill** was caught at the Whisky, mixed for Polydor by **Ed Barton**. ... **Rahsaan Roland Kirk** was recorded for Atlantic while at the Keystone Korner in San Francisco. **Ed Barton** mixed and **Joel Dorn** produced. ... **Robert Appere**

mixed **Shawn Phillips** appearance at Santa Monica Civic, with **Jonathan Weston** producing for A&M. ... At the Palladium in L.A., the **Beach Boys** with **Steve Moffitt** mixing, assisted by **Jack Crymes**. ... **Boz Scaggs** was recorded at the Berkeley Community Theater, with **Roy Segal** mixing.

Other dates included **Johnny Carson**, caught at the **Sahara Hotel** in Las Vegas. ... The **Mahavishnu Orchestra** was recorded at Santa Monica Civic for Columbia. ... Also for Columbia, Heider's caught **Dr. Hook & The Medicine Show** at San Francisco. ... **Humble Pie** and **Slade** were recorded at Winterland for D.I.R. Broadcasting with **Ed Barton** mixing.

Also coming up on the West Coast remote level is **DSR Productions**, that being the remote operation recently formed by **Doug Clifford** and **Stu Cook**, former Creedence folk, along with that band's engineer, **Russ Gary**. As reported earlier here, that operation is placing emphasis both on recording live dates and on utilizing their facilities for "plugging in" to convert any hall or home (or barn, or silo, or whatever ... ) into a studio.

On that score, they've already completed their first, that being **Tom Fogerty's** latest Fantasy single. Other projects in that area are expected, and the team is also working on live tapes from the last Creedence European tour.

As for live dates apart from CRR, the unit has been to Phoenix to catch **Steve Miller**; plugged into San Francisco's Fairmont Hotel for the CBS Convention, where they caught such performers as **MFSB**, the **O'Jays**, **Billy Paul**, the **Third Degrees** and **Harold Melvin and the Blue Notes**. ... DSR also traveled to Concord to catch **Herb Ellis**, **Joe Pass**, **Ray Brown** and **Jake Hanna** at the Concord Summer Festival.

In RCA's Los Angeles rooms, **Papa John Creach** is working with his new band, **Zulu**. Long-time Jefferson Airplane and Nilsson production steady **Al Schmitt** is producing, while his brother **Richie** is mixing the date. Emphasis will be on instrumental tracks, with a few vocals as well.

In Hollywood, **Music Recorders, Inc.**, a/k/a MRI, is in the midst of a major expansion program tagged at \$200,000, bringing full quadraphonic capability incorporating computerized mixdown. Among the goodies: a 24-track Automated Processes four-channel console.

(Continued on page 14)

## Signings

**Danny Thomas**, veteran entertainer, has signed with Word Records' Myrrah label in Waco, Texas. All proceeds of his "Tomorrow Belongs to You," album will be donated to St. Jude's Hospital in Memphis. ... **Johnny Nash** is among the new signings for booking with American Talent International. Others are **Weather Report**, **Manu Dibango** and **Chairman of the Broad**. ... CAM-USA, which developed, produces and publishes such groups as **Raspberries** and **Lighthouse**, has signed three new groups, **Atmospheres**, **Sunship** and **Warren Wilson**, to Capitol Records.

**Sivuca**, Brazilian guitarist and accordionist, has been signed by Vanguard Record's for exclusive recording rights. Sivuca has also signed with Vanguard's publishing affiliate, Ryerson Music, which will administer and exploit Sivuca's company and catalog. ... **Michael Fennely**, formerly with **Crabby Appleton** on Elektra, has signed with Epic and is recording a solo album in London. ... **Midnight Movers Unlimited**, former traveling orchestra for the **Wilson Pickett** show has signed with **Buddah Records**.

**Savoy Record Company** has signed **Sister Ida Maxey**, the **Ray Edwards Singers** and the **Sonority Singers** to exclusive recording contracts. An immediate release is scheduled for all three acts.

**SAPO**, a Latin-rock, six piece San Francisco group has signed an exclusive recording contract with **Bell Records**. Bell has set the first SAPO release for mid-October. ... **Chris Rush** has signed exclusively with **Associated Booking**.

## Claim Bribe In Booking

**LAS VEGAS**—An alleged offer of a \$1,000 bribe for every rock concert booked into the Las Vegas Convention Center by rock concert promoter **Mike Tell**, is under investigation by the Clark County District Attorney's Office.

The offer is contained in a letter alleged to have been written in March, 1972 by **John Anderson**, former director of the facilities, to the ex-chief, **Barney Rawlings**.

In the letter Anderson purportedly told Rawlings that Tell had offered him payoffs of \$1,000 for every rock concert date Anderson would book, according to information confirmed by Assistant DA **Chuck Thompson**.

Thompson also admitted discussing the allegations with attorney **Louis Wiener**, who represents Tell.

"Tell has demanded to take a polygraph test and our office is discussing this," Thompson said.

The letter containing the alleged bribe offer was stored in a safe at the Convention Center, and the DA's office is wondering why Anderson did not report the matter to Dist. Atty. **Roy Woolfer**.

Although the rock concert issue has been a thorn in the side of the Convention board, the alleged Anderson letter marked the first time an offer of a bribe in connection with the concerts has been under official investigation.

### Green Gold

**NEW YORK**—**Al Green** has gone gold with his single release "Call Me" receiving an RIAA certification. Green records for London Records. This marks Green's sixth gold single in addition to his previous three gold albums.

## Nader in Expansion; Adds Parent Firm

**NEW YORK**—Richard Nader Organization has been formed here by rock 'n' roll impresario **Richard Nader**. The new firm will act as a parent company to Nader's already existing Music Production Consultants, and to four new companies: **Rock and Roll Revivals**, **Happy Medium Shows**, **Happy Medium Entertainment**, and **Real Rock Productions**.

As a subsidiary of the parent company, **MPC**, which previously was Nader's prime business vehicle, will now function as a service company, specializing in the programming of rock 'n' roll revival product for film

companies, advertising agencies and radio stations.

**Rock and Roll Revivals** will handle the production and the tour coordination of Nader's revival shows, as well as coordinate television specials.

**Happy Medium Shows** and **Happy Medium Entertainment** will function in the areas of fairs, exhibitions and trade shows utilizing entertainment.

**Real Rock Productions** will involve itself with record productions and will explore the videocassette and video disk market, according to Nader. As a division to **Real Rock Productions**, Nader has also formed **Richard Nader Management**.

The aim of the expansion, according to Nader, is to have all services, with the exception of legal and publicity functions, under one roof.

## Kirshner Tver Adds Markets

**NEW YORK**—**Viacom** has cleared 82 markets to date for "Don Kirshner's Rock Concert," the 90-minute music series set to debut late this month.

Newest stations are **WXYZ**, Detroit; **KTVK-TV**, Phoenix; **WCCO-TV**, Minneapolis; **WJZ-TV**, Baltimore; **WTOG-TV**, Tampa-St. Petersburg; **KATU-TV**, Portland, Ore.; **WCCB-TV**, Charlotte, N. C.; **WOLO-TV**, Columbia, S. C.; **WSTV-TV**, Wheeling, W. Va.; **KDAL-TV**, Duluth; **WKAB-TV**, Montgomery, Ala.; **WMAZ-TV**, Macon; and **WSEE-TV**, Erie.

## Jazz Series For Carnegie

**NEW YORK**—"Jazz Anthology," a five-part jazz concert series, will be inaugurated at Carnegie Hall here Saturday (15).

While **Stan Getz** and the **Gil Evans Orchestra** will open the series, other dates include: **Alice Coltrane**, **Gato Barbieri** and **Keith Jarrett** Oct. 21, **Miles Davis** Nov. 25, **The Modern Jazz Quartet** Dec. 28, and **Charles Mingus** Jan. 19.

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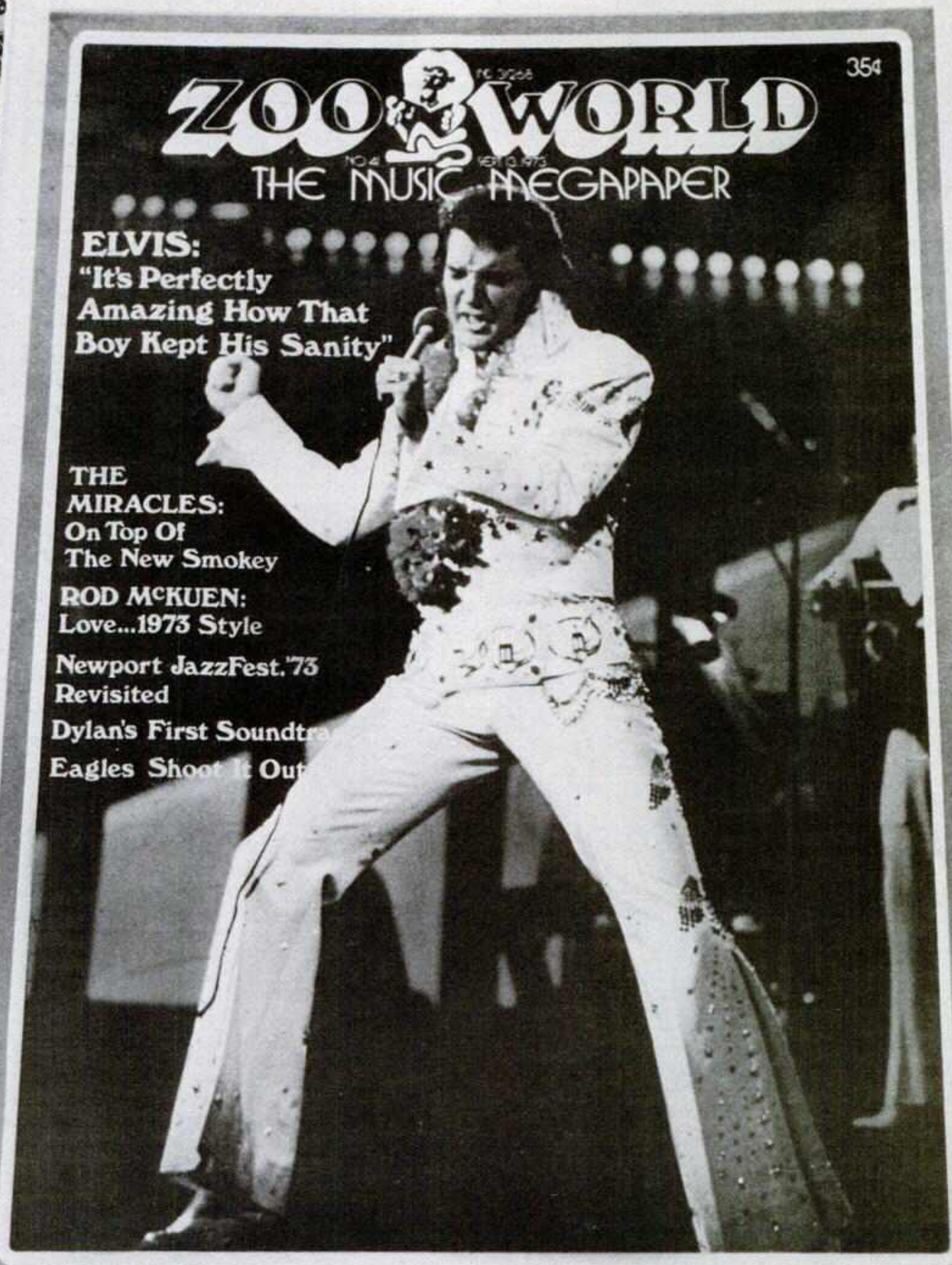
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## Talent in Action

TOM RAPP  
ANDY GOLDMARK*The Metro, New York*

Since the release of his most recent album, and first for Blue Thumb, Tom Rapp has formally disbanded Pearls Before Swine, the platform from which he had cheerfully assailed most bedrock middle class values and polished pop styles since the band's first modest but mordant efforts in the mid-'60s.

Now Rapp is soloing, accompanied only by his sturdy guitar, his relaxed onstage manner and his teddy bear. His continual talk is often incisive, somewhat undercutting the darker moments in his material, but the overall effect is something of an acquired taste, since the pace is somewhat

slowed. As for his music, most listeners familiar with his earlier music can attest to the wealthy of rich musicianship and an often delightful balance of wicked humor and undiluted despair.

Old material was matched by more recent efforts like "Love/Sex," exemplary of Rapp's aspiration toward weighty themes in deceptively folksy wrappings.

Opening was Andy Goldmark, a young writer and performer on Warner Bros. whose first LP boasted frankly gargantuan production values, courtesy of veteran producer Gary Usher and arranger George Tip-ton.

Happily, Goldmark, while still rough around the edges, manages to acquit himself well without those broad sonic vistas. Indeed, his small but versatile back-up replaced those symphonic brush-strokes with a more intimate, relaxed style that still provided the right support for Goldmark's throaty vocals, his spare keyboard sketches and the warm classicism of his melodies. With seasoning, Goldmark's gifts—reflected in his obvious admiration for more ambitious craftsmen like Randy Newman—could well blossom. SAMSUTHERLAND

Studio  
Track

• Continued from page 12

Dolby noise reduction and Westlake Audio monitoring, along with color video projection.

\* \* \*

Also in L.A. is Larrabee Sound, where Cher Bono recently cut her latest LP set with producer Snuff Garrett. . . . Also in was Johnny Mathis, recording his "Killing Me Softly" set for Columbia with producer Jerry Fuller, while Paramount brought the Brady Bunch in, Jackie Mills producing. MCA's El Chicano also tracked there with producer Johnny Musso. . . . Post production handled there for Larrabee live dates in Las Vegas and Magic Mountain for Sonny and Cher and Roger Williams respectively. Both due from MCA this fall.

Singles also cut on Al Wilson, Nana Mouskouri, Rodney Allen Rippey, Sandalwood, Lovewind, Jan Rado and Wayne Parker, all for Bell.

QUICKSILVER  
STORIES  
MARSHALL TUCKER BAND*Hollywood Palladium*

Quicksilver, one of the original San Francisco bands, returned to Los Angeles and offered their usual skillful set, featuring generally tight instrumentation and some of their better known material such as "Fresh Air." Though the band has undergone numerous personnel changes over the years, they still manage to invoke good response from rock crowds and are a steady headline attraction.

Stories appeared to be the real attraction at the Palladium, however. The group, currently riding the charts with the nation's number one record, "Brother Louie," also proved remarkably adept at offering a varied selection of material. Lead vocalist Ian Lloyd is a fine showman as well as an interesting singer. His stage style is often similar to Rod Stewart's, but one gets the feeling this is more by accident than imitation. Lloyd lead the band through a series of fast paced numbers which kept the crowd interested throughout, and the band showed themselves thoroughly professional musicians. Stories has been around for several years, and their LP's have generally met with critical success. What they have always lacked is a hit single. Now, with "Brother Louie," one would hope the band will get more of the recognition it deserves.

The Marshall Tucker Band, fresh out of Macon, Ga., opened the evening with a well done set of rock and bluesy material.

BOB KIRSCH

Roland Young to  
MC at Festival

NEW YORK—Roland Young, San Francisco disk jockey on KPFA-FM and a performer with Infinite Sound, will serve as master of ceremonies for the Ann Arbor Blues & Jazz Festival set for this Friday (7) through Sunday (9) at Otis Spann Memorial Field in Ann Arbor, Mich.

Rainbow Multi-Media, festival producers, has also expanded this year's festival program to 72 pages, with feature material to include a spotlight on Ann Arbor's community cultural affairs.

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## BOLIC SOUND

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## Who/Where/When

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

KAY ADAMS (Capitol): Alaska, Sept. 28-Oct. 6.

CANNONBALL ADDERLEY (Fantasy): Smiling Dog Saloon, Cleveland, Ohio, Sept. 25-30.

ALLMAN BROTHERS BAND (Capricorn): Seattle, Wash., Sept. 14; Vancouver, B.C., Sept. 16; Los Angeles, Sept. 19; San Diego, Calif., Sept. 21; Phoenix, Ariz., Sept. 23; Oakland, Calif., Sept. 25; Honolulu, Hawaii, Sept. 29.

BILL ANDERSEN (Decca): Upper S.C. State Fair, Greenville, S.C., Sept. 10; Cherry Hill Arena, Cherry Hill, N.J., Sept. 15; Taft Theatre, Cincinnati, Ohio, Sept. 21; Scottish Rite Auditorium, Ft. Wayne, Ind., Sept. 22; Ontelaunee Park, New Tripoli, Pa., Sept. 23; Farm Progress Show, Lebanon, Ind., Sept. 25-26; Onandaga War Memorial Auditorium, Syracuse, N.Y., Sept. 28.

LYNN ANDERSON (Columbia): Lubbock, Texas, Sept. 26-27.

JOAN ARMATRADING (A&M): San Francisco, Sept. 24-30.

ARTHUR, HURLEY & GOTTLIEB (Columbia): West Point, West Point, N.Y., Sept. 22.

BACHMAN-TURNER OVERDRIVE (Mercury): American Theatre, St. Louis, Mo., Sept. 22; Hagerstown, Md., Sept. 23; Birmingham Memorial Auditorium, Birmingham, Ala., Sept. 28.

BALLIN' JACK (Mercury): Albuquerque Municipal Auditorium, N.M., Sept. 22; Big Surf, Phoenix, Ariz., Sept. 23; International Center Arena, Honolulu, Sept. 28.

BOBBY BARE (RCA): Civic Center, Ottawa, Ont., Sept. 20; Soo Pee Wee Arena, Sault Ste. Marie, Ont., Sept. 21; Arena, London, Ont., Sept. 22.

BEE GEES (Atco): Osaka Festival Hall, Japan, Sept. 10-11; Kyoto Kaikan, Japan, Sept. 12; Shizuoka Sumpu Kaikan, Sept. 13; Tokyo Kosei Nenkin Hall, Sept. 14-15.

BLACK OAK ARKANSAS (Atco): Auditorium Theatre, Chicago, Sept. 22; Mayo Civic Auditorium, Rochester, Minn., Sept. 23.

MICHAEL BLOOMFIELD (Columbia): Bangor, Maine, Sept. 22.

DAVID BLUE (Asylum): Memorial Fieldhouse, Plattsburg, N.Y., Sept. 16.

BLUE OYSTER CULT (Columbia): Palladium, Los Angeles, Sept. 14; The Grove, Kansas City, Mo., Sept. 16; Kiel Auditorium, St. Louis, Mo., Sept. 18; Capitol Theatre, Passaic, N.J., Sept. 21; Lake Spivuy, Atlanta, Ga., Sept. 23; Ellis Auditorium, Memphis, Tenn., Sept. 28.

TONY BOOTH (Capitol): Window Rock, Ariz., Sept. 22.

DELANEY BRAMLETT (Columbia): Cellar Door, Washington, D.C., Sept. 25-29.

JIM ED BROWN (RCA): Benton County Fair, Bentonville, Ark., Sept. 19; Glenwood, Ark., Sept. 21; Dancetown USA, Houston, Texas, Sept. 22; Ft. Polk, La., Sept. 23.

MARTI BROWN (Columbia): Lake 'n Park, Palos Hills, Ill., Sept. 22; Batchtown, Ill., Sept. 28.

BROWNSVILLE STATION (Bell): Carney Rock Festival, Kansas City, Mo., Sept. 16; GMI Institute, Flint, Mich., Sept. 21.

BRUSH ARBOR (Capitol): Disneyland, Los Angeles, Sept. 22.

JUDY BRYTE (Opriyland): Aladdin Hotel, Las Vegas, Sept. 25-Oct. 8.

DORSEY BURNETTE (Capitol): Branding Iron, San Bernardino, Calif., Sept. 22.

JERRY BUTLER (Mercury): Norfolk, Va., Sept. 22; Richmond, Va., Sept. 23; Mr. Kelly's, Chicago, Sept. 24-Oct. 7.

GLEN CAMPBELL (Capitol): Forum, Los Angeles, Sept. 22.

CARPENTERS (A&M): Riviera Hotel, Las Vegas, Sept. 26-Oct. 10.

VIKKI CARR (Columbia): Shady Grove, Md., Sept. 25-30.

CARTER FAMILY (Columbia): Valley View Park, York, Pa., Sept. 23.

JOHNNY CARVER (Epic): Ridgecrest, Calif., Sept. 11; Shoal Creek CM Park, Lavonia, Ga., Sept. 15; Wichita, Kansas, Sept. 20; Morris, Ill., Sept. 22.

HARRY CHAPIN (Elektra): Al's Bar & Grill, Boulder, Colo., Sept. 13-16.

RAY CHARLES (ABC): Belgrade, Sept. 22; Stuttgart, Sept. 25; Munich, Sept. 28.

ROY CLARK (Dot): Milwaukee, Wisc., Sept. 22.

JERRY CLOWER (MCA): Rawls Riding Arena, Columbia, Miss., Sept. 22; Talladega, Ala., Sept. 24; Cullman, Ala., Sept. 26; Municipal Theatre, Mobile, Ala., Sept. 28.

COMPTON BROTHERS (Dot): Pine Bluff, Ark., Sept. 25-29.

RITA COOLIDGE (A&M): Troubadour, Los Angeles, Sept. 25-30.

COPPERHEAD (Columbia): Speedway, Eugene, Oregon, Sept. 23.

CHICK COREA (Polydor): Boarding House, San Francisco, Sept. 4-9; Tulagi's, Boulder, Colo., Sept. 17-22.

LARRY CORYELL (Vanguard): Olympia Theatre, Paris, France, Sept. 10; Zurich Jazz Festival, Zurich, Switzerland, Sept. 11; Barcelona Philharmonic, Spain, Sept. 14; Schwenningen, Germany, Sept. 16; Frankfurt, Volksbildungshaus, Sept. 18; Hamburg, Sept. 20-21; Brussels, Belgium, Sept. 23-24; Amsterdam, Holland, Sept. 28-29.

ANDRAE CROUCH & THE DISCIPLES (Light): First Assembly of God Church, Wilmington, Calif., Sept. 14; Oakland Auditorium Arena, Oakland, Calif., Sept. 17; National Dairy Cattle Congress, McElroy Auditorium, Waterloo, Iowa, Sept. 24; Evangel Temple, Kansas City, Kansas, Sept. 26; Century II Convention Hall, Wichita, Kansas, Sept. 27.

THE CRUSADERS (Blue Thumb): Mill Run Theatre, Niles, Ill., Sept. 28-29.

DICK CURLESS (Capitol): Red Coach Steak House, N. Hampton, N.H., Sept. 23.

CHARLIE DANIELS (Buddah): Municipal Auditorium, Chattanooga, Tenn., Sept. 27.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): State Fair, Richmond, Va., Sept. 25; Rodeo, Oklahoma City, Okla., Sept. 27-30.

MAC DAVIS (Columbia): Utah State Fair, Salt Lake City, Utah, Sept. 22-23; Panhandle State Plains Fair, Lubbock, Texas, Sept. 24-25.

DAWN (Bell): St. Josephs County Fair, Centerville, Mich., Sept. 22; Panhandle South Plains Fair, Lubbock, Texas, Sept. 28.

JOEY DEE (Sunburst): Nassau Coliseum, N.Y., Sept. 21-22; New Bedford National Armory, New Bedford, Mass., Sept. 28.

DELANEYS (Columbia): Cellar Door, Washington, D.C., Sept. 25-29.

DELFOINIS (Bell): Warner Theatre, Washington, D.C., Sept. 28-30.

THE DILLARDS (United Artist): Festival, York, Pa., Sept. 22-23.

EARTH, WIND & FIRE (Columbia): Cobo Hall, Detroit, Sept. 23; International Amphitheatre, Chicago, Sept. 26; Coliseum Indianapolis, Ind., Sept. 27.

EL ROACHO (Columbia): Teddy's, Milwaukee, Sept. 20-23; East Town Theatre, Detroit, Sept. 28-29.

EXUMA (Buddah): Cami Hall, N.Y., Sept. 14-15.

FACES (Warner Bros.): Omni, Atlanta, Ga., Sept. 14; Bay Front Center, St. Petersburg, Fla., Sept. 15; Memorial Coliseum, Tuscaloosa, Ala., Sept. 17; Coliseum, Richmond, Va., Sept. 20; Roberts Stadium, Evansville, Ind., Sept. 22; Coliseum, Houston, Texas, Sept. 27; Coliseum, San Antonio, Texas, Sept. 28.

BARBARA FAIRCHILD (Columbia): Civic Center, Salisbury, Md., Sept. 22.

MIMI FARINA (A&M): Main Point, Bryn Mawr, Pa., Sept. 11-12; Amazing Grace, Evanston, Ill., Sept. 14-16.

JOSE FELICIANO (RCA): Ascot Park, Gardena, Calif., Sept. 15; Civic Theatre, San Diego, Calif., Sept. 28.

MAYNARD FERGUSON (Columbia): Alpine Inn, Springfield, Pa., Sept. 20; Baker Theatre, Dover, N.J., Sept. 21; Hamilton Place, Hamilton, Ont., Canada, Sept. 28.

FIFTH DIMENSION (Bell): Sahara-Tahoe, Lake Tahoe, Sept. 26-28.

FLYING CIRCUS (Capitol): Armory, Lewiston, Maine, Sept. 22; Agora, Columbus, Ohio, Sept. 24.

LEFTY FRIZELL (ABC): Appalachia Lake Park, Bruceton Mills, W. Va., Sept. 22.

RORY GALLAGHER (Polydor): Roberts Stadium, Evansville, Ind., Sept. 22; Auditorium, Mobile, Ala., Sept. 24; Municipal Auditorium, New Orleans, La., Sept. 25; Coliseum, Houston, Texas, Sept. 27; Coliseum, San Antonio, Texas, Sept. 28.

KELLY GARRETT (Wizdom): Aruba Caribbean Hotel, Aruba, Sept. 10-23.

CRYSTAL GAYLE (MCA): Packard Music Hall, Warren, Ohio, Sept. 22; Kenosha, Wisc., Sept. 23.

BOBBY GOLDSBORO (United Artist): Iowa State Fair, Iowa, Sept. 22; Holiday House, Pittsburgh, Pa., Sept. 28-Oct. 6.

STEVE GOODMAN (Buddah): Charlette's Webb, Rockford, Ill., Sept. 28-30.

GRAND FUNK (Capitol): Civic Auditorium, Albuquerque, N.M., Sept. 22; Big Surf, Phoenix, Ariz., Sept. 23; HIC Arena, Oahu, Hawaii, Sept. 25.

JACK GREENE/JEANNIE SEELY

(MCA): Bloomsbury Fair, Bloomsburg, Pa., Sept. 22; Louisville, Ky., Sept. 28.

GUNHILL ROAD (Buddah): Sir Morgan's Cove, Worcester, Mass., Sept. 10-16; Olivers, Boston, Sept. 17-23.

GYPSY (RCA): Macomba Club, Sioux Falls, S.D., Sept. 10-11; Apollo Auditorium, St. Cloud, Minn., Sept. 13.

THE HAGERS (Dot): Pine Bluff, Ark., Sept. 25-29.

TOM T. HALL (Mercury): City Auditorium, Colorado Springs, Colo., Sept. 24.

FREDDIE HART (Capitol): Buffalo, N.Y., Sept. 22; Schenectady, N.Y., Sept. 23.

JOHN HARTFORD (Warner Bros.): Festival, York, Pa., Sept. 23.

URIAH HEEP (Warner Bros.): Cobo Hall, Detroit, Sept. 23; Amphitheatre, Chicago, Sept. 26; Coliseum, Indianapolis Ind., Sept. 27.

EDDIE HENDERSON (Capricorn): Village Gate, San Francisco, Sept. 1-17; European Tour, Sept. 17-30.

WOODY HERMAN (Fantasy): Cansteder's Turnvarine, Philadelphia, Sept. 23; Castaways, Brewerton, N.Y. Sept. 25.

CAROLYN HESTER (RCA): Austin Municipal Auditorium, Austin, Texas, Sept. 22.

JOE HICKS (Stax): Spokane, Wash., Sept. 22; Vancouver, B.C., Sept. 23.

STAN HITCHCOCK (Caprice): Warren, Ohio, Sept. 22.

LOIS HUNT & EARL WRIGHTSON (Columbia): Red Carpet Inn, Opera Benefit, Milwaukee, Wisc., Sept. 28.

IDES OF MARCH (RCA): American Cattle Congress, Waterloo, Iowa, Sept. 27.

INVITATIONS (Polydor): Ben's High Chaparral, Detroit, Sept. 27-Oct. 1.

STONEWALL JACKSON (Columbia): Kittinging, Pa., Sept. 23.

SONNY JAMES (Columbia): Waterloo, Iowa, Sept. 25-26; Wheeling, W. Va., Sept. 22.

WAYLON JENNINGS (RCA): Riverside, Calif., Sept. 22.

ELTON JOHN (MCA): Atlanta Braves Stadium, Atlanta, Ga., Sept. 22; Madison Square Garden, N.Y., Sept. 23; Nassau Coliseum, N.Y., Sept. 24; Boston Gardens, Boston, Sept. 25; Philadelphia's Spectrum, Philadelphia, Sept. 28.

GRANDPA JONES (Dot): Gratz, Pa., Sept. 22; Hallem, Pa., Sept. 23.

SAMMY KAYE (Dale): Letterkenny Army Depot, Chambersburg, Pa. Sept. 22.

STAN KENTON (Phase 4 Stereo): Jahrhunderthalle, Frankfurt, West Germany, Sept. 22; Konzerthaus, Vienna, Austria, Sept. 24; Munich, West Germany, Sept. 25; Kon. Elizabethaal, Antwerp, Belgium, Sept. 27; Brussels, Belgium, Sept. 28.

THE KENDALLS (Dot): Elkhart, Ind., Sept. 16.

B.B. KING (ABC): Mosque, Richmond, Va., Sept. 28.

FREDDIE KING (Shelter): The Brewery Club, Lansing, Mich., Sept. 24.

ROBERT KLEIN (Buddah): Melody Fair, Buffalo, N.Y. Sept. 24.

LABELLE (RCA): Symphony Hall, Newark, N.J., Sept. 22; Philharmonic Hall, N.Y., Sept. 24-26.

DICKEY LEE (RCA): Grundy County Speedway, Morris, Ill., Sept. 22.

THE LETTERMAN (Capitol): Jones Hall, Houston, Texas, Sept. 23.

RAMSEY LEWIS (Columbia): Zurich, Switzerland, Sept. 15; Croydon, England, Sept. 18; Scarborough, England, Sept. 19; France & England, Sept. 20-30.

LIGHTHOUSE (Polydor): Boston Club, Boston, Sept. 18-20; Civic Theatre, Portland, Maine, Sept. 21; Lewiston Armory, Lewiston, Maine, Sept. 22; Agora, Cleveland, Ohio, Sept. 24; Agora, Toledo, Ohio, Sept. 25; Agora, Columbus, Ohio, Sept. 26.

LOBO (Bell): Panhandle South Lane Fair, Lubbock, Texas, Sept. 22.

CHARLES LOUVIN (Capitol): Coliseum, Corpus Christi, Texas, Sept. 23.

BARBARA MANADRELL (Columbia): Colorado Springs, Colo., Sept. 24; Morning Sun, Iowa, Sept. 26.

MANHATTANS (Columbia): Across 110th Street, N.Y., Sept. 28-30.

BARRY MANILOW (Bell): Queen Elizabeth, Vancouver, B.C., Sept. 22; Opera House, Seattle, Wash., Sept. 23; Berkeley Community Theatre, San Francisco, Sept. 27-30.

MARK/ALMOND (Columbia): Performing Arts Center, Milwaukee, Wisc., Sept. 28.

AL MARTINO (Capitol): Cherry's Top of the Mall, Niles, Ohio, Sept. 24.

TOKYO MATSU (Singleton): Aces Club, City Industry, Calif., Sept. 22.

MAXAYN (Capricorn): Washington, D.C., Sept. 13; Tulsa, Okla., Sept. 17-18.

(Continued on page 16)

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## Who/Where/When

• Continued from page 14

**JOHN MAYALL** (Polydor): Terrace Ballroom, Salt Lake City, Utah, Sept. 26; Auditorium Theatre, St. Paul, Minn., Sept. 28.

**MAUREEN McGOVERN** (20th Century): Merriweather Post Pavilion Columbia, Md., Sept. 14; Garden State Arts Center, Holmdel, N.J., Sept. 15; Pine Knob, Independence Township, Mich., Sept. 16; Philharmonic Hall, N.Y., Sept. 19; Music Hall, Boston, Sept. 20; Philharmonic Hall, N.Y., Sept. 21; Academy of Music, Philadelphia, Sept. 22; Syrian Mosque, Pittsburgh, Pa., Sept. 23; Veterans Memorial Auditorium, Sept. 25; Hara Arena, Dayton, Ohio, Sept. 26; Public Auditorium, Cleveland, Ohio, Sept. 28.

**LEE MICHAELS** (Columbia): Eastown Theatre, Detroit, Sept. 27-28.

**BETTE MIDLER** (Atlantic): Queen Elizabeth, Vancouver, B.C., Sept. 22; Opera House, Seattle, Wash., Sept. 23; Berkeley Community Theatre, San Francisco, Sept. 27-30.

**THE MIRACLES** (Tamla): Spectrum, Philadelphia, Sept. 15; Cobo Hall, Detroit, Sept. 20; Convention Center, Cleveland, Ohio, Sept. 21.

**MOTT THE HOOPLE** (Columbia): Palladium, Los Angeles, Sept. 14; Celebrity Theatre, Phoenix, Ariz., Sept. 15; Paramount, Seattle, Wash., Sept. 21; Paramount, Portland, Oregon, Sept. 27; Winterland, San Francisco, Sept. 28-29.

**NANA MOUSKOURI** (Bell): Le Grande Theatre, Quebec, Sept. 8-11; Massy

Hall, Toronto, Ont., Sept. 12; National Arts Centre, Ottawa, Ont., Sept. 13-15; Place Des Arts, Montreal, Quebec, Sept. 16.

**MARTIN MULL** (Capricorn): Trenton, N.J., Sept. 19.

**RICHARD NADER'S ROCK & ROLL REVIVAL**: Warner Theatre, Erie, Pa., Sept. 12; Texas Coliseum, Lubbock, Texas, Sept. 13; Tarrant County Convention Center, Ft. Worth, Texas, Sept. 14; Merriweather Post Pavilion, Columbia, Md., Sept. 15; Hofheinz Pavilion, Houston, Texas, Sept. 16; Spectrum, Philadelphia, Sept. 13.

**JOHNNY NASH** (Epic): Shady Grove Music Fair, Gaithersburg, Md., Sept. 25-30.

**NED** (Polydor): Coliseum, Florence, Ala., Sept. 9; Randolph County, Ala., Wood-

land Music Festival, Sept. 14-15.

**RANDY NEWMAN** (Warner Bros.): Shubert Theatre, Philadelphia, Sept. 22.

**NEW RIDERS OF THE PURPLE SAGE** (Columbia): Houston, Texas, Sept. 28.

**NEW YORK DOLLS** (Mercury): Michigan Place, Detroit, Sept. 22.

**OREGON** (Vanguard): Exit Inn, Nashville, Sept. 26-29.

**ORPHAN** (London): Troubadour, Los Angeles, Sept. 11-16; Paladium, Los Angeles, Sept. 14; Oakland Coliseum, Oakland, Calif., Sept. 25.

**GILBERT O'SULLIVAN** (London): Center For Performing Arts, Saratoga, N.Y., Sept. 13; Merriweather Post Pavilion, Columbia, Md., Sept. 14; Garden State Arts Center, Holmdel, N.J., Sept. 15; Pine Knob Pavilion, Independence Township, Mich., Sept. 16; Coliseum,

Toronto, Sept. 17; Philharmonic Hall, N.Y., Sept. 19; Music Hall, Boston, Sept. 20; Philharmonic Hall, N.Y., Sept. 21; Academy of Music, Philadelphia, Sept. 22; Syria Mosque, Pittsburgh, Pa., Sept. 23; Forum, Montreal, Sept. 24; Auditorium Theatre, Rochester, N.Y., Sept. 26; War Memorial Auditorium, Syracuse, N.Y., Sept. 27; Public Auditorium, Cleveland, Ohio, Sept. 28.

**TOMMY OVERSTREET** (Dot): Milwaukee, Wisc., Sept. 22; Lynchburg, Va., Sept. 28.

**RAY PILLOW** (Mega): American Legion, LaPlata, Md., Sept. 22.

**POINTER SISTERS** (Blue Thumb): Dorothy Chandler Pavilion Music Center, Los Angeles, Sept. 23; Boarding House, San Francisco, Sept. 25-30.

**BILLY PRESTON** (A&M): Festhalle, Bern, Switzerland, Sept. 22-26.

**KENNY PRICE** (RCA): National Guard Armory, Elkins, W. Va., Sept. 14; Lonestar Ranch, Reeds Ferry, N.H., Sept. 16.

**RARE EARTH** (Rare Earth): Oakland Coliseum, Oakland, Calif., Sept. 28.

**RASPBERRIES** (Capitol): Pine Knob, Detroit, Sept. 23; Carnegie Hall, N.Y., Sept. 26.

**RED BUDDHA** (Island): Greek Theatre, Los Angeles, Sept. 17-29.

**HELEN REDDY** (Capitol): O'Keefe Center, Toronto, Ont., Sept. 22-23; Melody Fair, Buffalo, N.Y., Sept. 24; Merriweather Post Pavilion, Baltimore, Md., Sept. 25; Viblein Hall, Milwaukee, Wisc., Sept. 27; Music Fair, Valley Forge, Pa., Sept. 28-29.

**JERRY REED** (RCA): St. Fair, Albuquerque, N.M., Sept. 19-20; Timberlake Hall, Lynchburg, Va., Sept. 28.

**DEL REEVES** (United Artist): Ideal Beach, Elkhart, Ind., Sept. 16; Camp-ton, Ky., Sept. 20; Appleshed, Batchtown, Ill., Sept. 21; Fairgrounds Expo Center, Louisville, Ky., Sept. 23; Chicago, Sept. 28.

**RETURN TO FOREVER** featuring **CHICK COREA** (Polydor): Keystone Berkeley, Berkeley, Calif., Sept. 10-11; Tulog's, Boulder, Colo., Sept. 17-22; Happy Medium, Chicago, Sept. 25.

**PAT ROBERTS** (Dot): McChord AFB, Washington, Sept. 25-29.

**JOHNNY RODRIGUEZ** (Mercury): Tulare County Fair, Tulare, Calif., Sept. 23; City Auditorium, Colorado Springs, Colo., Sept. 24.

**JIMMY ROGERS** (Capitol): Monterey Jazz Festival, Monterey, Calif., Sept. 22.

**LINDA RONSTADT** (Asylum): Ebbets Field, Denver, Sept. 25-30.

**DIANA ROSS** (Motown): Manchester, England, Sept. 22; Liverpool, England, Sept. 23; Frankfurt, Germany, Sept. 25; Munich, Germany, Sept. 26; Paris, France, Sept. 27.

**EARL SCRUGGS REVUE** (Columbia): Fairgrounds Coliseum, Lubbock, Texas, Sept. 22.

**DOC SEVERINSEN** (RCA): Airport, Dallas, Texas, Sept. 21; Six Flags, St. Louis, Mo., Sept. 23; Fair, Bloomsburg, Pa., Sept. 28-29.

**SHA NA NA** (Buddah): Kansas City, Mo., Sept. 22.

**SAMMI SMITH** (Mega): Fairgrounds, Longview, Texas, Sept. 22; Alias Smith & Jones, Pueblo, Colo., Sept. 25-30.

**SONS OF CHAMPLIN** (Columbia): Longshoreman's Hall, San Francisco, Sept. 22; Omaha, Nebr., Sept. 27; Wichita, Kansas, Sept. 28.

**JOHN DAVID SOUTHER** (Asylum): Suny at Oswego Laker Hill, Oswego, N.Y., Sept. 18; Century Theatre, Buffalo, N.Y., Sept. 19.

**JIMMY SPHEERIS** (Columbia): Lewiston, Maine, Sept. 22; Hackensack, N.J., Sept. 23.

**THE SPINNERS** (Atlantic): Westbury Music Fair, Westbury, N.Y., Sept. 24-30.

**BRUCE SPRINGSTEEN** (Columbia): Jai Alai Fronton, Miami Beach, Fla., Sept. 22.

**THE STAR SPANGLED WASHBOARD BAND** (Ashwood House): Main Point, Bryn Mawr, Pa., Sept. 25-26.

**STATLER BROS.** (Mercury): Panhandle, South Plains Fair, Lubbock, Texas, Sept. 26-27.

**JOHN STEWART** (RCA): Great South East Music Hall, Atlanta, Ga., Sept. 25-30.

**ROD STEWART** (Mercury): Roberts Stadium, Evansville, Ind., Sept. 22; Coliseum, Houston, Texas, Sept. 27; Coliseum, San Antonio, Texas, Sept. 28.

**STORIES** (Buddah): Seattle, Wash., Sept. 22; Vancouver, B.C., Sept. 23; Spokane, Wash., Sept. 26.

**STORM** (Bell): The Warehouse, Lima, Ohio, Sept. 12-15; Civic Center, Pascagoula, Miss., Sept. 28.

**SUGARLOAF** (Brut): Grandma's, Billings, Mont., Sept. 23.

(Continued on page 18)



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Details and specs on the Model 10 are available for the asking. At the same time we'll tell you about our new Series 70 Recorder/reproducers.

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# Creative Trends

## Skylark Flying On 'Flower' Power

By NAT FREEDLAND

LOS ANGELES—If there is an honorary eighth member to Skylark, the Canadian group on Capitol whose "Wildflower" single went to ninth place on the Billboard chart and is due to turn gold momentarily, it's a program director from Winston, Ontario named Rosalie Trombley.

Ms. Trombley put CKLW-AM on "Wildflower" while it was still an album cut and played it consistently for three months although no other station in North America picked it up.

Another cut from the debut "Skylark" LP had been chosen as the single, and despite a determined effort from Capitol promotion it went nowhere. Some 90 days after the album and earlier single had been released, Capitol made a last-ditch try with a regional release of "Wildflower" in Detroit.

To everyone's delighted surprise, the record became a No. 1 soul hit in Detroit and New York, broke out in Cleveland and Philadelphia and crossed over to the top 40 stations. It first began its 21-week stay on the Billboard chart in January, exactly six months after the album was released.

Skylark is racially mixed group with three strong lead singers on tap. The lead on "Wildflower" was sung by Donny Gerrard, a black Canadian who got a solid grounding in stagecraft with flash Vegas lounge acts and first tried to break the U.S. record market with a group that broke up when drummer Floyd Sneed joined Three Dog Night.

### Skylark Strange History

The Skylark story is a curious blend of quick breaks and hard knocks, though the average length of dues-paying by the seven musicians in the group before joining Skylark was ten years. The group got together and rehearsed for a little over six months before signing with Capitol. They were the last group brought in by Artie Mogull before departing the label.

They received a generous contract and spent some five months in the studio with their first LP. Meantime, personnel shuffling was going on throughout the rehearsal and recording period. Final make-up of Skylark was only set after the album was completed.

"We found that just because musicians get along well personally doesn't mean they can function together in an emerging group," said David Foster.

Keyboardist-arranger Foster is the organizing force of the group. He has been playing professionally since he was 16 and translates Skylark's material into group sound. "We're not concerned about being a self-contained writing group. We just want to find the best material available when it's time for an album," said David. "Fortunately, our years in the business have given us a nucleus of friends who are excellent songwriters and funnel us material."

### Cop Wrote "Wildflower"

"Wildflower," with its unusually sensitive poetics about the soul of everywoman, started with lyrics by a Canadian policeman named Dick Richardson, an old friend of Foster's who had been writing for years with no great success. Doug Edwards, formerly a guitarist with "Skylark," spotted "Wildflower" in a stack of Richardson lyrics sent to Foster and turned out the lovely melody.

B.J. Foster, David's wife, met him

when they were both working with Ronnie Hawkins, a legendary Canadian rock 'n' roller whose ever-changing back-up ranks also spawned the Band. At an earlier point in B.J.'s career, she had beaten over 200 other girl singers auditioning to replace Spanky McFarland in Spanky & Our Gang.

"I spent six weeks rehearsing with the boys before I finally had to decide imitating another singer's style

was not what I wanted to do in order to stop starving," she said.

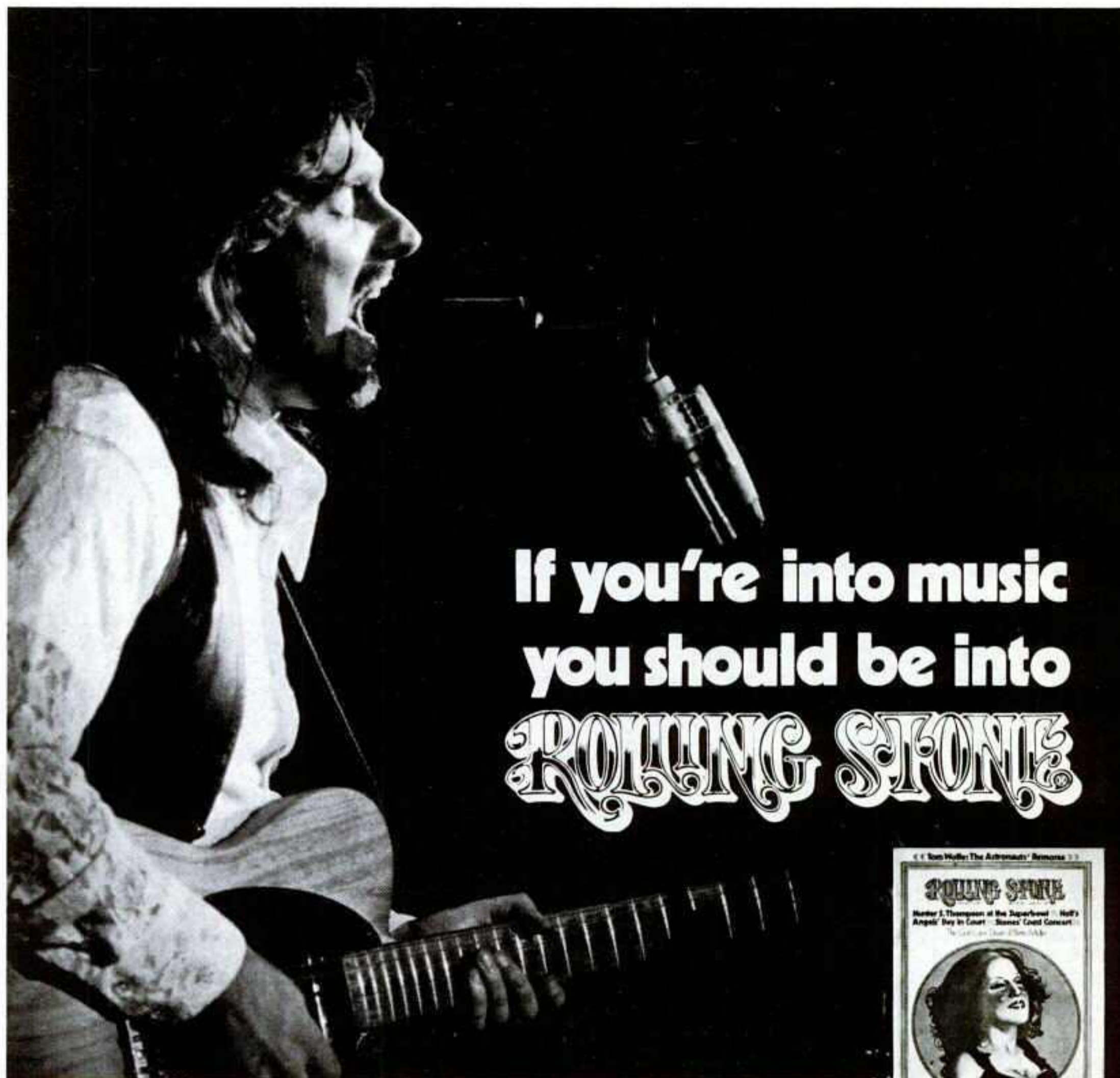
### Baby Cut Tour

If Skylark is not more familiar via personal appearances, it is because just at the time "Wildflower" was taking off nationally, B.J.'s pregnancy became too advanced for her to continue touring. She returned to the group's Vancouver base to give birth to Amy Skylark Foster while

(Continued on page 18)



SKYLARK in action in one of their rare stage shows to date.



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# Campus News

## NEC to Hold '74 Meet at Astroworld in Houston

COLUMBIA, S.C.—The National Entertainment Conference has set its 1974 National Convention for the Astroworld complex in Houston during Feb. 2-6, 1974. Initial estimates for the five-day gathering project an attendance of some 2,500 delegates.

The 1973 NEC National Convention, held in Cincinnati, drew a record 1,950 delegates representing 404 campuses throughout the U.S. In addition, 194 exhibitors were present, representing various talent agencies, film and video operations, products and services.

For the 1974 convention, 12 major programming areas will be explored through seminars and lectures. Concerns will include art and exhibits, classical music and dance, contemporary music, film, lectures, minority, outdoor recreation, research services, theatre, travel, two-year institutions and video. A minimum of five educational sessions will be devoted to each area in the program, with additional special sessions to be offered in the areas of sound, lighting, contracts, ticket sales and box

## Jazz Grant Guidelines

WASHINGTON—The National Endowment for the Arts has set guidelines and the deadline for jazz grants in fiscal year 1974.

Jazz grants awarded to 165 individuals and organizations during fiscal 1973 totalled \$225,612, according to Nancy Hanks, Chairperson of the National Endowment for the Arts.

Launched on a pilot basis in 1970, with 30 grants totalling \$20,050, the program has grown to ten times its original size, but is still described by Miss Hanks as modest in its current schedule.

Deadline for fiscal 1974 is Sept. 30. Grant applications now cover folk and ethnic music in addition to jazz. Eligibility for individual grants will be determined according to exceptional creative or performing talent and accomplishment; strong commitment to artistic standards; and capacity for research or special study.

Project applications will be accepted in four separate categories, two requiring matched grants and two non-matching grants composition, fellowship grants, professional performing/workshop organizations, travel-study fellowship grants and grants for various public and private institutions.

Further information is available from the National Endowment for the Arts.

office management, promotion and publicity.

On the exhibition floor, buyers will be able to visit booths for a total of 32 hours, with several hours of prime time devoted to the exhibits daily.

Program sessions will be held in the Astroworld, while talent showcases are set for the Astroworld Hotel Ballroom.

Additional information for delegates and exhibitors is available from the main NEC office in Columbia.

## ZBS Fund Is Formed

FT. EDWARD, N.Y. — ZBS Media, the radio programming operation based here and familiar to college stations for its "Fourth Tower of Inverness" package, has formed a non-profit counterpart, the ZBS Foundation. Initial projects from the Foundation include "Love, Serve, Remember," a six-record set, and a proposed programming concept entitled "Teachings in the Spirit."

Both concepts are aimed at providing religious programming to fulfill stations' programming commitments in that area. Central to ZBS' activities in the area is the group's relationship with Ram Dass, a link which led to the six-record set recorded during a four-night series of music, meditation, readings and phone conversations on Pacifica station WBAI-FM, New York.

Additional information on "Love, Serve, Remember," now available from ZBS, and on the pending "Teachings" package, is available from ZBS Media.

## Specials To VTN

NEW YORK—Video Tape Network, Inc., has completed an exclusive agreement with NBC Merchandising which brings NBC News Specials into VTN's programming schedules.

Through the agreement, the specials will now be available to VTN's 245 campus distribution network. Included in the deal are all past and future specials produced by NBC News, marking the first time the NBC Network has made its current news features available immediately after broadcasting for independent showing.

## Nader Talks For Campus

NEW YORK—Producer Richard Nader is preparing a series of three lectures for campus audiences this fall. Nader's stint as lecturer is being handled by Hurok Speakers Group and coordinated by Allison Vogel, with subjects to focus on the pop music scene and its relationship to social change.

Subjects set for the lectures will be "From Berry to the Beatles," a history of rock and roll during its earlier period; "The Guts of Show Business," in which Nader will draw on his experiences as a producer, promoter and disk jockey in both major and minor markets; and "The Evolution and Revolution of Rock," an hour presentation with taped segments featuring songs representative of changes in direction or style for rock music since 1954.

## Who/Where/When

• Continued from page 16

**SUTHERLAND BROS. & QUIVER** (Island): Atlanta Braves Stadium, Atlanta, Ga., Sept. 22; Madison Square Garden, N.Y., Sept. 23; Nassau Coliseum, Nassau, N.Y., Sept. 24; Boston Gardens, Boston, Sept. 25; Spectrum, Philadelphia, Sept. 28.

**LIVINGSTON TAYLOR** (Capricorn): Cleveland, Ohio, Sept. 9; Rochester, N.Y., Sept. 10; Pittsburgh, Pa., Sept. 11-12; Detroit, Mich., Sept. 13-14; Milwaukee, Wisc., Sept. 15; New Orleans, La., Sept. 18-19; Mobile, Ala., Sept. 20; Jacksonville, Fla., Sept. 21; St. Petersburg, Fla., Sept. 22; Miami, Fla., Sept. 23-24; Roanoke, Va., Sept. 26; Springfield, Mass., Sept. 27.

**MCCOY TYNER** (Milestone): Keystone Korner, San Francisco, Sept. 18-30.

**THE TEMPTATIONS** (Motown): Valley Forge Music Fair, Devon, Pa., Sept. 17-23.

**SONNY TERRY & BROWNIE MCGHEE** (A&M): County Bowl, Santa Barbara, Calif., Sept. 28.

**TEXAS** (Bell): Municipal Stadium, Birmingham, Ala., Sept. 20; Braves Stadium, Atlanta, Ga., Sept. 22.

**HANK THOMPSON** (Dot): Montgomery, Ala., Sept. 26.

**MEL TILLIS** (MGM): Salisbury, Md., Sept. 22; Salem, Ohio, Sept. 23; Dallas, Texas, Sept. 26; San Angelo, Texas, Sept. 27; Las Cruces, N.M., Sept. 28.

**ZZ TOP** (London): Salem Civic Center, Salem, Va., Sept. 9; Municipal Auditorium, Nashville, Sept. 18; Mississippi Coliseum, Jackson, Sept. 21; Tarrant County Convention Center, Ft. Worth, Texas, Sept. 22.

**DIANA TRASK** (Dot): Milwaukee, Wisc., Sept. 22; East Brady, Pa., Sept. 23; Fresno, Calif., Sept. 25.

**MARSHALL TUCKER BAND** (Capricorn): Seattle, Wash., Sept. 14; Portland, Oregon, Sept. 17; Los Angeles, Sept. 19; San Francisco, Sept. 21-22; Los Angeles, Sept. 26-30.

**IKE & TINA TURNER** (United Artist): Convention Center, Indianapolis, Ind., Sept. 23; Civic Center, Lake Charles, La., Sept. 28.

**PORTER WAGONER SHOW** (RCA): Cumberland County Coliseum, Fayetteville, N.C., Sept. 21; Memorial Auditorium, Greenville, N.C., Sept. 22; Savannah Auditorium, Savannah, Ga., Sept. 23; Coliseum, Jackson, Miss., Sept. 28.

**JOE WALSH & BARDSTORM** (ABC): Paramount Theatre, Portland, Oregon, Sept. 22; Memorial Auditorium, Colorado Springs, Colo., Sept. 26; Winterland Ballroom, San Francisco, Sept. 28-29.

**DEE DEE WARWICKE** (Mercury): Westbury Music Fair, Westbury, N.Y., Sept. 25-30.

**DOC WATSON** (United Artist): Festival, Winfield, Kansas, Sept. 28-29.

**CHUCK WAYNE/JOE PUMA DUO** (Perception): Bourbon Street Club, Toronto, Canada, Sept. 24-30.

**WET WILLIE BAND** (Capricorn): Randolph Co., Ala., Sept. 15.

**WHITE WITCH** (Capricorn): Hammond, Ind., Sept. 15; Detroit, Mich., Sept. 21-22; Flint, Mich., Sept. 23; Lansing, Mich., Sept. 24; Minot, N.D., Sept. 26; Grand Forks, N.D., Sept. 27; Bismarck, N.D., Sept. 28.

## 'Flower' Power

• Continued from page 17

David and the boys were beginning the tracks for their second album in Los Angeles.

"We record here because the facilities are better," said David. "But hopefully things will change soon and we can record in Canada where we live."

Their new album sessions have just been finished and Skylark is now about to go on the road with Loggins & Messina.

"More of the songs in our second album are in the vein of 'Wildflower,'" said David. "The first album had a lot of different kinds of cuts in it. Fortunately the public showed us what they want us to do."

Billboard  
Top 50

Billboard SPECIAL SURVEY for Week Ending 9/15/73

# 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	1	7	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
2	3	7	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
3	2	10	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
4	5	4	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
5	13	6	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
6	4	13	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
7	8	8	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
8	12	6	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
9	11	8	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
10	17	5	FREEDOM FOR THE STALLION Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
11	16	7	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
12	18	6	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
13	7	11	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
14	15	6	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
15	9	13	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
16	24	4	THE LAST THING ON MY MIND Neil Diamond, MCA 40092 (UA, ASCAP)
17	10	9	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
18	21	9	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
19	6	9	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY Carole King, Ode 66035 (A&M) (Colgems, ASCAP/Colgems, ASCAP)
20	25	8	OPEN UP YOUR HEART Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
21	-	1	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
22	26	5	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
23	22	7	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
24	33	3	EVIL Earth, Wind & Fire, Columbia 4-45888 (Hummit, BMI)
25	35	4	GHETTO CHILD Spinners, Atlantic 2973 (Mighty Three, BMI)
26	27	5	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
27	30	3	GRAPEFRUIT JUICY FRUIT Jimmy Buffett, Dunhill 4359 (ABC/Dunhill, BMI)
28	23	8	THE GREATEST SONG I EVER HEARD The New Seekers, MGM 14586 (Famous, ASCAP)
29	29	12	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
30	34	7	SUMMER IN THE CITY Quincy Jones, A&M 1455 (Hudson Bay, BMI)
31	38	2	SINCE I DON'T HAVE YOU Lenny Welch, Mainstream 5545 (Southern, ASCAP)
32	47	2	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
33	36	9	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
34	31	6	MY PRAYER Vogues, 20th Century 2041 (Skidmore, ASCAP)
35	42	5	AS TIME GOES BY Nilsson, RCA 0039, (Warner Brothers, ASCAP)
36	37	3	I'M GONNA SIT RIGHT DOWN Joey Scarbury, Big Tree 16008 (Bell) (Fred Ahlert/Rytroc, ASCAP)
37	-	1	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
38	45	4	WAIT UNTIL SEPTEMBER Michael Allen, MGM 14591 (Cookaway, ASCAP)
39	41	4	I'LL HAVE TO GO AWAY Skylark, Capitol 3661 (Irving, BMI)
40	-	1	THAT'S WHY YOU REMEMBER Kenny Karen, Big Tree 16007 (Bell) (Bunko, BMI)
41	46	2	FAREWELL ANDROMEDA John Denver, RCA 0067 (Cherry Lane, ASCAP)
42	-	1	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
43	43	8	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
44	-	1	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
45	-	1	VALDO VIA Drupi, A&M 1460 (ATV, BMI)
46	48	3	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century 2042 (Sa-Vette/January, BMI)
47	49	3	HIGHER GROUND Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
48	-	1	THIS TIME IT'S REAL Tower of Power, Warner Bros. 7733 (Kuptill, ASCAP)
49	-	1	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
50	50	2	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)

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## Latin Scene

### NEW YORK

"The First Conquest," a Latin variety show, was featured at the Philharmonic Hall in Lincoln Center Sunday (9). On the bill were **Eddie Palmieri**, **Cheo Feliciano**, **Liz Torres**, **Monti Rock III**, **Ocho**, and the **Willie Lopez Orchestra** (See Billboard next week for review). ... Songstress **Celia Cruz** opens at the Chateau Madrid here Thursday (13). The engagement follows her appearance in the Latin American Festival of 1973 at Philharmonic Hall Saturday (8) and Sunday (9). The festival, which was held separate from the above mentioned variety show, featured Cuban recording acts.

**Richard Mahler**, programming assistant for radio station KBBF-FM in Sacramento, Calif., is looking for increased record service from Latin labels. A bilingual station, KBBF broadcasts some 14 hours daily and Mahler said that much of that time is devoted to Latin music. ... Following the Fania All-Star concert at Yankee Stadium Aug. 24, **Jose Flores**, publicity director for Fania, flew to Spain for some vacation time. ... Also on the road is managing director of Tico/Alegre Records **Joe Cain**. In Puerto Rico this week, he next goes to Miami. The trip is part of Cain's monthly promotion tour of the eastern markets.

At UA-Latino Records, **Arturo Saiz**, formerly president of West Side Records, has been named commercial manager. His responsibilities include the marketing and distribution of UA-Latino product nationally. The appointment of Saiz is also intended to free artistic manager **Bobby Marin** for more a&r activities. **JIM MELANSON**

### SANTO DOMINGO

Dominican singers to represent this country at the Second International Song Festival in Puerto Rico, now slated for Nov. 2-5, are: **Luchy Vicioso**, **Nelson Monoz** and **Jose Lacay**. The three singers are on the Remo label recorded by Salon Mozart. **Jorge Taveras** will also participate as musical director and journalist **Francisco Alvarez** Castellanos has been chosen to be one of the international team of judges.

Singer/composer **Humberto Nivi** from Curacao signed for dates at the Chantilly nightclub and several television appearances. Nivi was awarded a medal at the World Festival in Tokyo as an outstanding artist and will also be entering the Song Festival in Puerto Rico with a com-

position which is being arranged here by orchestra leader **Bienvenido Bustamante**. ... The song "Ausencia" (Absence), composed by disk jockey **Willie Rodriguez** and recorded by **Yasmin Obijo** (Montilla) has been chosen as the theme for a new television serial to be filmed in Mexico. ... Dominican singer **Alberto Beltran**, now living in Mexico, has a new LP on Gas Records. It features the Mariachi sound. ... Also, Dominican musician, composer and arranger **Guillo Carias** has a new album on Faces II Records.

**Fernando Casado** (Kubaney) has returned here after a successful tour of Puerto Rico. He is scheduled for appearances on the Mac Cordero Show Del Mediodia and the Solano en Domingo Show. Both programs are aired here on RTVD, Channel 4. ... Argentinian singer **Patricia Dean** booked for the Embassy Club at the Hotel Embajador and for the Show Del Mediodia. ... The fifth and final round of the III Voice Festival contest, which is produced by musician/composer **Rafael Solano**, was televised on Channel 4 here. The final included 17 entries from this city and its province (Distrito Nacional). The winners of the festival will be chosen at a presentation at the Bellas Artes Theater. **FRAN JORGE**

### LOS ANGELES

**El Chicano** (MCA) were added to Watts Summer Festival Concert here Aug. 19 to increase the Latin flavor of the show. They joined the group **Azteca** (Columbia), as another Latin act for the concert. ... **La Familia Inc.**'s new LP "Finally" made its debut here on radio station KJLH-AM. **La Familia** is **Little Joe** and the **Latinaires** with a new sound and a new look. They record for Buenasuerte Records. ... **Azteca** will have its second LP released in September. ... **Malo** (Warner Bros.) is in town, working the Whiskey A Go Go.

Both **Tierra** (20th Century) and **Yaqui** (Playboy) are picking up a good Chicano following here. ... **Pango**, composed of ex-El Chicano members **Ersi Arvisu** and **Freddie Sanchez** and others, have been in Hawaii to gain exposure and experience in their new musical group setting. ... **Azuquita Orchestra Melao** has been playing the Mardi Gras here every Wednesday night. ... **Imelda Miller**'s latest LP on Arcano Records is "Corazon Vagabundo." ... American-Mex. Record Mfg. Corp. has introduced a new economy label, Buena Vida Records. The firm is located in Montebello, Calif.

... **Jeanne P. Lenorman**, director of promotion for the House of Falcon and Royalco International Corp., Rio Grande Valley, Tex., has been in town promoting the company's seven labels. She has also been negotiating possible television shows with Pan American Television and World Cable Corp.

**Rico Cabrera** has stated that radio station KJLH-FM hopes to include a Latin program sometime in the Fall. If approved, Cabrera will handle the total production of the show—tentatively entitled "The Latin Corner." Cabrera has plans to start a Latin Music Library with old and new LP's from labels on both coasts. Send all correspondence to KJLH, 3847 Crenshaw Blvd., Los Angeles 90008. **RAY TERRACE**

### MIAMI

The big news here is that **Richard Nader's** Latin Festival concert will play the Miami Beach Convention Hall Nov. 24. It was scheduled for the hall following the concert's success at Madison Square Garden in New York. ... Borinquen Records has released a new LP by **Ralfi Leavitt**. ... The three Ultra Record shops here are featuring a larger selection of American LP's and the top 50 in singles due to the increased demand of youthful Latin buyers. ... Gema Records is releasing an LP of **Pellin Rodriguez** hits from when he was with **El Gran Combo**. Both he and the group now record for other labels—El Gran Combo records for EGC Records and Rodriguez is on Borinquen Records.

**Johnny Pacheco**, whose single "Los Diablitos" (Fania) has been doing well here, played the Westbrook Country Club Sept. 1-2. **Jovenes del Hierro** (Sound Triangle) and **Conjunto Universal** (Velvet) were also on the bill. ... What started out as a tryout for **Orchestra La Suprema** (Sound Triangle) at the club Numero Uno has turned into a steady Wednesday night engagement for the group. Also at the club are **Jose Fajardo** and **Chirino**. ... **Caffe**, a local rock group, has returned from New York after recording their first LP for Vaya Records.

A sure sign that summer is over: Velvet Records is releasing its Christmas line of product. ... Also at Velvet, Puerto Rican country music singer **Alfinso Velez** has been signed to a long-term contract. ... **Betty Misiego** (Audio Latino) is appearing here this week. ... **WFAB-AM** disk jockey **Carlos Estrada** has returned from his regular summer vacation. Estrada has also composed a number of tunes for **El Gran Combo**. ... **Willie Colon** (Fania) is in town for ten days to play El Centro Espanol.

ART (ARTURO) KAPPER

## Vezquez, AFM Official, Dies

SAN JUAN—Guillermo Pomares Vezquez, founder and president emeritus of the Federation of Puerto Rican Musicians (AFM Local 468), died at his home in Bayamon Aug. 18. He was buried in the Old San Juan Cemetery.

## Musart Artist Riding High

NEW YORK—Musart Records artist **Anthony Aguilar** was featured during the performances of the National Mexican Festival and Rodeo here. The festival was scheduled for Madison Square Garden Saturday (1) through Sunday (9).

Billboard SPECIAL SURVEY for Week Ending 9/15/73

## Billboard Special Survey Hot Latin LP's

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>PELLIN RODRIGUEZ</b> "Mi Amor Por Ti," Borinquen 1244
2	<b>VICENTE FERNANDEZ</b> "Volver, Volver," CYS 1333	7	<b>GRAN COMBO</b> "En Accion," EGC 004
3	<b>WILLIE COLON</b> "Lo Mato," Fania SLP00444	8	<b>BOBBY VALENTINE</b> "Soy Boricua"
4	<b>FREDDIE MARTINEZ</b> "El Farolito De Amor," Freddie 1009	9	<b>LOS DIABLOS</b> "Que Vuelva Conmigo," Musimex 5030
5	<b>YOLANDA DEL RIO</b> "Le Hija De Nadie," Arcano 3202	10	<b>ISMAEL RIVERA</b> "Vengo Por La Maceta," Tico 1311

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>WILLIE COLON</b> "Lo Mato," Fania SLP00444	6	<b>ISMAEL RIVERA</b> "Vengo Por La Maceta," Tico 1311
2	<b>ORCH. LA SELECTA</b> "Jibaro Soy," Borinquen 1245	7	<b>NORMAN PONCE</b> "Norman Ponce," CYS 1372
3	<b>GRAN COMBO</b> "En Accion," EGC 004	8	<b>JOHNNY PACHECO</b> "Tres De Cafe Y Dos De Asucar," Fania 436
4	<b>TIPICA 73</b> "Manono," Inca 1031	9	<b>PELLIN RODRIGUEZ</b> "Mi Amor Por Ti," Borinquen 1244
5	<b>CAMILO SESTO</b> "Amor ... amar," Pronto 1006	10	<b>SOPHY</b> "Locura Tengo Por Ti," Velvet 1464

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>HILDA MURELLO</b> "Palabras, Palabras," Mate	6	<b>ENRIQUE CACERES</b> "No Puedes Dar Tu Amor," Caytronic
2	<b>LOS ANTIQUES</b> "Dias Como Hoy," Funny 502	7	<b>TIPICA 73,</b> "Manono," Inca 1031
3	<b>ANGILICA MARIA</b> "Angilica Maria," Carino 5118	8	<b>ROBERTO LEDESMA</b> "Amor," MU 1611
4	<b>PELLIN RODRIGUEZ</b> "Amor Por Ti," Borinquen 1244	9	<b>LISETTE</b> "Juntos," Borinquen 1472
5	<b>GRAN COMBO</b> "Enaccion," EGC 004	10	<b>SOPHY</b> "Perdon," Velvet 1474

IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>SUNNY &amp; THE SUNLINERS</b> "El Preferido," Keyloc 3018	6	<b>FREDDIE MARTINEZ</b> "Farolito De Amor," Freddie 1009
2	<b>VICENTE FERNANDEZ</b> "La Misma," Caytronic 1359	7	<b>LITTLE JOE—LA FAMILIA</b> "Para La Gente," Buena Suerte 1038
3	<b>LATIN BREED</b> "Return Of Latin Breed," GC106	8	<b>LITTLE JOE—LA FAMILIA</b> "Total," Buena Suerte 1041
4	<b>LUCHA VILLA</b> "Volver, Volver," Musart 1598	9	<b>RAMON AYALA</b> "Corazon Vagabundo," Tex Mex 7015
5	<b>VICENTE FERNANDEZ</b> "Volver, Volver," Caytronic 1333	10	<b>LOS CHACHORROS</b> "El Volumen 3," C.R. 5031

IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>IMELDA MILLER</b> "Corazon Vagabundo," Arcano	6	<b>LOS BABYS</b> "El Amor Que Te Doa," Peerless 1699
2	<b>VICENTE FERNANDEZ</b> "Volver, Volver," CYS 1333	7	<b>VICKI CARR</b> "En Espanol," Col. KC #31470
3	<b>LOS FREDDYS</b> "Quiero Ser Feliz," Echo 25109	8	<b>INDIO</b> "Sin Tu Amor," Miami 6070
4	<b>ALBERTO VAZQUEZ</b> "Corazon Vagabundo," GAS 4117	9	<b>LOS SOLITARIOS</b> "Nunga Digas," Peerless 1618
5	<b>LUCHA VILLA</b> "Puur Norte Vol. 11," MU-1518	10	<b>LOS CAMPEROS</b> "La Bikna," Latin Inter.

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PUERTO RICAN singer **Danny Rivera**, center, while on a trip to Caracas, Venezuela, received a gold record for his Velvet Records single "Extrano Todo Aquello Que Era Mio" and "Que Daria Yo." Joining Rivera for the occasion were, left to right, **Roberto Page**, Velvet representative for Puerto Rico, **Yolanda Herrera**, from the Caracas press, **Rivera**, **Jose Page**, president, Velvet Enterprises, and **Christian Roux**, program director of Radio Tropical, Caracas.



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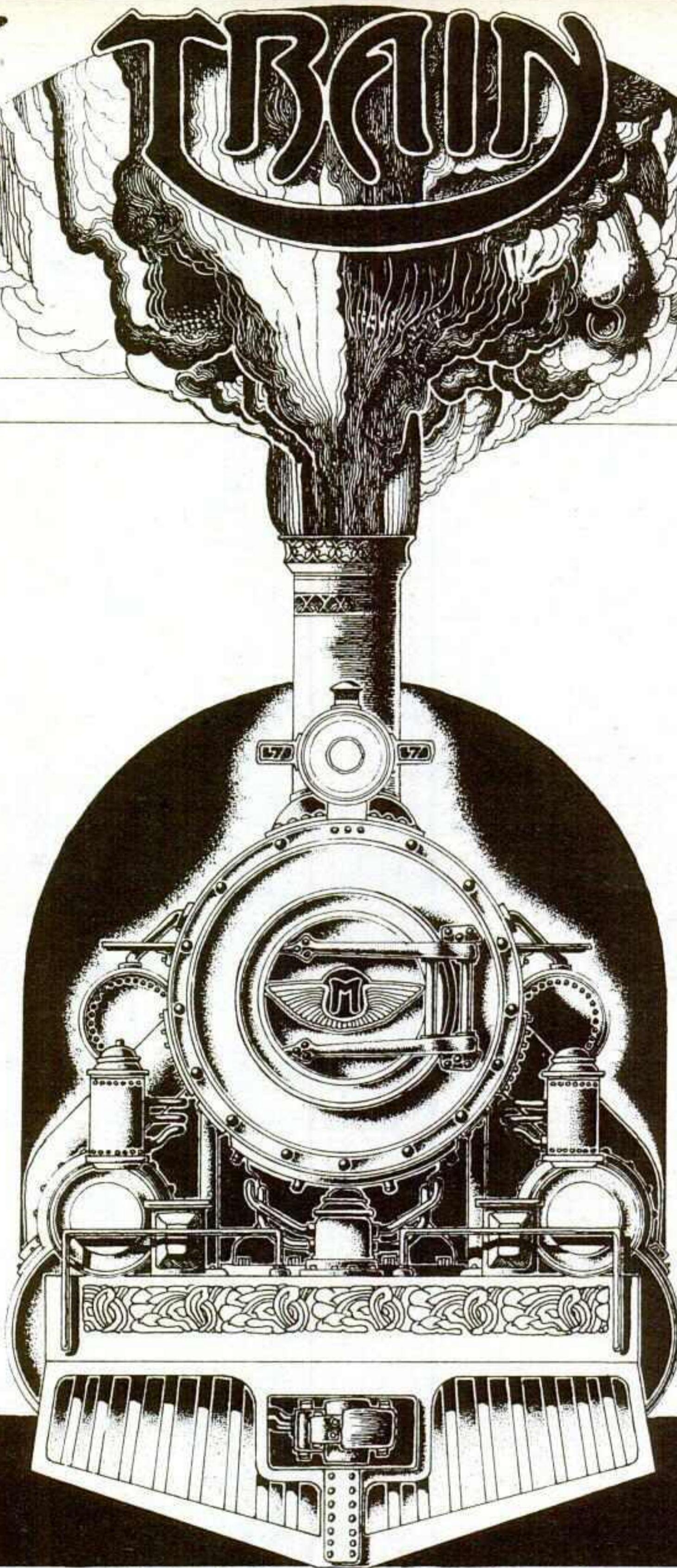
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# Radio-TV Programming

## Miami Keeps Listeners Guessing

By SARA LANE

MIAMI—South Florida radio audiences are becoming more and more confused these days as radio stations in the area have been switching formats on a steady basis.

WLYQ-FM, Fort Lauderdale, formerly WMJR-FM, changed its format Aug. 10, switching from easy listening to rock music. According to program director Ronny Grant, the

station wasn't retaining its audience under the "beautiful music" format. And in order to create excitement and build interest, WLYQ-FM is offering \$50,000 to the first person who answers his telephone with the statement that "I listen to the new sound of Y-100." (100.7 on the dial.)

Guy Cannett Broadcasting Services recently purchased WINZ-AM,

Miami, and upon receiving FCC approval will also buy WOCN-FM by the end of the year. In the interim, WOCN-FM switched to a Spanish-speaking "good music" station. WINZ-AM, which used to do oldie-goldies, now has an adult radio format—a potpourri of MOR music, personalities and public service. It was recently announced that Craig Worthing, talkmaster, will take over the 9 p.m. to 1 a.m. slot with a free-wheeling show covering a variety of topics from cardreading to politics.

### 'Dropped'

Earlier this month (August) WBUS-FM dropped its heavy rock format for a more sophisticated fusion of jazz, rock and soul. The move to the more-adult formula was instigated by general manager Joe Rico, one which he had in mind for several years.

"I think now we're reaching the college-educated, professional person as well as retaining our youth audience," Rico said. "Before we appealed primarily to the 18-25 age group; I believe we've expanded our audience to the 18-55 year olds."

Although still in its infancy, the new format is hyping jazz record sales in local stores—with sales of jazz LP's ranging from \$30 to \$40.

Audiences are responding well to the change. "We've had about two negative responses out of every 100 letters," Rico claimed.

Fort Lauderdale's WAXY-FM is cashing in on the nostalgia scene and playing golden oldies on a 24-hour basis. The change from a good music format to hits of the past was prompted by the successes of other stations around the country which already have made the switch.



TEAMING UP ON A local fund-raising campaign—a ballgame—for the hospital bill of a police officer were, from left: Former Dallas Cowboy football star DANNY REEVES, KBOX-AM program director Bob Clayton, Jeff Hackett of Elektra Records, KBOX-AM afternoon personality Bobby Dark, and former Yankee baseball player Mickey Mantle.

## FORUM DRAWS HEAVY MGT. ATTENDANCE

LOS ANGELES—The sixth annual Billboard Radio Programming Forum—which set a new attendance record for the meeting—was 60.7 percent radio. And of this figure, 21.6 percent were either general managers or presidents of radio stations.

The actual breakdown of people attending the three-day meeting here at the Century Plaza Hotel went like this:

General managers, presidents.....	12 %
Program directors, consultants.....	36 %
Record executives.....	39.3%
College students.....	5 %
Syndication, jingle firms.....	3.5%
Air personalities.....	4.1%
Others.....	1%

The attendance of general managers and radio station presidents represents a stronger turnout of management than at past Forums and heralds a growing interest in the vitality of programming as an art and science by management.

David Moorhead, general manager of KMET-FM in Los Angeles and chairman of the advisory committee for the just-held programming meeting, felt that next year's attendance at the management level would be even stronger.

Jack Thayer, corporate vice president and manager of Nationwide Communications, Columbus, Ohio, and chairman of the seventh annual Billboard Radio Programming Forum, is currently lining up his new advisory committee to work on next year's event.

The committee and the site of next year's Forum will be announced in the near future.

## WRNO-FM Goes to 'Familiar' Progressive

NEW ORLEANS—Radio station WRNO-FM is being reconstructed in order to facilitate acquainting its listeners with new—but familiar—product, while maintaining a "progressive" format. Familiarity is the crux of its change, which officially began on Aug. 27. The station had featured a progressive free form format.

New LP's by established artists will be played frequently along with consistent announcements. Singles product will receive similar treatment, again for familiarity. The WRNO-FM playlist will be determined by local retail sales, local telephone requests, in-store research, interviews and through national response. This new development may prove to be less free with new product, but every effort will be

## 'Black 40' Sets Year-End Special

CHICAGO—"Black 40," the three-hour weekly syndicated soul music countdown radio show, will feature the annual year-end review of the country's top 100 most popular soul singles.

Don Sainte-Johnn, recently named Billboard's Air Personality of the Year for soul music stations, will host the show, which will be featuring interviews and various information on artists.

"RETROSOU 73" will be available to stations on an exclusive market basis, with "Black 40" subscribers given first preference.

The most recent subscriber to "Black 40" is Hal Hodgen at WBUL.

made to uphold strong ties with the record industry, management said.

The new WRNO-FM weekly lineup, effective Sept. 1, is as follows: 6-10 a.m.—Roger Nelson from WQDR-FM, Raleigh; 10-2 p.m.—Jim Houste from WQDR-FM,

Raleigh; 2-6 p.m.—Sonny Fox, acting program director; 6-10 p.m.—Captain Humble; 10-2 a.m.—Chuck Elston from WGCL-FM, Cleveland; and from 2-6 a.m.—Ron Apelman from San Diego. The weekend shifts have yet to be announced.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

William Beaudin is the new program director of WLIX-AM, Islip, Long Island, N.Y.; he'd been at WCBS-FM, New York. . . . John T. Papas is the new general manager of WFYR-FM, Chicago. He'd been general manager of WRKO-AM, Boston. . . . Dick Schmidt is now doing the morning show on KARD-FM, Wichita, Kan. He's a veteran Wichita radio man. . . . WNDB-AM, Daytona Beach, Fla., is looking for a new morning man immediately with a first ticket. Format is MOR. Talk to program director John Ferree. . . . Gary Hightower has been named music director for KTTS-AM-FM, Springfield, Mo. It's a country music station.

\* \* \*

Lee J. Thomas, program director of KCII-AM, Washington, Iowa 52353, pleads for MOR and country records. Assures airplay. "We program Top 40 easy listening with album cuts mixed in from noon-3 p.m., country music in the morning, rock in the evening." Lineup includes Eric Michael Davis 6-9 a.m., Thomas 9 a.m.-1 p.m., Davis again 1-3 p.m., Jeff Dean 3-signoff, with Jim Larson and Mike Donahue on weekends. . . . WTAR-AM, Norfolk,

Va., is celebrating its 50th anniversary and Arthur Godfrey will be the guest speaker at a dinner Sept. 21.

. . . Chris Bartells, formerly of KORD-AM, Pasco, Wash., has joined KTKN-AM, Ketchikan, Alaska, KTKN-AM program director Neil H. Gray comments: "I was really quite pleased with some of the tapes we got, but some were pretty bad. In fact, I was almost completely embarrassed about one. We got a tape from a program director from another station in Alaska that was absolutely the worst I've ever heard. This fellow is a college graduate, but he's wasting his time with what he thinks is funny. It's really sick. What prompts people to try to be so goofy and think they're so funny? I'd say he's in the wrong business." Well, humor is the hardest thing in the world to do, but then, perhaps he was just pulling your leg.

\* \* \*

Lineup at WALL, Middletown, N.Y., now includes Dave Charity 6-10 a.m., Joe Ryan 10 a.m.-2 p.m., Gene Pelc 2-6 p.m., news and talk until 8 p.m., then Howard Hoffman takes over until midnight, with Jim Frey doing midnight-6 a.m. and

(Continued on page 22)

## WYSP-FM Now In Rock Format

PHILADELPHIA—A new array of announcers have been assigned for the now round-the-clock programming at station WYSP-FM which, earlier this month, changed its format from "middle of the road" to "the new rock." According to program director and operations manager Frank X. Feller, "the new rock" entails progressive and popular progressive rock to build for itself a mass adult rock audience.

Tom Straw, newly-arrived from San Diego, was assigned the 6 to 11 a.m. slot; Dean Clark from Buffalo, 11 a.m. to 4 p.m.; Doug Christian from New Orleans, 4 to 9 p.m.; Steve

Ross, formerly with WIBC-AM and WFIL-AM rock stations here, 9 p.m. to 2 a.m.; and localite Jerry Hobert from 2 to 6 a.m.

Another Buffalo spinner, Jeff Lubeck, is due in the near future; and localite Paul Nichols is on a weekend work schedule WYSP-FM had planned on having T. Morgan, long present on the progressive disk-spinning scene here at both WDAS-FM and WIBC-AM. However, on the day he was to have started work, he accepted a call from station WMMR-FM here as production director and weekend air personality. WYSP-FM set up shop here only two years ago, owned by SJR Communicators, a subsidiary of the San Juan Racing Association and one of six stations in the SJR chain. Jerry Michaels is the general manager here.

## Wade Brothers Team on Series

PHILADELPHIA—Pro-Com Associates, syndication firm headed by Long John Wade, air personality with WCAU-FM here, is launching a humor series of short vignettes called "The Don Wade Studio." The 13-week series of one and two-minute vignettes are created and hosted by Don Wade, morning air personality at KOL-AM, Seattle. The Wades are brothers. Long John Wade will do customized local spots as a throw-in for radio stations subscribing to the series, which will be sold based on market size and local rate card. Fifteen vignettes are provided each week. Last week, Long John Wade was mailing out more than 6,000 demo records of the show and accompanying letter to sales managers of radio stations coast-to-coast and in Canada and Australia.

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—Sean O'Callaghan KLOK  
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—Bruce Nelson WBEN  
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## Vox Jox

• Continued from page 21

**John Fischer, Kingsley Smith, and Dick Anderson** doing the weekend labor. Format is Top 40 and it's one of the best smaller-market operations around; has been for some years. . . . **Tom Adams**, who works on some kinda Miami MOR station, writes: "I did want to make one little gripe if I might. For the last three issues of Billboard, you've had me as **Tom Adams**, WFUN-AM, Miami; **Tom Adams**, finalist from WICD-AM, Miami; and **Tom Adams**, winner, WICD-AM. I really think we ought to make it clear that I'm with WIOD-AM. Because all those guys at WICD-AM have changed their names to **Tom Adams** and are accepting all those cushy job offers that I should be getting, but am not.

I didn't mind when you had me at WFUN-AM, but when I showed up to get my paycheck **Tom Kennington** told me to get lost. If you don't straighten all this out, I'll tell everyone I saw you drinking a Heinikens at the convention."

★ ★ ★  
**J. Robert Wood**, program director of CHUM-AM, Toronto, writes that there is "simply no truth to a Vox Jox statement Aug. 18 which said that **Tom Breneman** was consulting the CHUM group of stations in Canada."

★ ★ ★  
WMVB-FM in Vineland, N.J., is now on the air around the clock. It simulcasts with daytimer WMVB-AM. Lineup at the MOR stations include program director **Tom Collins** 6-10 a.m., **Harry Kalis** until 2 p.m., chief engineer **Tom Valentine** 2-6 p.m., **Chuck Kramer** doing a rock show 6-midnight, **Al (Russel Gates) Sergi** with MOR midnight-dawn. **Joe Satta** and **Mike Harvey** do weekend work. . . . Sgt. **Timothy Daniels**, program director of the closed circuit radio operation at Holloman AFB, N.M., writes that "by mutual agreement, the Department of Defense and the commercial broadcasting industry have decided that stateside military closed-circuit broadcasting systems will no longer be able to accept gratis library materials from any source." So, he's asking to be removed from all record company mailing lists. Still wants newsletter, though. Thanks all record companies for their past help with records.

**Bill McMichael**, after being out of circulation for about a year, is now with KYGG-AM, Greeley, Colo. His previous radio stint had been with WFOR-AM-FM in Hattiesburg, Miss. . . . **Karl (Johnny Dark) Ross**, 505-526-3135, says that he MUST find a job in Denver due to family reasons. He's now at KOB-AM in Las Cruces, N.M., but has eight years of experience and worked about six years ago at WCHO-AM, Toledo. He'd been out of radio for about a year and a half until just recently. . . . **Jay Roberts**, all-night host of WJR-AM's "Night-flight 760" show in Detroit, has just celebrated his 15th anniversary in the all-night slot; he's been with the station about 17 years in all. On the side, he has been a part-time media instructor at the University of Detroit and will be named an adjunct professor.

★ ★ ★  
**John Kramer** is the new program director of WHLO-AM, Akron, Ohio; he'd been with WTRY-AM, Troy. . . . **Buzz Lawrence** has been named program director of WKIS-AM, Orlando, Fla.; he'd been with KDEN-AM in Denver. . . . Well, it's happened. The first female radio consultants. **Karen Boehning** and **Nikki Ruttenberg**, Chicago. They're the females who wrote the script for the WLS-AM special called "No More Jock Rock, Baby!" about females in music.

★ ★ ★  
Lineup at KHOS-AM, Tucson, includes **Jay Price** 6-10 a.m., music director **Jack London** 10 a.m.-2 p.m.,

program director **Greg Albright** 2-6 p.m., **Tony Sullivan** 6-midnight, and **Roger Beck** all-night. London had been with KRAM-AM in Las Vegas, Albright with KLUC-AM, Las Vegas, Sullivan with KSIL-AM, Silver City, N.M. KLUC-AM and KHOS-AM are owned by the same firm. . . . **Richard Morris** and **Dolores Claman** have joined EMI Broadcast Programmes, the British jingles firm headed by **Don MacLean**. The firm is gearing up for the new radio industry opening in England. Address is: 33 Duke St., London W1A, IES, United Kingdom. Write them for a demo of their product. You might find it interesting. For one thing, it's bound to be of high quality. MacLean used to be with the BBC.

★ ★ ★  
Remember **Ralph Beaudin**? Well, he's been sort of hiding out in Phoenix for a couple of years. And he was once the big cat at ABC radio. Now he's coming back to action again. He's just been named president of Combined Communications' radio division and will also manage KTAR-AM, Phoenix. **George Guyan** has been appointed administrative assistant to the president of the broadcast division of the firm. Guyan had been manager of KTAR-AM.

★ ★ ★  
Lineup at WJL-AM, daytimer in Niagara Falls, N.Y., now goes: **Tom Darro** 6-10 a.m., **Joe Chille** 10 a.m.-2 p.m., and **Buddy Clark** from WUSJ-AM in Lockport, N.Y., doing the 2-signoff show. . . . Okay, it's silly sea-

son again (silly season comes about every two weeks and lasts two weeks each time) and WAYE-AM in Baltimore broadcast the world's record drum solo—20 hours, three minutes, and 25 seconds by **Jerry Nitzberg**. Previous record was 171 hours-plus, but the guy, a Britisher, had a five-minute break each hour. Nitzberg did his without stopping. It was a remote from a Towson, Md. restaurant.

★ ★ ★  
**Jack Crawford**, assistant program director and music director of WKLO-AM in Louisville, Ky., 502-589-4800, is looking for a programming position anywhere. Can provide references. . . . **Mike (Mike Youngblood) Frisby** has just been named national program director of the Sheridan Broadcasting Co., headquartered in Pittsburgh. He'd been program director of WILD-AM, Boston soul station. Sheridan has stations in Boston, Buffalo, and Pittsburgh. He's looking for experienced air personalities and newsmen and you can reach him via WAMO-AM, Pittsburgh.

**KTBA-FM Fulltime**  
TULSA—KTBA-FM, progressive station here located in the suburb of Broken Arrow, has gone 24 hours, according to program director Don Cook. The station just recently broadcast a two-hour live concert by Leon Russell from Wichita, Kans., via phone lines. Live concert broadcast was with the aid of Shelter Records.

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# Jukebox Programming

## Quality Monitors

By EARL PAIGE

CHICAGO—Experts involved in the present push to improve the quality of 45's are urging that programmers and one-stop personnel must develop systems to monitor quality. Even if Recording Industry Association of America (RIAA) affiliated pressing plants step-up quality, monitoring will still be vital, RIAA president Stan Gortikov told a Billboard Jukebox Conference committee, because as many as 50 percent of all disks are pressed by non-RIAA affiliated plants.

Milwaukee one-stop owner Stu Glassman is pushing for a standard defective form programmers can fill out. Seeburg engineer John Chapin suggests precise measurements may be required in some cases and has offered the facilities of Seeburg's quality department. Both are members of a standing Conference committee studying quality control of disks.

## Coin Machine World

### TEX. LOCATIONS' PROPOSED EDGE

**EDITOR'S NOTE:** Jukebox operating in Texas is being revolutionized with one amendment to a bill giving the location the large end of a 60/40 split instead of the traditional 50/50 and in the face of pressures around the U.S. to go to a 60/40 in favor of the operator. The industry in Texas has been in turmoil with both branches of the legislature embroiled in debates and counter-moves. The following is a continuing report on the background of the yet unresolved struggle.

A proposal by the Texas Senate to prohibit members of the amusement machine industry from serving on the Texas Amusement Machine Commission (TAMC) won final House approval, but was sent back to the Senate carrying four major House amendments. The House tentatively approved the proposal, and removed Senate limitations on the number of amusement machines, such as pool tables and pin-ball machines, which tavern operators could operate. The House tacked on another amendment by Rep. Ray Hutchison of Dallas, to prevent vending machine firms from owning taverns or any other businesses with permits to sell alcoholic beverages for on-premise consumption. House members unanimously approved the amendment and then gave final approval on voice vote to the bill, sponsored in the House by Rep. Hilary Doran of Del Rio. Another amendment added by the House would require any tavern owner who wants to be exempt from TAMC regulations to certify he is the sole owner of the machines on his property, has no interest in the vending machine industry and does not have vending machines on another person's property.

The jukebox control issue was returned by Texas House members to the Senate with representatives voting 87-47 to take the advice of Rep. Jim Mattox of Dallas, and put it right back on the Senate. Senators had rejected House amendments to a jukebox and amusement machine regulation bill and requested ap-

pointment of a conference committee to negotiate a compromise. The Senate version of the bill merely removed the three amusement machine industry representatives from the state commission that regulates jukebox and amusement machine companies. But the House heavily amended it, addressing virtually every complaint that has been aimed at the present 1969 law. Included was an amendment that would allow taverns to own their own machines, as many as they want. The 1969 law limited them to one. Also adopted was an amendment splitting the take from jukeboxes 60-40, with the tavern—or other business housing a machine—getting the larger share.

After a brief but intensely emotional debate, the Texas House refused to send a vending industry reform bill to a compromise committee and, instead, insisted that the Texas Senate either approve the House version or pass no bill at all. On an 87-46 vote, the House said it wants to stick with the amendment it added to the Senate passed vending bill and not take the chance that the Senate Conference Committee members might water down the reforms during a compromise session shortly before the legislature adjourned. In effect, the House challenged the Senate to a last minute showdown over House amendments to the Senate bill, which would force the vending machine industry out of the tavern business, keep tavern owners free of vending company domination and restore a 60-40 tavern owner split of the take from jukeboxes and other coin operated amusement machines. Both House and Senate versions take control of the commission away from the vending industry itself and place the responsibility in the hands of top appointive and elective officials. Opponents of the House version of the vending bill, led by Rep. Parker, said the measure would lead to strong-arm tactics that made the industry fuss a matter of public policy in the first place. Parker said of the House bill sponsors that they are speaking in ignorance of what is going on. But the House, which earlier had approved overwhelmingly anti-

(Continued on page 24)

### PUBLICITY KIT

## See Giant MOA

CHICAGO—Music Operators of America's 25th anniversary convention here in the Conrad Hilton Nov. 9-11 has every indication of being its largest, said executive vice president Fred Granger. One barometer is orders for promotion stickers—one exhibitor ordered 5,000 and Granger is worried the supply will be exhausted. Meanwhile, amid all the convention stir, MOA has released its updated PR kit.

Included is the booklet, "The Jukebox Story," also revised, and claiming industry expenditure for disks at \$52 million a year, a figure believed very conservative. A list of 15 PR steps covers such items as neatly uniformed route checkers to holding an open house. (Write MOA for more details: 228 N. LaSalle, Chicago 60601).

SEPTEMBER 15, 1973, BILLBOARD

## Color-Coded Strip Debated

By ANNE DUSTON

**Editor's note:** In the continuing debate among programmers and title strip executives over color-coded vs. plain strips, programmers most recently surveyed, despite conflicting opinions, offer one clear conclusion: beyond a certain degree, the color highlighting feature becomes meaningless to the jukebox user. *Staunch defenders of the color-coded strip, Dick Steinberg, president, Sterling Title Strip Co., Newark, N.J., and Bill Bush, programming foreman, Les Montooth Phonograph Service, Peoria, Ill., presented views earlier (Billboard, Sept. 1).*

CHICAGO—Programmers are divided on the subject of color coded strips, a quickie survey indicated. Comments from "it makes the machine very attractive," to "it makes the machine look like a circus," pointed up the divergence of opinion.

Pat Schwartz, Modern Specialty, Madison, Wis., prefers to type her own strips, and add color oversets to point up new records, with yellow indicating golden oldies. Another do-it-yourself-er, June Dunagan, Dunagan Music Co., Lordsburg, N.M., prefers to type her own title strips because "if there are individual strips with the records, they are always getting mixed up. We change six to twelve records at each change, and typing strips myself saves time and mix-ups."

"I prefer color over white, but I can't always get the color strips, so I add colored yellow slides for new

records. When I change records, I just move the slides to the new records," Charlie Sheaffer, programmer for Tri-State Music Co., Harrisburg, Pa., said.

### Little Plus

Most programmers felt that there was little difference in play whether using colored or white strips. "I'd rather have it all one way or the other," Natalie Wheeler, Mac's Machines, South Bend, Ind., said.

Peggy Cournow, O'Connor Distributors, Inc., Richmond, Va., uses color coded strips, but "the paper has been so thin for the last six months, we can barely get them in and out without tearing."

Garland Wilson, Kelly Music Amusement, Milton-Freewater, Ore., uses colored strips, but said, "they don't do that much good. I use red strips on new records, and yellow to highlight the top ten."

## Consider Small Hole 45's

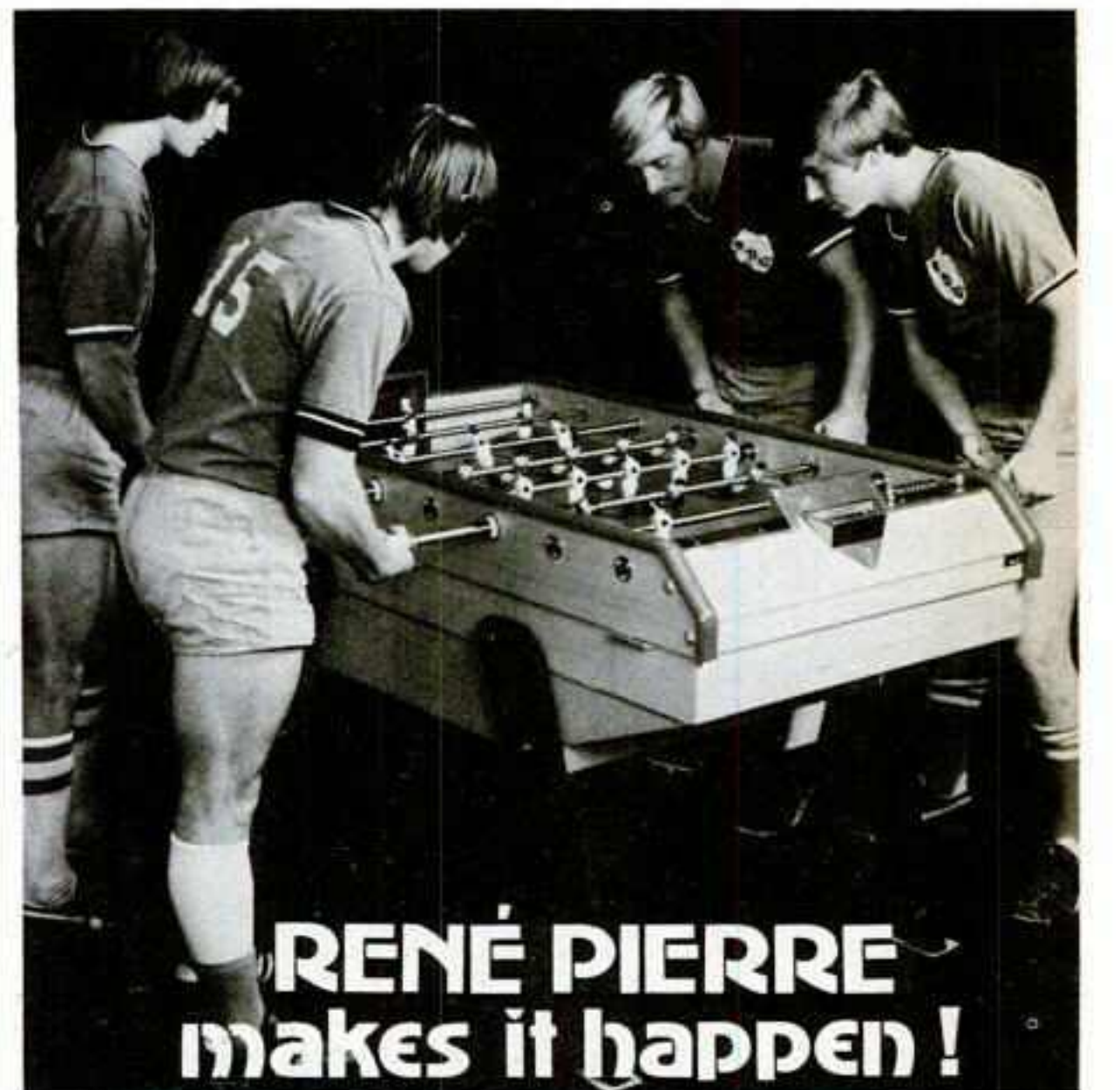


QUALITY push for 45's has some home phonograph engineers advocating small hole for greater stability. The move, strongly contested by jukebox programmers, might mean use of fillers such as shown here by Jim Andrews of Ampex Music Div., who attended a quality control meeting with eye toward eventual tape jukebox. He kidded: "I thought you disk people didn't have any problems."

## Programmers Potpourri

- DUNHILL OLDIES**
- The Dells, "Oh What a Nite/I Wanna Go Home" 2430
  - Jerry Butler, "He Will Break Your Heart/Aware of Love" 2431
  - "For Your Precious Love/Sweet was the Wine" 2436
  - "Make It Easy on Yourself/Find Another Girl" 2441
  - "I Stand Accused/Need to Belong" 2452
  - Eddie Harris, "Exodus/Alicia" 2432
  - Dee Clark, "Raindrops/I Want to Love You" 2433
  - "Nobody But You/When I Call on You" 2440
  - "Hey Little Girl/If It Wasn't for Love" 2442
  - "Just Keep It Up/Whisperin' Grass" 2443
  - Gladys Knight & Pips, "Every Beat of My Heart/Room in Your Heart" 2434
  - The Virtues, "Guitar Boogie Shuffle/Guitar in Orbit" 2453
  - Gene Chandler, "Rainbow/Turn on Your Love Light" 2438
  - "Duke of Earl/Night Owl" 2437
  - Jimmy Reed, "Baby What You Want Me To Do/Caress Me Baby" 2435
  - "Bright Light, Big City/I'm Mr. Luck" 2439
  - "Ain't That Loving You Baby/Down in Mississippi" 2449
  - B. Everett/J. Butler, "Let It Be Me/Ain't That Lovin' You Baby" 2444
  - Betty Everett, "The Shoop Shoop Song/Hands Off" 2445
  - "You're No Good/Chained to Your Love" 2450
  - The Olympics, "Baby, Do the Philly Dog/The Duck" 2446
  - "Dancing Holiday/Fireworks" 2456
  - "Western Movies/Secret Agents" 2460
  - "The Bounce/I'll Do a Little Bit More" 2461
  - "Big Boy Pete/We Go Together, Pretty Baby" 2462
  - "Shimmy Like Kate/The Duck" 2463
  - "Dance by the Light of the Moon/Hully Gully" 2464

(Continued on page 24)



RENE PIERRE, long regarded as the finest of foosball tables, is the only truly professional model. No other machine can compare in popularity and in quality competitive features: telescoping, hardened steel rods, unbreakable metal players, all wood and metal construction, complete assembly, and heavy durability for low, low maintenance costs. See for yourself why RENE PIERRE COMPETITION is the best foosball table you can put on location. Distributor inquiries welcome.

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# Jukebox Programming

## What's Playing?

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

### BALTIMORE: SOUL PURCHASES



Jerry Ennet, Carol Scher  
Ernie Sales & Service  
829 W. Baltimore St. 21201  
(301) 837-7351

- "Midnight Train to Georgia," Gladys Knight & The Pips, Buddah 383
- "Nutbush City Limits," Ike & Tina Turner, United Artists 298
- "Keep on Truckin'," Eddie Kendricks, Tama 54238
- "Brother Louie"
- "Yes We Can Can," Pointer Sisters, Blue Thumb 229
- Oldie
- "Call in the Gang," Funky Stuff

### JACKSON, MISS.: EASY LISTENING PURCHASES



Marilyn Burkart  
Dixie Vending Co. Inc.  
112 N. Mill St. 39201  
(601) 353-2443

- "Ramblin' Man," Allman Brothers Band, Capricorn 6027
- "In the Midnight Hour," Cross Country, Atco 6934
- "Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
- "When You Leave Amarillo, Turn Out the Lights," Don Cherry, Monument 8578
- "Sing About Love," Lynn Anderson, Columbia 45918
- Oldie
- "Why Me"

### COOS BAY, ORE.: "HOT 100" PURCHASES

Gerry Gross  
Sunset Automatic Music Co.  
815 S. Broadway 97420  
(503) 267-2184

- "China Grove," Doobie Brothers, Warner Brothers 7728
- "Half-Breed"
- "My Maria"
- Covers
- "Ramblin' Man," Allman Brothers Band, Capricorn 0027
- "Loves Me Like a Rock"
- "Delta Dawn"
- "Brother Louie"

### ORLANDO, FLA.: EASY LISTENING PURCHASES

Robert W. Pell  
Frank Pell Amusement Enterprises  
2438 E. Robinson St. 32803  
(813) 894-3411

- "Get on With Your Livin'," Dean Martin, Reprise 1166
- "Welcome Home," Peters & Lee, Philips 40729
- "Sugar Blues," Tony Matolo, Project III 1431
- "Muskrat Love," America, Warner Brothers 7725
- "The Last Thing on My Mind," Neil Diamond, MCA 40092

### DENVER: "HOT 100" PURCHASES



Ralph Lodi, Audrey Dodd  
Apollo-Stereo Music Co. Inc.  
2800 W. 17th Ave. 80234  
(303) 534-0891

- "My Love," Tony Bennett, MGM K14607
- "Love Is All," Englebert Humperdinck, Parrot 40076
- "Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
- "Ashes to Ashes," Fifth Dimension, Bell 1766
- "Farewell Andromeda," John Denver, RCA 0067
- "Tonight," Raspberries, Capitol 3610
- "Get it Together," Jackson Five, Motown 1277
- "Keep on Truckin'," Eddie Kendricks, Tama 54238
- Covers
- "Touch Me in the Morning"
- "Brother Louie"

### ROLLING MEADOWS, ILL.: "HOT 100" PURCHASES



Robert Hesch  
A.H. Entertainers Inc.  
1151 Rockwell Rd. 60008  
(312) 253-8300

- "Farewell Andromeda," John Denver, RCA 0067
- "Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
- "As Time Goes By," Nilsson, RCA 0039
- "Tonight," Raspberries, RCA 3610
- "Send a Little Love My Way," Anne Murray, Capitol 3648
- "Summer (The 1st Time)," Bobby Goldsboro, United Artists 251
- "Muskrat Love," America, Warner Brothers 7725
- "Everybody's Had the Blues," Merle Haggard, Capitol 3641

### EMPORIA, KAN.: POP & COUNTRY PURCHASES

Harlan C. Wingard, Debbie De Weese  
Emporia Music Service Inc.  
309 North 66th St.  
(316) 342-7242

- "Twistin' the Night Away," Rod Stewart, Mercury 73412
- "Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
- "Peacemaker," Albert Hammond, Mums 6021
- "Loves Me Like a Rock"
- "Half-Breed"
- Country
- "Don't Give Up on Me," Jerry Wallace, MCA 40111
- "Broad-Minded Man," Jim Ed Brown, RCA 0059
- "Ridin' My Thumb to Mexico," Johnny Rodriguez, Mercury 73416

### SOUTH BEND, IND.: COUNTRY PURCHASES

Bob Gerhold  
Ford Music & Vending Inc.  
603 E. Washington St. 46617  
(219) 288-0866

- "After the Lights Go Out," Warner Mack, MCA 40064
- "Just What I Had in Mind," Faron Young, Mercury 73403
- "Ridin' My Thumb to Mexico," Johnny Rodriguez, Mercury 73416
- "Satisfied Mind," Roy Dunsy, Mercury 73405
- "I Need Somebody Bad," Jack Greene, MCA 40108
- Oldie
- "I Can't Live Without You," Conway Twitty

### SPRINGFIELD, ILL.: POP & COUNTRY PURCHASES

Bud Hashman  
Star Novelty Co.  
425 Bryn Mawr Blvd. 62703  
(217) 523-3873

- "Send a Little Love My Way," Anne Murray, Capitol 3648
- "The Last Thing on My Mind," Neil Diamond, MCA 40092
- "Rhapsody in Blue," Deodato, CT: OJ-16
- "Muskrat Love," America, Warner Brothers 7725
- "Free Ride," Edgar Winter Group, Epic 5-11024
- Country
- "Don't Give Up on Me," Jerry Wallace, MCA 40111
- "Ridin' My Thumb to Mexico," Johnny Rodriguez, Mercury 73416
- "Kindly Keep in Country," Hank Thompson, Dot 17470
- "Sunday Sunrise," Brenda Lee, MCA 40107
- "Rednecks, White Socks & Blue Ribbon Beer"
- "Too Far Gone," Joe Stampley, Dot 17469

### FREMONT, NEB.: COUNTRY & POP PURCHASES

Gary Benham  
Automatic Vending Service Inc.  
338 W. 22nd St. 68025  
(402) 721-2808

- "Broad-Minded Man," Jim Ed Brown, RCA 0059
- "You've Got Me Anyway," Sutherland Brothers, Island 1217
- "Like the Fellow Once Said," Clint Holmes, Epic 11033
- "Last Blues Song," Dick Curless, Capitol 3698
- "Don't Give Up on Me," Jerry Wallace, MCA 40111
- Pop
- "Theme From 'Cleopatra Jones'"
- "You're the Best Thing That Ever Happened to Me," Ray Price, Columbia 45889
- "Loves Me like a Rock"
- "Uneasy Rider"

## Coin Machine World

Continued from page 23

vending industry amendments, rejected the arguments of one of its influential members and decided to push the Senate to the wall on the issue. Rep. Williamson, one of the original vending industry investigators, said the House should force the issue on the Senate to let the people decide whether (the senators) are with the people or with the vending industry. Rep. Mattox, a leader in the anti-vending industry rebellion, said sending the bill to a compromise committee would only water down what we have already done. The House action means that the Senate must accept the anti-vending industry amendments or let the entire bill die for lack of a final vote. But the senators are under a different pressure, too, because an Austin district court judge several weeks ago held in a trial court opinion that the operative provisions of the entire vending industry regulation bill are unconstitutional. Many observers of the industry believe that the state has no more than a 50-50 chance to win reversal of the decision on appeal. Parker said after the House action the vending industry will go unregulated and that the State of Texas will lose about half a million dollars from untaxed and unlicensed vending machines. Parker and Williamson, who had worked on a 1969 probe of the vending industry, exchanged bitter words over the matter before a hushed and tense House. **BARRY CANDY**

## Programmers Potpourri

Continued from page 23

- Gladys Knight/Dells, "Letter Full of Tears/Time Makes You Change" 2447
- Gladys Knight/Dee Clark, "Operator/Cindy" 2448
- John Lee Hooker, "Boom Boom/Whiskey & Wimmen" 2451
- Sonny Knight, "Confidential/Jailbird" 2454
- Jody Reynolds, "Endless Sleep/Arrested" 2455
- The Cascades, "Rhythm of the Rain/Empire of Love" 2457
- Bob and Earl, "Harlem Shuffle/I'll Keep Runnin' Back" 2458
- The Leaves, "Hey Joe/Girl From the East" 2459
- B. Bumble & Stingers, "Bumble Boogie/School Day Blues" 2465
- "Nut Rocker/Nautilus" 2466
- Ernie Fields Orch., "In the Mood/Christopher Columbus" 2467
- Mitch Ryder, "Takin' All I Can Get/You Get Your Kicks" 2468
- Rosie & Originals, "Angel Baby/Give Me Love" 2469
- Jimmy Clanton, "Just a Dream/You Aim to Please" 2470
- "Go Jimmy, Go/I Trusted You" 2473
- "Venus in Blue Jeans/Highway Bound" 2474
- Frankie Ford, "Sea Cruise/Roberta" 2475
- Jimmy Rodgers, "Are You Really Mine/The Wizard" 2476

## Jukebox Meetings

- Sept. 11 - Westchester Operators Guild, Pastor's Restaurant, White Plains
- Sept. 20-21 - Va. Music & Vending Ass., Heart of Town Motor Inn, Charleston, Marketing expert Prof. Robert Benward, MGR's Fred Granger, speakers
- Sept. 21-22 - Ill. Coin Machine Operators Ass., Playboy Club, Lake Geneva, Wis. Fri. noon golf event; seminars Sat.
- Sept. 21-23 - Fla. Amusement & Merchandising Ass., Hilton Inn Gateway, Kissimmee, Fla. Fla. Technological Institute seminar; marketing expert H. O. Martin talk, exhibits
- Sept. 21-22 - Music Operators of Va., Milton Inn, Virginia Beach
- Sept. 28 - N. W. Ohio Music Operators party, Imperial House, Findlay
- Nov. 9 - MGA 25th anniversary convention, Conrad Hilton, Chicago
- Feb. 22 - Music Operators of Miss. and five state football tourney, details to be announced
- May 17 - Music Operators of N. Y., Stearnsville Country Club, Swan Lake
- July 20 - Montana Coin Operators Ass., Gregson Hot Springs

Billboard SPECIAL SURVEY for Week Ending 9/15/73

# Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	5	INNERVISIONS Stevie Wonder, Tama T 326 L (Motown)	31	30	47	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
2	2	10	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	32	35	14	TOWER OF POWER Warner Brothers BS 2681
3	5	12	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	33	28	14	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
4	4	10	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	34	32	9	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
5	9	13	EDDIE KENDRICKS Tama T 327 L (Motown)	35	36	27	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)
6	13	3	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	36	-	1	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
7	7	7	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)	37	48	2	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
8	8	18	CALL ME Al Green, Hi XSHL 32077 (London)	38	38	22	SPINNERS Atlantic SD 7256
9	16	3	DELIVER THE WORD War, United Artists US LA128 F	39	33	11	SHAFT IN AFRICA Soundtrack, ABC ABCX 793
10	3	11	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	40	50	2	AN ANTHOLOGY Temptations, Gordy G 782 L (Motown)
11	6	10	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	41	39	16	TYRONE DAVIS Dakar DK 76904 (Brunswick)
12	11	15	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	42	40	30	COMPOSITE TRUTH Mandrill, Polydor PD 5043
13	10	15	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	43	34	12	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267
14	12	13	MA Rare Earth, Rare Earth R 546 L (Motown)	44	41	26	BIRTH DAY New Birth, RCA LSP 4797
15	17	8	SMOKEY Smokey Robinson, Tama T 328 L (Motown)	45	37	12	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)
16	15	9	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	46	44	8	RUFUS ABC ABCX 783
17	21	6	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	47	43	11	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
18	14	11	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	48	59	2	CHI-LITES Brunswick BL 754197
19	-	1	LET'S GET IT ON Marvin Gaye, Tama 329 (Motown)	49	-	1	WATTSTAX II/THE LIVING WORD Various Artists, Stax 2-3018 (Columbia)
20	25	9	POINTER SISTERS Blue Thumb 48 (Famous)	50	-	1	2 Deodato, CTI 6029
21	20	7	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	51	55	2	ETTA JAMES Chess CH 50042
22	19	17	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	52	53	3	YEARS GONE BY Albert King, Stax STS 2010 (Columbia)
23	18	21	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	53	60	3	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414
24	23	20	NATURAL HIGH Bloodstone, London XPS 620	54	52	27	MASTERPIECE Temptations, Gordy G 965 L (Motown)
25	22	20	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	55	47	44	THE WORLD IS A GHETTO War, United Artists UAS 5652
26	24	20	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	56	54	10	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
27	31	4	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	57	46	5	SUPER DUDE I Don Covay, Mercury SRM 1-653 (Phonogram)
28	29	4	IN THE RIGHT PLACE Dr. John, Atco SD 7018	58	49	10	ALL WE NEED IS ANOTHER CHANCE Escorts, Alithia 9104
29	26	9	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)	59	56	26	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)
30	27	9	EXTENSION OF MAN Donny Hathaway, Atco SD 7029	60	-	1	BETTY DAVIS Just Sunshine JSS-5 (Famous)

## Executive Turntable



WILLIAMS



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HAGER

Wurlitzer's North Tonawanda (N.Y.) Div. has been restructured to include responsibility for Wurlitzer Distributing Corp., previously managed in DeKalb, Ill. In charge of all domestic phonograph sales is Richard D. Williams, former sales manager for the distribution group. North Tonawanda vice president and manager Amile A. Addy announced other appointments were also effective Sept. 1. Larry Vaughn was promoted to replace Williams as sales manager. Larry Hager, operations manager for the distributing business, was transferred to the North Tonawanda Div. in the same capacity. Both men will report to Williams. Also announced was a new Wurlitzer distributorship in San Francisco, Advance Automatic Sales Co. Inc.



# Soul Sauce

## Grover's Music Fits Many Bags

By LEROY ROBINSON

LOS ANGELES—The placement of labels upon an artist or the music being performed can be the beginning of a short career. It can be a nemesis. And for an artist like Grover Washington Jr. all that he has managed to attain as a saxophone stylist could be lost if the incorrect label is affixed upon him or what he is doing.

The idea that a label has to be applied is a drag all by itself. The music and the artist should stand alone and be criticized, or lauded, whichever the case, but never labeled. Washington is on the threshold of just that kind of problem. And it is a normal occurrence because success usually breeds all sorts of nuances that eventually lead the artist toward limitation.

Not so with the multi-saxophonist (alto, tenor, soprano) whose latest Kudu recording, "Soul Box," extends his talent far past his first two exciting entries as a major record seller. "Inner City Blues" and "All The King's Horses" firmly set the name of Grover Washington Jr. in motion, and for the most part it was the jazz playing radio stations that introduced this bright new talent.

It also provided the reason for someone to refer to Washington as a "jazz" musician. And, of course, the handle was a bit premature, for as the so-called soul stations picked up on Washington's music, and played it continuously, he then became a soul artist.

How the situation with labels affects the record buying public is rather nebulous, albeit some people have been known to be turned off because the term "jazz" was used to identify an artist. A case in point might be what happened with the Crusaders who were able to increase the sale of their recordings after "jazz" was removed as part of the group's name.

Therefore, "Soul Box" as the title of Washington's album evokes one thought. Upon listening to the contents of the two-record set, however, the soul music we've become educated and familiar with as coming from, say, a Stevie Wonder or a James Brown, is not apparent in Grover Washington's presentations. What is present, however, is the underlying fact that Washington's playing reflects the best foundations of what Rasan Roland Kirk calls "Black Classical Music."

Just what the above means to the uninformed, is that all the properties that you will find in spiritual, gospel, blues, rhythm and blues, and jazz forms, are apparent in Grover Washington Jr., whose coming up on 30 years of age, has had the opportunity to reflect on his heritage and from the fact that he was born to a musical family.

His mother's activities in the church, singing in the choir, etc., offered the Amazing Grace reflected in his style and coloring, and his father, a tenor saxophone player himself, gave Washington his first reason why he should also get involved with using the various reeds as his means of expression. The balance of Washington's training has come through the natural influences, something that is part of the air in a black community, and learning all there is to better him and his craft.

As for the album, "Soul Box," the  
(Continued on page 53)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 9/15/73

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1	1	10	★ <b>LET'S GET IT ON</b> —Marvin Gaye (E. Townsend), Tamla 54234 (Motown) (Jobete, ASCAP)	34	21	10	<b>UNTIL IT'S TIME FOR YOU TO GO</b> —New Birth (Buffy St. Marie), RCA 0003 (Gypsy Boy, ASCAP)	67	38	13	<b>I BELIEVE IN YOU (You Believe In Me)</b> —Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)
2	2	11	<b>MEET THAT LADY</b> —Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	35	25	10	<b>HANG LOOSE</b> —Mandrill (Clay "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)	68	68	8	<b>WHERE WERE YOU (When I Needed You)</b> —Jimmy Briscoe & The Little Beavers (Paul L. Kyser), Pi Kappa 400-2 (Wanderlik, BMI)
3	5	10	★ <b>THEME FROM "CLEOPATRA JONES"</b> —Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	36	44	6	<b>BROTHER LOUIE</b> —Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	69	84	2	<b>YOU OUGHTA BE HERE WITH ME</b> —Anette Snell (P. Kelly), Dial 1012 (Phonogram) (Tree, BMI)
4	7	9	★ <b>STONED OUT OF MY MIND</b> —Chi-Lites (E. Record/B. Acklin), Brunswick 55500 (Julio-Brian, BMI)	37	45	4	<b>YES WE CAN CAN</b> —Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner-Tamerlane, BMI)	70	80	3	<b>GIRL BLUE</b> —Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)
5	8	8	★ <b>I'VE GOT SO MUCH TO GIVE</b> —Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	38	49	4	<b>NUTBUSH CITY LIMITS</b> —Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	71	75	6	<b>IF I'M IN LUCK I MIGHT GET PICKED UP</b> —Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)
6	6	9	★ <b>GYPSY MAN</b> —War (Allen/Brown/Dickerson/Jordan/Miller/Oaskar), United Artists 281 (Far Out, ASCAP)	39	42	5	<b>SOUL JE T'AI ME</b> —Sylvia Robinson & Ralphie Pagan (Sylvia Robinson, Serge Gainsbourg), Vibration 525 (All Platinum) (Painted Desert, BMI)	72	74	6	<b>IN THE MIDDLE OF THE NIGHT</b> —Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
7	11	5	★ <b>HIGHER GROUND</b> —Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	40	50	6	<b>CHECK IT OUT</b> —Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	73	73	6	<b>SUGARCANE</b> —The M.G.'s (Dave Madden), Stax 0169 (Columbia) (Hummingbird, No Society Listed)
8	4	10	★ <b>BABY I'VE BEEN MISSING YOU</b> —Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	41	41	11	<b>JUST DON'T WANT TO BE LONELY</b> —Ronnie Dyson (V. Barrett/J. Freeman/B. El), Columbia 4-45867 (Mighty Three, BMI)	74	71	5	<b>CAMELOT TIME</b> —J. Hines & The Fellows (J. Hines, Charles Derrick) De Luxe 509 (Starday-King) (Ft. Knox/Chitterlin, BMI)
9	9	10	★ <b>THERE IT IS</b> —Tyrone Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brian, BMI)	42	54	7	<b>LOOK ME UP</b> —Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)	75	87	3	<b>LOVE'S MAZE</b> —Temprees (Harold H. Scott), We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI)
10	13	6	★ <b>GHETTO CHILD</b> —Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)	43	43	8	<b>WHOEVER'S THRILLING YOU (Is Killing Me)</b> —Rufus (Allen Toussaint), ABC 11376 (Marsaint, BMI)	76	90	4	<b>YOU CAN'T HIDE LOVE</b> —Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)
11	3	11	★ <b>HERE I AM (Come Take Me)</b> —Al Green (Al Green/M. Hodges), Hi 2247 (London) (Jec/Al Green, BMI)	44	59	2	<b>TAKE ME AS I AM</b> —Lynn Collins (James Brown), People 623 (Polydor) (Dynamone, BMI)	77	—	1	<b>FUNKY KEY</b> —Dynamics (Ronnie Shannon), Black Gold 9 (Pickwick) (Vignette, Million Seller, BMI)
12	17	5	★ <b>KEEP ON TRUCKIN'</b> —Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	45	46	9	<b>OUR LOVE</b> —Loretta Holloway (Chuck Jackson/Marvin Yancy), Aware 6001 (Butler/Chappell, BMI)	78	85	2	<b>THIS TIME IT'S REAL</b> —Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kuplilo, ASCAP)
13	12	9	★ <b>TO KNOW YOU IS TO LOVE YOU</b> —B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	46	47	9	<b>SLIPPING AWAY</b> —Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)	79	86	3	<b>HYMN #5</b> —Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Bennell/Captain, BMI)
14	10	12	★ <b>IF YOU WANT ME TO STAY</b> —Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stoneflower, BMI)	47	48	6	<b>MAKE ME TWICE THE MAN</b> —New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	80	89	3	<b>RHAPSODY IN BLUE</b> —Deodato (George Gershwin), CTI 16 (New World, ASCAP)
15	29	4	★ <b>GET IT TOGETHER</b> —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	48	51	7	<b>LOOK OVER YOUR SHOULDER</b> —Escorts (George Kerr, Larry Roberts), Alithia 6052 (Gimrick, BMI)	81	—	1	<b>SUCH A NIGHT</b> —Dr. John (M. Rebennack), Atco 45-6937 (Walden/Oyster/Cauldron, BMI)
16	20	6	★ <b>FUNKY STUFF</b> —Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	49	62	2	<b>I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY</b> —Ripple (Ripple), GRC 1004 (Act 1, BMI)	82	88	4	<b>STAND UP AND CHEER FOR THE PREACHER</b> —Barrett Strong (Barrett Strong), Epic 5-11011 (Columbia) (Blackwood, BMI)
17	24	6	★ <b>ECSTASY</b> —Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	50	60	2	<b>TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH</b> —Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	83	—	1	<b>WHAT IT IS</b> —Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)
18	22	6	★ <b>HURTS SO GOOD</b> —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	51	63	2	<b>TASTE OF YOUR LOVE</b> —Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	84	98	2	<b>HAVING A PARTY</b> —Ovations (Sam Cook), MGM 14623 (Kags, BMI)
19	19	8	★ <b>GOTTA FIND A WAY</b> —Moments (R. Dahrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	52	64	3	<b>NEVER LET YOU GO</b> —Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	85	—	1	<b>I DON'T NEED HALF A LOVE</b> —Z.Z. Hill (Z.Z. Hill), Hill 307 (United Artists) (Unart/Hillwin, BMI)
20	27	5	★ <b>HEY GIRL (I Like Your Style)</b> —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	53	23	14	<b>NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT</b> —Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	86	100	2	<b>I'LL CATCH YOU WHEN YOU FALL</b> —Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)
21	18	8	★ <b>SLICK</b> —Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)	54	30	13	<b>ARE YOU MAN ENOUGH</b> —Four Tops (Dennis Lambert), Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	87	96	3	<b>CHILD OF TOMORROW</b> —Barbara Mason (A. Badale), Buddah 375 (20th Century, ASCAP)
22	37	4	★ <b>MIDNIGHT TRAIN TO GEORGIA</b> —Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	55	32	9	<b>RIGHT PLACE, WRONG TIME</b> —Dr. John (H. Scott), Atco 6914 (Walden/Oyster/Cauldron, ASCAP)	88	95	3	<b>LET ME LOVE RIGHT OR WRONG</b> —Jerry Washington (Jerry Washington), Excello 2336 (Nashboro) (Pop Top/Excellorc, BMI)
23	15	10	★ <b>FUTURE SHOCK</b> —Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	56	57	6	<b>CAN YOU GET TO THAT</b> —Southside Movement (J. Van Leer), Wand 11259 (Scepter) (Van Leer, BMI)	89	93	2	<b>BLOW YOUR WHISTLE</b> —K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sherlyn, BMI)
24	26	7	★ <b>PARTY</b> —Waco & the Wacks (James Brown), People 624 (Polydor) (Dynamone, BMI)	57	69	4	<b>DO YOU EVER</b> —Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Arnet/March on Music, ASCAP)	90	81	6	<b>YOU CAN'T STOP A MAN IN LOVE</b> —Carl Carlton (G. Soule, T. Woodford), ABC 11378 (Muscle Shoals, BMI)
25	31	8	★ <b>EVIL</b> —Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	58	70	4	<b>CHECK ME OUT</b> —Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)	91	94	3	<b>WHAT DO YOU WANT TO DO</b> —Lou Courtney (Lou Courtney), Rays 100 (Emalou/Ragmar, BMI)
26	16	11	★ <b>ANGEL</b> —Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/Afghan, BMI)	59	58	6	<b>ASHES TO ASHES</b> —Fifth Dimension (Lambert, Potler), Bell 1766 (ABC/Dunhill/Soldier, BMI)	92	92	3	<b>DO YOU REALLY LOVE ME</b> —Four Mints (Jeff Smith, Dana Middleton), Capsoul 27 (Danmo, BMI)
27	33	4	★ <b>SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER"</b> —James Brown (James Brown), Polydor 14194 (Cnited/Belinda/Unichappell, BMI)	60	61	8	<b>KOKE, Pt. 1</b> —Tribe (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)	93	—	1	<b>GHETTO COWBOY</b> —Clyde Brown (P. Burt, A. Bell), Atlantic 45-2976 (Cotillion, Cookie Box, BMI)
28	28	8	★ <b>DON'T LET IT END (Til You Let It Begin)</b> —Miracles (F. Perren, C. Yarnan), Tamla 54237 (Motown) (Jobete, ASCAP)	61	83	2	<b>LET ME BE YOUR LOVEMAKER</b> —Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	94	—	1	<b>BASKETBALL JONES</b> —Featuring Tyrone Shoelaces—Cheech & Chong (T. Chong, C. Marin), Ode 66038 (A&M) (India Ink, ASCAP)
29	35	6	★ <b>I CAN'T STAND THE RAIN</b> —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	62	56	7	<b>DON'T BLAME THE MAN</b> —Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI)	95	76	7	<b>JUST CAN'T GET YOU OUT OF MY MIND</b> —Baby Washington (V. Barrett), Master Five 9104 (Stereo Dimension) (Mighty Three, BMI)
30	34	7	★ <b>ALL I NEED IS TIME</b> —Gladys Knight & the Pips (B. Renaue), Soul 35107 (Motown) (Chess, BMI)	63	77	2	<b>MY PRETENDING DAYS ARE OVER</b> —Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	96	—	1	<b>SINCE I DON'T HAVE YOU</b> —Lenny Welch (Rock/Vogel/Lester), Mainstream 5545 (Southern, ASCAP)
31	14	12	★ <b>I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN</b> —Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragmap, BMI)	64	66	3	<b>SMARTY PANTS</b> —First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	97	82	5	<b>SAFARI</b> —Eddy Senay (Eddy Senay), Sussex 260 (Buddah) (Interior/Zorn, BMI)
32	36	8	★ <b>TRYING TO SLIP (Away)</b> —Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)	65	65	6	<b>I JUST WANT TO BE LOVED</b> —Lee Charles (L. Charles, L. Simon), Hot Wax 7303 (Buddah) (Butler, BMI)	98	—	1	<b>THIS GIRL OF MINE (She's Good To Me)</b> —Joe Quarterman & Free Soul (Joe Quarterman), GSF 6903 (Access/Free Soul, BMI)
33	40	10	★ <b>SWEET HARMONY</b> —Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)	66	67	2	<b>IN THE RAIN</b> —Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	99	99	5	<b>LOVING ARMS</b> —Dobie Gray (Tom Jans), MCA 40100 (Almo, ASCAP)
								100	—	1	<b>TELL HER SHE'S LOVELY</b> —El Chicano (R. Espinosa, Andre Baeza), MCA 40104 (MCA/Chicano, ASCAP)

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# Country Music

## Expect 6,000+ for 21st WSM Birthday 4-Day Festival Oct. 17; Few Changes Set

By BILL WILLIAMS

NASHVILLE—The 21st Birthday Anniversary Celebration of the "Grand Ole Opry" kicks off four-day sessions which will be attended by an expected 6,000 industry-ites, artists and radio personalities Oct. 17.

The oldest show in the history of radio still broadcasting will observe its 48th anniversary at that time, with an estimated 6,000 industry leaders, artists and disk jockeys in attendance. Pre-registration slips were mailed to some 10,000 individuals and companies.

The first birthday celebration, held in Nov. of 1952, brought in fewer than 100 disk jockeys. It has grown throughout the years to the biggest convention of its kind, rivaled only by the "Fan Fair," another WSM Country Music Association venture in the summer which focused attention on the consumer. This was organized last year to allow the fan the same benefits that industry people receive in the fall and to alleviate the strain of the thousands who were attending the October convention.

Only a few changes are noted this year in the format of the gathering; MCA has moved its traditional afternoon show to a Friday breakfast and the disk jockey session, formerly held for five consecutive hours, will be split into two parts.

A week prior to the convention, the annual Music City Pro-Celebrity Golf Tournament takes place, returning this year to Harpeth Hills

Club. Leading names in all facets of the industry play in a massive tournament against touring PGA pro's and business leaders of this city.

This is followed by a round of private parties, hosted by the performing rights organizations (invitation only) and by the individual labels, publishers, etc. The CMA holds one of its quarterly board meetings that week. On Thursday, it holds its general membership meeting and election of directors.

On Friday (19), CMA hosts its annual TV spectacular show, and announces its new directors.

Registration for the official functions involves the payment of two \$10.00 checks, one to help the labels defray the costs of the various expenses, the other of which goes into the Opry Trust Fund, a bank-handled emergency fund to help indigent musicians, artists or their families who are in need. Over the years, hundreds of thousands of dollars have been quietly spent from this fund to help in times of crisis. The names of recipients are never publicized. The fund is overseen by a group of "Opry" artists and other officials.

"Grand Ole Opry" manager E.W. "Bud" Wendell has issued the following official agenda for the event. Everyone who pre-registers will receive, on arrival at the Municipal Auditorium here, a complete kit, complete with identification badge (or different colors this year to aid in quick identity of category), and tick-

ets to all of the official events listed. CMA membership is required for entrance to that organization's functions.

Official agenda:

**Wednesday, Oct. 17:**  
7:30 p.m.—Early Bird Concert (Bluegrass); Opry House. 10:30 p.m.—United Talent-Shure Bros. Concert-Opry House.

**Thursday, Oct. 18:**  
11:30-2:00—Opry and WSM luncheon and show, Auditorium. 3:30-5:30—CMA International Show, Auditorium. 5:30-7:30—Sho-Bud Baldwin and Gretsch Show—Opry House. 7:30-10:00—United Artists Show, Auditorium.

**Friday, Oct. 19:**  
8:00-10:30—MCA breakfast and show, Auditorium. 10:30-12:30—Taping sessions (lower level), Auditorium. 12:30-2:30—Dot luncheon and show, Auditorium. 2:30-5:00—Tape session II, Auditorium. 7:30-11:00—Friday Night Opry.

**Saturday, Oct. 20:**  
8:00-10:30—RCA breakfast & show, Auditorium. 12:00-3:00—Capitol luncheon and show, Auditorium. 5:00-8:00—Columbia Show, Auditorium. 9:30-12:00—"Grand Ole Opry," Opry House. 10:00-1:00—Atlas Dance, Auditorium.

**Sunday, Oct. 21:**  
10:00 a.m. to closing—Opryland visit. 7:00-9:00—"Grand Ole Gospel" show, Opry House.

Registrations must be accompanied by a letterhead showing music industry involvement.

## Hamilton to Do TV Series in Canada

NASHVILLE — RCA artist George Hamilton IV, who spends a good portion of his time in Canada, has contracted to do a television series in Canada this fall.

Now a featured performer on the Arthur Smith syndicated television series in Charlotte, N.C., Hamilton will originate his new show from Channel 11 in Hamilton, Ont. Producer will be Nanny Pittson, who has a string of Canadian credits. Regulars for the series with Hamilton will be the Mercy Brothers (RCA) and Lynn Jones (Arpeggio).

For the most part, Canadian guest artists will be utilized, and Hamilton will be doing songs from his five albums all with Canadian music. He will commute from Charlotte and continue his featured spot on the Smith syndication.

Hamilton also will fly to the UK in September to videotape his third TV series for BBC-TV. Next year he

will do a four-week concert tour of the British Isles, set by Mervyn Conn in London.

Highly popular in this country, Hamilton has also reached zeniths in Canada and the UK. Last year he was named "International Ambassador of Country Music" by the Billboard Group.

## Cash to Host Awards Show

NASHVILLE—Johnny Cash will host the CBS-TV October 16th Awards Show, originated here from the Grand Ole Opry House.

Cash, who four years ago won 5 out of 10 of the award categories, will host the program live. Kraft Foods again will sponsor the event, as it has done from the time the network began the telecast in 1968.

Phillip Productions of New York will produce the show, with Joe Cates as executive producer and Walter Miller and Chet Hagan as co-producers. Hagan also will script the show.

All winners in the categories of achievements are determined by vote of the CMA membership, certified by the Touche Ross and Company accounting firm.

In addition to the award winners, two new members will be added to the Country Music Hall of Fame.

Chairmen on the show committee are Irving Waugh and Jack Stapp.

## Kilroy Promo Firm Formed

NASHVILLE—An independent record promotion firm, Eddie Kilroy Promotions, has been inaugurated here by Kilroy, one-time national country sales promotion manager for Mercury, MGM and UA.

Kilroy, who most recently handled promotions for Jerry Lee Lewis Enterprises in Memphis, has left that post to organize his own firm here.

He will do both country and pop promotion.



# Sam Durrence brings to mind "THE LAST DAYS OF CHILDHOOD"

RIVER 3875

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SAM DURRANCE—Last Days of Childhood (3:09); producer: unlisted, writers: John Buck Wilkins; Wits End (BMI); River 3875. **also recommended**

**RECORD WORLD**

SAM DURRANCE—River 3875 LAST DAYS OF CHILDHOOD (Wits End, BMI) Heavy story line and a new remix makes this a strong entry for Sam. Great building string section.

**Cash Box**

SAM DURRANCE (River 3875) Last Days Of Childhood (3:09) (Wits End, BMI)—J. B. Wilkins) Good song, pretty pickin', violins, and interesting story put this in a special category. It could break big, so watch it. Flip: She Almost Believed Me (2:05) (Stars and stripes, BMI)—S. Durrence)

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# Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	<b>YOU'VE NEVER BEEN THIS FAR</b> —Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	35	29	10	<b>TOMORROW NIGHT</b> —Charlie Rich (Sam Coslow/Will Grosz), RCA 74-0983 (Bourne, ASCAP)	86	2	2	<b>PAPER ROSES</b> —Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)
2	2	11	<b>THE CORNER OF MY LIFE</b> —Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	★	62	3	<b>WE'RE GONNA HOLD ON</b> —George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, BMI)	★	88	3	<b>KISS IT &amp; MAKE IT BETTER</b> —Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)
3	5	9	<b>BLOOD RED &amp; GOIN' DOWN</b> —Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	37	38	10	<b>NASHVILLE</b> —Ray Stevens (Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	70	78	3	<b>KENTUCKY SUNSHINE</b> —Wayne Kemp (Charles Arrington), MCA 40112 (Tema, ASCAP)
4	3	13	<b>IF TEARDROPS WERE PENNIES</b> —Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Peer Int'l, BMI)	38	40	8	<b>THE TOWN WHERE YOU LIVE</b> —Mel Street (Mel Street), Metromedia Country 0018 (RCA), (Sunbeam/Levisa, BMI)	71	76	4	<b>LET ME BE THERE</b> —Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)
5	7	10	<b>DARLING YOU ALWAYS COME BACK</b> —Jody Miller (Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	★	50	4	<b>IT'LL BE HER</b> —David Rogers (B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	★	—	1	<b>I'LL NEVER BREAK THESE CHAINS</b> —Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)
★	9	8	<b>YOU'RE THE BEST THING THAT'S HAPPENED TO ME</b> —Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)	★	47	5	<b>ARMS FULL OF EMPTY</b> —Buck Owens (Buck Owens), Capitol 3688 (Blue Book, BMI)	74	74	6	<b>LEAVING'S HEAVY ON MY MIND</b> —Sherry Bryce (J. Roster, S. Roster), MGM 14548 (Sawgrass, BMI)
7	10	8	<b>KID STUFF</b> —Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	41	46	6	<b>DARLIN' (Don't Come Back)</b> —Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	★	—	2	<b>THE DEVIL IS A WOMAN</b> —Brian Shaw (Bobby Borcher, Howard Goff), RCA 0058 (Dunbar, BMI)
8	4	15	<b>SLIPPIN' AWAY</b> —Jean Shepard (B. Anderson), United Artists 248 (Stallion, BMI)	42	41	8	<b>HERMAN SCHWARTZ</b> —Stonewall Jackson (Jerry Foster, Bill Rice), MGM 14569 (Jack & Bill, ASCAP)	75	89	2	<b>BEAUTIFUL SUNDAY</b> —Jack Reno (Daniel Boone, R. McQueen), United Artists 299 (Page Full of Hits, ASCAP)
★	15	8	<b>YOU REALLY HAVEN'T CHANGED</b> —Johnny Carver (Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)	43	44	7	<b>IT TAKES TIME</b> —Dave Dudley (Dave Dudley, J.J. Huhta), Mercury 73404 (Phonogram) (Six Days, BMI)	76	79	4	<b>THE DOOR'S ALWAYS OPEN</b> —Tennessee Pullybone (Bob McDill, Dickey Lee), JMI 25 (Jack, BMI)
10	11	12	<b>I HATE YOU/ALL TOGETHER NOW</b> —Ronnie Milsap (Dan Penn/Johnny Koonse), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	★	58	3	<b>TIL THE WATERS STOPS RUNNIN'</b> —Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	77	84	2	<b>COUNTRY GIRL (I Love You Still)</b> —Glen Barber (Eddy Rven), Hickory 302 (MGM) (Milene, ASCAP)
11	13	11	<b>CAN I SLEEP IN YOUR ARMS</b> —Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	45	27	11	<b>RIDERS IN THE SKY</b> —Roy Clark (Stan Jones), Dot 17458 (Famous) (Edwin H. Morris, ASCAP)	78	81	2	<b>I'M YOUR WOMAN</b> —Jeanne Pruett (Ray Baker), MCA 40116 (Ray Baker, Glen Levin, BMI)
12	14	14	<b>I CAN'T BELIEVE IT'S OVER</b> —Skeeter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)	46	49	6	<b>HANK AND LEFTY RAISED MY COUNTRY SOUL</b> —Stoney Edwards (Dallas Frazier, A.L. Owens), Capitol 3671 (Blue Crest/Hill & Range, BMI)	★	—	1	<b>I CAN'T SIT STILL</b> —Patti Page (Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)
★	17	9	<b>JUST WHAT I HAD IN MIND</b> —Faron Young (Ben Peters), Mercury 73403 (Phonogram) (Ben Peters, BMI)	47	54	5	<b>OH OH I'M FALLING IN LOVE AGAIN</b> —Eddy Arnold (A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	★	98	2	<b>LOVE WILL COME AGAIN (Just Like The Roses)</b> —Bobby Mack (Jean Chapel, Aldo Calongne), Ace of Hearts 0467 (Four Star, BMI)
★	18	10	<b>OPEN UP YOUR HEART</b> —Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Alrhond, BMI)	48	22	16	<b>TRIP TO HEAVEN</b> —Freddy Hart (Hart), Capitol 3612 (Blue Book, BMI)	★	—	3	<b>I SEE HIS LOVE ALL OVER YOU</b> —Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
15	8	14	<b>DRIFT AWAY</b> —Harvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)	49	52	8	<b>BRING BACK MY YESTERDAY</b> —Glen Campbell (B. White, R. Reid), Capitol 3669 (Sa-Yette/January, BMI)	81	82	5	<b>SEND A LITTLE LOVE MY WAY</b> —Anne Murray (Henry Mancini, Hal David), Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
16	6	12	<b>EVERYBODY'S HAD THE BLUES</b> —Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	★	61	3	<b>BROAD-MINDED MAN</b> —Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	★	—	1	<b>SING ABOUT LOVE</b> —Lynn Anderson (Glenn Sutton), Columbia 4-45918 (no info available)
★	25	5	<b>RIDIN' MY THUMB TO MEXICO</b> —Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	★	71	2	<b>PLASTIC TRAINS, PAPER PLANES</b> —Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	84	85	4	<b>COUNTRY SUNSHINE</b> —Dottie West (B. Davis, Dottie West), RCA 0072 (Shade, ASCAP/Tree, BMI)
★	23	7	<b>REDNECKS, WHITE SOCKS &amp; BLUE RIBBON BEER</b> —Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	52	31	14	<b>QUEEN OF THE SILVER DOLLAR</b> —Doyle Holly (Shel Silverstein), Barnaby 5018 (MGM) (Evil Eye, BMI)	★	—	1	<b>WARM LOVE</b> —Don Gibson & Sue Thompson (Don Gibson), Hickory 303 (MGM) (Acuff-Rose, BMI)
19	12	13	<b>LOUISIANA WOMAN, MISSISSIPPI MAN</b> —Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40079 (Dunbar, BMI)	53	65	5	<b>SUGARMAN</b> —Peggy Little (G. Richey, N. Wilson, C. Taylor), Epic 5-11028 (Columbia) (Gallico/Algee, BMI)	★	—	1	<b>BLUE HEARTACHE</b> —Osborne Brothers (Paul Craft), MCA 40113 (Lizzie Lou, BMI)
20	20	11	<b>IT'S A MAN'S WORLD</b> —Diana Trask (Wilson/Taylor/Sutton), Dot 17467 (Famous) (Flagship/Algee, BMI)	54	26	14	<b>HANK</b> —Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)	87	87	3	<b>SUMMER AFTERNOONS</b> —Buddy Alan (Buddy Alan), Capitol 3680 (Blue Book, BMI)
21	24	8	<b>I RECALL A GYPSY WOMAN</b> —Tommy Cash (Allan Reynolds, Bob McDill), Epic 5-11026 (Columbia), (Jack, BMI)	55	59	4	<b>WHAT GOT TO YOU</b> —Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	88	68	6	<b>LAY A LITTLE LOVIN' ON ME</b> —Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)
★	30	5	<b>BURNING THE MIDNIGHT OIL</b> —Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	56	45	10	<b>TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE</b> —Lawanda Lindsey (Buddy Nan-J. Shaw), Capitol 3652 (Blue Book, BMI)	89	93	2	<b>THE BARROOMS HAVE FOUND YOU</b> —Garland Frady (Garland Frady, Tim Barby), Countryside 45104 (Elektra) (Countryside, BMI)
23	21	12	<b>WOULD YOU WALK WITH ME JIMMY</b> —Arlene Harden (S.D. Shaler/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	57	63	7	<b>PRaise the Lord &amp; Pass the Soup</b> —Johnny Cash, Carter Family & the Oak Ridge Boys (Albert Hammond, Michael Hazelwood), Columbia 4-45890 (Landers-Roberts/April, ASCAP)	90	91	5	<b>GEORGIA ON A FAST TRAIN</b> —Billy Joe Shaver (Billy Joe Shaver), Monument 7-8580 (Return, BMI)
★	28	10	<b>I WISH YOU HAD STAYED</b> —Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	58	55	7	<b>OH WOMAN</b> —Jack Barlow (M. Blackford), Dot 17468 (Famous) (Famous, ASCAP)	91	—	1	<b>WOULD YOU STILL LOVE ME</b> —Ben Peters (Ben Peters), Capitol 3687 (Ben Peters, BMI)
★	35	5	<b>SUNDAY SUNRISE</b> —Brenda Lee (Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	59	60	9	<b>THE SUN IS SHINING</b> —Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)	92	92	3	<b>THE LAST BLUES SONG</b> —Dick Curless (Gary Mann, Cynthia Weil), Capitol 3698 (Screen Gems-Columbia/Summerhill, BMI)
★	39	4	<b>DON'T GIVE UP ON ME</b> —Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	★	73	4	<b>SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE?</b> —Terry Stafford (I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)	93	—	1	<b>TAKE ME ONE MORE RIDE</b> —David Frizzell (Jack Lebock), Capitol 3684 (Blue Book, BMI)
27	32	7	<b>SATISFIED MIND</b> —Roy Druskey (Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Fl. Knox, BMI)	★	75	2	<b>TALKING WITH MY LADY</b> —Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)	94	95	4	<b>PRECIOUS MEMORIES FOLLOW ME</b> —Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)
★	34	5	<b>I NEED SOMEBODY BAD</b> —Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	62	67	3	<b>KINDLY KEEP IT COUNTRY</b> —Hank Thompson (Hank Thompson, P. Gailey), Dot 17470 (Famous) (Brazen Valley, BMI)	95	—	1	<b>NOBODY BUT YOU</b> —Linda Ploverman (P. Richey, T. Beaty), Columbia 4-45905 (Brougham Hall, BMI)
★	37	5	<b>A PERFECT STRANGER</b> —Freddy Weller (Freddy Weller), Columbia 4-45902 (Roadmaster, BMI)	63	64	3	<b>GREEN SNAKES ON THE CEILING</b> —Johnny Bush (Jimmy Peters, Elton Williams), RCA 0041 (Acclaim, BMI)	97	—	1	<b>SKINNY DIPPIN'</b> —Demetrius Yapp (G. Paxton), ABC 11383 (Acoustic, BMI)
30	16	15	<b>MR. LOVEMAKER</b> —Johnny Paycheck (J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)	★	—	1	<b>CARRY ME BACK</b> —Statler Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	98	—	1	<b>LAST DAYS OF CHILDHOOD</b> —Sam Durrance (John Buck Wilkins), River 3875 (Wits End, BMI)
31	19	13	<b>NOTHING EVER HURT ME (Half as Bad)</b> —George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	★	80	2	<b>YOU KNOW WHO</b> —Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	99	99	2	<b>LOVE BY APPOINTMENT</b> —Patti Powell & Bob Gallion (Gallion, Powell, Schwartz, Patrick), Metromedia Country 0037 (RCA) (Sunbeam/Go-Gal, BMI)
★	51	4	<b>SAWMILL</b> —Mel Tillis (Mel Tillis, Horace Whatley), MGM 14585 (Cedarwood, BMI)	66	66	8	<b>DAKOTA</b> —Johnny Darrell (Larry Murray), Monument 78570 (Columbia), (Prodigal Son, BMI)	100	100	2	<b>YOU'VE NEVER BEEN THIS FAR BEFORE</b> —Rita Remington (Conway Twitty), Plantation 103 (Twitty Bird, BMI)
33	33	20	<b>AMANDA</b> —Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	★	83	2	<b>AIN'T IT GOOD</b> —Norro Wilson (N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)				
★	42	5	<b>TOO FAR GONE</b> —Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)								

**DEL REEVES**  
"LAY A LITTLE LOVIN' ON ME"  
(UAXW 308)

**JACK RENO**  
"BEAUTIFUL SUNDAY"  
(UAXW 299)

**SUNDAY SHARP**  
"EVERYTHING I TOUCH TURNS TO SUGAR"  
(UAXW 300)

**BONNIE NELSON**  
"HE SURE KNOWS HOW TO LOVE"  
(UAXW 305)

**JEAN SHEPARD**



"SLIPPIN' AWAY"  
UA LA-144-F

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By

## Dorsey Burnette

— A RED HOT ALBUM —



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The album has already been picked to date by these top stations!

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WJXN—JACKSON  
KTOW—TULSA  
KBUY—FT. WORTH  
WGVM—GREENVILLE  
WSHO—NEW ORLEANS  
KRZY—ALBUQUERQUE  
KLLL—LUBBOCK  
WLIQ—MOBILE  
KLPR—OKLAHOMA CITY  
KPIK—COLORADO SPRINGS  
KKYX—SAN ANTONIO  
WHO—DES MOINES  
KIKN—CORPUS CHRISTI  
KJOE—SHREVEPORT  
KWKC—ABILENE  
KTRM—BEAUMONT

WXCL—PEORIA  
KCJN—KANSAS CITY  
WMNI—COLUMBUS  
KFDI—WICHITA  
WDEE—DETROIT  
WONE—DAYTON  
KOOO—OMAHA  
KTZR—MINNEAPOLIS  
WSLR—AKRON  
WJJD—CHICAGO  
WWVA—WHEELING  
WVOJ—JACKSONVILLE  
WMOM—MEMPHIS  
WENO—NASHVILLE  
WGMA—HOLLYWOOD  
WOOO—ORLANDO  
WPLO—ATLANTA

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## Country Music

### Nashville Scene

By BILL WILLIAMS

One of those inevitable things took place on the Harrel Hensley show on WSM. He was interviewing Marty Robbins, who had just driven back from Florida, and Marty fell fast asleep. A question went unanswered, and there was the MCA artist dozing contentedly. . . . The Wilburn Brothers have purchased a 500 acre resort area some 70 miles from St. Louis which they intend to develop around a 60-acre lake. . . . Porter Wagoner, with kind words for Rowan and Martin, said the pair really dig country music and plan to book him and Dolly Parton on one of the regular "Laugh In" shows. They did the most recent special by the pair. . . . Stonewall Jackson and his band shook a lot of people during their most recent appearance on the "Grand Ole Opry." Instead of wearing fine rhinestone suits and the like, they appeared in T-shirts.

Karen Wheeler, who bought out her contract, is about to make a label change. It's thought that she'll go to RCA. . . . Jan Howard is back at work, which is good news for everyone. She is selecting material now for her first session in a good while.

Bobby Bare has concluded his concept album, written by the old master, Shel Silverstein. It will be out soon. . . . Marion Worth's home was broken into while she was on a lengthy tour. . . . Urel Albert, singer and impersonator on the Toast label, underwent surgery in Poplar Bluff, Mo., which will keep him off the road for a while. He has a good record going, too. . . . Kinky Friedman made a surprise appearance on the "Grand Ole Gospel" last week with Dobie Gray. . . . When David Rogers' bus broke down on the road, to the rescue came George Nelson and Jim Webb. They are bus drivers, respectively for Mel Tillis and Loretta Lynn. They got the bus back home, for which David expresses his undying thanks. . . . Bobby Lewis has made an out of court settlement with manufacturers of an old LP, "At the Hop," which used his picture on television advertising for the album.

Ray Price is negotiating for a new contract with Columbia, and it's bound to be a big one. . . . Ben Peters keeps on turning out hits. In addition to his own, he has songs out now with Bobby Vinton, Skeeter Davis, Pat Daisey and The Pridemen. . . . Oldtimer Wally Fowler has been wed. . . . Wife of capable and cooperative Wally Cochran of RCA is doing well after serious surgery. . . . Dot plans the release of eight LP's in September. . . . Earl Scruggs reinforced his strong move into the young market when he appeared at Opryland on WKDA-FM Day, doing four shows. The station has a rock format. . . . Years ago Bobby Bond wrote "I'll Sing for You," which practically everyone recorded as an album cut. Now he has done it himself as a single, and no one does it better. . . . Don Gibson will average up to 30 dates a month from now to November, when he heads for the European market. . . . Affable Ron Randall, chief European executive for Acuff Rose, spent some time in Nashville to acquire new catalogs and renew existing agreements. . . . Roy Orbison has purchased the former DBM studio on Music Row, and has offices on the second floor. The studio includes a specially built balcony for the string sessions. . . . Slim Williamson of Chart keeps adding talent to his growing roster. This time he signed Charlene David-

(Continued on page 32)

Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 9/15/73

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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)
★ 3	6	6	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
2	1	12	SATIN SHEETS Jeanne Pruett, MCA 338
3	4	23	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
4	2	21	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
5	6	6	TRIP TO HEAVEN Freddie Hart, Capitol ST 11197
★ 9	6	6	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
7	8	7	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
★ 11	4	4	ELVIS Elvis Presley, RCA APL 1-0283
9	5	14	DON WILLIAMS, VOL. 1 JMI 4004
10	10	12	LORD, MR. FORD Jerry Reed, RCA APL1-0238
11	14	15	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
★ 12	36	2	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE Conway Twitty, MCA 359
★ 13	17	6	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
14	12	10	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
15	7	11	CLOWER POWER Jerry Clower, MCA 317
16	16	7	NOTHING EVER HURT ME (Half As Bad As Losing You) George Jones, Epic KZ 32412 (Columbia)
17	15	9	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
18	13	8	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
★ 19	37	2	LOVE IS THE FOUNDATION Loretta Lynn, MCA 355
20	21	9	HONKY TONK HEROS Waylon Jennings, RCA APDI-0240
★ 21	27	7	BILL Bibi Anderson, MCA MCA 320
22	20	26	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
23	24	5	CAL SMITH MCA 344
24	26	5	MARTY ROBBINS MCA 342
★ 25	32	4	THE BRENDA LEE STORY Brenda Lee, MCA 2-4012
26	22	23	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
27	18	19	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
28	19	13	SWEET COUNTRY Charlie Pride, RCA APL1-0217
29	25	6	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
★ 30	38	3	IF SHE JUST HELPS ME GET OVER YOU Sonny James, Columbia KC 32291
31	23	21	DANNY'S SONG Anne Murray, Capitol ST 11172
32	31	29	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
33	29	22	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
34	35	4	THE GOOD OLD DAYS (Are Here Again) Buck Owens & Susan Raye, Capitol ST 11207
35	34	7	SWEET COUNTRY WOMAN Johnny Duncan, Columbia KC 32440
36	30	13	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
37	28	19	KIDS SAY THE DARNDDEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
38	39	25	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
39	41	6	DREAM PAINTER Connie Smith, RCA APL 1-0188
40	45	26	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
★ 41	-	1	JUST WHAT I HAD IN MIND Famou Young, Mercury SRM 1-674 (Phonogram)
42	42	6	JUST THANK YOU David Rogers, Atlantic SD 7266
43	48	2	DRIFT AWAY Marvel Felts, Cinnamon CIN 5000 (N.S.D.)
44	50	3	THE TOWN WHERE YOU LIVE Mel Street, Metromedia Country BML 1-0281 (RCA)
45	43	3	THE WORLD OF EDDY ARNOLD Eddy Arnold, RCA APL 1-0239
46	44	44	CHARLIE MCCOY Monument KZ 31910 (Columbia)
47	-	1	DORSEY BURNETTE Capitol ST 11219
48	40	19	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
49	-	1	THIS IS Tony Booth, Capitol ST 11210
50	-	1	DOYLE HOLLY Barnaby 15010 (MGM)

# Clower Power

## HAS GONE NATIONAL!



Produced by Bud Andrews

First, Amite County.  
Then, the World! Jerry Clower, teller of tales tall and short, has taken his own very special kind of humor to the people ... and to the charts!

### JEEB PRODUCTIONS

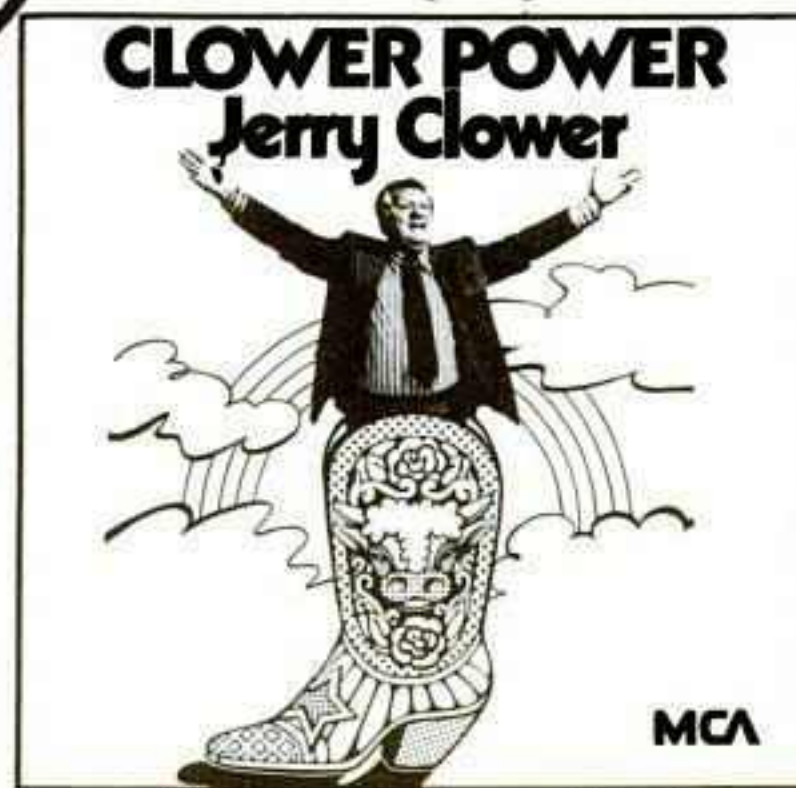
Lubbock, Texas



Yazoo City MCA # 33



Mouth of Mississippi MCA # 47



Jerry's latest LP MCA-317

MCA

## Country Music Conclave Stirrs Dates in Catskills

MONTICELLO, N.Y.—The shot in the arm given country music during the Eastern States Country Music, Inc. convention near here last spring is paying big dividends, according to Mickey Barnett, president of ESCMI.

Since that surge of country music,

## Ritter Side Is 'Willy'

NASHVILLE—In the Billboard country single reviews of two weeks ago, the "B" side of the new Tex Ritter single on Capitol was inadvertently listed as the pick.

The correct side is "Willy, the Wandering Gypsy and Me."

many acts in country have been booked into the traditional resorts of that Catskill region.

Now, Barnett notes, the Monticello Raceway is turning to country acts to help draw crowds to the races, which continue through October and resume in April.

Roy Clark and Buck Owens are the latest artists to be booked into the raceway, and Barnett said officials are looking for even more country artists to be brought in. He and Karen McKenzie were among the singers who pioneered the country movement there. (Kinky Friedman is booked into the National Educational Conference at Grossinger's in November).

Barnett also announced that a television documentary, put together during the ESCMI convention, will be shown first in five one-hour segments at Newberg, N.Y., during the third week of September, and then will be syndicated through Teleprompter.

Heretofore, country music has been weakest nationally in the northeast, but the dedicated efforts of the ESCMI are changing this pattern. The organization works in cooperation with, and in the framework of, the Country Music Association, and is not competitive. Barnett and others have laid the groundwork, and have encouraged the appearance of big-name Nashville acts into the northeast.

The change of format to country by WHN-AM, New York, also was instrumental in the resurgence in that part of the nation, according to Barnett.

• Continued from page 30

son, from Big Sandy Productions, and Bruce Mullen, who formerly was with Capitol Records and Buck Owens Enterprises.

Young Pat Roberts, who broke attendance records at a fair near Portland, Ore., co-headlines a show in Billings, Mont., with Ernest Tubb and Bonnie Guitar this week. ... Triune Productions announces the first birthday of its label, Triune Records, with great success. Six of the first nine releases hit the Billboard Country charts. ... KTOW-AM, Sand Springs, Okla., holds its fourth semi-annual sponsored country show at the Tulsa Fairgrounds Friday. The show will feature Hank Thompson, Diana Trask and Hank Penny, with Mack Sanders handling the hosting. ... Commander Cody and His Lost Planet Airmen embark on a U.S. tour, starting Sept. 27, at the Univ. of Colorado. ... The Gross Brothers and special guest Louise Morgan performed to a standing room crowd at Osgood, Ind., at the annual meeting of the Rural Electric Membership Corporation. Attendance went over 6,000. ... Tom McCall of KBUY-AM, Fort Worth, did a remote from Opryland last week. ... Marlys Roe, the GRC lovely who is doing remarkably well with her first record, made her "Opry" debut. She now makes her home in Nashville.

Kenny Brent believes in longevity. After playing 15 months at the Texas Cow Palace in Lubbock, he and his show took a week's vacation, then signed for 20 more months at the same club. ... George Jones is ignor-

## Nashville Scene

ing advice of doctors and friends and returning to travelling Sept. 20 for a 10-day tour of Canada and the Western U.S. with Tammy Wynette. ... Wayne Kemp and O.B. McClinton helped WDEN radio celebrate its second anniversary in Macon, Ga. ... David Houston in for some sessions on Epic. ... Diane Rigsby has joined the Shorty Laverder Talent Agency staff. ... UA is getting hot again with the help of Kelso Herston. Four good country records going.

Country Music singer Betty Amos has placed her first novel, "Wayward and Searching," with Aurora Publishers. The book will be

out early this fall. ... RCA's Mac Wiseman is set for his concert tour in England next week, booked by Don Light and promoted by Mervyn Conn. ... The Buddy Lee Agency keeps on growing. In addition to all the others, the firm now has signed these artists for bookings: Kent Fox, Tommy Roe & Trio, Doug Kershaw & Trio; Jerry Wallace, and the Billy Walker Show. Buddy also has made booking agreements with Kenny Serratt and The Messengers, and with Onie Wheeler. ... Hugh X. Lewis now recording for the Fantasy label. ... Howard Vokes was married last week. The bride is the former Donna Kratzer. ...

## Country Hall of Fame Attendance at Peak

NASHVILLE—Attendance at the Country Music Hall of Fame and Museum is at its high, with four consecutive weeks of broken records recorded.

Bill Ivey, executive director of the Country Music Foundation which operates the museum, said attendance of 14,000 was attained during the last week of August. Prior to that, figures of from 12,000 to 13,500 were reached.

A Saturday attendance figure in excess of 3,000 was recorded in August, shattering the old mark of 2,500 in any one single day.

Ivey noted that attendance is drifting away from the spring and

early summer season and more into late summer and early fall.

"In the early part of our operation," he said, "the greatest numbers came in May and June. Now the strength seems to be in late July, August and September. In addition, last October we set an all-time record for group tours, and likely will surpass this year."

Though he had no cumulative figures at this time, Ivey said that attendance was well up through June 30, and since that time has skyrocketed.

These increases closely parallel those at the "Grand Ole Opry" and at Opryland U.S.A., the music theme amusement park.

WHEN SHE'S GOOD

SHE'S REALLY GOOD

The red, white and blue all-American hit is on all the American charts.

BILLBOARD 18  
 CASH BOX 17  
 RECORD WORLD 18

Johnny Russell  
 "Rednecks, White Socks  
 and Blue Ribbon Beer"

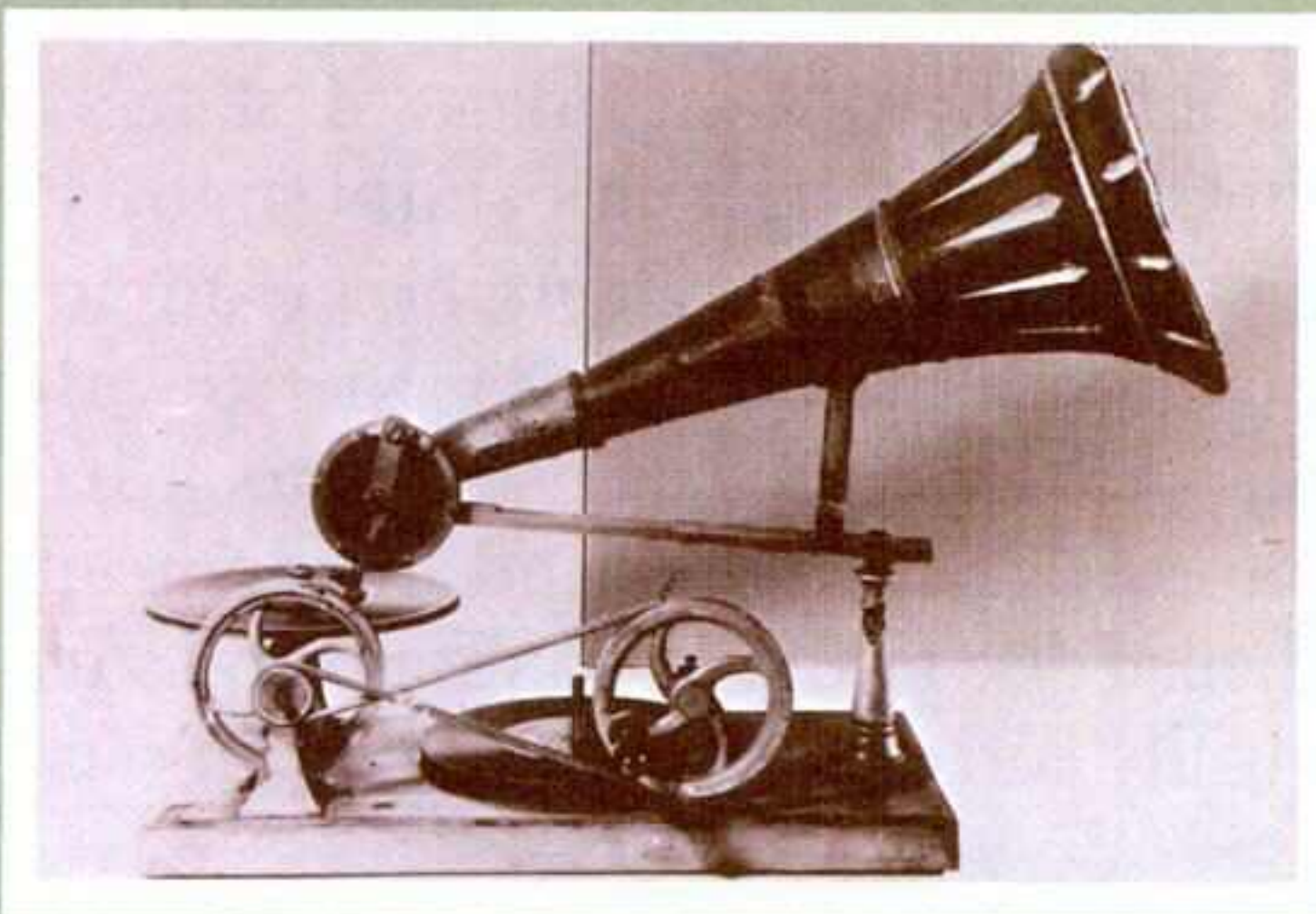
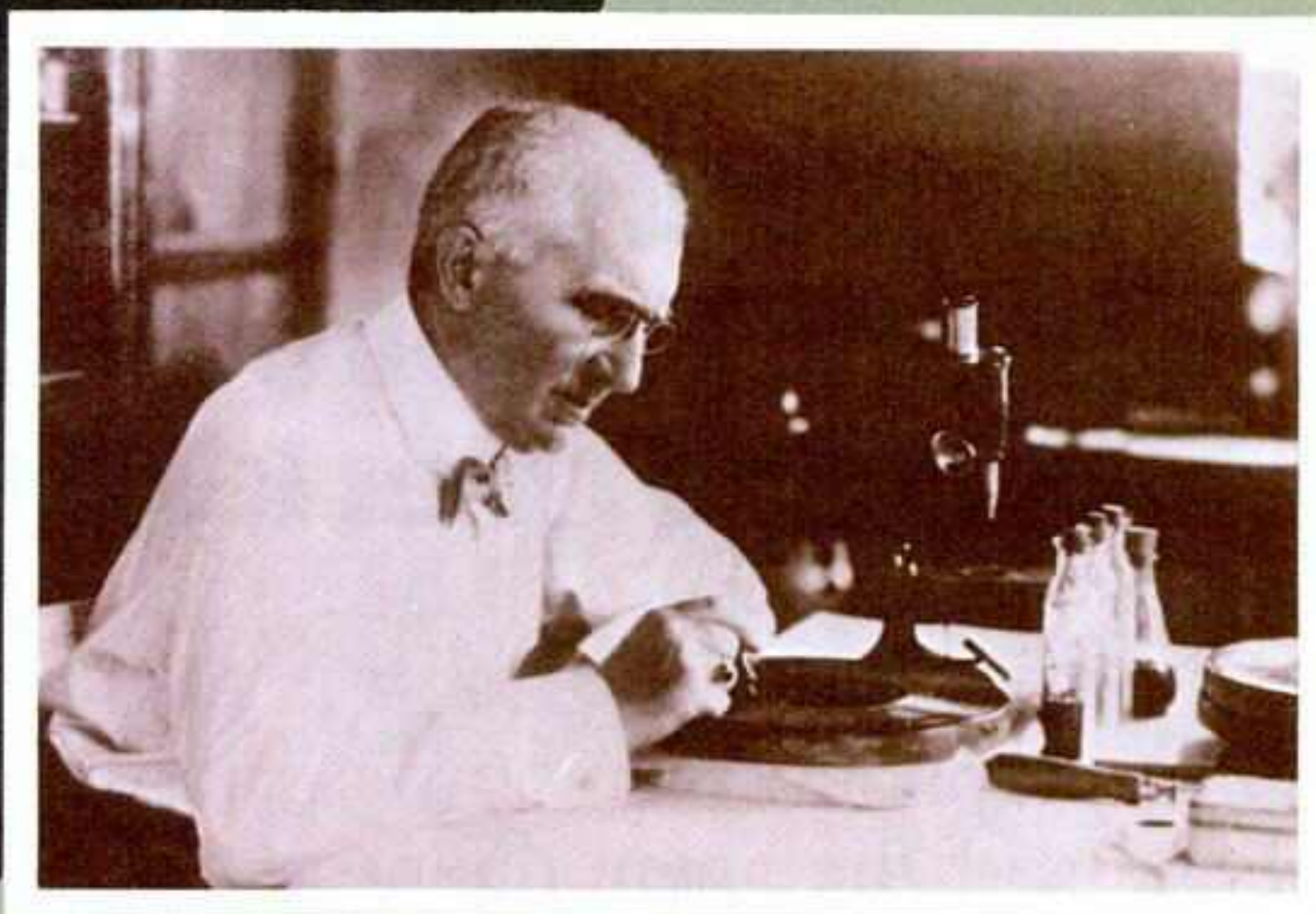
APBO-0021

RCA Records and Tapes





75



# Birthday of Deutsche Grammophon

On September 18, 1973, the phonographic world celebrates the 75th anniversary of the Deutsche Grammophon Gesellschaft. Its founder was Emil Berliner, inventor of the gramophone itself and gramophone record.

Today the company he started in 1898 is the oldest record manufacturer in Europe. The traditional name "Deutsche Grammophon" still lives on in the classical Yellow Label and the German subsidiary of Polydor International.

75 years of manufacturing records



## **Tradition can be somewhat of a nuisance. Not ours. Because it stands for experience and quality.**

1898 was the year in which the foundation stone of "Grammophon" tradition was laid: Emil Berliner, the inventor of the gramophone and the gramophone record, founded the Deutsche Grammophon Gesellschaft in Hanover together with his brother Joseph. The largest factory in our group of companies still stands there today: the oldest record factory in Europe still in operation. And so the story of the black disc is at the same time the history of the Deutsche Grammophon Gesellschaft. It combines all the experience that has been gathered within the phonographic industry since the turn of the century. For 75 years it has constantly and successfully sought to improve the technical and artistic quality of the gramophone record – from the shellac disc to the LP in mono and stereo. This tradition obligates. That is why quality and experience will remain our declared aim beyond 1973.

**Polydor International  
celebrates the Seventy-Fifth**



**Anniversary of the Deutsche  
Grammophon Gesellschaft**

POLYDOR INTERNATIONAL GMBH



A member of the worldwide Polygram Organisation

# World Celebrations of DGG Jubilee Climax In Hamburg

The highpoint of the Deutsche Grammophon Gesellschaft's anniversary year nears, with major observances in Hamburg and Hanover. The 2,500-plus employees in Polydor International's dual capitals, together with an array of prominent guests, will be celebrating not only 75 years of DGG history but also honouring the invention of the gramophone record as well. Polydor International's technical and manufacturing corps in Hanover, where DGG was founded in 1898, celebrated in a "family" ceremony on September 7 and the official observance will take place on September 18 in Hamburg.

Polydor subsidiaries around the world are also due to celebrate in their own countries. Polydor Britain, for instance, has set a special jubilee concert this autumn at the Royal Festival Hall, and other affiliates are also shaping up plans for their observances.

In Hamburg, major representatives of the phonographic industry will join in the ceremony honouring the 75-year-old DGG tradition as the world's oldest record manufacturing company. West German President Gustav Heinemann is also due to attend and will speak at the Hamburg festivity, a tribute to the important role assumed in society today by the gramophone record not only as a cultural object but also as a means of communication.

A number of important artists are also scheduled to take part. They will hear Prof. Dr. Karl Böhm, the esteemed conductor long associated with the Yellow Label, who will speak on behalf of the artists who have formed the cornerstone of the DGG tradition of artistic excellence. Older himself than the Deutsche Grammophon Gesellschaft, Prof. Böhm at 79 is known not only for his musical genius but, among associates, as a talented and spirited public speaker.

The dip into the history behind the DGG tradition is to be made by internationally renowned actor and producer Peter Ustinov.

Also due to participate in the ceremony is Oliver Berliner, the grandson of Emil Berliner who founded the Deutsche Grammophon Gesellschaft and invented the gramophone and the gramophone record. Oliver, one of the few descendants of Emil Berliner, lives today in Beverly



**Mauricio Kagel, composer of the commissioned work "1898" which is being performed in Hamburg.**

Hills, California, and carries on the musical Berliner tradition with his own music publishing company. During the ceremony he is to be given Polydor International's highest award, the Golden Gramophone, in honour of the Berliner family, without which there never would have been a DGG.

But attention will be drawn at the celebration not only to the company's past. In a salute to musical directions of the future, Polydor International has commissioned a special jubilee work by "DG" composer and artist Mauricio Kagel. Titled "1898", the 55-minute piece features eleven specially constructed instruments and a group of child performers. Recording of the work has just been concluded for an LP that will be given to guests at the Hamburg celebration.

Specially minted for the jubilee is a gold coin that serves as a symbol for the anniversary year. The coin, to appear on invitations and all



**Family likeness: Emil Berliner (left), inventor of the gramophone and record disc, and his grandson Oliver. Polydor International is presenting Oliver with its Golden Gramophone award in tribute to the Berliner family. Oliver Berliner lives in California and is also active in the music business (see story page 4).**

printed material relating to the celebration, has been minted in a very limited number for presentation on special occasions.



## 'One Musical Family Around The World'

### Billboard's Interview with Polydor International President Vogelsang

As the anniversary celebration of the Deutsche Grammophon Gesellschaft draws near, Billboard's European Editorial Director Mike Hennessey interviews Dr. Werner Vogelsang, President of Polydor International GmbH — which is observing the Jubilee — in Hamburg. Dr. Vogelsang was formerly head of the German record companies Ariola and Phonogram GmbH. Before becoming a record company executive in the early sixties he was a professional violinist, performing under major conductors of the day. Here are some extracts from their talk.

**HENNESSEY:** Dr. Vogelsang, what do you think have been the signal achievements of DGG in its 75 year history?

**DR. VOGELSANG:** I believe we can look mainly to two major accomplishments: a very high and precise quality standard and the evolution of the company from a major national firm, concentrating on the German market, to a large international firm that offers a truly multi-national service.

**HENNESSEY:** Do you see any problems ahead which might restrict the expansion of the record industry in Germany, where DGG began?

**DR. VOGELSANG:** I see none because there is a growing leisure market in Germany, increasing family incomes, a thriving economy, strong currency — and I believe there is a very big influence of international product on the German record market.

**HENNESSEY:** To what extent is the Siemens company involved in the operation of Polydor International?

**DR. VOGELSANG:** It is not involved in our operations. As you know, Siemens is one of the shareholders in our holding company Polygram. And the Siemens family — and the whole Siemens board — is very interested in culture and music. This is a very strong and historical reason why Siemens took over DGG in 1941. They were interested in going into a culture medium. They are just as

interested today as in those days. But, despite this cultural inclination, our figures must still be in the black.

**HENNESSEY:** If I may make a fairly indiscreet comparison here,

## Who's Celebrating?

It is the Deutsche Grammophon Gesellschaft's birthday: 75 years ago it was founded in Hanover by Emil Berliner. A good reason to celebrate. Naturally. But who is actually doing the celebrating? To answer this, Berliner's successors in Hamburg have thought up a very plausible slogan: "Polydor International is celebrating the 75th birthday of the Deutsche Grammophon Gesellschaft." That is to say: the family is observing the birthday of one of its members — just as is the custom in all close families. Or, to put it another way, the international family of companies is honouring the birthday of its German subsidiary: the DGG.

Actually it is really the "Grandmother's" jubilee that is making the headlines. Because DGG is today no longer the same as it was in 1898. It has, in the course of years, changed in many ways: most recently the international headquarters of DGG changed its name to Polydor International on January 1, 1972. And, legally speaking, it slipped into the company cloak of the present management and holding company Polygram. But the name Deutsche Grammophon

still remains intact: Polydor International's subsidiary on the German market carries it and continues the 75-year tradition. And this has guaranteed the continuity that alone warrants the celebration.

But not only DGG has reason to celebrate. It has no monopoly on the jubilation. Because in the same year that Emil Berliner brought the Deutsche Grammophon Gesellschaft to life, "The Gramophone Company" was founded in London: "EMI's oldest subsidiary", as EMI puts it. Then Deutsche Grammophon Gesellschaft was concentrating on manufacturing and the Gramophone Co. on recording. Aside from the American predecessors and numerous other tries, London is marking "75 years of the world's greatest recorded music" and DGG is honoured to present itself as the oldest European manufacturer of gramophone records. Actually the whole phonographic world is celebrating. Because without Emil Berliner it never would have existed. And that is why Polydor International extended the invitation for the official birthday celebration in Hamburg.

EBERHARD B. FREISE



**Dr. Werner Vogelsang, President of Polydor International.**

there is a certain faction in the music industry which holds that the way the Polygram Group is organised is very regimented, very inflexible, with the demarcation lines of authority very clearly indicated, rather like a military operation. Compared with the more flamboyant American companies the contrast is somewhat striking. What do you say about this?

**DR. VOGELSANG:** I think if you compare managing director with

managing director, label manager with label manager, publicity man with publicity man, there is no difference. Some may be more flamboyant than their equivalents in Polygram but some Polygram people may be more flamboyant than their opposite numbers in other companies. Take me — I was a musician. I was never a producer, but for 12 years I made music, I made records for all record companies, not just for German ones. I know the business from that side.

**HENNESSEY:** I did not mean it personally. It was just that I am

We know, for instance, the kind of instructions that some of their subsidiaries in Europe get.

**HENNESSEY:** As far as you are concerned, do the individual branches of Polydor throughout the world enjoy a large degree of autonomy?

**DR. VOGELSANG:** Certainly. Our policy and our attitude is more and more towards decentralisation and decentralised responsibility. We control the results of months and years, but we don't control every day-to-day decision that a national manager takes. On the other hand, we have one centralised operation round the world — it's quite normal — other companies do it in the same way — this is our classical a&r because of the high investment necessary and because the classical have real centralisation in this field. Only the exploitation is de-centralised. But in the pop field for instance we have completely decentralised our operations and only the exploitation of the successes in all the markets around the world is organised by headquarters.

**HENNESSEY:** To what extent was Polydor's delay in entering the 8-track market dictated by the attitude of Phonogram and its cassette involvement?

**DR. VOGELSANG:** There was no dictate at all. For two or three years we had an 8-track business on the North American continent — Canada and the U.S. — and we started now six to eight months ago because in special markets of Europe, Switzerland, UK and Scandinavia, the 8-track business is growing — so it was the right time to start. But there are no complaints from Philips and no influence. We have a music cassette business — a wonderful one — and now we start a successful 8-track business too.

*Continued on page 15*

# Emil Berliner, Genius Behind Deutsche Grammophon

Emil Berliner, who founded the Deutsche Grammophon Gesellschaft in 1898, was an impatient experimenter whose gramophone and gramophone record inventions were first greeted with amusement and scepticism but met with international acceptance within his lifetime. Even Thomas Edison, father of the cylinder, eventually adopted discs, too.

Born in Hanover on May 20, 1851, young Emil grew up influenced by his mother's love of music which later led him to his vision of the gramophone as an instrument for making music accessible to all people, not just those who could attend concerts and operas. His father Samuel wanted him to become a businessman like himself, but Emil was only 19 when a family friend enticed him to the United States with the offer of a job in his Washington D.C. dry goods store. The family scraped together their savings and sent their third son across the Atlantic on the *Hammonia* on April 27, 1870.

Bothered in America by his lack of education, Berliner — who had added an "e" to Emil in the United States — enrolled in night school, where his chief interests were acoustics and electricity. In 1876 he heard a concert conducted by Jacques Offenbach at the Philadelphia World's Fair, where Alexander Graham Bell also first displayed his telephone. Berliner's attention was caught by the telephone, which could still not pass on sound adequately.

In a makeshift laboratory in his furnished room, Berliner set out to construct a device which would allow the transmission of sound. He patented his invention, the microphone, and sold it to the Bell Telephone Company for \$75,000 and a contract that was to make him a well-to-do young man by the time he returned to Europe for a visit in 1881. While in Hanover he and his brother Joseph founded the "J. Berliner - Telephonfabrik", Europe's first telephone factory and the future home of the Deutsche Grammophon Gesellschaft.

Emil's curiosity was soon drawn to Thomas Edison's phonograph. He began experimenting with discs on which sound could be engraved laterally instead of vertically on cylinders and this soon led to a photo-engraved record that could be played back through a stylus and diaphragm reproducer. He applied for a patent on September 26, 1887, and in May of the next year Berliner demonstrated his invention to scientists at the esteemed Franklin Institute in Philadelphia. The "repertoire": a baritone singing "Yankee Doodle Dandy", a cornet solo, a soprano version of "Home Sweet Home" and a recitation of the American Declaration

of Independence by Emil Berliner.

But it took years of research before he was ready to exploit his gramophone commercially in America, and critics were loud. One trade paper said listeners were "compelled to liken the noise from the Gramophone to the braying of a wild ass" and that the instrument itself looked "not very inspiring". Undaunted, in 1889 Berliner travelled back to his native Europe where Edison's phonograph had already received wide acceptance. Berliner appeared before the Electro-Technical Society in Berlin, where he made a profound impression upon Werner von Siemens. It was the first meeting of Berliner, who was to form the Deutsche Grammophon Gesellschaft, and the founder of the Siemens company, which 50 years later was to take over Berliner's own firm. Just as convinced of the gramophone's superiority was Hans von Bülow, the famous pianist and conductor of the Berlin Philharmonic.

In that same year — 1889 — Berliner granted a licence to a German toymaker to manufacture miniature gramophones with five-inch records and in 1893 he founded the United States Gramophone Company in Washington D.C.

Berliner's plans for his gramophone also included Europe, and although he realised the strategic importance of London, he wanted European production to be centred in Germany. He sent his American associate, William Barry Owen, to Britain to establish The Gramophone Company and he himself, with brother Joseph, founded the Deutsche Grammophon Gesellschaft towards the end of 1898. Business went well. By 1900 it was necessary to reorganize into a joint stock company and in 1902, the Deutsche Grammophon Gesellschaft paid a 25 percent dividend and the facilities in Hanover's Kniestrass became so crowded that new land was rented.

Berliner's restive mind soon went on to other projects: In 1908 he invented a special engine for airplanes that made possible lower in-flight speeds and led to the development of the helicopter in later years. His research into ways to sterilise milk resulted in a major reduction in infant deaths. In 1925, three years after he had granted \$200 to the city of Hanover for

improvement of acoustics in the local assembly hall, Berliner patented an "acoustic tile" which allowed a better distribution of sound in churches and other large buildings.

Berliner, who married Cora Adler in 1881, was the father of four sons and three daughters. He died in Washington in August, 1929. His grandson, Oliver Berliner, lives in Beverly Hills, California, where he is Director of the Gramophone Music Company as well as other firms.

Commented Berliner biographer Walther Scherbius: "Berliner had three characteristics to thank for the success of his inventions — a vigor that continually propelled him forward, an unconquerable optimism and no fear of failure. He himself was of the opinion that the genius of the inventor lay only in the ability to concentrate."



## Birthplace Of DGG: Corner Of A Factory In Knee St.

A small telephone factory at 18, Kniestrass ("Knee Street"), in the German city of Hanover, was the birthplace 75 years ago this year of the Deutsche Grammophon Gesellschaft, a company whose name has from those very early days been inextricably linked with the history of the gramophone record.

The Deutsche Grammophon Gesellschaft is the oldest established record manufacturing company in the world, however it had a number of forerunners, all associated with DGG founder Emil Berliner:

- A doll factory in Thuringia, Germany, started making "Gramophones" and records under licence from Berliner as early as 1889, but the venture was not a success and production stopped after two years.
- Berliner formed his own first company, the United States Gramophone Company, in Washington in 1893.
- Two years later it was superseded as gramophone and record manufacturing company by the Berliner Gramophone Company of Philadelphia, just leaving the earlier company to administer Berliner's gramophone patents.
- A separate distribution company, the National Gramophone Company, of New York, was set up in 1896 by New York promoter Frank Seaman and was given exclusive United States selling rights.

Emil Berliner himself appeared on some of the recordings produced by these early companies, reciting in his heavy German accent. One of his most popular offerings was a disc on which he rendered the "Lord's Prayer", perhaps a curious choice since he himself was Jewish.

Slowly but surely the disc pushed the cylinder into the history books and soon it was time for Berliner to expand his activities to his native Europe. He and his brother Joseph (1858-1938), who had a telephone factory in Hanover, set up the Deutsche Grammophon Gesellschaft there in 1898. The same year Emil sent one of his American associates, William Barry Owen, to England where he established The Gramophone Company, forerunner of today's Electrical and Musical Industries (EMI).

The Deutsche Grammophon Gesellschaft, with its four imported record presses and a staff of about 30, soon outgrew the cramped telephone factory. There was a mushrooming demand for gramophone records, which were then still comparatively primitive seven-inch discs with a playing time of about two minutes.

A joint-stock company was set up in Berlin in 1900 and the Hanover record pressing plant, the European production centre, expanded. Historic recordings were made with Enrico Caruso in Milan

and the construction of a repertoire of classical music recordings, always the backbone of Deutsche Grammophon's reputation, was begun.

As the technical processes improved, first with introduction of electrical recordings, then plastic and long-playing records and stereophonic sound, so did the company expand. Subsidiaries and associate companies sprang up in all major markets until today DGG's successor, Polydor International, has a service network spanning the globe.

## Now Emil's Grandson Oliver Follows In His Footsteps

One of the highspots of the September 18 celebrations of the DGG anniversary will be the presentation of a Golden Gramophone to Oliver Berliner, grandson of Emil Berliner. He will receive Polydor International's highest award — a golden replica of the original Berliner gramophone — on behalf of the family.

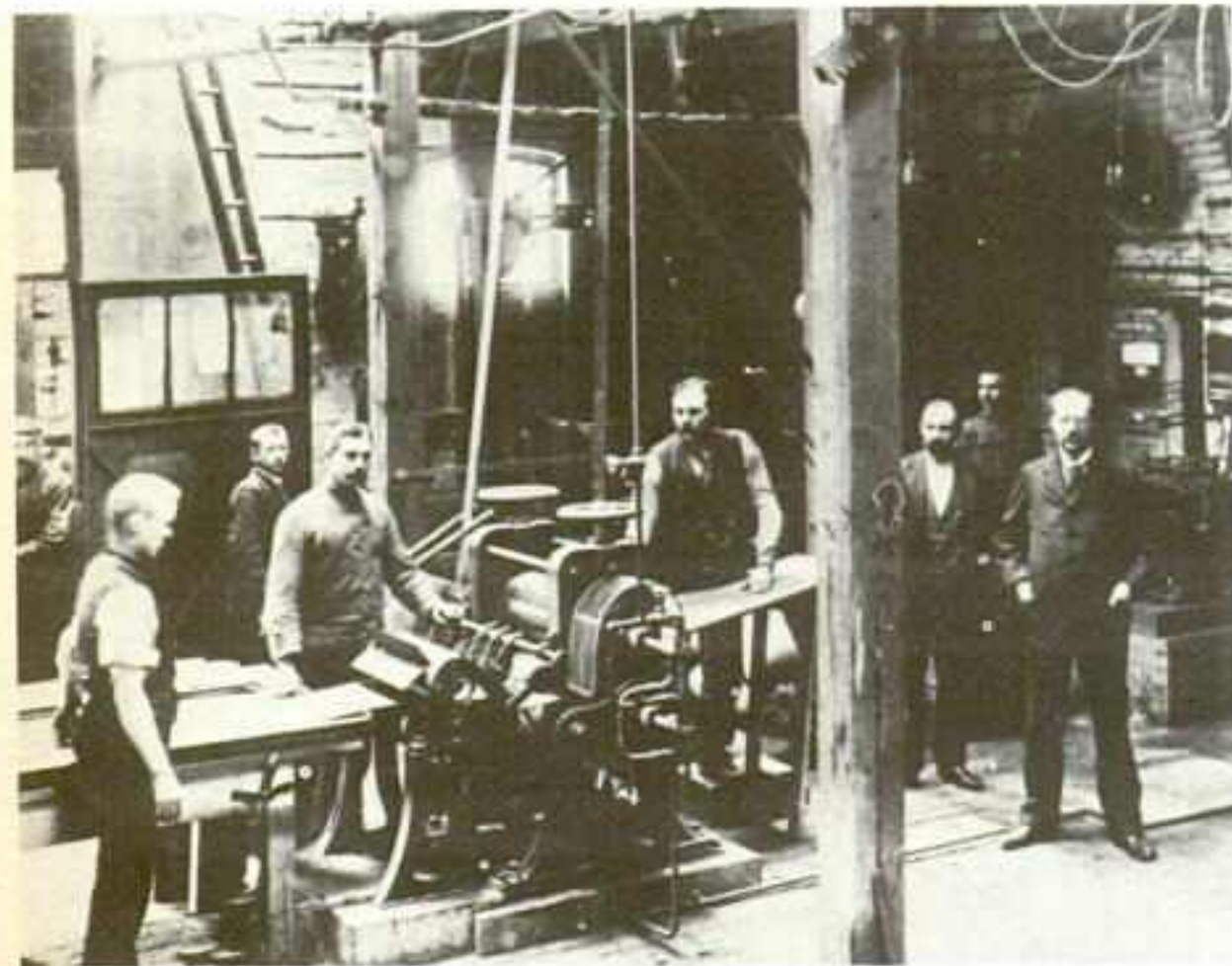
Oliver Berliner is an audioman who turned to video prior to the colour era. He is the only one of the grandchildren of Emil who is active in the industries that his grandfather created. He operates two music publishing companies, Gramophone Music and Hall of Fame Music, and two record labels, Gramophone Records Company of the USA and Tropicana Records. He represents various foreign publishers in the United States and has produced records for United Artists, RCA, Decca, Dot and other labels.

He was a kinescope recording engineer for NBC before the advent of video tape recorders. A co-founder of the West Coast (now the Los Angeles) section of the Audio Engineering Society, he is also a member of the Society of Motion Picture & Television Engineers, the National Cable Television Association and the National Academy of Recording Arts and Sciences. He is the author of more than two hundred lectures and magazine articles on music,

audio and video and is currently West Coast Contributing Editor of Broadcast Management/Engineering Magazine, the leading American technical radio-tv publication, for which he writes a regular series on colour television studios.

He is President of SoundDesign Engineers, audio-video systems consultants; and of Telaudio Centre, leading distributors of television studio products, whose sister company, Ultra Audio Products, manufactures its own line of television studio equipment for non-broadcast applications. He is the producer of hundreds of gramophone recordings, television and motion picture productions for television, plus nightclub, ballroom and theatre presentations.

Berliner is a graduate of UCLA, was born in Montreal in 1929, served in the Korean War as a motion picture sound recording specialist and senior entertainment specialist, and resides in Beverly Hills, California with his two children, Tracy and Todd.



The telephone factory in Hanover where it all started 75 years ago. Standing on the right: Joseph Berliner.

# Polydor International Today: A World-Wide Network

Over 75 years the Deutsche Grammophon Gesellschaft and its successor, Polydor International, have developed from a four-press operation in the corner of a telephone factory in Hanover to an international operation. It now has marketing, production and manufacturing facilities round the world, both in the form of Polydor subsidiaries and associated firms, most of them "sisters" in the Polygram Group. Here we present thumbnail portraits of the Polydor subsidiaries and a picture of how the company's activities span the music world.

**AUSTRIA:** Polydor GmbH Vienna (founded 1919, named Polydor in 1970). Oldest subsidiary extant, busy with pop (strong on local product) and classical releases all year but classical "headquarters" for Polydor International during the Salzburg and Vienna Festivals. Managing Director: Gerhard Gebhardt.

**BELGIUM:** N.V. Polydor S.A., Brussels (established in 1964 as Polydor, previously part of Siemens). Flourishing company in the heart of the new Europe with "Court" connections through the "Concourse Reine Elisabeth" classical music contest which it records exclusively. Consistently first or second in Belgian record market share. Managing Director: Walter Holzapfel.

**CANADA:** Polydor Ltd., Montreal (established 1966). One of the few subsidiaries entitled to manufacture classical records and the same high standards apply in the company's own musicassette factory. Lively exploitation of local and imported French product. Managing Director: Evert Garretsen.

**DENMARK:** Polydor A.S., Copenhagen (established in 1920, named Polydor in 1971). Oldest of Polydor International's three Scandinavian "daughters". Noted for its bright marketing ideas and fostering of new talent, including the fast-rising Mo-I-Rana rock group. Managing Director: Conrad Lawrence.

**FRANCE:** Polydor S.A., Paris (established 1956). One of the top Polydor companies in terms of market, output and talent (including Georges Moustaki and Serge Reggiani). Regularly collects major French awards on behalf of "DG" and "Archive" labels. Managing Director: Jacques Kerner.

**GERMANY:** Deutsche Grammophon GmbH, Hamburg (established 1898, became German subsidiary of Polydor International in 1972). Now the only company bearing the traditional name, which also lives on in the "DG" Yellow Label. Provides wealth of talent for international market (James Last, Kurt Edelhagen, Bert Kaempfert, Daliah Lavi etc.). Has its own chain of retail shops and set up the first independent musicassette company "music 2000". Managing Director: Richard Busch.

**GREAT BRITAIN:** Polydor Ltd., London (established in 1954, became Polydor in 1965). Holder of 1972 Polydor trophy as most successful company in major market in terms of business standards and marketing know-how. Fostered talent such as Slade, The Who, Eric Burdon, Stone the Crows, New Seekers. Managing Director: John Fruin.

**HONG KONG:** Polydor Ltd., Hong Kong (established 1970).

Spearheads all-industry drive against record and tape pirates who are now feeling the pinch of the clamp-down. Has its own factory. Big sales successes with local singer Sam Hall. Managing Director: Leo de Silva.

**INDIA:** Polydor of India Ltd., Bombay (established 1945, became Polydor 1969). Big factory with strong custom pressing business. Recent ending of many dealers' exclusivity arrangement with EMI meant leap in market share. Local repertoire, especially film music, sells well not only at home but also abroad, even behind the Iron Curtain. Executive Chairman: Sashi Patel, Managing Director: Hinrich Behnke.

**IRELAND:** Polydor Ltd., Dublin (established 1970 as a Siemens subsidiary). General Manager John Woods, almost 25 years in the record business and a keen promoter of Irish talent abroad, joined Polydor from Pye almost a year ago. Local talent on disc includes a "TV priest". Managing Director (Siemens): Erwin Enders.

**JAPAN:** Polydor K.K., Tokyo (established 1927). Celebrates the 20th anniversary of its re-establishment this year. Polydor International took over DGG's

participation in the company (with several leading Japanese companies) which started in 1953, although there was a Nippon Polydor Company in 1927. Major record manufacturer and controls big studio complex. Local stars include male singers Sawada Kenji, Noguchi Goro, Aoi, Nishida Sachiko, girl singer Yoichi Sugawara and rock group Brown Rice. President: Kenichi Morita.

**MEXICO:** Polydor S.A., Mexico (established 1963, became Polydor 1971). Holds Polydor International trophy as best company in smaller market (see also Great Britain), a tribute to the dynamism of the Mexico team, artists like Victor Yturbe, Julio Iglesias and groups such as La Revolución de Emiliano Zapata. Managing Director: Luis Bastón Talamantes.

**NETHERLANDS:** Polydor B.V., The Hague (established 1964). Following Focus, Golden Earring, Greenfield and Cook, Sandy Coast etc., Holland is now established as one of the world's major cradles of pop talent. Many new groups owe their first breaks to Polydor's Dutch subsidiary and the company's international network. Managing Director: Fred Haayen.

**NORWAY:** Polydor A/S, Oslo (established 1964, became Polydor



One of the many faces of Polydor International — a "fish-eye" view of the Polydor Inc. building in New York.

in 1971). Another growing source of pop talent for the international market with child singing star Anita and glamorous Wencke Myhre already well established. Northernmost of Polydor's companies and a mounting force in the Scandinavian record market. Managing Director: Sigurd Johannessen.

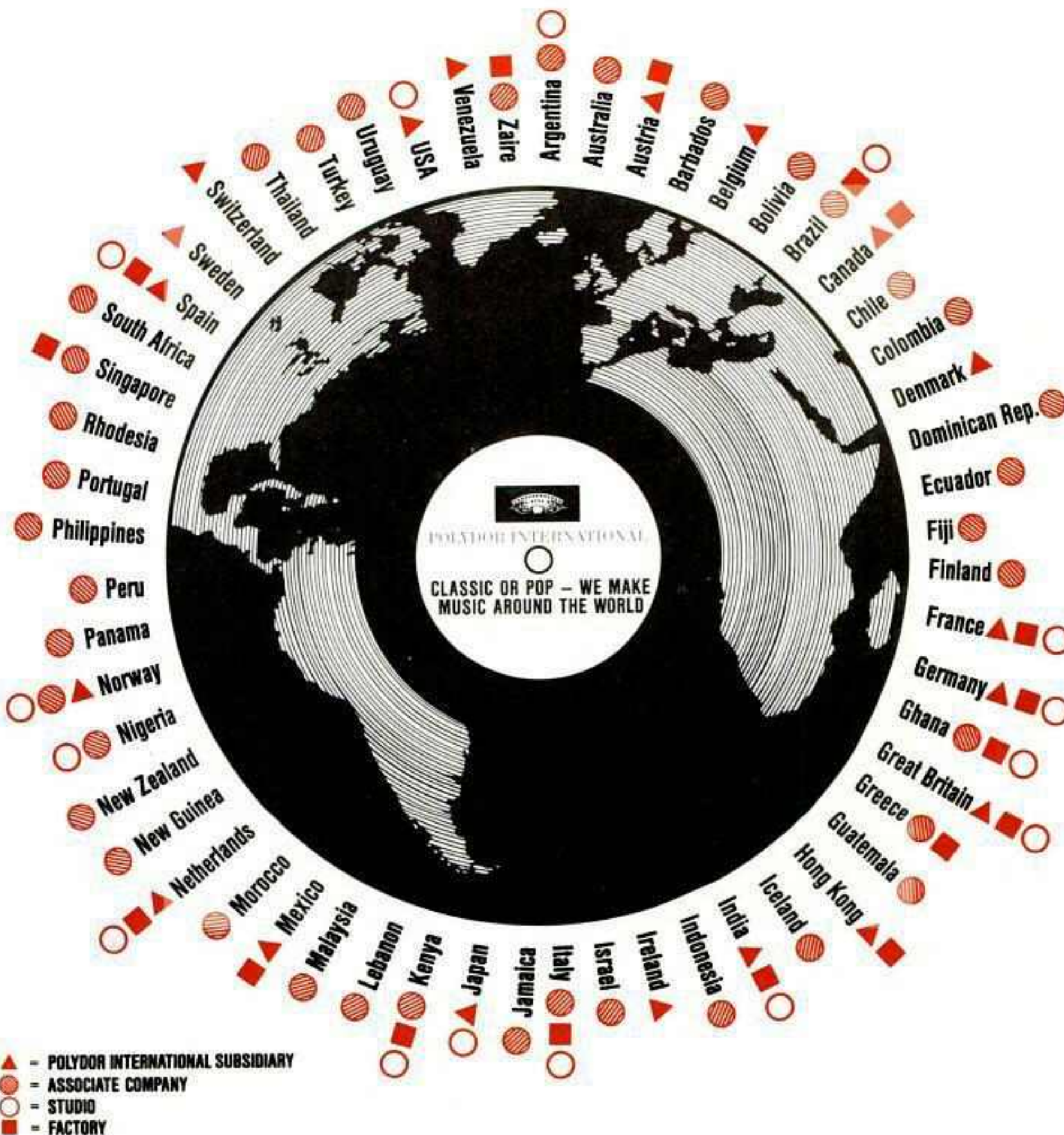
**SPAIN:** Polydor S.A., Madrid (established 1969, became Polydor 1971). The Polydor-Phonogram factory is the biggest in the country, producing half the records and an even bigger slice of the musicassettes sold. Big roster of internationally known talent, sadly depleted this year by the tragic death of Nino Bravo. Managing Director: Mariano de Zuniga.

**SWEDEN:** Polydor AB, Stockholm (established 1926, became Polydor 1970). Third Polydor company in Scandinavia whose lively classical music marketing schemes are matched with bright promotion of pop talent. Swedish pop "export" Lars Berghagen is proving a big success in other parts of Europe, especially Germany. Managing Director: Ivan Nordström.

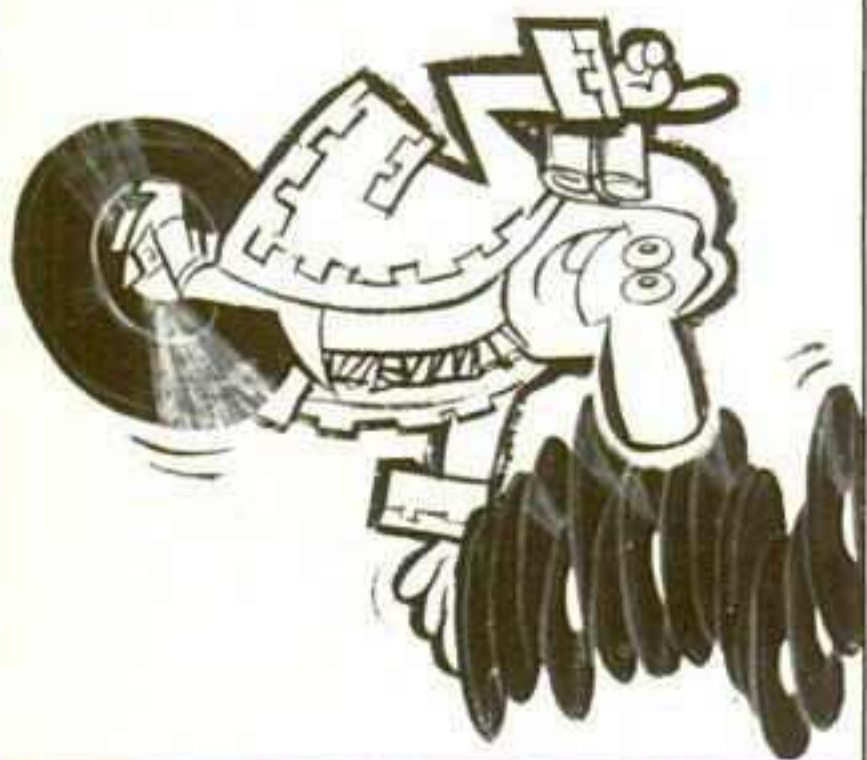
**SWITZERLAND:** Polydor AG, Schlieren, near Zurich (established 1969). Two leading characteristics: imaginative exploitation of tourists' interest in Swiss repertoire (local bands and yodellers), and of the healthy tape market in the country. Managing Director: Eugen Vogler.

**U.S.A.:** Polydor Inc., New York (established 1969). Constantly growing roster of pop, soul, jazz, and MoR talent (James Brown, Chick Corea, Arthur Fiedler, Lily Tomlin, Roy Buchanan, Mandrill, etc.) along with the unassailable position of the classical "DG" label maintains Polydor's thrust into the world's biggest music market, with distribution now successfully channelled through UDC. President: Jerry Schoenbaum.

**VENEZUELA:** Polydor S.A., Caracas (established 1970). Carries the Polydor banner in this major South American pop market with inspired management and successful marketing stunts ranging from free T-shirts to (rubber) mosquitoes. Managing Director: Harry Alex.



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# "If Berliner's Disc Didn't Exist We'd Have To Invent It"

By Dr. Hans-Werner Steinhausen

Dr. Hans-Werner Steinhausen, the author of this article, is a former executive vice-president and technical chief of the Deutsche Grammophon Gesellschaft and was for many years regarded as the creator and keeper of the DGG reputation for combined technical and artistic excellence. His principle, which is still an integral part of the Yellow Label philosophy, was that artistic achievements must always be reproduced faithfully during the technical transformation process — one of the reasons for his widely respected reservations about the merits of quadraphony. Dr. Steinhausen was directly involved in the development of the plastic record and the introduction of long playing and stereophonic records.

In the year of 1960, one of the participants at a meeting in Holland of European record companies had the idea of asking all those at the session to take part in a referendum in which they were asked to say, in writing and giving their names, whether they believed that in 20 years time, in 1980, gramophone records would still be on sale in sizeable quantities or whether the end of this sound medium was already in sight.

Just over half of those present voted against the record and supporters of tape carried the day. I myself believed that in the period envisaged the record still had a good life-expectancy and it appears that I backed the winner.

It is true that great progress has been made in all fields of commercial sound recording techniques and nobody is in any doubt that magnetic tape does give the highest quality — if it is not a question of technical expenditure. But this is the crucial point.

Today, technical development has reached such an advanced stage that, although our efforts continue, there is little room for improvement and the optimum quality perceptible to the human ear has been reached. We are also concerned with the economics of producing an article for mass-sale. This situation is met most successfully of all by the gramophone record. As yet, there is no other sound carrier which combines such high quality with such economic production costs.

These days, technical standards seem to be universal and the qualitative differences which do undoubtedly occur are primarily questions of carefulness and sense of responsibility. The strongest competition is in fact felt where technical resources are used to artistic ends — the way in which one captures sounds and tones and converts them into a marketable object is, along with the choice of the artist, the main factor in sales.

reproduction. It is common knowledge today that a great deal of spade work has still to be done for this to be a commercial mass-selling product. It is understandable and a lofty target to wish to complement acoustic elements with vision, but the marriage between these two is not an easy one. Apart from the increase in production costs, the fact that nature has made visual stimuli dominant in man's receptivity could lead to a lowering of the importance of the aural content, which in music in particular has such a unique universality.

The disc also has potential for this new development as has already been demonstrated in two different ways. In each the copying process known from gramophone record production — moulding of a thermo-plastic surface — formed the main advantage. And so I am looking for someone ready to wager with me, or my successors, on whether they believe the disc will celebrate its 100th birthday, either purely as a sound carrier or as an audio-visual medium.

If the record did not exist, it would certainly need to be invented, and quickly too.

## Those Exciting Early Years of Cowhair, Chalk and Shellack

Some of the people who lived through the early days of the Deutsche Grammophon Gesellschaft are still alive. One of the pioneers was Robert Blanke, now a sprightly 87-year-old pensioner, who was hired as a clerk by Joseph Berliner and rose to become a director of the company. Here are some of his memories of the infancy of an industry.

**EARLY RECORDINGS:** "The singer stood right in front of the recording funnel with the recording supervisor directly behind him. The sopranos were the trickiest. If they sang too loudly their voices came out as a screech. The recording supervisor had to sway them backwards and forwards to keep the sound level even."

**FIRST OPERAS:** "One of the great characters was Bruno Seidler-Winkler, who re-wrote great quantities of music for wind instruments because the sound of strings could not be reproduced at first. Seidler-Winkler was the composer, arranger, conductor, producer and engineer. He made the first opera recordings, including a 'Carmen' in 1908. The complete opera was on 18 records, weighed 12 pounds and cost 90 gold marks."

**EARLY DISCS:** "At first the records were made of Emil Berliner's original material, shellack bound with powdered stone, but we were always looking for something better. Someone had the idea of mixing cow-hairs in the material to improve the sound quality but we did not have much luck. Cotton fibres were no better because they changed their nature with variations in humidity, which gave a crackling sound. The big improvement came when we started using chalk powder. This meant we did not need the fibres and the weight of the records was



## How The Modern Wizards Conjure Up True Sound

The art of recording sound and cutting grooves has changed considerably since the days when Emil Berliner opened his Deutsche Grammophon Gesellschaft factory in Hanover 75 years ago — above is a picture of the entire staff at that time. Here Peter K. Burkowitz, head of Group Recording which supervises all classical and pop recording for Polydor International, looks at some of the developments along the way and reveals one of the "secrets" behind the DGG reputation for fine recordings.

Until the introduction of electro-acoustical procedures in 1925, many engineers carried their special equipment around with them in secret pockets and the catching of sound was a form of black magic practiced by ingenious quacks who pushed the performers towards the recording horn in soft passages and pulled them back on the loud ones.

Electrical amplification changed the scene in 1925. Microphones allowed distant pickup, room acoustics could be considered, elec-

trical sound mixing became possible, cutting and pickup from the groove became much better and independent of location and, last but not least, the black magic gradually switched from acoustics to electronics.

The wizards of tubes, magnetics, volts, amperes, dB's and phons had started to come into their own although until about 1936 phonography was more a sort of guess-o-graphy, with physics and technology taking a back seat.

It was Siemens and their dedication for factual truth and systemization which converted the old Deutsche Grammophon Gesellschaft Hanover press shops and sound labs into a scientific centre where physical rules and technical education determined the way of life. This went hand in hand with a new forward-looking and demanding approach in A&R strategy and policies.

Both movements lent themselves to an upswing in recording methods, facilities and technologies.

After the Second World War, DG were the first to use magnetic tape recording in live sessions. They were also first to make use of real live acoustical ambience on their classical releases, thus breaking with the established dry close-up sound.

If today one compares products of the various ages one can see that DG was instrumental not only in leading the way to smoother surfaces but also to letting the sound be natural and encouraging artistic faithfulness and trust in the product.

The artistic idea, the true reproduction of sound, has always been the driving force in the record business and over 75 years the recording process has become as sensitive as the artists themselves, looks even more impressive than the glamorous gadgets of electronic data processing, but still costs less and produces delightful sounds.

Engineers often catch me out by playing me the original tapes from a recording and then the finished disc and asking me to say which is which. This is a simple test but it illustrates one of the basic truths and secrets of a good recording operation: give the client on the record what the artist has given the company.

This has always been one of the secrets of the yellow "DG" and "Polydor" labels. And it will continue to be so in the future.



Recording science and artistic brilliance are equal partners: Dr. Hans-Werner Steinhausen (left) with star DGG conductor Herbert von Karajan.

Over 80 years ago Emil Berliner hit upon a forward-looking idea which even the great Edison had not thought of. He chose the flat disc — he did not invent it — as the shape of his sound carrier because he quite rightly realised its superiority in a simple copying process compared with the difficulties involved in duplicating the curved surface of a cylinder.

Whether one regards Emil Berliner as the father or just the adoptive father of the gramophone record, there is no doubt that he was the one who brought the infant up and taught it to walk. One can hardly fail to be moved today when one hears recordings made in the early days and it would be quite wrong to make condescending comparisons. The people of those days were confronted with a miracle, a fact which they grasped to the extent even of paying for it and not being dismayed by the distorted sounds which emerged. The more one thinks one knows the more one loses a sense of wonder, and one could say that perhaps we have stopped wondering without knowing enough.

If one appears to be reaching satiation point as far as the possible or technically practicable processes are concerned, the question is rightly asked: What next? It is a dangerous mistake necessarily to equate development with progress, although on the other hand the laws of biology state that without development there is sterility. Even in our fast-moving times ideas need time to ripen and the loud shouts of adolescence are more of a fermentation process than one of maturation.

There are two developments under discussion, if more circumspcctly, today. One is purely acoustic and is known as quadraphony. I have already expressed my opinions on this in various places, including "The Gramophone" of November 1972, without so far having heard anything to make me change my mind. We need a great deal more reflection, greater definition and standardisation and adaptation to artistic values before progress can be made.

The second development is audio-visual recording and



Joseph Berliner, brother of gramophone inventor Emil and co-founder of DGG, who first hired Robert Blanke.

minutes and four grooves per millimetre against up to 18 today."

**ADVENT OF THE "WIRELESS":** "We were very worried about what effect the 'wireless' would have on the gramophone but the arrival of electrical recording and the 'talking pictures' brought a big boom in record sales and the future was safe. The electro-acoustic recordings were a vast improvement on the mechanical process and sales soared. A Christmas record in 1928 was the first to reach a million."

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## From toys to a cultural mass medium - the proud progress of our technology.

1898 was the year that Emil Berliner set up the first Hanover presses for the manufacture of gramophone records: in the corner of his brother Joseph Berliner's telephone factory he founded the Deutsche Grammophon Gesellschaft. Admittedly a doll factory in Thuringia had already turned out miniature gramophones and records as toys. But the "apparatus for the reproduction of sound" did not remain an expensive hobby for enthusiasts for long. By 1905 the gramophone record was already in large scale production. Today it belongs - along with books, films, press, radio and television - to the cultural mass media. Now our group of companies has more than 20 factories all over the world, including the "Grammophon" birthplace Hanover. The oldest record manufacturer still in existence, the factory has developed into the most modern and important set-up on the European continent, turning out approximately 50 million records a year for distribution around the world. This leading position will be maintained beyond 1973.

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# Chaliapin To Slade: 75 Years Of Recording

## Three Generations of Artists Build DGG Reputation

Since the first records were pressed at the DGG factory in Hanover in 1898, famous artists from all parts of the musical spectrum have entrusted their recording reputations to the skill and enterprise of DGG engineers and producers. Reputations which stood not only during the flush of current fame but also — as the artists realised — as documents for posterity. Here are just a few of them, selected from the catalogues of today and yesterday.

**ABBADO, Claudio:** Italian conductor who rose to fame at the Vienna Festival in 1965 and has now become a leading prizewinner for the "DG" label with operas such as "La Cenerentola" and "Barbiere" and many orchestral recordings. Chief conductor of the Vienna Philharmonic and Musical Director of La Scala, Milan.

**AMADEUS QUARTET:** Contracted to the "DG" label for the last 15 of their 25 years together, the London-based quartet has received nearly 20 international recording prizes, primarily for their interpretations of Beethoven, Mozart, Schubert and Brahms. Golden Gramophone: 1973.



**Petula Clark:** Polydor and MGM's vivacious "Pet".

**ANDA, Géza:** Hungarian-born pianist regarded especially highly as a Bartók performer but has also recorded all Mozart's piano concertos, winning many prizes in Vienna, Berlin and Paris.

**ARMSTRONG, Louis:** Much of the work of the late jazz "great" has been issued on the "Verve" label — which came to Polydor International through the acquisition of MGM records — in a boxed set of 10 LP's.

**BARENBOIM, Daniel:** Star international conductor and pianist who made his first "DG" recording at Edinburgh in 1972 (Brahms' "A German Requiem"). Many other recordings have already been completed or are planned.

**BEE GEES:** British pop group long associated with Polydor label and still one of the company's best sellers in many world markets.

**BENEDETTI MICHEL-ANGELI, Arturo:** One of the world's greatest pianists, particularly noted for his interpretations of Debussy. His "DG" recording of Debussy's "Images" has won prizes in France, Germany and the Netherlands.

**BERGANZA, Teresa:** Soprano with an unusual alto timbre, started

her international career in Madrid in 1955. Two of many outstanding record performances: Rosina in Abbado's recording of Rossini's "Barbiere" and in the "Archiv Produktion" recording of Pergolesi's "Stabat Mater".

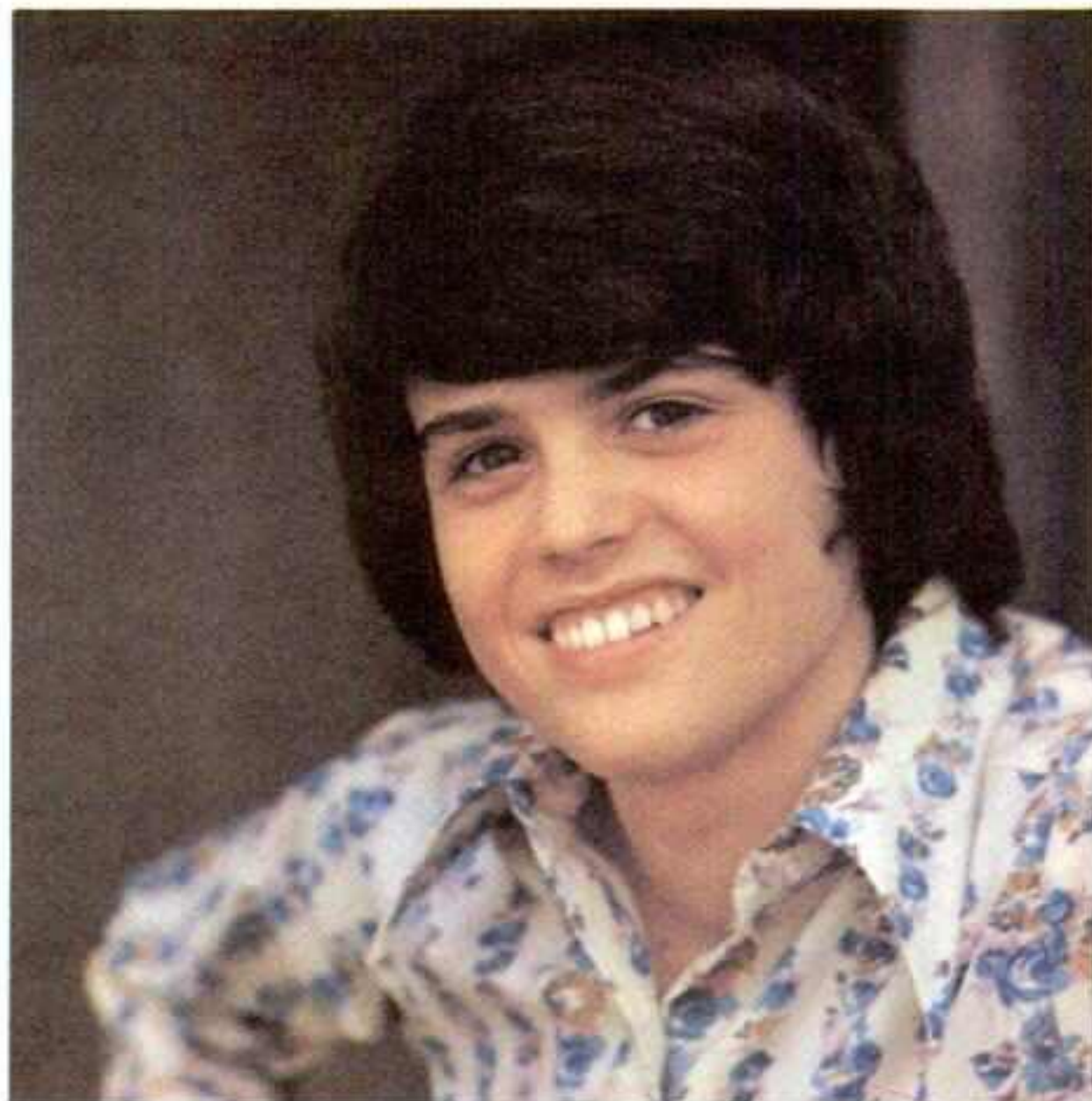


**James Last:** his music is known all round the world.

**BERLIN PHILHARMONIC:** Associated with Emil Berliner since the orchestra's conductor Hans von Bülow was impressed with Berliner's gramophone in 1889, nine years before the DGG was even established. Famous recordings with Arthur Nikisch (Beethoven's Fifth in 1914), Wilhelm Furtwängler, Herbert von Karajan span the entire history of gramophone recording.

**BLECH, Leo:** For decades one of Germany's leading opera and concert conductors (he died in 1958) who made his first of many DGG recordings in 1916.

**BOHM, Karl:** Conductor whose name has long been associated with the Yellow Label and whose repertoire extends from his definitive Mozart recordings through Richard Strauss (the two were great friends) to Alban Berg.



**Donny Osmond:** star in his own right as well as being one of the million-selling all-brother Osmonds.

Awarded the Golden Gramophone by DGG in 1970 for his services to music and to the label.

**BOSTON SYMPHONY:** Featured in the "DG" catalogue in recent years with brilliant recordings under Abbado, Tilson Thomas and others.

**BROWN, James:** One of the Polydor label's biggest stars, "Soul Brother Number One" from Georgia, recently broke through into movies as songwriter/performer.

**BUCHANAN, Roy:** Rated as "possibly the best rock guitarist in the world", admired by a relatively small circle of fans until signed by Polydor in the U.S. for whom he has made two L.P.'s.

**CARUSO, Enrico:** His first recordings in 1902, pressed in Hanover by DGG, were the breakthrough which made gramophone recording acceptable to major opera stars. Caruso's legendary voice is still to be heard on records today, over 40 years after his death.

**CHALIAPIN, Féodor:** Russian bass who made his first recordings in 1901 and who, like Caruso, captured all his great performances on disc before his death in 1938.

**CLARK, Petula:** Former child actress in England, now international movie and recording star, bilingual English/French — she introduced the Twist to France. Now on the Polydor and MGM labels.

**CONGREGATION:** Fifteen individual singers, dancers and songwriters fused into one musical group on MGM label under MGM President Mike Curb.

**DAVIS, Sammy Jr:** Actor, singer, dancer, comedian, author, regarded as the most complete performer of his time, records on the MGM label.

**DESTINN, Emmy:** Soprano who appeared at the Berlin Opera



**Karl Böhm:** Elder Statesman of the "DG" label.

and New York Metropolitan, partner of Caruso and in the cast of the first complete recordings of "Faust" and "Carmen" in Berlin in 1908. Died 1930.

**EDELHAGEN, Kurt:** German Polydor bandleader who arranged and conducted all the music for the Munich Olympic Games last year.

**ESCHENBACH, Christoph:** One of the young generation in the "DG" tradition of fine pianists. His recordings include works by Schubert, Schumann, Brahms and all of Mozart's piano sonatas.

**FISCHER-DIESKAU, Dietrich:** Recording artist since his singing career started in 1950. Regarded as the world's finest interpreter of the German "Lied" — one LP alone (Schubert Lieder, accompanied by the incomparable Gerald Moore) received prizes in eight countries. Apart from the 30 prizes he has won for Lieder singing, he has starred in numerous prizewinning opera recordings.

**FOURNIER, Pierre:** Has recorded many cello concertos and sonata cycles for the "DG" label.

**FREDDY (Quinn):** Hamburg singer known chiefly for his songs about sailors and the sea, one of Polydor's top artists in Germany who also has a growing reputation abroad.

**FRICSAY, Ferenc:** Hungarian-born conductor who died in 1963 at the early age of 49 but left behind sufficient brilliant "DG" recordings made after the advent of stereo to assure his place among the great musicians of the century.

**GALLAGHER, Rory:** Self-taught Irish rock guitarist now with large followings in Britain and the U.S. as a result of successful tours and records on Polydor label.

**GILELS, Emil:** Eminent Soviet pianist whose mastery has been especially brilliantly captured in his "DG" recordings of Beethoven and Brahms.

**GOLDEN EARRING:** Major force in Dutch pop scene for many years but now have achieved international status, helping to make

the Netherlands one of the world's pop centres.

**GOTT, Karel:** Pop singer from Czechoslovakia with a tremendous following in Germany through television appearances and his Polydor recordings.

**HENDRIX, Jimi:** Rock guitarist who died in 1970 but left many of his most important performances on the Polydor label.



**Wilhelm Kempff:** 50 years of recording with DGG.

**JANOWITZ, Gundula:** Soprano rated as one of the finest voices in the world today. Has appeared for "DG" in numerous solo performances as well as recordings of operatic and choral works under famous conductors such as Herbert von Karajan, whose protégée she was.

**JOACHIN, Joseph:** One-time famous violinist, founder of the Berlin College of Music and friend of Brahms. One of the first great artists to be convinced of the future of the gramophone record. Recorded Brahms' Hungarian Dances in 1903.

**JOCHUM, Eugen:** One of the world's great conductors, noted especially for his interpretations of Bruckner and Haydn. Received Polydor International's Golden Gramophone last year, just before his 70th birthday.

**KAEMPFERT, Bert:** German composer, arranger and bandleader of international fame, noted especially for his distinctive big band sound.

**KAGEL, Mauricio:** One of the most important contemporary composers, closely linked with the "DG" label and commissioned to write a special work ("1898") to mark the company's 75th anniversary.



**Dietrich Fischer-Dieskau: World's leading Lied singer.**

**KARAJAN, Herbert von:** First contracted to Deutsche Grammophon Gesellschaft in 1939 and has maintained a special place in the company's repertoire ever since. Some of his many brilliant achievements: complete recordings of Beethoven's Symphonies and of Wagner's "Ring", both with "his" Berlin Philharmonic, of which he has been chief conductor since he succeeded Furtwängler in 1956. Golden Gramophone in 1968.

**KEMPF, Wilhelm:** Pianist who has recorded for Deutsche Grammophon for 50 years. Was the first to record all Beethoven's piano sonatas in 1928 and has repeated the achievement twice since, his career mirroring the career of the gramophone record itself. Awarded the Golden Gramophone in 1970.

**KUBELIK, Rafael:** Conductor, son of the great violinist Jan Kubelik. Has conducted the Dvorak and Mahler Symphonies for the Jubilee Edition.

**La SALLE QUARTET:** Outstanding U.S. ensemble whose recordings for "DG" have included the multiple prize-winning set of works by the New Viennese School (Schoenberg, Berg, Webern).

**LAST, James:** Most popular German bandleader who now holds 108 golden discs for his "Polydor" recordings which, along with extensive tours, have made him famous all over the world. Golden Gramophone: 1971.

**LAVI, Daliah:** Girl singer from Israel who is now one of Polydor's top selling vocalists in Germany.

**MANDRILL:** Highly individual Polydor U.S. group with its roots in the streets of New York, a successful fusion of artists of different styles and backgrounds.

**MATHIS, Edith:** Swiss soprano with a world-wide reputation as a Lieder singer (accompanied in a recent "DG" recording of Mozart Lieder by husband Bernhard Klee), as well as her performances in opera, oratorio and cantata.

**MAYALL, John:** Harmonica player often dubbed "Father of the British Blues" for his pioneering work in this field. His groups since the latter 1960's have included the best of British jazz-blues talent.

**MOUSTAKI, Georges:** French composer who now sings much of his own work. His first real encouragement came from the legendary Edith Piaf. Now writes everything from chansons to spirituals.

some of them with his son Igor — who has also performed on the label as a soloist.

**OSMONDS, The:** MGM Records' fabulously successful all-brother group, whose records, either as a group or in individual performances, sell in their millions, especially among teen and pre-teen fans in Britain.

**POLLINI, Maurizio:** Italian pianist who leapt to fame in 1960 when he won the Warsaw Chopin Competition and at 31 still regarded by many as the best of the new generation pianists.

**PREY, Hermann:** Versatile German baritone who is as at home in a television musical show — he is one of German audiences' biggest favourites — as he is on his numerous "DG" and "Archiv" recordings of opera, Lied and oratorio.

**RICHTER, Karl:** Harpsichordist, organist and conductor whose recordings include all the major works of J. S. Bach and Handel. Richter and his Munich Bach Orchestra are especially associated with the "Archiv" label.

**SCHNEIDERHAN, Wolfgang:** One of "DG's" most prolific recording artists. Among his outstanding achievements: Mozart's Violin Concertos with the Berlin Philharmonic and Bach's Sonatas with Karl Richter.

**SCHREIER, Peter:** Leading Bach and Mozart singer in East Germany who has appeared in many "DG" opera, oratorio and cantata recordings.

**SIMON, Joe:** Polydor New York artist with a string of hit singles ("Drowning in a Sea of Love" was the biggest to date) and two best-selling albums to his credit.

**SLADE:** British super group fostered by Polydor London. Records have emulated the Beatles' by going straight to the top of the pop charts immediately they are released.

**VIENNA PHILHARMONIC:** One of the world's great orchestras whose contribution to the Jubilee Edition is the Beethoven Symphonies under Karl Böhm.



**Slade: All-action British group revelling in colour and noise and storming their way to the top of the world's hit parades with every new disc.**

**NILLSON, Birgit:** The great Wagner heroine of the present day (Isolde in the Böhm recording at Bayreuth) but also extremely versatile (Donna Anna in "Don Giovanni").

**OISTRAKH, David:** Great virtuoso violinist who has appeared in numerous "DG" recordings,

**WALCHA, Helmut:** Organist and harpsichordist associated with "Archiv Produktion" since the label's birth in 1947. Has recorded all Bach's organ works.

**ZABALETA Nicanor:** World-famous harpist who has recorded most of the great European compositions for the harp from Handel to Halffter.

## Yellow "DG" Label Continues Tradition

The name of the company founded 75 years ago by Emil Berliner, the Deutsche Grammophon Gesellschaft, still lives on as the German subsidiary of Polydor International and of course in the famous Yellow Label with which the company has for decades been identified all round the world. Fittingly the label as well as the company itself is celebrating this milestone in the history of the phonographic industry.

Centrepiece of the "Deutsche Grammophon" label's contribution to the anniversary year is an appropriate monument to 75 years of recording history: a mammoth collection of the finest symphonic works of 12 composers.

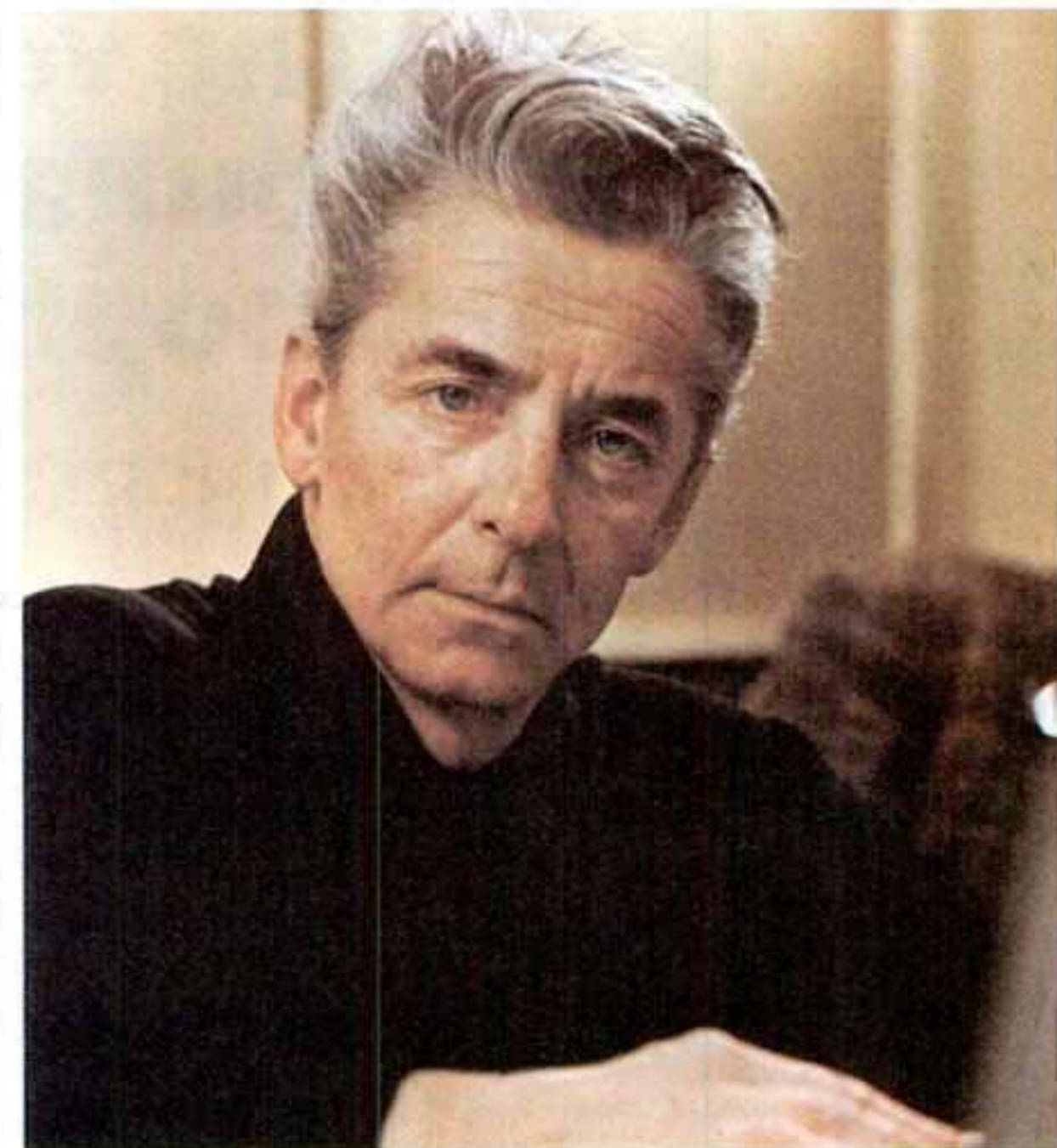
"The Symphony," the biggest project of its kind ever undertaken by the company, is collected in matching boxed sets, a total of 93 LPs or 78 musicassettes. Each set is dedicated to the symphonic achievements of one composer, ranging from the Vienna classics to Gustav Mahler.

The full line-up is: Mozart (46 symphonies), Beethoven (nine), Haydn (12), Schubert (eight), Mendelssohn (five), Schumann (four), Brahms (four), Bruckner

anniversary year and one which will stand for many years to come.

But it is just one in a series of landmarks in the classical music field with which the company has been associated over 75 years. Indeed — Deutsche Grammophon pioneered the recording of complete symphonies back in 1914 when Arthur Nikisch conducted the Berlin Philharmonic in a recording of Beethoven's Fifth.

Since the 1950s, after the introduction of the famous "tulip crown" logo, the company has established itself all round the world as the leading classical music label, with not only sales spanning the globe but also recordings being made in many of the musical capitals of the world.



**Herbert von Karajan's "Merry Widow" is a highspot of the new "DG" programme, another gem in his 35 year recording career with the label.**

(nine), Mahler (10), Tchaikovsky (six), Dvořák (nine) and Sibelius (seven).

Star conductors and orchestras of the "Deutsche Grammophon" label have contributed to the project, including Claudio Abbado, Karl Böhm, Herbert von Karajan, the Berlin and Vienna Philharmonic Orchestras and the London Symphony Orchestra.

The release is being phased over the whole jubilee year in most of the world's major classical markets, although the size of the undertaking meant that the first releases appeared at the end of 1972 and the special offer will continue until the spring of 1974.

The complete edition is accompanied by a 300-page book, also called "The Symphony," with contributions from leading authors and lavish colour illustrations.

The Jubilee Edition is a follow-up to the highly successful Beethoven Edition released in 1970 to mark the 200th anniversary of the composer's birth.

The artistic and technical excellence of the Jubilee Edition have been hailed by the world's critics as a fitting tribute to the

With the completion of the Jubilee Edition in sight, recording and release plans for the "DG" label include new operatic and instrumental recordings featuring star international artists. Operas (not to mention the operetta "The Merry Widow" with Herbert von Karajan) planned or already recorded include "Der Freischütz" (Carl-Maria von Weber), "Palestrina" (Heinz Pfitzner) and "Il Seraglio" (Mozart).

Soloists and instrumentalists include Nathan Milstein, Daniel Barenboim, Nicolai Gedda, Dietrich Fischer-Dieskau, Gundula Janowitz, Peter Schreier, Edith Mathis and such conductors as Karl Böhm, Rafael Kubelik and Carlos Kleiber, making his recording debut on the Yellow Label in "Der Freischütz."

Incidentally a feature of the new recordings is the ever-increasing co-operation between artists of West and East Germany.

Also featured in the new release plans are up and coming artists in the "Debut" series — more proof that tradition is not a dry, sterile thing but an inspiration and challenge to the future.



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1898 was the year that Emil Berliner, the inventor of the gramophone and the gramophone record, and his brother Joseph set up their record factory in Hanover under the name "Deutsche Grammophon Gesellschaft". Today it is the oldest record manufacturer in operation on the European continent. But this technical achievement was complemented when Berliner at the same time founded "The Gramophone Company" in London as a recording centre. Even in the early years, the voices of Feodor Chaliapin (1901) and Enrico Caruso (1902) were recorded for the Deutsche Grammophon Gesellschaft. From Armstrong to Zacharias, from Abbado to Zabaleta - always the best and most famous artists of their times have been heard on "Grammophon" records. Only in this way could voices and instruments be preserved for future generations, giving the name "Grammophon" its true quality. It is in this we see the historical achievements of the Deutsche Grammophon Gesellschaft in the year 1973.

**Polydor International  
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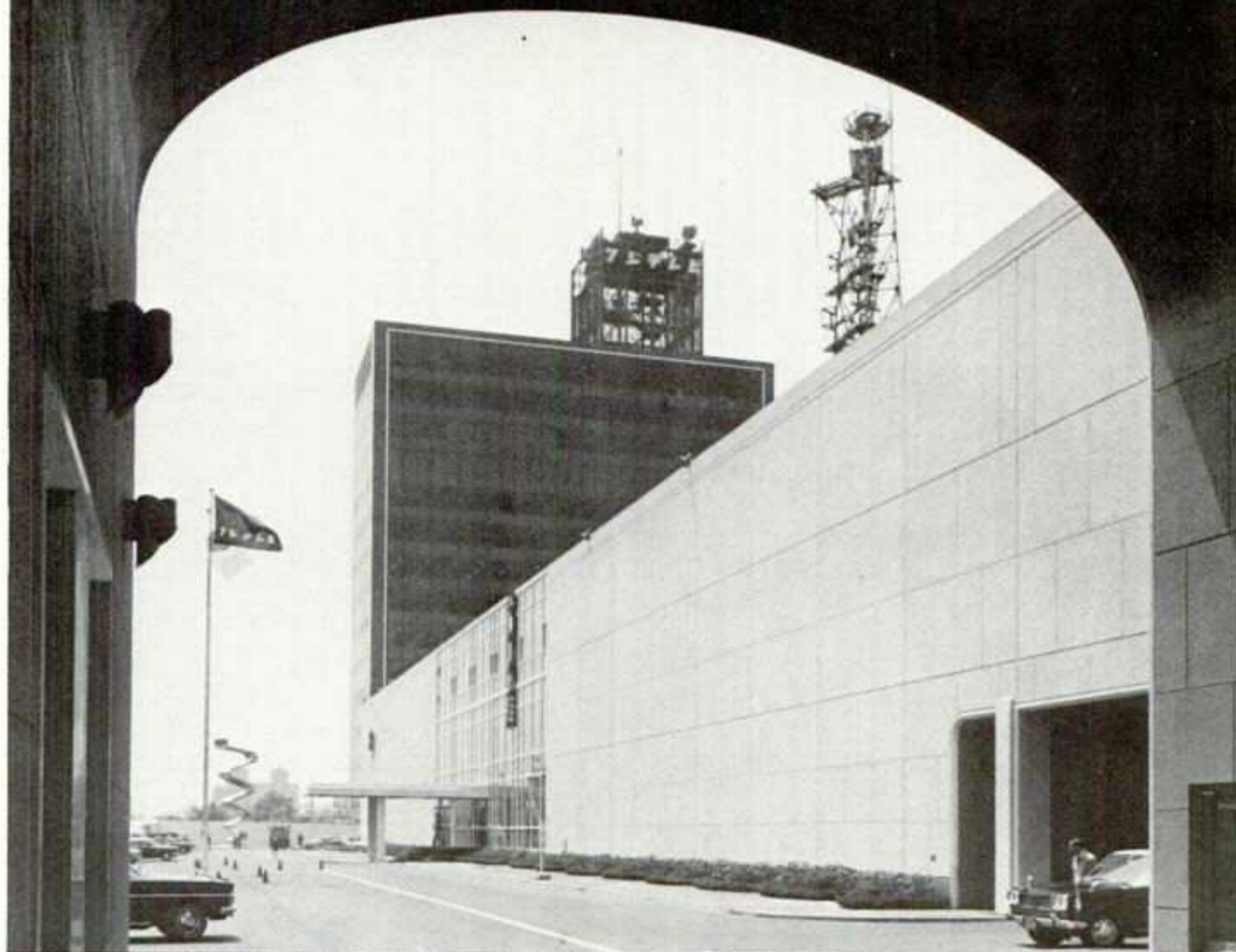
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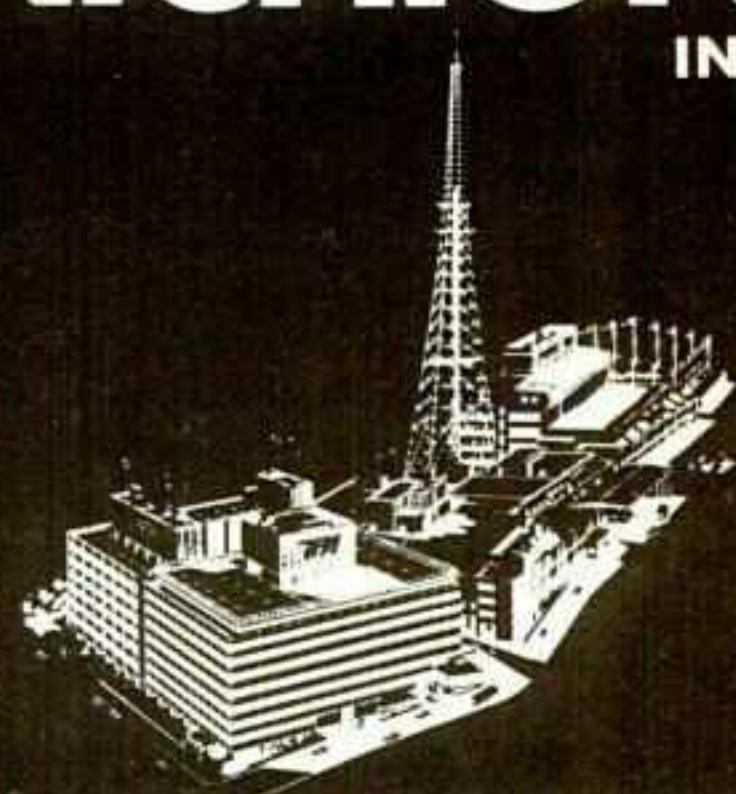
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# Today's DGG Is Busy Selling German Pop World-Wide

In Germany Polydor International is represented by the Deutsche Grammophon Gesellschaft mbH, the only Polydor International affiliate which still bears the name under which the company became famous on a world-wide basis. Deutsche Grammophon is not only the biggest company, turnover-wise, in the Polydor International group of companies; it is also the biggest record company with the highest share in the German market.

Deutsche Grammophon's success story in the German pop field actually started directly after the war with artists who were well-known not only in Germany but also in neighboring countries such as Switzerland, Austria, Holland, Belgium and Scandinavia: Helmut Zacharias, Rudi Schuricke, Caterina Valente, Rene Carol, Peter Alexander, Willy Schneider.

Names like Ivo Robic ("Morgen") and Lolita ("Seemann") carried German Polydor glamour across the Atlantic. Bert Kaempfert started his career under the Polydor label in Hamburg, and he is still working for the same company on a world-wide basis (except North America).

Big names on Deutsche Grammophon's Polydor label produced in Hamburg are Max Greger and his orchestra, Kurt Edelhagen and his orchestra (who played at the Olympic Games in Munich in 1972), Roberto Delgado and Kai Warner and their orchestras.

Through the international marketing network of Polydor it was possible to exploit their recordings in other territories. Alfred Hause, for instance, celebrates his 25th Polydor anniversary in October 1973.

He is known as the "Tango King" to the Japanese record buying public, and his records sell well in almost all countries.

James Last himself started his career in Deutsche Grammophon's Hamburg Polydor studio, and he has so far recorded more than 1,500 titles in the typical James Last sound. There is no country in the world (except China and Russia) where James Last LP's are not exported in big quantities or pressed locally. He received 18 gold records from Polydor Canada in July, which brought the total of gold awards presented to him to a staggering 108.

The list of artists contracted exclusively for Deutsche Grammophon really is a long one. They will all be at the 75th birthday party in Hamburg on September 18: Crazy Otto (Fritz Schulz-Reichel), Horst Fischer (The Golden Trumpet), The Günter Kallmann Choir and Leif Uvemark. The Fischer Choirs, DGG's largest pop choir, cannot possibly attend because the choir consists of a total of 998 voices.

Great names among the solo singers are slated to be there too:

Freddy Quinn (who has just returned from a three-week concert tour through Australia), Roy Black, Chris Roberts, Karel Gott (from Czechoslovakia), Wencke Myhre and little Anita (from Norway), Hanna Aroni, Bata Illic, Eva-Maria and actress/singer Daliah Lavi. Helping to make it a field-day for autograph hunters: Lars Berghagen (from Sweden), composer/singer Henner Hoier, Renate Kern, Ilanit, Rebekka, Sepp VIELLECHNER, Franz-Joseph Degenhardt and many, many others who sing, compose, write and produce for the company.

Deutsche Grammophon's producers, who are to a great extent responsible for the company's success, will all have a chance to meet and talk: Hans

Bertram, Gerhard Mendelson, Otto Demler, Ralph Siegel, Christian Bruhn, Peter Meisel, Peter Orloff, Kurt Feltz, Walter Heyer, Jimmy Bowien, Bobby Schmidt, James

Lorenzen and the Amok Production.

Apart from DGG concentrating on the German market, the company is energetically stepping into



Bandleader Kai Warner is one of DGG's most successful "exports". Another is his brother, James Last.

Last, Wolfgang Mewes, Kai Warner, Michael Karnstedt, Fred Weyrich, Gerd Müller, Jürgen Kramer, Rainer Goltermann, Friedel Berlipp, Gregor Rottschalk, Hanns Huber, Achim Reichel, Frank Dostal, Andy Budde, Gerhardt Hämmerling, Peter Peters, Manfred Dulau, Lollo

the international scene by successfully pushing their product into the world-wide Polydor network. Much has been achieved in the past, especially in the last 12 months, and in line with their belief that German popular music will one day soon be fully acceptable to international record buyers.

# "One Musical Family" says Polydor Chief Vogelsang

*Continued from Page 3*

**HENNESSEY:** But the 8-track business is a long way behind that of the cassette in Europe.

**VOGELSANG:** Yes, in Germany it is. The 8-track market is only about 10 percent of the cassette business.

**HENNESSEY:** How do you see the future of the classical record market?

**DR. VOGELSANG:** I see a bright future for classical business in general and the Yellow Label in particular with positive growth rate and development chances.

**HENNESSEY:** Bearing in mind the company's classical origins, has it been difficult to achieve an effective pop image for Polydor International?

**DR. VOGELSANG:** Even in the very beginning, DGG turned out popular, light music that was the "pop" music of the day. Our company has acquired a worldwide reputation for its classical repertoire but we feel that the success of the Yellow Label has been a positive influence on the development of our "pop" image.

**HENNESSEY:** Which world markets in your view have the greatest potential in the years ahead?

**DR. VOGELSANG:** I would put the United States first, then the European Community — and I emphasize European Community because we must break away from thinking only in terms of national markets here — and then Japan.

**HENNESSEY:** What would you expect to see as the major developments in the next 75 years of the company's history?

**DR. VOGELSANG:** We want to become number one around the world.

**HENNESSEY:** With all your experience in the music industry, if there was one single thing on the international scene you would like to see changed, what would you say it would be?

**DR. VOGELSANG:** I would like to change the situation that is leading to more and more piracy in the Far East. I believe that too few governments accept the great necessity of protecting musical creativity. I would like to see more governments accepting this principle, including the American. In the modern pop field, composers are more and more becoming the artists as well. This is the basis of our success. We shouldn't invest too much in factories or real estate, we should invest as an industry in talent and therefore I would like more peoples and governments to protect intellectual copyright.

**HENNESSEY:** As far as Germany is concerned, the creator is very well protected — some might say too well because there have been differences of opinion between the record companies and GEMA in the past, is this not so?

**DR. VOGELSANG:** In former days, yes. But the relationship is good now and has been for years. We are in the same boat with these problems. Some may well say we are too well protected, but I hope we do not get into a situation here where we discriminate against foreign compositions. We, especially here in Germany, have to learn that we are one musical family around the world.

Happy Birthday DGG

75

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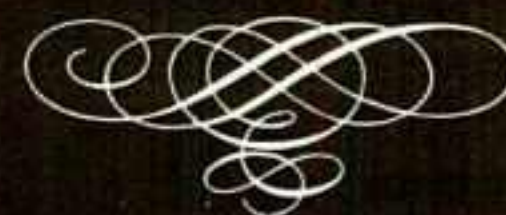
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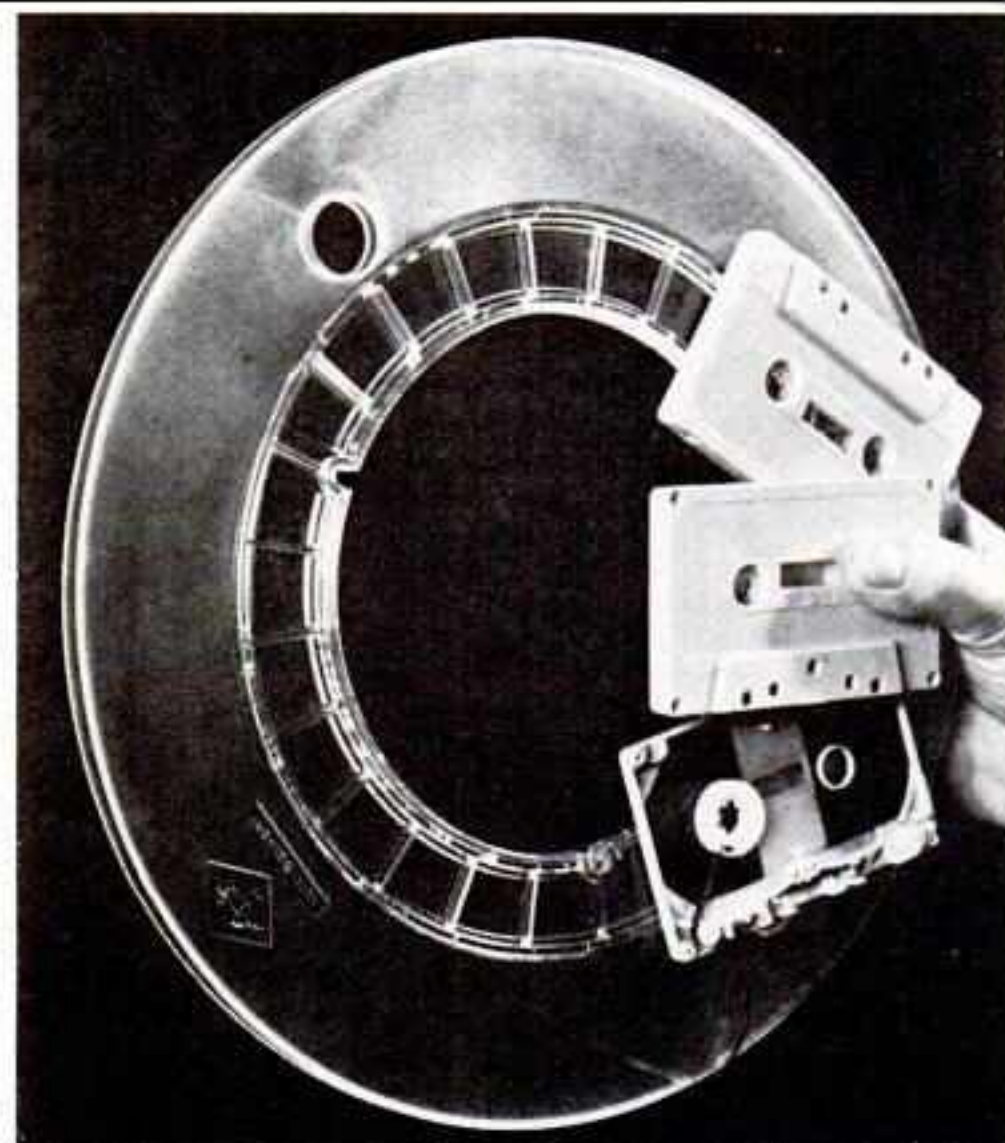
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and all the Discs of the other artists  
with whom we had the pleasure of  
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PLAZA DE LOS MOSTENSES, 11 - 3ª OFICINA NUM. 12 - MADRID 8 (SPAIN)



## **For 75 years music has known hardly any borders. That is our contribution to understanding.**

1898 was the year in which Emil Berliner, the inventor of the gramophone and the gramophone record, founded the Deutsche Grammophon Gesellschaft in Hanover with his brother Joseph. Emil Berliner made it possible to press records in large numbers. Thus he attained his declared aim of making music available to all people. Thanks to his discovery music burst out of its confines. It moved out from the concert halls and opera houses into the home, it crossed national boundaries as Hanover exported records to all parts of the world. And step by step, Deutsche Grammophon captured the music of many times and peoples on record. It was a leader in making music popular, international and durable. Throughout its 75-year history the Deutsche Grammophon Gesellschaft has played its part in making the black disc a turntable for international understanding - one of the reasons why we congratulate her today, on her diamond anniversary, in 1973.

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THEIR 75<sup>TH</sup>  
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## Push U.S. Assn. Of Video Dealers—Systems Listed

By EARL PAIGE

CHICAGO—Video systems are maturing to the point where a group of dealers here is pushing for a national organization to exchange information and coordinate installations, said Tom Sullivan, Jr., professional association executive and executive secretary of Associated Video Dealers of America (AVDA), headed by Phil Roston, president, of AV Center here. Sullivan is also involved with the Chicagoland Electronic Representatives Assn. (ERA) chapter (see Rep Rap) and an entertainment products trade show group. Sullivan said AVDA will soon publish a directory.

(Continued on page 36)

## Another TV Disk Bows In Europe; 78 rpm Unit Also

BERLIN—A completely new videodisk system was demonstrated here during the run of the giant annual Berlin Trade Fair, ended August 31. The system, MDR (magnetic Disk Recording) is a development of Wolfgang Bogen GmbH, a German record plant and magnetic tape head fabricator and Erich Rabe.

The system, which according to Rabe, could retail for under \$400, with disks offering up to 500 plays for about \$4, utilizes a 12-inch disk revolving at 156 rpm. It stores up to five minutes of black and white information per side. However, according to Rabe, there is, under development, a 78 rpm unit that will provide up to 12 minutes of color information per side, and could be available early in 1974.

The unit itself utilizes a modified Dual standard phonograph turntable, and, according to Rabe, most of the additional parts, with the exception of the electronics equipment, are standard phonograph parts.

Rabe said that the development of the system was made possible by a breakthrough in head design. He claims the breakthrough could also be utilized for slow videotape recording.

Rabe and Bogen have joined forces to form a partnership that will license manufacturers interested in producing and marketing the MDR system.

Meanwhile Teldec's "TED" system will go on sale in Germany in January, according to information released by Teldec officials during

the Fair. Teldec which has used the fair as an official launching pad for the TED system, also announced Saba, a GTE company, as its first licensee for the manufacture of the system.

The system will first go on sale on the German market, and later in the United Kingdom and Scandinavia with a \$450 price tag. Teldec officials assure that the introduction, at retail level, of the system, will be supported by a software library of about 150 titles culled from the catalogs of nine record companies. Ten minute color disks will sell for just over \$1.

They also stress that the \$450 list price suggested for the European market, should not be considered a guideline for U.S. prices once the system becomes available there, as the American price could very well be as much as \$100 cheaper.

TED videodisk software displayed at the show included 12-disk feature films, 5-disk Laurel & Hardy movies, Walt Disney cartoons, popular and classical music, and even a Polish ballet.

Philips demonstrated an upgraded version of its own videodisk system, showing, for the first time, replicated disks, where, at its Eindhoven demonstration one year ago, only glass masters were played.

Philips officials disclosed that they will introduce a transparent disk with a transparent coating on one side to protect the recorded information from damage. Although the protective coating will restrict the disks to one sided information,

(Continued on page 35)

## VIDEXPO TV Systems Spread—Aid Campus Acts

NEW YORK—The timetable for viable consumer sales of video systems is still uncertain but multi-use of television and its reach to an ever expanding audience was highlighted at the opening of VidExpo here. One example was Video Tape Network's plan to promote college recording act concerts.

VTN has a series of half-hour "concerts" shot in studios and available for rental in 1/2-in., 1-in. and 3/4-in. formats at from \$130 to \$150 per week (in 1/2-in.). John A. Friede, president, suggested that showing the programs a week prior to a concert is a perfect way of boosting ticket sales.

"It's ideal for the schools with limited entertainment budgets. If they showed one every week it would run

(Continued on page 36)

## Blank Tapes in Mass Retailer Traffic Areas

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp. here has launched a program designed to get mass merchandisers, mini-mass merchants and department stores involved in selling blank tape in as many high traffic areas of an outlet as possible.

According to firm president George Johnson and national sales manager Jim Lantz, the three areas of a multiple department store most likely to be successful in marketing blank tape are the home entertainment department, the record and tape department and the camera department, with the checkout area a good spot in some cases.

Working on the theory that blank tape is an impulse item as well as being a high volume, high profit item, Audio has talked to a number of large outlets concerning the stock-

ing of tape in several departments as well as offering promotions designed to help get outlets involved.

Both Johnson and Lantz emphasized that the program is not designed to remove tape from any one department where it has traditionally been sold. Rather, the program is designed to add volume to an outlet on the assumption that different high traffic areas attract different consumers in many cases.

"Blank tape, like razors, is the kind of item where a lack of display can result in loss of sales," Lantz said. "We feel strongly that the record department, hardware area and camera department are the three areas the tape buyer is most likely to frequent. We've gone to a number of dealers and tried to work

(Continued on page 53)

## Tape Duplication Builds in Africa

By RADCLIFFE JOE

NEW YORK—The Audiomatic Corp. has sold what it believes to be the first professional high speed duplicating plant to an emerging African nation.

The unit, an Electro-Sound model 6000 32-1 was sold to Sapra Ltd., of Nairobi, Kenya, for use in the duplicating of prerecorded musical cas-

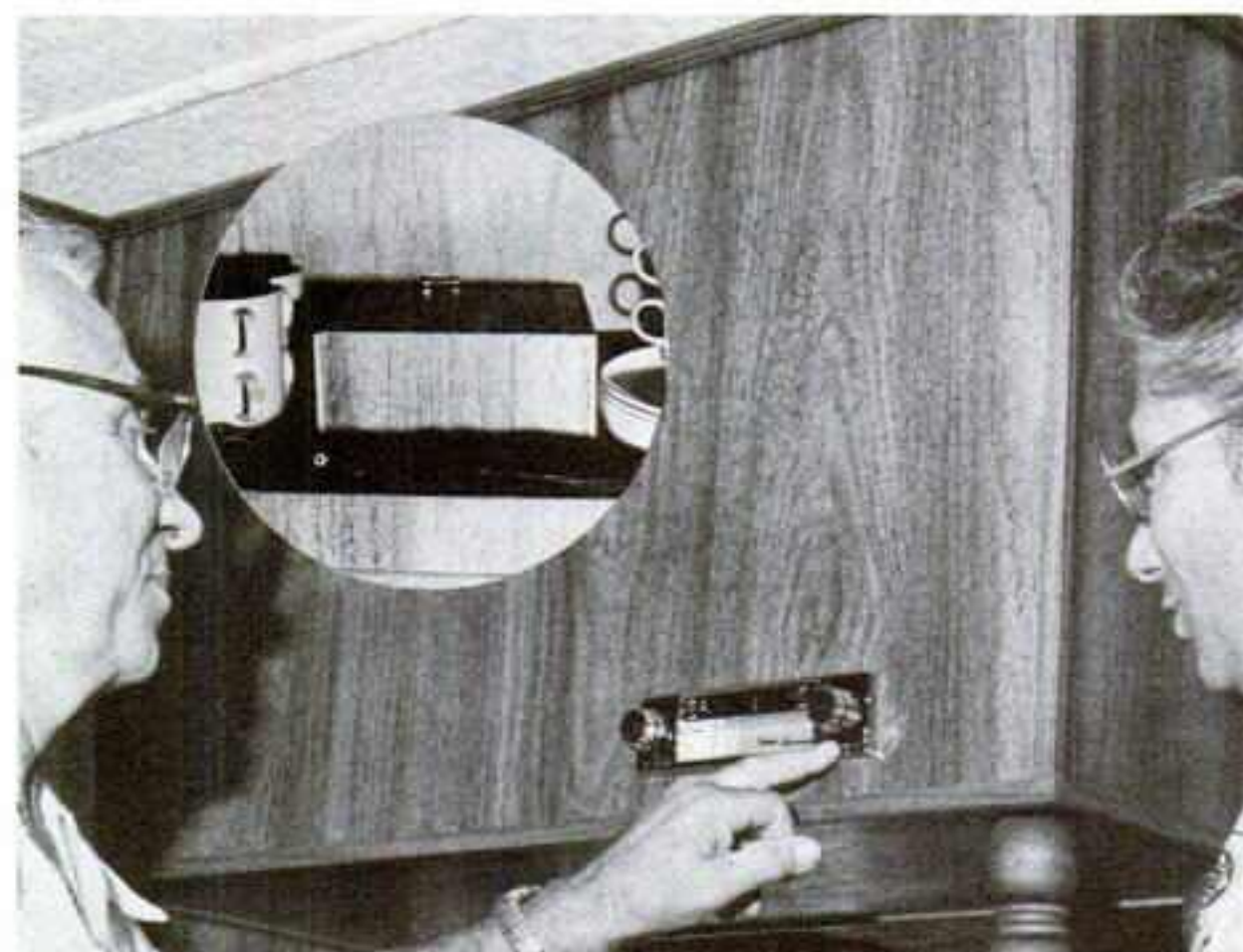
ettes. Sapra is the Kenya licensee for Phonogram and EMI.

Although it is the first sale to an emerging African nation, the unit is, according to Tim Cole, Audiomatic's vice president, sales, the third on the African continent. The other two units were sold to Gallo South Africa Ltd., and Teal Recording Co.

Ltd., both based in Johannesburg. Audiomatic has also supplied the Nairobi firm with an engineer to install the \$60,000 unit, and train African personnel in its use.

Cole said that although the use of prerecorded cassette and 8-track tapes was growing in such far off

(Continued on page 39)



STEREO tape players were mounted in various locations in recreational vehicles at the recent 19th Midwest Mobile/Modular & Recreational Vehicle Show at South Bend, Ind. and often the spot was not ideal, as here (insert shows player replaces too many cups and saucers inside cabinet). At right, youthful admirer studies the Craig Corp. exhibit aimed at



## Team Electronics' Customer 'A King'; Mgr.s Rip Mfr.s

By IRENE CLEPPER

**EDITOR'S NOTE:** Team Electronics' 107-store chain expects quadrasonic music systems under \$500 to account for a third of its volume by year end, according to Lowell Fisher, marketing vice president. He seeds another 20 to 25 percent of volume coming from systems over \$500. In the first portion of this profile, Fisher and Rich May,

advertising manager, discussed the confusion over 4-channel systems, video recording systems, unified marketing and promotions (Billboard, Sept. 8). Here they point out the importance of inner-store communication and how retailers are forced to sustain the pressures of warranties.

MINNEAPOLIS—One of the reasons Team Electronics is successful is its regard for creative ideas.

Team encourages an interchange of ideas. A Kansas City store's idea of auctioning off its surplus inventory and as-is items is now being used elsewhere in the chain. "A store hires a professional auctioneer," added May, "and the event draws big crowds. Inventories are trimmed

down and, at the same time, the store has done a promotional job."

Ideas and background information are exchanged via a quarterly Team newspaper, at bi-annual store conferences, and visits by the field force.

### Warranties

While individual interpretation and implementation are evident among the stores, basic policies and

procedures assure that a Team customer will be "treated as king" wherever he lives in Team territory.

This includes warranties. Fisher is critical of manufacturers in this respect: "It's unfortunate that manufacturers have put servicing and handling of customers entirely on the retailer, but it's a situation that we apparently have to accept. The

(Continued on page 35)



TEAM Electronics' combination of software and hardware.

## Rep Rap

The timetable for the Electronic Representatives Assn. (ERA) professional management seminars: Hyatt Embarcadero Hotel, San Francisco (Oct. 12); Hyatt Regency O'Hare, Chicago (Oct. 19); Waltham Motor Hotel, Boston (Oct. 26-27); Cleveland (Nov. 16, site to be announced). All are \$85 except "Agreeable Selling," second day seminar in Boston, and the Chicago session, which is \$35 extra to cover a computer analysis of each participant. ERA is located at 233 E. Erie, Chicago 60611.

A preliminary program of seminars and workshop sessions, details on special travel packages and plans for three post-conference trips are part of a special brochure available now from ERA on its Interface 4 marketing conference in Madrid, Feb. 3. Ray Hall, ERA executive vice president, said "Interactive Marketing," the theme, will examine the rep's role with the manufacturer, distributor and customer. Pre-registration is already over 450, he claimed.

Tom Sullivan, Jr., executive director of the Chicagoland ERA chapter, sees more use of guides and directories by industry groups, such as the product source guide the chapter developed and a directory planned by the Associated Video Dealers of America (see separate story). Aside from being rep for both groups, Sullivan also is involved as executive director of the multiple trade show DMR (Distributor, Manufacturer, Rep) midwest conferences and an automotive repair organization.

### German TV Disk

• Continued from page 34

yet the company points to the fact that it can store from 30 to 45 minutes of information on a single disk.

Also emphasized is the fact that the disks could be played either forwards or backwards, and in slow motion, continuous play, or single frame pictures. Price on the system has not yet been established, but the disks are expected to retail for about \$10 for a 30-minute program.

Meanwhile, it has been reported that Thompson CSF has given several secret demonstrations of its own videodisk system to a number of selected U.S. manufacturers including Zenith, which has been looking closely at a number of videodisk systems, among them, the Teldec unit.

The Thompson system, like MCA's Disco-Vision and the Philips system, utilizes a laser to scan the disk. It is not, however, compatible with either of these systems.

The system which is expected to have its first major public demonstration at the upcoming VIDCA convention later this month, is aiming at a consumer market introduction sometime next year, depending on the number of licensees it can attract. Like the Philips system, no price has yet been established, and little is known about the software except that the disk may carry as much as 20 minutes of information.

### Customer King

• Continued from page 34

customer rules. We must take care of him. The only other choice is to get out of the business."

Fisher anticipated "a little bit better product delivery this year," but thought manufacturers could improve their planning by following the 80-20 rule to its logical conclusion. "Since they do 80 percent of their business with 20 percent of their customers, they should sit down with some of those in the 20 percent group and find out what's selling and what the trends are."

Both manufacturer and dealer are often at fault when they plan advertising, maintained May. Too much attention to hardware; not enough emphasis on fun.

Team tries for a special "tone of voice" in its ads—friendly, not talking down, saying "We think we understand you" and, without being corny, "We'd like to get to know you better."



ED MASON (left), Wilkins-Mason Associates, joins friends during recent seminar for reps sponsored by his company. (center) Scottie Still, president, Ultralinear, chats with Steve Mehlert, Christophers Audio. (right) Tom Anderson, vice-president, Pacific Electronics, delivers keynote address.



## They're talking about Capitol 2 recording tape.

Musicians, high-fidelity perfectionists, music lovers of all sorts, are talking about Capitol 2, the world's best iron-oxide tape.

Cassette users rave about the frequency response (20-22,000 Hz), the backcoating that makes the cassette jamproof, and the new package (Stak-Pak™) that ends cassette clutter.

Everyone's giving the Stak-Pak special mention. Probably because it's without a doubt the world's ultimate cassette storage method. Stak-Paks come with two Capitol 2 cassettes, and they slide or snap together to form a tiny chest of drawers, each with its own two labels.

Reel-to-reel bugs get excited about being able to buy a tape that's as good as the best tape the recording studios themselves use.

And 8-track cartridge people are delirious with the Capitol 2 Audiopak® High Output/Low Noise cartridge, already a standard of the music industry. It's even available in a newly engineered 100-minute playing time.

Visit your favorite tape store, and try the new Capitol 2 tape. So that the next time your friends start talking about tape, you'll have something significant to add to the conversation.



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## Channel Master Pushes Home Stereo Line

NEW YORK—Channel Master has enlarged and revamped its home stereo line of products in a bid to capture a larger slice of this growing market, according to Richard Deutsch, vice president, marketing of the Ellenville-based company.

Fifteen products of the firm's 57 new items released in its 1974 consumer catalog, are home stereo units, ranging in formats from 4-channel matrix sound to conventional stereo, and carrying price tags from \$89.95 to \$349.95.

Coinciding with the new home stereo program, Channel Master has also launched a number of new merchandising concepts, and a variety of dealer and consumer promotions, including what Deutsch calls price leaders.

Deutsch explained the firm's home stereo drive as "putting it all together," and said that his company is doing everything possible to give its dealers a line which highlights both product and price appeal.

The Channel Master executive continued, "Our new home stereo line not only features 4-dimensional sound, but we have also developed a complete step-up line of four air suspension speakers.

"In addition," Deutsch added, "our special \$20 off promotion to the consumer will be applied to three leading products."

Channel Master has also developed a number of new in-store display materials including a "radio tree," a traffic building coupon offer of a cassette organizer, a point-of-purchase display package, and a car stereo display.

The entire line will be sold by Channel Master's sales force to its

network of distributors. However, Deutsch pointed out that in the case of department stores, a special sales program has been worked out in a move to keep the line competitive.

Said Deutsch, "We are continuing to follow the same marketing principles that have become traditional with the company. He added, "We are seeking to build a dominant position for the company in the most popular price ranges, and at the same time offer a wide range of products.

"The dealer, Deutsch went on, "is the key to Channel Master's success, and so our emphasis is to give him outstanding promotable items."

## New Products



AVALON compact stereo receiver by Zenith, carrying \$99.95 price tag, has white molded cabinet with black cloth on matching speakers. The E634 8-track tape player costs \$59.95.

## VidExpo Shows Systems

• Continued from page 34

about \$3,000 a year, or less than a good band for one night," he said. VTN has shows by Jim Croce, John Prine, Harry Chapin along with Cheech & Chong, Cold Blood with Bonnie Koloc, Bill Quateman, Meagan McDonough with Wilderness Road and one featuring Buffy Sainte-Marie, Bob Gibson and Neil Sedaka.

Not limited to entertainment and offering programs such as NBC news documentaries, VTN also has a series called Black Omnibus featuring Odetta, the Spinners and people such as Dr. Alvin Poussaint.

### Business Focus

Typical of video systems reaching more and more people was a plan outlined by Warren R. Wille, Dana Corp., for communicating within a large company. It ties in tape, slides, film clips, TV disks and other sys-

tems and furnishes access by over 22,000 employees to 10 channels of closed circuit TV from 7 a.m.-6 p.m. Already, the system has eliminated 50,000 pages of paper reports annually at an estimated saving of \$200,000 over three years, said Wille, moderator of the opening panel on management use of video in communications.

Heavily oriented to business and industrial video applications, VidExpo did include an exhibit from Videosonics, Inc., which showed its Stereo AV console, highlighting audio amplification of video programming with a rated IHF music power of 50 watts.

Aimed now at business and industrial applications and listing for \$495, a consumer-size version is being readied for February delivery in Europe, said Gerald Kardach, president. He indicated it would be about half the height of the current model (67-in. tall) but could not give a price estimate or say when it would be introduced domestically.

## Video Dealers Assn.

• Continued from page 34

AVDA represents no conflict with the National Audio/Visual Assn. (NAVA), though many AVDA members are NAVA members, said Sullivan, whose father has been in association work for 25 years (Retail Confectioners International). "The video dealers just realized that a good fourth to third of their sales were in video systems, commercial and consumer," Sullivan said. "There is a very specific focus."

He said AVDA is particularly eager to set up ways to coordinate installations of national companies. "This is difficult for say, one member over in Detroit, when a company may want installations in 12 different cities. Our directory will show what each member can offer."

Other officers and directors of AVDA: Dick Levy, A/V Corp., Buffalo, vice president; Allan Ross, Sales Dynamic Supply, St. Louis, corresponding secretary; Will Piette, AV Electronics, Milwaukee, treasurer; Dick Drumm, Business Services of Utica, Inc., Utica, N.Y.; Paul Schmiedicke, Audio Visual Services of Foster Film Service, W. Lafayette, Ind.; Terry Ryan, Communication Systems Co., Marquette, Mich.; Bob Hermes, R.P. Hermes Co., Inc., Detroit; Warren Ribbecky, A-Vonix, Milwaukee; Wally Robbins, MPCS Communication Industries, Inc., New York; and Kipp Pritzlaff, Techno Products Co., N. Hollywood, Calif.

AVDA details are available from Sullivan at 1301 Waukegan Rd., Suite 204, Glenview, Ill. 60025.

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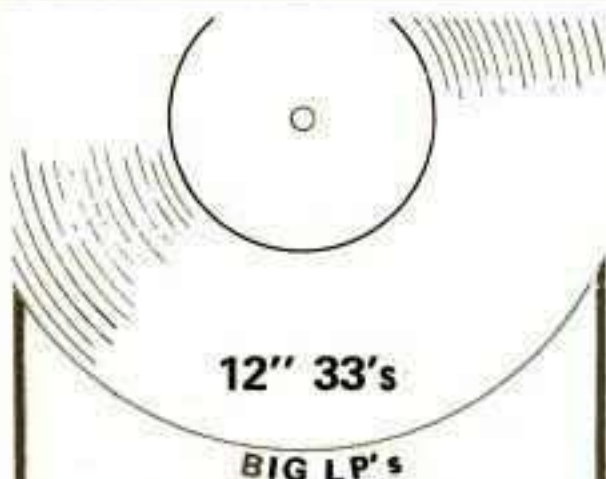
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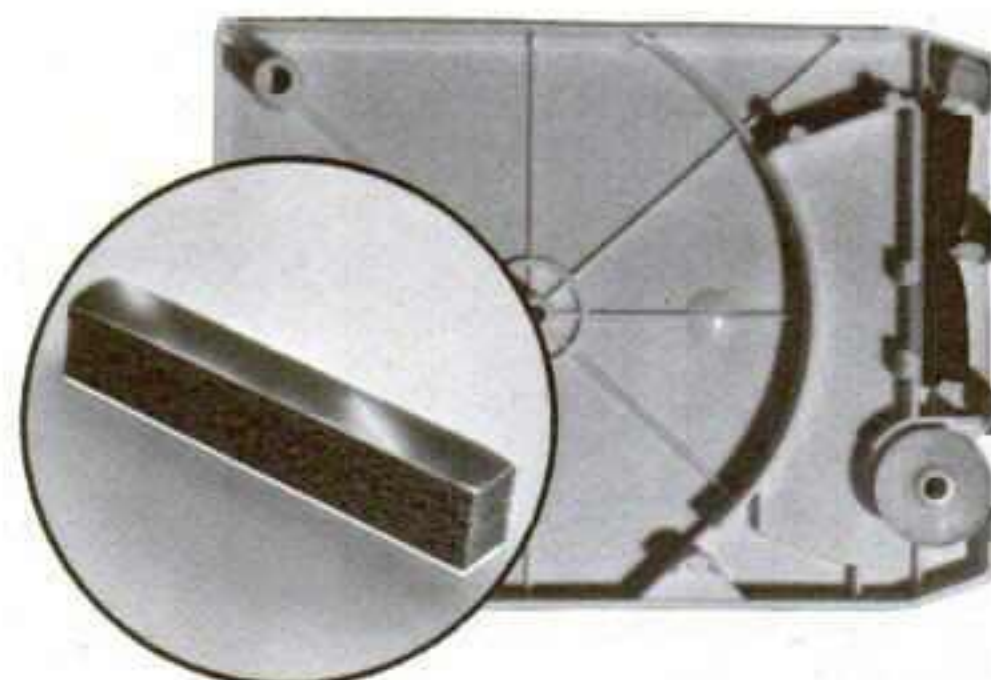
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# Speakers, Headphones, Pickups Spark 'Q' Accessories

By ANNE DUSTON

CHICAGO—Manufacturers of accessory 4-channel equipment, including speakers, headphones and phono cartridges, plan to introduce new product before the end of the year in anticipation of a tremendous surge in 4-channel hardware. However, even with the concentration on quadrasonic hardware, the confusion surrounding which system will become dominant in the market has resulted in speaker development for 4-channel getting off to a slow start.

Most companies simply add two more speakers from their already existing line, even though these speakers were developed primarily for stereo. However, a growing number of speaker manufacturers are developing systems specifically for the demands of 4-channel.

A speaker system developed by ESS (Electrostatic Sound Systems) separates the bass driver from the midrange and tweeter bookshelf speakers. The separate bass speaker has its own amplifier for a 100-watt power boost. Engineer George Anderson explained that by separating the bass driver from the other speakers, the system can be used with the lower powered 4-channel hardware. Also, costly and unnecessary duplication of bass drivers is avoided. More money then can be applied to the midrange and tweeter speakers. The system is based on the fact that while the ear can discern direction of higher frequency wave lengths, the longer bass wave lengths are non-directional to the ear. The \$525 system can handle 200 watt peaks without distortion.

Audioanalyst offers a flexible arrangement of wide dispersion speakers for front and directional speakers for the back of the room. Walter Ostrander, sales manager, believes that this gives the best performance for both stereo and 4-channel. Bookshelf speaker model A-76, with 10 inch woofer and 1 1/2 inch tweeter, listing at \$79, was developed for this application. Ostrander noted that the SQ and matrix systems popular at the Winter CES seemed to have been challenged by the CD-4 discrete system at the June CES.

Auto speaker manufacturers are also beginning to look to 4-channel application, with the development of the co-axial speaker with separate woofer and tweeter, and larger and more powerful magnets for greater output with less input, a necessity for 4-channel. Jensen Sound Labs offers a co-axial speaker with a 20-ounce magnet. Bob Engelmann, engineer, notes that efficiency becomes insignificant after 20 ounces.

## Headphones

Although 4-channel headphones are compatible with either discrete or matrix systems, people are still wary of buying quadrasonic headphones, some manufacturers stated. Koss, which has had four models on the market for over a year in the \$39.95 to \$85 range, finds the lowest price to be the best seller "because people are still not convinced 4-channel is here to stay," Ken Vaughn, sales coordinator, said. Koss headphones have a switch for stereo/monaural use as well as quad, to accommodate for stereo use now and 4-channel for future use.

Orders on the new Scintrex 4-channel headphone, the HQ-4, look encouraging, according to sales administrator Dave Decsman, although the top stereo model, the PRO-500, at the same price, is still the better seller. "A lot of people are afraid of quadrasonic equipment. Also, they don't realize that with a

headphone, the mode, whether discrete or matrix, doesn't make any difference," Decsman explained.

## Pickups

"Every significant manufacturer

will introduce 4-channel phono pickups by Christmas," Herb Horowitz, president, Empire Scientific Corp., predicted. He sees the market as just a little premature until after

Christmas. "The market is in an interim period comparable to the beginning of stereo, when hardware has to accommodate both capabilities. It's possible that both systems

will survive in parallel just like 8-track and cassette, and the 45 and 33 1/3 records have both survived. There are merits to both systems," Horowitz stated.

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# Tape Case Mfr.'s Furniture Look Sparks Triple Volume

By INGRID HANNIGAN

ADDISON, Ill.—Selling tape cases designed like fine furniture to large department stores catering to quality tastes is James R. Walsh's plan for his firm, Display Media Inc. A plan that created, in a short three years, triple the volume and sales of his original business, permanent store fixtures.

Walsh had not considered expanding his successful fixtures operation until one of his customers, Bell & Howell, contracted for a small tape carousel for its premium plan. "Manufacturing the unit was possible in our plant setup, so I investigated the market, designed a number of tape storage cases, and the new business was off and running."

Many of the nation's finest department stores number among Display Media's customers including Marshall Field, Carson Pirie Scott, Macy's, Jocke's, Gimble's, Burdine's, Forest City, Bennett Bros. Catalog, and record specialty shops such as the Discount Record Shop chain and Central Music.

"In addition," Walsh revealed, "We private label for Montgomery Ward's; it's a significant amount of business."

The newest products, The Stereo 8 Tape Library series, first introduced at CES in June, are walnut-grained, vinyl-clad Novaply cases, fitted with vacuum-formed inserts and chrome trim. Tapes extend forward of the cabinet when the door is fully open. Each tape rests in an individual compartment.

### 'Two' Chiefs

"Any person would be proud to own and display one of these cases because it complements components as well as most good furniture," the designer said. "I find that the unit is purchased in the main by established, married people, young or old, anyone who is concerned with quality and a tasteful decor."

The Stereo 8 holding 40 8-track cartridges retails at \$34.95. A matching unit holds 70 cassettes (\$35.95). The LP record library (\$39.95),

holding up to 80 LPs, looks much like an end table or hassock.

Bob Geisler takes turns with Walsh being president of the firm for a year. "Between the two of us," Walsh commented, "we design everything, and sell 90 percent of the display business, so it's only being fair, and gives us some variety."

Display Media sells nationwide through 30 sales rep firms, concentrating, however, in the large population centers of the East Coast, Florida, and the Midwest.

"Although the company was founded more than ten years ago, it was much like setting up a new business when we diversified three years ago," explained Walsh. "We ran ads in many trade papers, followed up each offer, and finally selected the reps who pull in the business even beyond my great expectations."

The significant bonus Display Media provides—5 to 25 percent of sales—is an incentive the reps have been cashing in on according to Walsh. "But the units really sell themselves to the department stores."

The firm is able to produce about 100 of the large storage units daily, but Walsh comments that it is difficult to stockpile much in advance for large buyer orders due to the shortage of raw materials.

### Material Shortage

"We used to get the wood products 4 or 5 weeks after ordering. Now it's 10 weeks if we're lucky. The shipment of logs to Japan caused that. Plastics are hard to get too because of the oil shortage," complained Walsh.

Usually the rep contacts the buyer for the large chains for initial purchase. "Then the reps need to visit the stores to nudge the department heads to re-order. It seems all product is sold a short time after receipt." Walsh added that his private label customers order for all stores, and keep sufficient product in central warehouses, for later internal distribution.

Despite the "skyrocketing price" of raw materials, Walsh reported that he has not increased prices, except for one unit which he raised \$5 to cover higher labor on building a sturdier unit.

"The only reason we can keep prices steady is that volume has increased to the point where we would make money anyway." Following a two-step distribution pattern, however, "would price our product right out of the market," Walsh explained that he will consider using distributors some time in the future when sales and production increase somewhat.

Walsh designs all product, relying on his architectural background. Geisler then designs to specifications.

All Display Media products come with an unconditional guarantee. Before leaving the plant, all pieces are hand rubbed with furniture polish, ready to be used when taken out of the box by the customer. "It's just another 'quality' touch we pride ourselves on," Walsh said.

### Car Stereo Cases

Walsh gave an example of the service policy he prides himself on: "A customer in San Francisco bought a defective case. I'm not sure how it slipped by. We heard of it, and sent the man a new unit the same day. He wrote us a long letter that I just might display in my office, telling us how pleased he was with our guarantee and how uncommon it was for a case manufacturer. This, I think, is my goal. Quality and service will make our name," he emphasized.

The firm makes store fixtures for

accounts in the metropolitan Chicago area and Wisconsin of metal, wood, and vacuum formed and injection-molded plastic. Another facet of the operation is magnetic board teaching aids.

In the 20-worker operation, several quality control checks are made before shipment by UPS. Six large cases fit into the maximum size and weight box acceptable. For the benefit of smaller stores, Display Media sells a sampler box consisting of three 8-track cases, three 40-cassette cases, and two 20-cassette models.

"I'm thinking about new units all the time. In January we'll release a new design for car cases; all I can say now is that tapes will not rattle, and will be completely out of view," Walsh revealed.

When asked about the firm's long-range sales plans, Walsh said, "I double sales projections each year, and when the year is over, I find I have to double them again. When a product sells itself, that's what you do."

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### L.A. TV School

LOS ANGELES—The Los Angeles Public Access Project has established a "video school," with classes slated to begin Sept. 22.

The school will offer eight workshops and seminars covering topics such as basic and advanced production techniques, video editing, the use of video as a creative art form, cable television's effect on Los Angeles, the use of video for community organizing, women's workshops and an experiments in behavior workshop.

The school will include in its equipment several pieces of portable video equipment, a three camera studio available and time-code video editing capabilities. There will be 10 staff members and instructors.

Seminars vary from several weeks to 10 weeks, with tuition ranging from \$30 to \$100.

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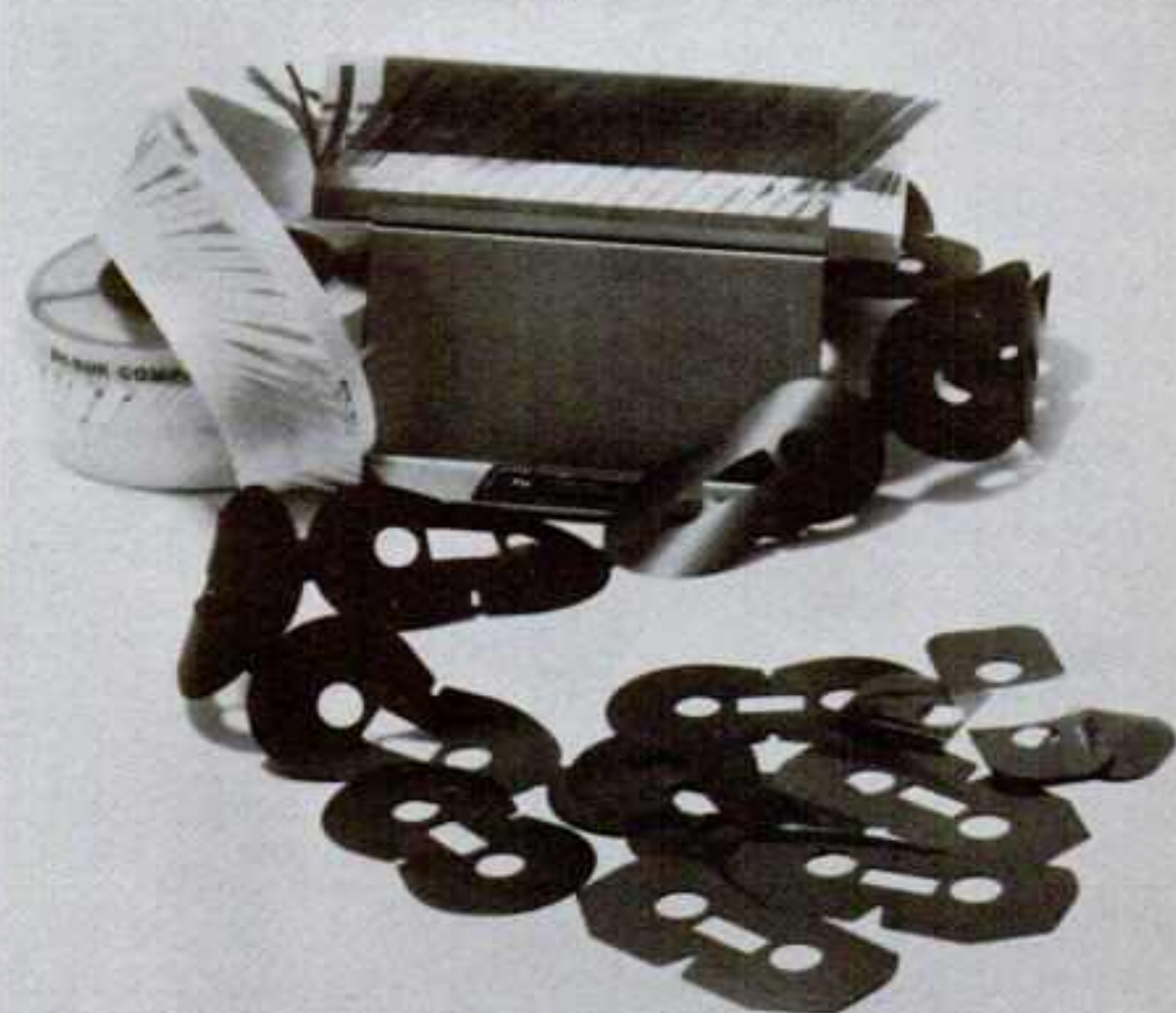
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# Tape Duplicator

**Cartridge Control Corp.**, Atlanta, Ga., has contracted to produce the Old Testament, King James Version, on cassettes for Episcopal Radio & TV Foundation. Alexander Scourby will read the 70 hour long text into 48 cassettes, **Bill Evans**, general manager, said. The two volume set of 24 cassettes each will be recorded on BASF C-90 tape, and will retail for \$149.95.

**Andre Blay**, president, **Magnetic Video Corp.**, Detroit, announced the construction of a new manufacturing facility at the present Farmington Hills location, to be completed November 1, that will double the manufacturing output of stereo and 4-channel 8-track tapes, and audio cassettes. Magnetic Video Corp. produces its own line of prerecorded tape music under the name **Charms**. Over 120 different titles are sold through Woolworths, K-Mart, Sears, Montgomery Ward and Target stores.

"Duplication in 4-channel is getting off to a slow start, with 75 orders for every 10,000 in 8-track stereo, but we are stocking up for a growth in this area," Blay said.

Magnetic Video Corp., video div., is establishing a 5-state inter-company video network for Rockwell International, a division of North American Rockwell, Pittsburgh, **Al Eicher**, video manager, reported. The network, which hooks up plants in Wisc., Mich., Ind., Ohio, Ky., and Pa., is 85 percent operational, he said. A similar network was set up

for American Motors on a test basis, and the company is forming another network for Parke-Davis.

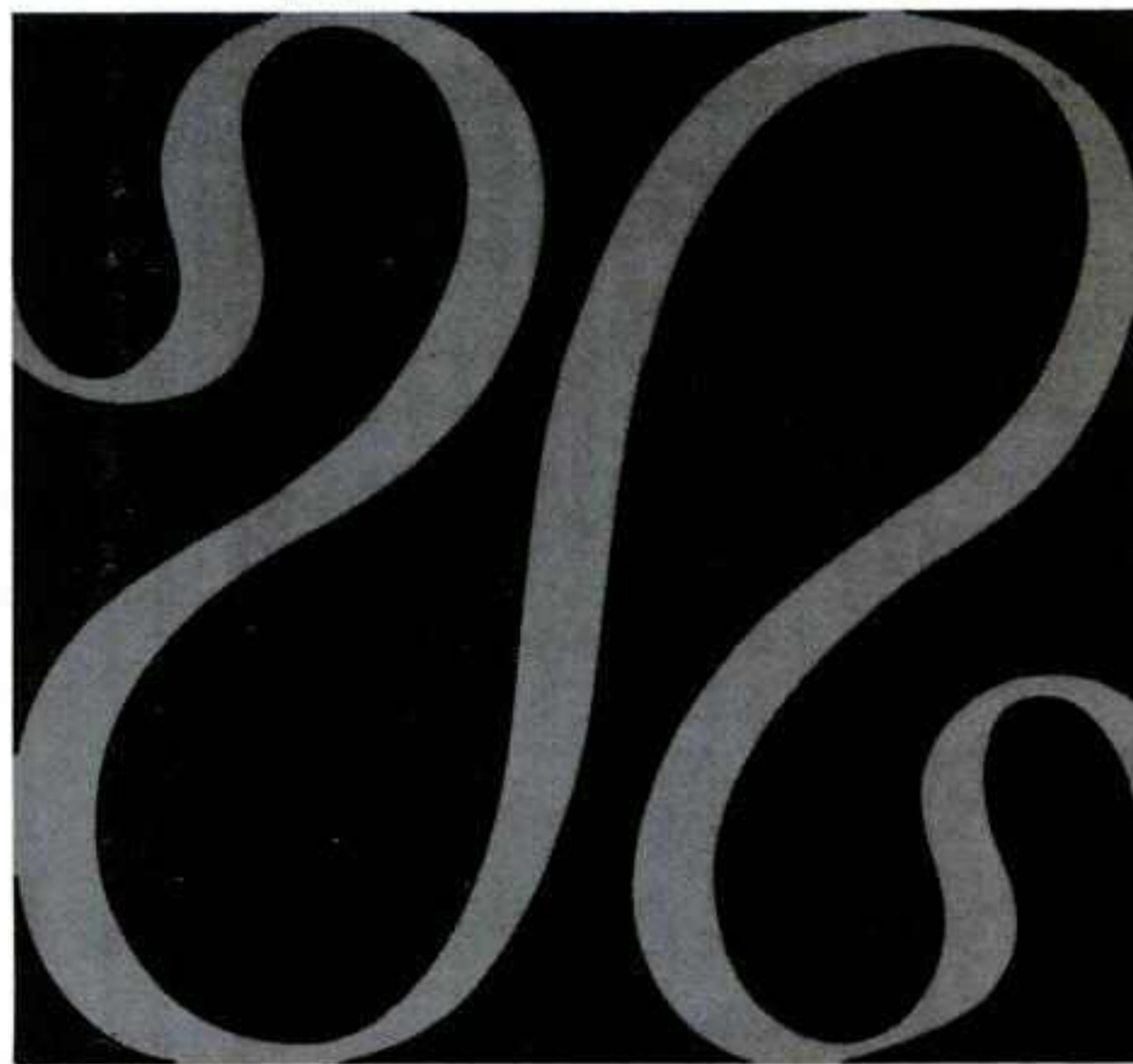
Also expanding is **Audio-Video Concepts**, Washington, D.C., a pro-

ducer of syndicated radio programs, records, and single screen and multimedia presentations. Expanded offices in the Penn-Silver Bldg., Suitland, Md., will more than double its

present size, and add more audiovisual in-house capabilities and personnel. Reel-to-reel and cassette duplicating equipment will be added to the existing 8-track studio complex.

A specially equipped tape editing and mixing room will also be added. On the drawing board is an 8-track mobile van for location recording, to be completed in October.

# Watch out for Billboard's "Blankety-Blank Tape" special



## coming in the

# October 6 issue.

If you don't, there's a good possibility that you just might miss the one big issue that covers not only the tape, cassette, cartridge and reel-to-reel industry, but also the television cartridge and video cassette industry. Billboard's blank tape issue will be a 5-column special that also explores the distributing and marketing of blank tape products. An advertisement in the Blank Tape special is your blank check to reach the VIPs in the blank tape industry:

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## Videotape Rewinder

LOS ANGELES—Ultra Audio Products here has bowed a rewinder for EIAJ videotape, which is said to rewind approximately 60 minutes of tape in a minute.

The model, designated R-1, will rewind 1/4-inch and 1/2-inch audio tapes as well, and carries a price of \$125.

## Africa Duplicator

• Continued from page 34

places as Russia, Red China and South America, Africa was among the countries with the largest growth potential, with an increasing number of tape hardware manufacturers selling their equipment through African distributors.

The Audiomatic executive said that Nigeria and Uganda have already entered into negotiations for the supply of professional high speed duplicating equipment. The Ugandan negotiations revolve around a project being run jointly by the Ugandan government and the Congress of Racial Equality, while the Nigerian negotiations involve the EMI licensee in that country.

Audiomatic has also been pursuing the possible sale of Electro-Sound equipment in Zambia, and according to Cole has already supplied a number of tape duplicators with price quotations.

Audiomatic became the first American company to sell tape duplicating equipment to the Russians, two years ago when it installed its first Electro-Sound plant in that country. A number of other Electro-Sound duplicating plants have since been sold to the Russians.

Cole disclosed that his company is also pursuing the possible sale of similar equipment to Red China, and although no pact has yet been firmed, several trips to that country by Audiomatic president, Milton Gelfand has brought Audiomatic within reach of an agreement.

# BEST SELLING Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	11	<b>THE RED BACK BOOK</b> Scott Joplin (Schuller) Angel S 36060 (Capitol)
2	2	11	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1</b> Nonesuch 71248 (Elektra)
3	1	11	<b>BIZET: CARMEN</b> M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
4	5	11	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 2</b> Joshua Rifkin, Nonesuch 71264 (Elektra)
5	17	11	<b>MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager</b> RCA 0136
6	7	11	<b>THE SEA HAWK</b> National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
7	4	11	<b>BACH: Brandenburg Concertos</b> Nonesuch HB 73006
8	6	11	<b>TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH</b> Walter Carlos/Benjamin Folkman, Columbia MS 7194
9	19	9	<b>THE COPLAND ALBUM</b> Columbia MG 30071
10	18	11	<b>BACH: Complete Flute Sonatas</b> Odyssey Y2 31925 (Columbia)
11	20	5	<b>PUCCINI: LA BOHEME</b> Pavarotti/Freni/Von Karajan, London OSA 1299
12	8	11	<b>MAHLER: 8th SYMPHONY</b> Chicago Symphony Orch. (Solti), London OSA 1295
13	14	11	<b>ANNA BOLENA</b> Beverly Sills, ABC ATS 30015/4
14	9	11	<b>SAN FRANCISCO SYMPHONY ORCH. (Ozawa)</b> <b>BERNSTEIN: Symphonic Dances From West Side Story</b> <b>RUSSO: Three Pieces for Blues Band &amp; Orch.</b> <b>SIEGEL SCHWALL BAND</b> DGG 2530 309 (Polydor)
15	34	3	<b>ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC</b> Angel S 36063 (Capitol)
16	23	11	<b>SONGS BY STEPHEN FOSTER</b> Nonesuch 71268 (Elektra)
17	10	11	<b>VERDI: GIOVANNA D'ARCO</b> Caballe Domingo, Angel SCL 3791
18	11	11	<b>VERDI: RIGOLETTO</b> Sutherland/Pavarotti, London Symphony London OSA 13105
19	33	5	<b>MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC</b> Angel S 36063 (Capitol)
20	21	11	<b>DELIUS FLORIDA SUITE</b> Beecham-Seraphim 60212 (Capitol)
21	12	11	<b>SOUNDTRACK: 2001: A SPACE ODYSSEY</b> MGM, STE ST 13
22	24	9	<b>HENRY VIII AND HIS SIX WIVES</b> T. V. Soundtrack, Angel SFO 36895
23	13	11	<b>BEETHOVEN: SYMPHONY #9</b> Chicago Symphony Orch. (Solti), London CSP 8
24	25	11	<b>SAINT-SAENS PIANO CONCERTI</b> Seraphim 6081 (Capitol)
25	29	11	<b>BACH BRANDENBURG CONCERTI: Collegium Aureum</b> VICS 6023 (Victrola)
26	30	11	<b>THE CHOPIN I LOVE</b> Artur Rubinstein, RCA Red Seal LSC 4000
27	37	3	<b>PIANO MUSIC BY GEORGE GERSHWIN</b> William Bolcom, piano, Nonesuch E 71284 (Elektra)
28	15	11	<b>WAGNER: PARSIFAL</b> G. Solti, London OSA 1510
29	31	11	<b>BERNSTEIN: MASS</b> Columbia M 231008
30	32	11	<b>DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour</b> London OSA 13103
31	39	9	<b>TUCKER AND MERRILL IN CONCERT AT CARNEGIE HALL</b> London BP 26351/2
32	22	11	<b>THE STRAUSS FAMILY</b> T.V. Soundtrack-Polydor PD 2-3506
33	-	1	<b>WIENLAWSKI: Violin Concert #1 &amp; 2</b> (Perlman), Angel 36903 (Capitol)
34	27	11	<b>HANDEL: WATER MUSIC</b> Leppard, Philips 6500-047 (Phonogram)
35	-	1	<b>THE LAURITZ MELCHOIR ALBUM</b> Seraphim IB 6086 (Capitol)
36	16	11	<b>VERDI: ATILA</b> Royal Philharmonic (Gardelli), Philips 6700-56
37	28	11	<b>HOLST: THE PLANETS</b> Boston Symphony (Steinberg), DGG 2530102 (Polydor)
38	26	11	<b>HOLST: The Planets</b> Los Angeles Philharmonic (Mehta), London CS 6734
39	35	3	<b>BACH: SUITES FOR UNACCOMPANIED CELLO</b> Pablo Casals, Angel CB 3786 (Capitol)
40	40	3	<b>BELLINI: Norma</b> Caballe, Cossotto, Domingo, Cillario, RCA LSC 6202

# Classical Music

## CBS/Sony Classical Dept. Is Showing Sales Muscle

By ROBERT SOBEL

NEW YORK—CBS/Sony classical sales in Japan and Europe are now about equal in total to the U.S.; according to Earl Price, CBS Intl's manager of classical a&r and coordinator of imports for the Columbia affiliate. The surge by CBS/Sony in Japan reflects an over-all increase in sales by the Japanese buyer which, according to estimates, pushes Japan into the second slot behind U.S. England is now ranked third.

Price outlined some of the leading factors contributing toward the CBS/Sony upward swing, which has been consistent since the formation of the firm in Japan some five years ago. "One important reason for our growth is our aggressive philosophy, which entails a variety of programs and concepts aimed at the buyer and the artist himself.

"Regarding the artist, we give very serious attention to recording him in depth. For example, our leading Japanese artist, cellist Tsuyoshi Tsutsumi, has recorded the complete Bach concertos, unaccompanied. This is the kind of treatment we give local artists.

We back our recordings here with advertising campaigns. This includes six pages every month; in Record Jijitsu devoted to new product. In this way we create our own image for the artist, and use our own artwork. Next, are the Columbia artist tours here, which we tie in with the artist's records. The usual literature, posters, display material are provided to the local dealers.

At times, we also offer special re-couplings of the artist touring a particular area," Price said.

Another reason for CBS/Sony's thrust was attributed to quadraphonic. CBS/Sony's policy is to release all its local product in quadraphonic. Also cited by Price is the fact that CBS/Sony has recently insti-

tuted Direct Plating. This in effect, drops out one stage in master recording, thus adding to the quality of the records, and it also cuts the cost of producing the record, he said. All master tapes from the U.S. are automatically given to the CBS/Sony wing.

Japanese tastes run from the oldest and traditional to the avant-

garde and beyond, according to Price. Bruno Walter ranks high with buyers, ahead of von Karajan and Leonard Bernstein, he said.

CBS/Sony's Japanese classical roster consists of five artists of world importance and several orchestras, including the NHK, the Radio Orchestra of Japan, which records for other labels as well.

## Finnish Classical Sales Are Experiencing Big Increase

FINLAND—Although well represented in Finnish concert life, festivals and radio programming, sales of classical music have started to increase significantly. For many years, classical music has been labelled "uncommercial" in Finland.

Finnlevy, which handles the DGG label in Finland, recently staged and produced a Finnish opera, "Juha," written in 1920 by composer Oskari Merikanto. The project cost around \$50,000 dollars and resulted in a three-album set. The set was released last year and has sold several thousand and is still selling at the rate of between 200-300 a month.

In the fall, the company is planning to release "The Sibelius Collection" from DG, which features the Berlin Philharmonic with Herbert Von Karajan and Okko Kamu. The company has already had advance orders for between 200 and 300 sets.

EMI Suomen is having considerable success with various Sibelius recordings particularly with material by Barbirolli, Karajan and Berglund. The company has also scored with product by the Finlandia Quartet and the album, "Popular Sibelius," by the Bournemouth Symphony orchestra with conductor Finn Paavo Berglund.

Scandia deals mainly with old Sibelius recordings made over 25 years ago although most of the sales have been achieved through export. The company has also scored with "Sallinen" by Okko Kamu and the Suhoen Quartet and the A&M catalog of Waldo De Los Rios.

Johan Vikstedt of Discophon cited Van Cliburn's album, "Tchaikovsky Piano Concerto" as one of the company's all time best sellers in the classical field, with sales of between 3,000 and 4,000. Other best-selling names include Arthur Rubinstein, Andres Segovia and Juliam Bream. According to Vikstedt, a classical release usually

sells not more than a few hundred copies a year. At Discophon classical music accounts for 10 percent which is a little behind the estimated 15 percent of the total national record and tape market. Discophon is also preparing albums by Eero Heino, who is considered one of Finland's most promising new pianists.

## 44 Command LP's Into 22 2-Disk Sets

LOS ANGELES—Forty-four Command albums have been re-packaged by ABC into 22 two-record sets. Former Command owner Enoch Light is featured on nine of the albums which include cuts from the highly successful stereo series of the 1960's "Persuasive Percussion" and "Provocative Percussion." There are also some cuts from Light's venture into recording on 35mm film as the basic sound carrier rather than normal magnetic tape.

All of the LP's have a very modern painted look, attributable to Tim Bryant who used several illustrators. There is no reference that these are old Command or Grand Award LP's which helped make the Light lines the top stereo ones in the country. And the new graphic look, with each cover different in design from the others, is far afield of what Light used in the 1960's.

The Light albums which generally avoid using his old Light Brigade band name include "Musical Explorations In Sound," "The Original Persuasive Percussion & Other Catalytic Sounds," "20 Memorable Hits From Irving Berlin & Cole Porter," "Romantic Songs From Romantic Places," "20 Great Movie Themes," "Provocative Stereo Sounds of Our Time," "Impelling Dances of Our Time," "Familiar Songs From Foreign Lands," "Tempestuous Latin Dance," (with Bobby Byrne).

The other titles include: "Doc" (Doc Severinsen); "The Synthesizer," "The Organ Antics Of..." "The Kaleidoscopic Keyboard Stylings Of..." (all by Dick Hyman); "Tony" (Tony Motolla); "The Soft Machine"; "Dynamic Brass Impact" (Warren Kime); "Accordian Belligerence" (Charles Magnante); "The Salient One" (Toots Theilemans); "Show Time/Carousel" (Alfred Drake, Roberta Peters); "Pure Dixieland Jazz" (Big Jeb Dooley); "Electronic Evolutions" (Dick Hayman, Walter Sear); "Greensleeves Plus 20 Folk Song Hits" (Robert De Cornier Singers) and "A Crowning Performance" (Bobby Maxwell).

The two for the price of one series was put together by Don Thorn.

SEPTEMBER 15, 1973, BILLBOARD

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## Freeman Rochester Inaugural

NEW YORK—Robert Freeman, newly appointed director of the University of Rochester's Eastman School of Music, will be inaugurated Sept. 20, in a ceremony beginning at 8:30 p.m. in the Eastman Theatre.

University of Rochester Chancellor W. Allen Wallis will preside over the inaugural ceremony, which will include the awarding of honorary degrees to three eminent musicians and musical scholars. Freeman will deliver an inaugural address and also will conduct the Eastman Wind Ensemble in a performance of Stravinsky's "Symphonies for Wind Instruments" on Thursday.

Musicians from throughout the world have been invited to join University faculty, staff, students and alumni for panel discussions and music performances to be held at the Eastman School on both Sept. 19 and 20. One of the musical highlights will be a concert featuring the Eastman Wind Ensemble, the Eastman Philharmonia, and the Eastman Chorale on Sept. 19, at 8:15 p.m. in the Eastman Theatre.

Freeman, a conductor, pianist, musicologist and music educator, received an A.B. degree (with highest honors) from Harvard and an M.F.A. degree and a Ph.D. in music history from Princeton University.



# The Uninvited Guest...

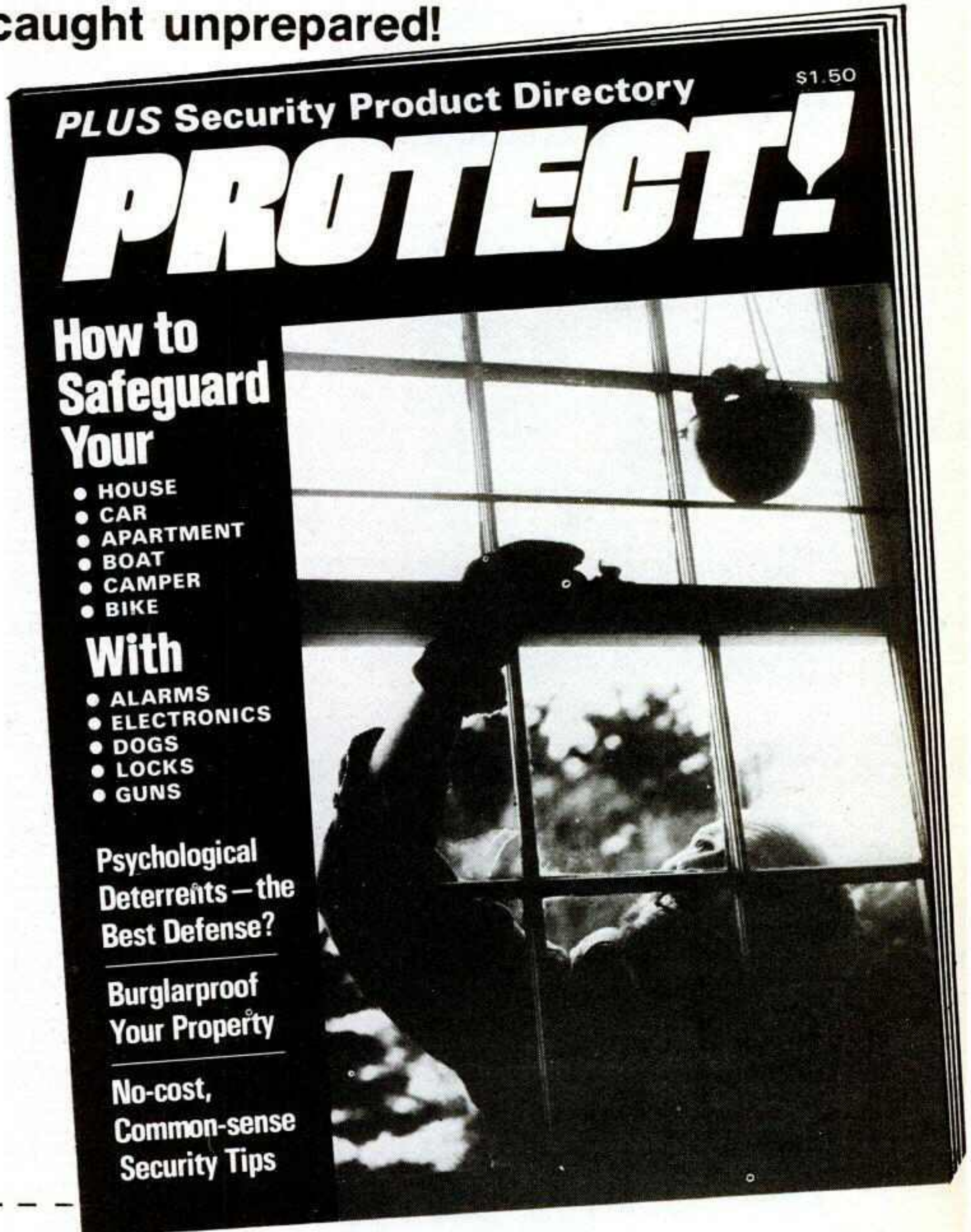
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## Sopot Festival Establishes New Format, Includes Disks

• Continued from page 1

from among record companies. Basically, the competition allowed two songs by contestants in any chosen language considered by the promoting companies as hits. Countries participating from the West included Canada, U.K., Switzerland, Holland, Belgium, Denmark, Finland and Austria.

Also for the first time, the organizers included a Record Fair or market, housed in an exhibition building close to the Grand Hotel, the Festival headquarters. This included display of records, studio recording equipment, tape and video TV hardware.

The Grand Prix de Disque Sopot 1973 was awarded to the Pronot recording company for best songs sung by Marilyn Rodowicz. The No. 1 record award went to Spark Records, U.K., for the two songs by Tony Craig with his second number "Can You Feel It," which had strong appeal for this international audience. No. 2 award went to Melodia-Moscow for the two songs sung by Kola Beldy. The third award was given to Amadeo Austria for songs by Waterloo and Robinson. Polish members of the jury made a special award to Inga and Wolf from Deutsche Austrophon of West Germany for songs with most ambitious lyrics.

In the competition for the best interpretation of a Polish song, the international jury under the leadership of Jacek Dobierski of Pagart, Poland, gave first prize to Stan Borys of Muza, Poland. Second prize went to Albert West of CBS Holland, third prize to Eson Kandono of Melodia, Tashkent, USSR.

The new festival conditions set four concerts: Record Day—two concerts, each singer or group sang

## Finnlevy Promo on Glitter

HELSINKI—Finnlevy has mounted a major promotion drive on Bell artist Gary Glitter in the Finnish market. Glitter, who is already fairly well-known through articles in local pop publications and singles such as "I Didn't Know I Loved You" and "Do You Wanna Touch Me?" has been promoted by advertisements in the top circulation newspaper Helsingin Sanomat.

The advertisements, covering roughly one-third of a page, appeared four times during early August. They focused on the Glitter album "Touch Me," which went to No. 9 in the chart. The ads also boosted demand for the latest Glitter single "Hello, Hello, I'm Back Again" and "I'm Leader of the Gang." Retailers were supplied with posters and streamers.

Gary Glitter may visit Finland on Oct. 8 while making a tour of Scandinavia. While this date is under negotiation, the promoter behind the plan, Artistit Oy, has revealed the list of international talent appearing in Finland during October and November. They include Ray Charles (Oct. 3); Count Basie and Oscar Peterson (19); B.B. King and Odette (30); Swinging Blue Jeans (Oct. 26-Nov. 3 in nine different dates), and Billy J. Kramer (Nov. 1).

two songs. Polish Day—each singer performing one song by a Polish composer. The final night concert included appearance of the Festival Winners plus guest stars.

### Festival Singers

The following singers took part: Oscar Benton, Bovema/EMI Holland; Rika Sañd Mabel Records, Switzerland; Eson Kandow, Melodia-Tashkent USSR; Lucy Paule, Hebra Belgium; Sharif Dean, CBS Belgium; Maria Rottrova and Flamingo, Supraphon, Czechoslovakia; Diordi Peruzovic, Jugoson, Yugoslavia; Waterloo and Robinson, Amadeo Austria; Patrizia Desi, Fonit Cetra, Italy; Joe Mendelson, Eastern Sound, Canada; Ingjerd Helen and the Firebeats, EMI Finland; Anatolija Karolew, Melodia-Leningrad USSR; Hana Ulrychova, Panton, Czechoslovakia; Stan Borys, Muza, Poland, Debbie, Ariola Eurodisc, Holland; Tony Carig, Spark Records, U.K.; Locomotiv GT, Hungaroton, Hungary; Aleksis Anastasiadis, Sparta, Greece; Paivu Paunu, Finnlevy, Finland; Kola Beldy, Melodia, USSR; Norma Hendy, Basart, Belgium; Boris Godzunov, Balkanton, Bulgaria; Monoka Hauff and Klaus Dieter Henkler, VEB Deutsche Schallplatten, DDR; Albert West, CBS Holland, Henri Seroka, Metonome Steroton, West Germany, Phoenix Group, Electrocord, Rumania; Inga and Wolf, Deutsche Austrophon, West Germany; Roberto Luti, Favedica, Venezuela; Jana Kocianova, Opus, Czechoslovakia; Jukka Kuoppamaki, Satsanga, Finland; Olsen Brothers, Phonogram, Denmark; and Maryla Rodowicz, Pronot, Poland.

At the Record Fair 16 record companies from East and West held displays where product was shown. These were: Supraphon, Opus, Panton (Czech), Balkanton (Bulgaria); Melodia (USSR); Amiga (DDR); Qualiton (Hungary); Satsanga (Finland); Eurocassetta, (West Germany); 3M (Switzerland); Wifon (Poland); Polskie Nagrania (Poland); Pronit and Unitra (Poland); Polish Music Editions (Poland) and Miller International (West Germany).

In an adjoining hall, there was a small display of studio recording equipment, plus video tv, radio, tape and tape cassette players. 3M, the only company from the West invited to display, were showing the M79 16/24 track recording console. Other hardware was by the Polish State company Unitra, exhibiting product made under license from firms such as Philips, Grundig and Thomson Houston.

Presenting the exhibit was 3M (EAST) AG., based in Switzerland. Company executives in attendance were T. Birmingham, technical manager from the U.K., R. Blumer, product manager and K. Knobel marketing manager from the Swiss company, and S. Lobbe from 3M Paris. Enquiries from East European companies indicate a more sophisticated approach to recording studio needs than before.

### Festival Songs

The exhibition facility was backed up by an opportunity to sell the actual record product at specially erected stalls at the approach to the Sopot Pier, where the Festival audience and holiday makers were able to buy. Record sales were continuous during the Festival.

As part of this year's Festival arrangements, the organizers contracted to purchase by import quantities of the recordings of the Festival songs, ranging from 6,000 copies of the top winner down to 2,000 copies of the winner in the third category, as a trading incentive.

In an interview with Billboard's European Director, Andre de Vekey, who attended as an observer, Festival Secretary Lech Sikorski said it was his hope that in the future there would be a development of interest by the record companies in the West to participate in what was referred to as a "market place" event for the Socialist countries of East Europe. However, at a press conference, both Andre de Vekey and Bob Kingston of Southern Music, London, who was attending as a British jury member, pointed out that unless some arrangements could be made to enable both artists and companies to benefit financially from participating, it would be difficult—if not impossible—to attract top quality artists and the larger companies to attend.

Under existing currency regulations, any fees paid to artists or money earned by company record sales were frozen in the country and could not be taken out. The organizers, who fully understood and were sympathetic to the problem, said that this aspect of the Festival would be looked into for the future. It seems that the top echelon of Government needs still to be convinced that the music business is worthwhile as a trading activity and currency earner on a two-way traffic basis.

### Market Potential

Hans Wewerka of Munich who had his cassette range on show under the "Eurocassette" brand name, told Billboard that he could have sold several thousand copies of his cassette of "Jesus Christ Superstar" if he had had the opportunity. He said that the market potential was enormous, but doors must be opened and facilities made for more simple business arrangements. Existing contracts that he has, have taken him all of 12 years of painstaking negotiations and constant personal visits. "The next five-ten years will see some big developments in East Europe, especially with the third generation of post-war youngsters clamouring for the music of the West" he said. On a reciprocal basis, it was felt that there were many artists here—especially some of the Polish groups—who could be groomed for success in the West.

Over 250 people were brought in from abroad, including press and observers, and the organizers proved their ability to handle all travel and accommodation detail very meticulously, so that visitors were able to enjoy an extremely well organized Festival, held in their outdoor park. Future plans include the possible building of a new hotel for what could be a growing musical and commercial event in East/West relations.

The participants of the Sopot Festival hope that there would be some representation from East European countries at the Fifth International Music Industry Conference to be held in London, May 7-10, 1974, where East/West contacts could be developed further and mutual problems discussed for the benefit of all.

## From the Music Capitals of the World

### TOKYO

The current issue of Concert Guide, a Japanese music promotion magazine published here gives the results of a critics' poll listing the Top 10 live performances given in this year's first half by visiting recording artists. They are (booking agency in brackets): 1. **Yes** (Udo Artists), 2. **Santana** (Udo), 3. **Diana Ross** (Kyodo Tokyo), 4. **Humble Pie** and the **Blackberries** (Udo), 5. **Chick Corea & Return to Forever** (Universal Orient Promotions), 6. **Quincy Jones** (Kambara Music Office), 7. **Miles Davis** (Yomiuri Shimbun), 8. **Beck, Bogart & Appice** (Universal), 9. **David Bowie** (Toa Attractions), 10. **James Taylor** (Kyodo). They were followed by Cecil Taylor, **James Brown**, **Ann Burton**, the **Supremes**, the **Jackson 5**, **Georges Moustaki**, **Lindesfarne**, **Bill Evans**, **Paul Williams**, and **Deep Purple**.

Four performances of the one-man show by **Raphael** (Hispavox) are scheduled here Sept. 25-28, also four recitals by **Nina Simone** on her first Japan performance tour Oct. 26-Nov. 1, five concerts in the Tokyo-Yokohama area by **Paul Mauriat & His Grand Orchestra** Nov. 10-15 and two public recitals by **Tony Bennett** Nov. 19 and Nov. 24 according to Kyodo Tokyo.

Yamano Gakki's Ginza music store held a bargain sale of 10,000 imported albums Aug. 25-Sept. 2. According to the Nippon Hoso Kyokai (NHK), 55,000 music lovers applied for the 21,000 admission tickets to the seven scheduled performances by **Herbert von Karajan** and the Berlin Philharmonic Orchestra at the new NHK Broadcasting Hall late this fall. Meanwhile, King Record says it has received 360,000 mail orders for selected items in its budget line of 20 **Karajan/Vienna Philharmonic LP's** being offered at 1,000 yen or about \$3.77 each from Sept. 10. The sale commemorates the 20th anniversary of London Records' foreign record licensing agreement with King. . . . The Chinese Central Symphony Orchestra is due to arrive here Nov. 8 for a month's performance tour at the invitation of NHK, Japan-China Cultural Exchange Assn. and the Yomiuri Shimbun. Eleven performances in nine Japanese cities are scheduled for the 160-member aggregation before it leaves for home on Dec. 3.

Twelve performances in 10 Japanese cities are scheduled Sept. 18-Oct. 2 by **Sonny Rollins**. Accompanying the American tenor sax soloist are **David Lee** on drums, **Walter Davis** on piano, **Bob Cranshaw** on bass, **Yoshiaki Masuo** on guitar. . . . "Lili Marlene" is the theme song of a Japanese radio drama scheduled for broadcast in stereo by FM Tokyo on Sept. 24, Japan's Fall Equinox Day. . . . **Eugene Stoia** & the San Jose Youth Symphony concluded their 10-day performance tour of Japan with a Sayonara concert in this music capitol Aug. 22 that featured **Deborah Gong-Guy** as soloist in Grieg's Concerto in A for Piano. **HIDEO EGUCHI**

### DUBLIN

Thirteen countries will be represented at the finals of the eighth Castelbar International Song Contest, which will be held at the Royal Ballroom in Castelbar from Oct. 1 to Oct. 5. Nine individual singers and two groups will compete for Ireland—the biggest representation from any nation at the contest. The

U.S.A., the U.K., Poland, Bulgaria and Hungary will each be represented by three singers, while two singers will come from Czechoslovakia and one singer each from Belgium, Germany, Norway, Malta and Japan. There are four sections in the contest covering folk/ballads, pop, country music and straight songs.

**Gryphon**, which specialises in early English music and have a first album out on Transatlantic were in for a promotional visit during which they tele-recorded their own half hour show for RTE-TV's "Music Makers" series. The group also appeared at Zero's club and at a concert in Blackrock Park while members of the group were interviewed by Liam Holan on RTE Radio's "Here and Now." With Gryphon was their manager **Martin Lewis** who worked on the Dublin promotion in association with **Phyl Mitton** of Irish Record Factors. . . . A pop festival and peace rally will be held at Nutts Corner airport near Belfast on Sept. 23. **Jimmy Savile** will lead a walk to the rally which is being organised by the Northern Ireland Association of Youth Clubs. . . . **Frank Ifield** starts a week in cabaret at the Drake Inn, Finglas on September 9. . . . **Anna McGoldrick's** third Polydor LP includes "How Great Thou Art," "The Folks Who Live on the Hill," "Always" and "Killing Me Softly With His Song." The disk, "This Is Anna McGoldrick," was arranged, conducted and produced by **Nick Ingman**. **McGoldrick** is currently in summer season in Paignton, Devon, England with the **Bachelors**. . . . September releases from Irish Record Factors include the first albums from **Family Pride** and **Fintan Stanley**. **Family Pride** offers such tracks and "Little Mountain," "Country Roads" and "Gortnamona." The group is composed of session singers and musicians. "Fintan Stanley on Tour" includes material from several countries, such as a medley of "Pigalle" and "La Seine" and "Love Theme from The Godfather." Both groups are on Rex. The **Wolfe Tones**, whose usual material is Irish traditional contemporary folk and songs they write themselves make a complete break with their new Dolphin single "Alle-luia-aha." The single, the reverse of which is "Gloriah," is titled "The Wolfe Tones in Europe" and it's a pop disk aimed at such countries as France and Germany.

KEN STEWART

### MADRID

**Accion** has released the first LP by **Huellas** produced by **Manolo Diaz**. . . . **Philips** has released two albums of old Rock and Roll hits, "Rock Revival." . . . Following the broadcast of the **Elvis Presley** special, "Aloha from Hawaii" by TVE, **RCA** has successfully released the double album from the show. . . . **Movieplay** has released an album with the soundtrack of "Sonar con los Ojos Abiertos" (Open Eyed Dreaming), a film starring **Tony Ronald** specially made for TVE. . . . Through the **Decca** catalog, **Columbia** is releasing an album "Rock n' Rolling Stones." . . . Mexican singer, **Victor Yturbe**, is touring Spain. Taking advantage of his stay **Philips** have released an album and two singles. . . . **Sarita Montiel** (**Columbia**) has recorded a new LP, "Sara . . . Hoy" arranged and directed by **Gregorio Garcia Segura**. . . . **Juan Carlos Calderon** (**CBS**) writer of "Eres Tu" the Span-






(Continued on page 44)





Question...

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## W.D. Warren Co., Opens Two Stores for Military

NEW YORK—W.D. Warren Co. of Buchschlag, Germany, has opened two retail outlets, one in Kaiserslautern and one in Fuerth. The stores, which will sell exclusively to U.S. military personnel and

their dependents, are stocked with product (which reflect 85-90 percent of Billboard's Top 100 chart).

The new openings bring the total of Warren outlets, which are selling exclusively to the military, to four. One shop in Buchschlag reportedly does some \$60,000 a month in business, while another outlet in Wiesbaden does some \$10,000 a month.

Warren orders its U.S. product through U.S. subsidiaries and licensees, according to the company's president and founder W.D. Warren. He said that the procedure avoids shipping delays, as well recording fees on imported product.

Presently, LP's sell for \$4.25—higher than post-exchange prices, but considerably lower than the price of 20 marks on the local market. Warren stated that both the exchanges and Warren pay approximately the same price for product, but that Warren's overhead costs are greater and, therefore, they must charge more than on-post operations.

Since the summer of 1971, before which record prices were fixed by law on the local markets, Warren has shied away from discounting records sold to Germans. He said that he is satisfied with Warren's military business and that he prefers "not to rock the boat." The firm, which was created in 1950, was one of the first rack job operations in Germany.

## Disk-Film Co. Ties Paying off for Both

LONDON—The record and film company partnership has produced a box-office and soundtrack album sales surge—and looks like continuing.

Greatest success to date is "That'll Be the Day," Ronco's double album based on the film has sold well over 500,000 copies. It shot to No. 1 in the charts two weeks after release on May 21.

Ronco's managing director, Tony Goldston, said, "I think the success of the record has promoted interest in the film and not the other way around." He said the record, retail-

## Eleventh House European Tour

NEW YORK—Vanguard Records Eleventh House is set to begin its first European tour. The group, which features Larry Coryell, Mike Mandel, Randy Brecker, Alphonse Mouzon, and Danny Trifan, play the Olympia Theater in Paris Monday (10); the Zurich Jazz Festival Tuesday (11); the Barcelona Philharmonic Friday (14); and London's Roundhouse (30).

In addition to the above dates, the group will also appear throughout Scandinavia, Holland, Germany and France.

## Spark Expands Its Rep Ties

NEW YORK—Spark Records will expand its ties through new agreements for label representation with Discos Beverly for Brazil and with Supreme Records for Belgium. Arrangements were reached through Robert Kingston, director of Spark Records, London.

## Woolworth Damont in Line Deal

LONDON—Woolworths has acquired exclusive U.K. retail representation beginning Oct. 1 of Damont's \$1.25 Stereo Gold Award label.

The deal, concluded by Damont managing director Monty Presky, means that SGA albums will now be available in over 1,000 Woolworth branches, all serviced by the Record Merchandisers rack company, distributors of the line.

Under previous arrangements, SGA has been distributed through RM to certain independent wholesalers and stores, but the bulk of sales have been through Woolworths 500-plus Music Centre stores. Under the new arrangements all branches selling records will be stocking SGA.

"Although SGA is very much Damont's label, for practical consumer purposes it becomes Woolworth's record label," commented Presky.

"We are very pleased to have complete coverage for the label with Britain's fastest-growing record retail organization which with its huge traffic flow and backed by national newspaper advertising campaigns and displays will mean that our product is exposed to many millions of potential buyers."

Presky added that SGA would be given "a lot of extra support" by Woolworths and that various promotion campaigns were now being discussed.

ing at \$7.50, is continuing to sell well.

One of the most successful films of the year, "Lady Sings the Blues," has produced an equally successful album. The Tamla/Motown double-LP soundtrack, retailing at \$9.40 has sold over 30,000 sets so far.

Bev Pearson, general manager of MGM-EMI, said, "That'll Be the Day" is expected to gross between \$625,000 and \$750,000 in the U.K., within two years.

CIC's "Lady Sings the Blues" had achieved a total net figure of nearly 87,000 at one London theater in July. No late figures are available.

Two more films certain to produce a lucrative record spin-off are "Let the Good Times Roll" and "Jesus Christ Superstar."

Bell's soundtrack of "Let the Good Times Roll," retailing at \$7.75 was due for release on Sept. 7. Bell's general manager Dick Leahy said the album was deliberately being held back until interest had been stimulated by the film.

He said dealers' inquiries indicated it will sell well. But TV promotion is unlikely.

But it's a different story with MCA Records, which is buying four 15-second TV spots for the promotion of the film version of "Jesus Christ Superstar."

The clips will be screened in the Granada (Lancashire) area on four consecutive weekends in September. Universal Pictures is spending \$125,000 promoting the film in national, religious and provincial press, posters and bus advertisements, all of which feature the album.

Decca will be providing window displays to tie in with provincial openings, plus 500 dealer-display packs and 5,000 colour posters based on the sleeve.

## From the Music Capitals of the World

• Continued from page 42

ish entry for the 1973 Eurovision Song Contest, has recorded an instrumental LP including this song. ... **Hispavox** has released a budget line called "Gaviota" selling at \$2.90 for LPs and \$4 for cassettes.

After many problems, **Accion** has finally released **Deodata's** version of "Also Sprach Zarathustra—2001." ... **Mari Trini (Hisvavox)** has recorded an album in French with 12 songs produced by **Pierre Sberro Terrighi of Polydor France**. ... English singer, **Keeley Ford**, (Marfer) has won the Almeria Song Festival with "Hop, Skip and Jump" composed and produced by **Zach Laurence**. ... **Hisvavox** has launched a new group, **Solera**, with an LP and two singles entitled "Linda Prima" and "Calles del viejo Paris." ... The first record on **Philips by Nevas Amistades**, formerly with **Marfer**, is titled "El Eco y el Carretero" (The Echo and the Peasant). ... Following success in South America by **Julio Iglesias** (Columbia) with "Rio Rebelde" (Rebel River) the song has been released as a single. **RCA** has made a strong promotional campaign around the latest record by **Junior**, titled "Perdoname" (Forgive Me) composed and produced by himself.

**CBS** has released "Uno Nessuno" by Italian singer **Riccardo del Turco**. ... **Shuki & Aviva (Poplandia-RCA)** have been in Madrid promoting their "Signorina Concertina" and recording a Spanish version of the song. ... **Micky (RCA)** has recorded his hit, "El Chico de la Armonica" (The Mouth Organ Boy) in German, and he is releasing a new single written by him, "Viva el Rock N'Roll." ... **Massimo Ranieri (CBS)** is recording in Spanish the winning song from Canzonissima 1973 under the title "Se Fue la Primavera" (Spring is Gone). ... Chilean singer, **Jose Alfredo Fuentes (Lord Pop, distributed by Accion)** has recorded a new version in Spanish of "Dirladada" produced by **Manolo Dias**. ... **Explosion-RCA** has released the Spanish and English versions of "Arkansas" by **Mike Kennedy**. The theme is written by **Zack Laurence** and produced by **Alain Milhaud**.

MARIA DOLORES ARACIL

### PARIS

Although it is too early to give exact figures, disk sales on the Cote D'Azur this summer are reported to have broken all records. Hot sellers were **Michel Sardou, Stone and Chardon** and **Johnny and Sylvie**. Sardou says that his last disk, "Maladie D'Amour" earned him \$200,000. ... Reportedly, the reason why **Polnareff** has decided to quit France is taxation. "There is no point in going to so much trouble to be strangled by the tax people and the courts" he confided to columnist **Edgar Schneider**. ... **Francis Lopez**, French composer and director of the Chatlet Theater, has announced four new operettas written especially for youth. Following an intensive survey he announced that young people could be attracted to operetta provided the subjects appealed to them. ... The Chateaufallon Jazz Festival opened on Aug. 18 with **Stephane Grappelly** and the pianist **Jackie Byard**. The nine-day festival includes **Thad Jones and Mel Lewis, Sonny Rollins, the Lee Konitz Quintet, Dizzy Gillespie, Michel Portal** and **Cecil Taylor** as well as the **Archie Shepp** and **Anthony Braxton** quartets.

Meetings between SACEM, the

French Performing Rights Association, and the ORTF are expected to lead to more symphonic music being broadcast and more attention paid to French contemporary music. The Variety Committee also had a meeting with ORTF to discuss many problems including the broadcasting and televising of the Nice Festival of Song, a special night long program to be called "Homage to French Songs," the Eurovision competition and finally the setting up of a fund for better promotion of French songs. ... **Bruno Coquatrix** announced last week that his 1973-74 Olympia Music Hall season will be exclusively French language. The only foreign artist will be French Canadian **Robert Charlebois**. Coquatrix has secured **Stone and Chardon, Michel Sardou** and **Johnny and Sylvia** all on one bill for Christmas. ... **Sonopres** has brought out **Zapala's** first single, "Je Danse Seul." ... **Decca** has announced the last two **Django Reinhardt** volumes with recordings made from 1947 to 53. ... A public opinion poll put **Tino Rossi** in the lead as favorite French singer followed by **Mireille Mathieu** and **Georges Brassens**. ... Tickets for "The French Revolution," the first French rock opera are sold out for the first performance in Paris shortly.

A new film based on the life of **Ethel Piaf** is being made by Les Films Feuer Et Martin Paris. **Brigitte Ariel** will appear as Piaf although the voice of singer **Betty Marsa** will be used on the soundtrack. She will be accompanied on the accordion by **Jo Baselli** who played on the original **Piaf** recordings. The only original **Piaf** recording will be featured at the end of the film and is "L'Accordeoniste." ... **Patrick Juvet** who has just returned from a Canadian tour has re-signed his recording contract with **Eddie Barclay**. ... **Michel Poulain** who has been responsible for local and foreign catalogs at United Artists has become assistant to joint director **Michel Bonnet** at **Pathe Marconi**.

**Pierre Perret**, the French singer, has been ordered to pay \$20,000 to **Vogue** for a breach of contract.

HENRY KAHN

### LONDON

A nationwide promotion tour is planned by **DJM** for October. A series of regional receptions will be held to promote **DJM** Christmas and back catalog. The receptions will start with video film of **DJM** acts and it is estimated that 150 people will attend each event.

A new factory specializing in the production of 12-inch records has started business at High Wycombe, Buckinghamshire. The new factory is **Sound Manufacturing (Hayes)** and is headed by managing director **John Wooler**, who for 40 years worked for the **Gramophone Company** and **EMI**. The plant is a refurbished factory covering 4,000 square feet and has the capacity to press orders of from between 50 and 1,000 albums. ... **The Rolling Stones** have formed a new music publishing company, **Promopub BV** which is based in Holland. The group has also formed **Promotone BV** Recordings and **Promowright Music**. ... **B&C** has launched a "Summer Giants" campaign involving eight albums which are being featured on television commercials. The albums involved include product by **Lindisfarne, Nazareth** and **Clifford T Ward**.

Record import company, **Charm-**

(Continued on page 45)

## WEA Phase 'Complete' By '73 End

HAMBURG—At the end of 1973 the pioneer phase of WEA Music will be complete. Managing director, **Siggi Loch**, said: "The sought after consolidation objective in the various areas of the main departments with the introduction of our own system of distribution has been reached following the ending of the contract with **Metronome**, brought with it far reaching control of the markets."

He explained that the management had put the accent on medium-term planning. In this respect personnel alterations at management level were necessary. The immediate aim was the stabilization and improvement of the position in the market, something closely related to the consolidation and development of the distribution organization. With the start of a new business year on December 1, a new organizational plan would come into effect.

"Two of the prominent changes will be the introduction of two heads of production working independently of each other and the establishment of a marketing department. More attention and money will be given to the acquisition of recordings from Germany," said **Loch**. The future organization would involve: Head of Production **Atlantic/Electra, Jurgen Otterstein**; Head of Production **Warner/Reprise, Klaus Ebert**; Marketing, **Jochen Krug**; Business Administration, **Klaus Ollmann**.

The previous distribution department under **Peter Loll** will be dissolved and integrated with marketing, with the exception of the distribution service which will be transferred to the area of business administration. At the end of the year, **Peter Loll** will leave the company. The previous main department head of business affairs, **Horst G. Steinmeyer**, will most probably be engaged on a new task inside **WEA**. The department for personnel and licensing, which he headed, will be merged with business administrations. Legal matters and contracts will be directly dealt with by the managing director. Lawyer, **Wolfgang Kruger**, becomes assistant to the managing director. As from Oct. 1, **Klaus Ollmann** becomes procurator of the firm together with **Jurgen Otterstein**.

## Quality, Groove Distrib Deal

TORONTO—Quality Records has signed a distribution agreement with the New York-based **Groove Merchant** label.

The deal was set up by **Quality** vice president and general manager **George Struth** and **Sonny Lester** of **Groove Merchant**.

The **Groove Merchant** catalog includes current recordings by **Groove Holmes, Reuben Wilson, Jimmy McGriff** and others. First release is "Giants of the Organ Come Together" with **Jimmy McGriff** and **Groove Holmes**.

# U.K. Mfrs. Again Feel Brunt Of Shortage of Materials

• Continued from page 1

lems are many, although it appears the simplest and most obvious is that the demand for records has increased so rapidly that pressing has not been able to keep up with it. Coupled with this is the present shortage of raw materials which means major companies have not been able to offload their surplus to independent pressing firms. One record company executive also pointed to the reluctance of manufacturers to invest more capital in disk production at a time when tape is gathering stronger sales momentum.

## Raw Materials

The shortage of board is worldwide and basically similar to the problem of the shortage of raw materials for records. English mills cannot produce the amount needed, while, as one sleeve printer pointed out, if the mills install new plants, can they be sure of getting raw materials at a time when supply is short?

At this stage, record companies and sleeve printers say they are coping with the demand, but some are reluctant to predict whether they can handle it when Christmas buying begins. Phonodisc, handling Polydor, Phonogram and Contour records plans to import between two and three million records from the U.S. and the Continent from mid-October. "This is comparable to our imports last year," Phonodisc director, John Fruin, said.

"It is a tight production situation at this stage, although we are again expanding our factory," he added. Last year the company imported from six countries and it would be doing the same this year. But Fruin was cheerful about the "problem." "If we have to import because of the volume of records we are selling, I don't mind," he said. His operations manager, Don Wedge, was in the USA now arranging supplies of records to be sent here. Fruin said a similar situation applied with tapes, but the company was coping with production here.

RCA has already imported about one million records of general catalog product from Canada, and was looking for other sources of supply. Marketing manager, Geoff Hannington said the company was managing at the moment, but it was a "hand to mouth situation."

"Sales are unbelievable right across the board," Hannington said. Although RCA was stockpiling for the Christmas boom, it was concerned about the future and was looking for alternative sources of supply.

## Import Records

CBS is also importing records, although some of this is routine importation. CBS deputy managing di-

## LP Output in Canada Dips

OTTAWA—Album production figures declined while pre-recorded tapes recorded another increase in the latest report on Canadian music industry activity from Statistics Canada.

A total of 3.68 million albums were produced in June, as compared with 4.29 million for the same month last year.

Tape production (both 8-track and cassette) increased from 743,946 units in June '72 to 882,075.

Many manufacturers have been privately admitting to an extremely soft summer.

rector Maurice Oberstein said the company had no intention of importing records from the USA, although "we are keeping in close contact with our Holland factory and from time to time we exchange production. The situation is in fact no different than last year," Oberstein said however CBS was importing tapes from the U.S. because the local plant could not keep up with the heavy demand.

"It is the second year in a row when British capacity has not been able to cope with the demand," he added.

However, while Decca does not expect to have to import records, director Bill Townsley said the company was importing board because it could not get enough here. "But we have two factories pressing and they are also doing work for others," he said.

However, while Decca does not expect to have to import records, director Bill Townsley said the company was importing board because it could not get enough here. "But we have two factories pressing and they are also doing work for others," he said.

Meanwhile, K-TEL's managing director, Ian Howard, admitted his company would not discount the possibility of importing records as it had last year. He believed the near future was "going to be tough." Already K-TEL planned to emphasize its full range of products in its Christmas TV advertising promotion, just in case supply problems affected deliveries of albums. Arcade Records, which also promote compilation records also appear to be affected by the situation, although director Michael Levene was cautious about the firm's production plans.

He declined to reveal Arcade's present source of supply, although he admitted he had not asked RCA or Polydor because "records are generally in short supply." Levene would not say whether Arcade was importing records or having them produced locally.

"Normally we like to get them produced in the UK, and we usually go to the majors for production," he said. "Failing that we have to go elsewhere," Levene pointed out however that Arcade was getting as many records as was required. Yet while the heavy demand is forcing some companies to import records, sleeve printers say that although the shortage of board is critical it is not causing record company deliveries to be restricted. Rather, the effect seems to be that planned expansion for next year is now being questioned and printers are importing tons of board. English mills are in fact rationing sleeve printers to supplies similar to what they were getting six months ago, and printers are being forced to find additional supplies from the Continent.

One of the largest sleeve printers in the UK, Garrod and Lofthouse of Caterham, Surrey has in fact been importing board since July. Chairman Norman Garrod said importing was "a confounded nuisance" but his firm had no option because record companies "want sleeves in days, not months."

Garrod said it appeared the board shortage was a worldwide problem and he knew of people from the U.S. coming to Europe to arrange for imported supplies.

Peter West, financial director of West Bros., London said: "The problem is not so much keeping up with the present demand but wondering whether we can expand as we

planned next year. We plan to import board next month. "We anticipated the situation this year when we installed a four color machine, but we don't know how the situation will go next year. We are being rationed by the English mills, but it is not affecting our customers."

Anthony Long, director of Robert Stace of Tunbridge Wells, agreed the situation was not affecting the record companies his firm supplied. "But if a new customer wanted an immediate order we would have to tell him it would take time," he said.

Long said he had managed to find a supplier in France and was importing to supplement the supplies from local mills. "If it wasn't for the fact we are importing, we would not be able to supply our customers with all they need," he said.

Financial director of E.J. Day, Albert Vince agreed the problem was serious and his company was having to search hard for other suppliers. "It is all right at this stage, but what it will be like in the near future I don't know," he said.

## Three Finnish Companies in Industry Discussion Spotlight

HELSINKI—Discussion of the Finnish record industry currently focuses on the present relationship between Musiikki Fazer, Finnlevy and Scandia Musiikki. Previously, these companies seemed to have very little in common except making records, and while most of the local companies in the late Sixties used Finnlevy, the offshoot of Musiikki Fazer, as their main distributor, Scandia preferred the services offered by PSO.

This situation continued until 1970 when Scandia quietly licensed Finnlevy to market all its domestic and international tape product. About this time Scandia also ended its distribution link with PSO to start dealer service on a manufacturer-to-retailer basis. A Finnlevy executive said that his company had bought Scandia Musiikki, and although it "was a joke at that stage," Finnlevy was big enough to consider such a deal. Two years later the joke came true when Musiikki Fazer/Finnlevy bought a majority stockholding in Scandia Musiikki.

Billboard recently interviewed Scandia Musiikki managing director Harry Orvomas, and asked him about the position and future of his company.

Billboard: How did you come to terms with Musiikki Fazer/Finnlevy?

Orvomas: First, the idea that we were avoiding Fazer/Finnlevy before is exaggerated because all member companies of the Finnish International Federation of Phonographic Industries group are on very good terms. What we did in the Sixties was simply maintain our own policy which suited us best. Giving tape rights to Finnlevy seemed the right thing to do because it solved a number of problems. We didn't have enough personnel or time to deal with tape marketing, which needs special attention to be successful.

Billboard: Your small personnel and financial resources obviously influenced the final merger?

Orvomas: Yes, that's true. One of the main reasons for teaming up with Musiikki Fazer/Finnlevy was to ensure the future development of

(Continued on page 44)

Scandia Musiikki, including involvement with audio-visuals and record and tape exports. Billboard: What was the reaction of your overseas associates? Orvomas: WEA, Sonet and Miller International gave us firm orders to maintain our independence wherever it was possible. And that is something we have managed to do on the fronts of sales, marketing and management. We still make our own decisions, and Musiikki Fazer/Finnlevy won't intervene. It works well even now when we have for sheer practical reasons based our sales forces at the Finnlevy premises. Our Arinatic headquarters really had no space for a record storehouse. Billboard: Scandia Publishing is moving as well? Orvomas: Yes, but it's an entirely different enterprise, and has little to do with Scandia Musiikki. Naturally it still continues to sell us songs like it does to all other companies. Its first option deal with Finnlevy probably contributed to the fact that the company has acquired new offices from the Finnlevy business complex. Billboard: Is there any truth in the story that some of the artists handled by D-Tuotanto (Finland's leading talent agency)—Danny in particular—are in process of leaving you? Orvomas: I've heard nothing about that. Maybe D-Tuotanto wants to form its own record label or

## HAMBURG

Billy Preston, Sergio Mendes and Brasil '77 and Albert Hammond will be on tour in West German in September. ... Teldec has released 32 LPs, 26 double albums and 16 cassettes for the start of the autumn business period. ... Singer Mike Brant has changed from CBS to Prom Music. ... At Global Music, Jim Aichroth heads the publishing department. He is working on the catalog material of the Rondor Music Group. ... Brothers Peter and Thomas Meisel have founded the Ela Music Publishers together with producer Gregor Rottschalk. ... Heinz Lucasz will become the new marketing boss of United Artists, in Munich. ... Coinciding with the international radio exhibition, Teldec has released a set of two LPs which contain the most important climaxes from radio broadcasts of the past. There are recordings of politicians, singers, musicians, sportsmen, inventors, comedians and Nobel Prize winners. The set, "Program for Millions—50 years of German Radio," is accompanied by a book.

something similar. We have been associated with D-Tuotanto since its beginning, and in the case of Danny, for instance, we have never had any written agreements, but everything has been very businesslike.

Billboard: But wouldn't it hurt you at least a bit?

Orvomas: A bit, yes, because Danny and the others are professionals we like to deal with. But the fact is that our catalog and success are not based on individual stars or artists. We rely more on various insights and ideas. In the Fifties we banked on Slavonic and jazz feel on our records. In the Sixties we were the first to record a British rock and roll group, the Renegades, who later threatened international charts with hits like "Cadillac" and "Seven Daffodils." We discovered Hörtto Kaalo, a gypsy group, and turned it into a goldmine. We did albums of lumberjack, sailor and labor songs which also sold well. "Voiko Sen Sanoa Toisinkin," an album of somewhat way-out versions of modern hymns, sold over 10,000 copies, and topped the chart. At the moment we're following more of these hunches, and the sounds will be classy, jazzy and folksy.

Right now we have only 10 employees, though a few more are on the way in. Each or all of them, including our Girl Friday, can come up with something really bright which we can use.

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# Billboard Hits of the World

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## AUSTRALIA

(Courtesy of Go Set)  
SINGLES

- This Week
- 1 NEVER NEVER NEVER—Shirley Bassey (UA)
  - 2 DELTA DAWN—Helen Reddy (Capitol)
  - 3 AND I LOVE YOU SO—Perry Como (RCA)
  - 4 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
  - 5 MY LOVE—Paul McCartney (Apple)
  - 6 JE T'AIME—Abigail (Festival)
  - 7 TOUCH ME IN THE MORNING—Diana Ross (Tamla)
  - 8 MORNING AFTER—Maureen McGovern (20th Century)
  - 9 YOU DON'T OWN ME—Ormsby Brothers (EMI)
  - 10 IF WE TRY—Don McLean (UA)
- ALBUMS
- 1 LIVING IN THE MATERIAL WORLD—George Harrison (Apple)
  - 2 RED ROSE SPEEDWAY—Paul McCartney (Apple)
  - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 4 MADE IN JAPAN—Deep Purple (Purple)
  - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 6 LOVE DEVOTION SURRENDER—Santana, Mahavishnu, McLaughlin (CBS)
  - 7 DON'T SHOOT ME—Elton John (DJM)
  - 8 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
  - 9 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)
  - 10 PASSION PLAY—Jethro Tull (Reprise)

## BELGIUM

(Courtesy of Belgische Radio en Televisie)  
SINGLES

- This Week
- 1 HURT—Bobby Vinton
  - 2 ONE IS ONE—Nick Mackenzie
  - 3 ROTE ROSEN—Freddy Breck
  - 4 IS ER EEN ANDER—John Terra
  - 5 SWEET GYPSY ROSE—Dawn
  - 6 BORN TO BE WITH YOU—Dave Edmunds
  - 7 ANGELINA—Peter and Rockets
  - 8 YESTERDAY ONCE MORE—Carpenters
  - 9 ALRIGHT ALRIGHT—Mungo Jerry
  - 10 48 CRASH—Suzi Quatro
- ALBUMS
- 1 ROTE ROSEN—Freddy Breck
  - 2 NEVER NEVER NEVER—Shirley Bassey
  - 3 SCHOOLDAY—Alice Cooper
  - 4 FOR EVER AND EVER—Demis Roussos
  - 5 HITPOURI NR. 11—Various Artists

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- This Week
- 1 1 YOUNG LOVE—Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa)

- 2 2 DANCING ON A SATURDAY NIGHT—Barry Blue (Bell)—ATV (Barry Blue)
- 3 12 ANGEL FINGERS—\*Wizzard (Harvest) Roy Wood (Roy Wood)
- 4 4 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
- 5 5 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
- 6 16 ROCK ON—David Essex (CBS) Jeff Wayne (Jeff Wayne)
- 7 3 YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer)
- 8 7 LIKE SISTER & BROTHER—\*Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)
- 9 27 ANGIE—\*Rolling Stones (Rolling Stones) Essex (Jimmy Miller)
- 10 17 PICK UP THE PIECES—Hudson Ford (A&N) Anarkarta (J. Ford/T. Allom/R. Hudson)
- 11 9 SUMMER (THE FIRST TIME)—Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro)
- 12 13 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens)
- 13 11 RISING SUN—\*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)
- 14 23 THE DEAN & I—\*10cc. (UK)—St. Annes (Strawberry Prod.)
- 15 8 WELCOME HOME—Peters & Lee (Phillips) MAM (Laurie Mansfield)
- 16 10 SMARTY PANTS—First Choice (Bell)—Carlin (Stan Watson)
- 17 6 I'M THE LEADER OF THE GANG (I AM)—\*Gary Glitter (Bell)—Leeds (Mike Leander)
- 18 28 DEAR ELAINE—\*Roy Wood (Harvest)—Essex (Roy Wood)
- 19 18 FOOL—Elvis Presley (RCA)—Intersong/Carlin
- 20 15 I'M FREE—Roger Daltrey (Ode)—Fabulous
- 21 20 I'M DOING FINE NOW—New York City (RCA)—Carlin
- 22 — OH NO NOT MY BABY—\*Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart)
- 23 14 48 CRASH—\*Suzi Quatro (RAK)—Chinnichap/RAK (Chapman/Chinn)
- 24 33 I'VE BEEN HURT—\*Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
- 25 19 TOUCH ME IN THE MORNING—Diana Ross (Tamla Motown)—Jobete-London
- 26 36 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
- 27 30 I THINK OF YOU—Detroit Emeralds (Westbound)—Carlin
- 28 26 ALRIGHT ALRIGHT ALRIGHT—\*Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset)

- 29 25 LIFE ON MARS—\*David Bowie (RCA) Titanic/Chrysalis (Ken Scott) †
- 30 43 MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
- 31 41 OUR LAST SONG TOGETHER—Neil Sedaka (MGM)—Kirshner/Warner Bros. (Neil Sedaka)
- 32 34 ELECTRIC LADY—\*Geordie (EMI)—Red Bud (E. Elias/R. Danova)
- 33 21 YING TONG SONG—Goons (Decca)—MCPS (Marcel Stellman)
- 34 49 EVERYTHING WILL TURN OUT FINE—Stealers Wheel (A&M) Baby Bun (Lieber-Stoller)
- 35 24 BAD BAD BOY—\*Nazareth (Mooncrest)—Mountain/Carlin (R. Glover)
- 36 29 GOING HOME—Osmonds (MGM)—Intersong (Alan Osmond)
- 37 22 ALL RIGHT NOW—\*Free (Island)—Blue Mountain (Free)
- 38 — SKY WRITER—Jackson 5 (Tamla Motown)—Jobete London (M. Larson/J. Marcellino)
- 39 — JOY BRINGER—\*Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)
- 40 — ALL THE WAY FROM MEMPHIS—\*Mott the Hoople (CBS)—Island (Mott the Hoople)
- 41 42 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Ceto Atkins)
- 42 35 FREE ELECTRIC BAND—Albert Hammond (MUMS) Rondor (Albert Hammond)
- 43 32 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 44 — CAROLINE—\*Status Quo (Vertigo)—Valley (Status Quo)
- 45 31 HYPNOSIS—\*Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 46 40 NATURAL HIGH—Bloodstone (Decca) Burlington (Mike Vernon)
- 47 — NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—United Artists (Ike Turner)
- 48 37 GAYE—\*Clifford T. Ward (Charisma) Island (Clifford T. Ward)
- 49 — ANGEL—Aretha Franklin (Atlantic)—Carlin (Quincy Jones/Aretha Franklin)
- 50 45 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crawley)
- 38 BAND PLAYED THE BOOGIE—\*CCS (RAK)—Carlin (Mickie Most)
- 39 RANDY—\*Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)
- 44 RUMOURS—\*Hot Chocolate (RAK) Chocolate/RAK (Mickie Most)
- 46 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING—\*Elton John (DJM) DJM (Gus Dudgeon)
- 47 LIVE AND LET DIE—\*Wings (Apple)—McCartney/United

- Artists/ATV Music (Paul McCartney)
- 48 PILLOW TALK—Sylvia (London) Burlington (Robinson/Burton)
  - 50 SKWEEZE ME PLEEZE ME—\*Slade (Polydor) Barn (Chas Chandler)

## DENMARK

(Courtesy of I.F.P.I.)  
LPs

- This Week
- 1 UBERALL AUF DER WELT—Freddy Breck (BASf)—Intersong A/S
  - 2 UBERALL AUF DER WELT (LP)—Freddy Breck (BASf)
  - 3 PURE GOLD (LP)—Cliff Richard (EMI)
  - 4 LIVE SHOW (LP)—Gustav & Bent (Sonet) (Polydor)
  - 5 BEACH PARTY NO. 4 (LP)—James Last (Polydor)
  - 6 RING RING—Lau & Servants (RCA)—Stig Anderson A/S
  - 7 STA AP RAESSET OG STIK AF—Finn & Facts (BASf)
  - 8 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
  - 9 DEN STORE FLUGT (LP)—Sebastian (Harvest)—Mors Musikforlag
  - 10 JOHNNY REIMAR PARTY NR. 5 (LP)—Johnny Reimar (Philips)

## HONG KONG

(Courtesy of Radio Hong Kong)  
\*denotes local origin  
SINGLES

- This Week
- 1 YESTERDAY ONCE MORE—Carpenters (A&M)
  - 2 HELP IT ALONG—Cliff Richard (EMI)
  - 3 I'M LEAVING YOU—Engelbert Humperdinck (Decca)
  - 4 THE MORNING AFTER—\*Samuel Hui (Polydor)
  - 5 WOULDN'T I BE SOMEONE—Bee Gees (RSO)
  - 6 KODACHROME—Paul Simon (CBS/Sony)
  - 7 HOW CAN I TELL HER—Lobo (Philips)
  - 8 HE WAS ME, HE WAS YOU—The Bells (Polydor)
  - 9 ALL FOR THE LOVE OF STEPHEN—Nimbus (Polydor)
  - 10 GIVE ME LOVE—George Harrison (Apple)

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)  
SINGLES

- This Week
- 1 YESTERDAY ONCE MORE—Carpenters (A&M)
  - 2 SHAMBALA—Three Dog Night (Dunhill)
  - 3 TOUCH ME IN THE MORNING—Diana Ross (Motown)
  - 4 GIVE ME LOVE—George Harrison (Apple)
  - 5 BAD BAD LEROY BROWN—Jim Croce (Dunhill)
  - 6 NEVER NEVER NEVER—Shirley Bassey (UA)

- 7 HELP IT ALONG—Cliff Richard (EMI)
- 8 FEELIN' STRONGER EVERY DAY—Chicago (CBS)
- 9 THE MORNING AFTER—Maureen McGovern (20th Century)
- 10 LIVE AND LET DIE—Wings (Apple)

## NEW ZEALAND

(Courtesy of NZBC)  
SINGLES

- This Week
- 1 PLAYGROUND IN MY MIND—Clint Holmes
  - 2 KODACHROME—Paul Simon
  - 3 LOVE BUG—Anna Leah
  - 4 SEE MY BABY JIVE—Wizzard
  - 5 SHAMBALA—Three Dog Night
  - 6 DELTA DAWN—Helen Reddy
  - 7 SHOW YOUR LOVE—Shona Laing
  - 8 DANIEL—Elton John
  - 9 GIVE ME LOVE—George Harrison
  - 10 DAISY A DAY—Jud Strunk

## SINGAPORE

(Courtesy of Rediffusion, Singapore)  
SINGLES

- This Week
- 1 YESTERDAY ONCE MORE—Carpenters (A&M)
  - 2 ALRIGHT ALRIGHT ALRIGHT—Mungo Jerry (Dawn)
  - 3 KODACHROME—Paul Simon (CBS)
  - 4 LIVE AND LET DIE—Wings (Apple)
  - 5 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)
  - 6 GOING HOME—The Osmonds (MGM)
  - 7 THE GROOVER—T. Rex (EMI)
  - 8 TOUCH ME IN THE MORNING—Diana Ross (Motown)
  - 9 SNOOPY VS. THE RED BARON—Hot Shots (Mooncrest)
  - 10 FREE ELECTRIC BAND—Albert Hammond (Mums)

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)—Aaron Schroeder
  - 2 CLAP YOUR HANDS AND STAMP YOUR FEET—Maria (Epidemic Rash)—Clan
  - 3 KENTUCKY BLUES—Lauren Copley (Map)—Angela
  - 4 THAT'S WHY I LOVE YOU—Richard Jon Smith (Bullet)—Musicpiece
  - 5 ASHES OF LOVE—Dickey Lee (RCA)—Acuff-Rose
  - 6 TIME—The Dealians (Gallo)—MPA
  - 7 SUNDAY GIRL—Peter Lotis (Map)—Map/Ardmore & Beechwood
  - 8 MAORI LOVE SONG—Double Vision (Epidemic Rash)—Jill Music
  - 9 AND I LOVE YOU SO—Perry Como (RCA)—Clan
  - 10 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—Laetree

## Pictorial Highlights of Polydor and UA Coast Conventions

MISSION: Hit Product was the theme of Polydor's annual sale presentation held last week in Los Angeles for UDC sales and promotion men. Top left photo—visiting the convention for the introduction of their first album are Polydor duo Buckingham Nicks with left to right, Stephanie Nicks, the Lee Laseffs of Anthem Records, Jerry Schoenbaum, Polydor president, producer Keith Olson and Lindsay Buckingham. Top right—at the UDC Sales Meeting Luau from left: Michael Stewart, president of UA Records; Milton Saltstone, president of MS Distr. in Chicago; Mrs. Stewart; Eddie Adamis, managing director of UA Records in France; Mrs. Adamis; Bob Hausfater, president of Roberts Distr. in St. Louis. Bottom left—members of the Long Beach Marching Band heralding Polydor's ten album fall releases and sales program. Bottom center—UDC's Allan Leffler, assistant regional manager; Len Chapman, West Coast regional manager; Mike Lipton, president; Tex Weiner, New York branch manager and Dave Skolnick, East Coast regional manager. Bottom right—comedian Dick Gregory (left), who records for United Artist's Poppy Label, is greeted at UDC confab by UA president Michael Stewart.



## Cap Canada Using Radio in 'Cantata'

TORONTO—Capitol Canada announced this week a massive promotion with unique AM radio involvement to launch its "Cantata Canada," a rock musical self-portrait of Canada.

A total of 11 top AM stations in major markets are set to program locally-produced documentaries featuring the music from "Cantata Canada" which was conceived by Doug Hutton and recorded at Tommy Banks' Century II studios.

Capitol's national promotion

## Hamilton TV Series

TORONTO—George Hamilton IV, featured performer on the Arthur Smith U.S. syndicated TV series, has signed a contract to do his own TV series in Canada starting this fall.

"The Geo. Hamilton IV Show" will be videotaped weekly for syndication and a possible network affiliation through CHCH Hamilton, the flagship of the new Global TV network.

Producer will be Manny Pittson, who has produced "Singalong Jubilee" and "The Don Messer Show" for CBC-TV. Series regulars include the Mercey Brothers, Lynn Jones and the Lincoln County Boys.

Hamilton said predominantly Canadian guest stars will be utilized. He will also feature songs from his five albums of Canadian compositions. He will commute to Canada weekly from his home in Charlotte, N.C.

Hamilton also flies to the U.K. later this month to videotape his third TV series for the BBC-TV.

## 4th Gold LP For Connors

HALIFAX—Canada's top country artist, Stompin' Tom Connors was presented with his fourth gold LP for Canadian sales here this week.

The award was for sales on his "Big Joe Mufferaw" album. He has received previous gold disks for the LP's "Bud the Spud," "My Stompin' Grounds" and "Live at the Horse-shoe."

Gold albums are awarded for outstanding sales in excess of \$100,000 worth of product. His records are released by the independent Canadian country label, Boot, distributed through London.

## Rumania Fest Lures 190 Songs; Pop Stars Perform

MAMAIA, Rumania—On the stage of the summer theater of Mamaia on the Black Sea, the eighth National Festival of Light Music took place recently. Last year the compositions presented numbered 168 while this year 190 tunes were placed on the agenda. The jury, made up of seven specialists, chose 30 for the final and these were presented by two singers for each song in July. They were accompanied by the Light Music Orchestra of Rumanian Radiotelevision, conducted by Sile Dinicu. The 30 tunes, submitted by 19 composers and lyricists, were performed by 20 singers. For the first time, all Romanian pop stars took part.

manager John Small has been on tour across the nation with Doug Hutton for the past two weeks coordinating details. Even company salesmen have been groomed with a special presentation.

"Disk dealers and rackjobbers have demonstrated strong support," says marketing director Dave Evans, "and a very gratifying interest in merchandizing this album right through to the consumer."

Major sales presentations took place in Montreal, Toronto and Calgary.

"Cantata Canada," according to Capitol "is independently financed, researched, written, composed, arranged, performed, recorded, mixed and now publicized by Canadians, hundreds of them."

The album was to be released Sept. 10, the day after the nationwide radio broadcasts. Jerry Atkins, chief of the Canadian Association of Broadcasters, says that CHUM's version of the documentary will be syndicated to 170 CAB stations for airing a week later (16).

Capitol executives declined to name the total promotion budget on the event, but admitted that it was more than three times the figure allocated to a new major album.

"Cantata Canada" has been in the production stages for three years.

## CRTC Seminar Draws 25 Creative Execs

OTTAWA—Twenty-five noted artistic individuals representing all aspects of the Canadian creative community were flown to the capital this week for a three-day seminar on the future of FM radio, organized by the Canadian Radio-Television Commission.

The Commission is at present preparing for a series of public hearings to examine its proposals for FM radio which ultimately will become law within the next year.

The idea to obtain the views of the creative community across Canada in making these policies came from the CRTC's research and programming branches.

The official purpose of the consultation was "to consider how the creative and cultural forces of the community can be given more adequate representation in radio programming so as to broaden its appeal and service."

The Commission, it readily admitted "has proposed a series of concepts for FM which would clearly differentiate it from present AM commercial radio."

For a more accurate awarding of prizes there was a jury formed by five members of the audience. The broadcast of the festival was screened through Intervision. The three important secondary prizes awarded by the Council of Culture and Socialist Education, State Committee of Radio-Television and the Union of Composers were given to Geroge Grigoriu, Radu Serban and Marius Teicu. The four competition evenings were each followed by shows performed by Rumanian pop stars including George Enache, Doina Badea, Mihai Constaninescu, Marina Voica, Cornel Constantiniu, Dida Dragan, Corina Chiriac and Margareta Fislaru.

## GRT Canada Sales Meet

TORONTO—GRT of Canada last week hosted its annual sales meeting at the Bristol Place Hotel.

On hand were sales and promotion representatives from across the country, including Jean Leskiw and Em Short of Emerson Sales in Vancouver, Gene Chow of TPC, Glen Gore Smith, Wally Sokulsky and Don Gunter from Laurel Records, Ken Dion from GRT's Montreal office, Western sales manager Harry Hrabinsky and Jim Corbett and Joe Toews, Stan Hoffman of Chess/Janus and Recoton's Bob Borchardt flew in from the U.S.

Toronto Sound played host for the new product presentation which included albums by Lighthouse, Chad Allan, Ian Thomas, Cathy Young and the Greaseball Boogie Band.

A barbecue at the home of GRT of Canada president Ross Reynolds was followed by performances by Adam Mitchell and the Downchild Blues Band.

The crowd was also treated to a special preview of "American Graffiti," to which GRT has soundtrack rights in Canada. GRT staff involved in the organization of the meet included Larry Dennis, Bart Leamen, Norma McLellan, Brian Wilson, Jeanne McCallion, Brian Ayres, Maggie McFadden and Ross Reynolds.

Creative people at the seminar indicated ready support for this philosophy and attempted to define various areas of the arts which should be enlivened through FM programming.

Most of those present appeared to be in favor of legislation to ensure that FM license holders offered programming somewhat above AM's concept of the lowest common denominator factor.

They also indicated ready support for the Commission's more radical views on such upgrading. Some claimed that AM license holders should be subject to the same new regulations. The CBC, which has submitted a proposal for a new Radio One and Two Service that was rejected by the CRTC, came in for a hefty share of criticism.

The seminar was opened by CRTC vice chairman, Harry Boyle, who set the tone for the meet by suggesting that those in attendance could play a major role in setting a new set of creative standards for the broadcasting industry.

The Canadian Association of Broadcasters was represented by an observer—Bill Balantyne who is chairman of the Association's FM Policy study committee.

The consultants included Andrew Allan, David Amram (a New York musician), Dave Chadwick (RPM's The Programmers), Joan Cohen, Don Cullen, Don Dinovo (member of the rock group, Lighthouse), Ralph Errington, Bill Fulton, Evelyn Gigantes, Don Gillis, John David Hamilton, Peter Hay, David Humphries, Andrew Marshall, Timothy McGee, Heather Robertson, Bill Rockett, David Selvin (of the U.S. Pacifica Foundation), David Watmough (whose first album was released recently by Kanata) and Ritchie Yorke.

The CRTC was represented by Mary Wilson, Patrick Gossage, Sje Frenken, David Balcon and David Rowe.

## From the Music Capitals of the World

### TORONTO

Allman Brothers plays first Canadian date in Vancouver (16). CBS TV is shooting a one-hour special on the Allman's in Macon next week for October showing—it will also be seen in Canada. ... Alice Cooper holidaying in Toronto at present and spending the holiday weekend fishing with WEA's Ontario promotion man, Bob Kroll. ... the Pointer Sisters playing their first Canadian date at Massey Hall this week (7). ... Joe Walsh set to play Vancouver (20). ... Bill Haley here this week filming a guest spot for CTV at CFTO studios.

Bernie Finkelstein, manager of Murray McLauchlan, has announced the release of a new single "Hurricane of Change" which is from the forthcoming album just completed at Eastern Sound—the track was co-produced by McLauchlan and Finkelstein utilizing musicians from Paul Butterfield's "Better Days" album. ... Finkelstein/Fiedler Management have announced a new office location at 50 Alexander, Apt. #1404.

CAPAC's Dr. Jan Matejcek and family holidaying in Prince Edward Island at motel owned by singer Anne Murray. ... Nana Mouskouri and the Athenians at Place des Arts in Montreal (16). ... Polydor U.S. this week releasing its first LP by Lighthouse "Can You Feel It" and a single "Pretty Lady." ... Archie Macdonnell handling publicity for new Thunder Bay group, Tribe, who are to be produced by Zal Zanovsky—the group features two bass players in the quartet. ... the newly formed Moon label has released its first single through London "Not Fade Away" by Rush.

A crowd of more than 200,000 was expected at this weekend's Mac's Party outdoor rock festival in Derby Line, Vt. which will feature four Canadian bands—A Foot in Coldwater, April Wine, King Biscuit Boy and the Wackers. ... Tony Bennett plays Ottawa, Montreal and Hamilton (22-30) with Polydor mounting a strong promotion.

Ocean appearing at Calgary Cal's Saloon during the CNE in Toronto. ... the Indian Summer Bluegrass Festival has been set to take place at Courtcliffe Park, Carlisle, Ont. (14-16). ... Benny Goodman at the CNE Bandshell (31-1) with Elwood Glo-

ver emceeing. ... CFCF radio personality Joe Van died this week, aged 47. ... Don Aylesworth is the new program director of CHAM Hamilton with Greg Stewart as music director. ... Moe Koffman now working at Toronto Sound on a new album of classical themes for fall release.

Lighthouse return to gigs after a month's break with a free concert at Toronto City Hall (9). ... WEA is to re-issue the two earlier Capricorn albums by Cowboy. ... A&M national promotion director Peter Beauchamp on holidays this week. ... A&M, meanwhile, has released debut albums by three new acts—Nazareth, Gino Vanelli and Esperanto. ... Nimbus 9's Jack Richardson has just completed two new albums for Poco, including a live LP from Central Park—a second "Best of the Guess Who" is also in the works.

The Toronto Symphony has announced the appointment of Victor Feldbrill as resident conductor. ... Fludd manager William Tenn vacationing in Barbados this week—the group's new single now expected to be "Cousin Mary," a big concert crowd-pleaser.

RITCHIE YORKE

## Canada Executive Turntable

Bill Horan has been appointed marketing director for Andre Perry's Good Noise Records and Productions, based in Montreal. Horan was previously national press officer at Polydor, Canada. ... Colin Cross named Ontario sales manager A&M Canada. Cross had worked with Quality and Capitol Records and most recently was Quebec retail supervisor for the Capitol-owned Shermans chain. This is A&M's first Ontario sales manager appointment.

Jacques Gagne has been appointed general manager of All Records, which is owned by Columbia Canada. Gagne joined Columbia in 1962 as a & r assistant for French product. In 1967, he took over as Quebec branch manager as well as heading up the a & r division in that province.

Billboard SPECIAL SURVEY for Week Ending 9/15/73

### CANADIAN SINGLES CHART

COURTESY OF MAPLE LEAF SYSTEMS

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	2	BONGO ROCK Incredible Bongo Band, (Pride) Polydor	8	-	1	ALL THINGS COME FROM GOD Tony Kasinec, Smile
2	4	2	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester, (Celebration) Quality	9	9	2	MINSTREL GYPSY Stampedeers, Quality
3	3	2	SITTING ON A POOR MAN'S THRONE Copper Penny, London	10	5	2	THE SINGER The Bells, Polydor
4	2	2	CRY YOUR EYES OUT Les Emerson, (Lion) Polydor	11	6	2	WALKING ON BACK Edward Bear, Capitol
5	8	2	GOOD BYE, MAMA Deve Nichol, Columbia	12	12	2	ISN'T THAT SO Jesse Winchester, Bearsville
6	-	1	COULD YOU EVER LOVE Gary & Dove, Ace	13	-	1	CANADA Bill King, Capitol
7	11	2	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton, Columbia	14	15	2	WEST COAST WOMAN Painter, Elektra

# Allman's Album Is Built-in Click

• Continued from page 1

In its bigger and faster way, "Brothers and Sisters" represents one of the most consistent album chart-top trends of the past year. Most Billboard top five LP positions in recent months have been held by acts that built themselves up to established superstardom via years of effort, grinding out constant tours and steadily rising album sales.

Furthermore, most of these album sellers are basic-instrumentation hard rock groups, often as not from England and distributed by a handful of major labels. More than likely, the top album's cuts will be too long and ear-jangling to produce an AM radio hit single.

In other words, although album sales are generally higher than ever before, the devoted album buyer today is a minority audience that largely demands the kind of loud, wrenching music which is not widely programmed for the wider listening demographics of Top 40 radio.

There is a built-in demand for most contemporary No. 1 LP's even before they appear, a demand fueled by previous (and hopefully growing) sales patterns. Capricorn feels that the remarkable early sales for the new Allman album came mainly from hard-core fans of the group, who already own most of the previous five Allman LPs.

These fans were waiting eagerly 18 months since the last new Allman Brothers Band album and over two-

and-one-half years since a less expensive one-disk package by the band came out.

The reason for this delay between albums is spectacularly dramatic. During work on each of the last two albums a band member has died in a motorcycle crash. First virtuoso lead guitarist Duane Allman was killed during work on "Eat A Peach." Then, only 13 days after the first anniversary of the tragedy, and only three blocks from the earlier crash site, bassist Berry Oakley died.

Duane was replaced on guitar by Dickie Betts and Lamar Williams took over bass. For the first time a pianist, Chuck Leavell, was added to the group and is generally credited with filling out their sound more richly than ever.

Gregg Allman, lead vocalist and organist, remains, as do the two percussionists, Jai Johanny Johanson and Butch Trucks.

To make the Allman triumph even more complete, they have now broken the AM hard rock barrier with their first hit single, "Ramblin' Man."

For the first time, fan mail written in crayon is beginning to come into Capricorn headquarters in this small Georgia town. The hit single, already in Billboard's top 30, will introduce the Allman Band to an even wider audience.

Capricorn staffers were split between choosing at first "Brothers and Sisters" single the high-energy "Ramblin' Man" or a ballad,

"Wasted Words." National promotion director Dick Woolley got advance tapes of "Ramblin' Man" to WQZI-AM, Atlanta and WRKO-AM, Boston. Listener phone-in reaction was near-phenomenal and the rocker beat out the ballad.

For most of the past three years, the Allman Brothers Band has been touring ever-larger concert halls, "making friends wherever they go" as Woolley says.

What they do now, is play four or five selected dates each month and then go home to work on their albums between dates. They use Capricorn's Macon studio and bring in a minimum of outside musicians.

It has not been an easy haul for the Allmans. As Hour Glass, Duane and Gregg with an earlier band had two little-remembered albums on Liberty and then had to leave Los Angeles because jobs had dried up.

But now all five of the Allman Brothers Band are gold. As a matter of fact, "Eat A Peach" and their live "At the Fillmore East" are platinum. (Their first three albums were distributed for Capricorn by Atlantic.)

In what is generally admitted to have been a slow summer for record sales, the Allmans have been credited with drawing buyers back into the stores. Their multi-hour set headlining the Watkins Glen Festival before an upstate New York audience of over 600,000, and now the rocketing sales of "Brothers and Sisters" seem to have won the Allman Brothers Band undisputed title of America's premier hard-rock group.

# Executive Turntable

• Continued from page 3

Miss Wright has previously been associated with Totem Pole, Ltd., MCA Records, Paramount Records, and Columbia Records as a press representative. She was most recently West Coast publicity manager for Capitol.

★ ★ ★

**Vernon Brisson** named assistant vice president and national sales manager, consumer products division, for Sony Corporation of America. Prior to his appointment, Brisson was sales manager for audio products in the Emerson division of National Union Electric Corp. . . . **Donald L. Hamilton** appointed corporate director, employee relations, for the Magnavox Company. . . . **Yvonne Fair** named assistant director, new product acquisitions, for Motown Records. She also records for the label.

★ ★ ★

**Fred Seger** named vice president, marketing, for Lear Jet Stereo. Prior to his appointment, Seger had been the firm's marketing manager.

**Happy Goday** appointed vice president and general manager of Brut Music Publishing (ASCAP) and of Fab Music (BMI). Working out of both the New York and Beverly Hills offices of Brut Productions, Goday will be making extensive efforts to seek out new composers in every phase of publishing.

**Peter Morales** has been named director of technical services at Warner Bros. International. He was previously manager of the foreign print department.

**Charlie Williams** has been named professional manager for Nashville of the ATV Music Group. Williams, a veteran country radio personality, was most recently program director of KFOX-AM in Los Angeles. He is also a songwriter of considerable stature with copyrights such as "I Never Picked Cotton" and "I Got Stripes" to his credit. He will report to Cliffie Stone, head of the country music division of ATV. . . . **Larry Marmorstein** has been named assistant to **George Ceaki**, director of creative services for MCA Records, Los Angeles. He had worked in the mailroom at MCA Records.

# NARAS Institute Symposium



(1) **Henry Romersa**, executive director of the NARAS Institute presides over the first Symposium, held in Nashville. (2) **Bill Williams**, NARAS Institute president, discusses talk with **Stanley Gortikov** of RIAA. (3) **Distribution** discussed by **Hutch Carlock**, **Chick Dougherty** and **Larry Linkin**. (4) **Bill Lowery** of Atlanta, national NARAS president, addresses a luncheon group in the botanical gardens. (5) **Jules Malamud** of NARM, in a principal address. (6) **Sam Louvello** and **Bob Boatman** of Yongestreet Productions. (7) **Billy Davis** of McCann-Erickson explains

jingle production. (8) **Songwriter-singer Mickey Newbury** of Elektra explains his philosophies. (9) **Tom Rhea** demonstrates the Moog to educators. (10) **Gil Trythol**, head of the Peabody music faculty, and **Ruth White**, vice president of the NARAS Institute, talk of electronic music. (11) **Educators** from around the nation listen attentively. (12) **Betty Hofer** and **Bill Hudson** in a talk on public relations.



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**FOUR TOPS—Main Street People**, ABC 50144. There is an infectious mellowness to the group's sound which provides a distinctiveness which allows this vocal quartet to stand out. The songwriting team of Dennis Lambert and Brian Potter accounts for six of the 11 tunes. They are also listed as producers with Steve Barri. With all this fine talent, the LP smacks of intense care and concern. The songs are all powerful vehicles for intense interpretations. The themes are man-to-man relationships, trouble and how to overcome it, mental happiness, solid man-woman relationships. There are many fine elements in the orchestral arrangements which reflect many of the pop, soul and subtle rock influences in today's music. This is a melting pot of instrumental styles, coupled with a vocal cauldron of excellent ensemble and solo singing.

**ROD MCKUEN—Cycles**, Buddah BDA 5138. These recycled tracks from McKuen's Stanyan catalog offer both his soft singing style and his romantic narrative approach. Best cuts: "Cycles," "Time," "Help Me Make It Through the Night."

**MEL TILLIS—Sawmill**, MGM SE-4907. Something old, something new and something bluegrass in this one. Mel spells out his versatility, beginning with the title song which is currently a hit single, and demonstrates that he can take on just about anything, old or new. He has, in fact, two of his big singles on the album, following what is becoming a standard formula, but he has a variety of other things, most of them excellent. He utilizes the services of fine writers, too, and, naturally, uses his own material.

Best cuts: "Remembering," "Take a Look At Me."  
Dealers: Some rustic and realistic art work enhances the earthiness of the album.

**JOHNNY CASH & JUNE CARTER—Johnny Cash and His Woman**, Columbia KC 32443. Every now and then one of those albums comes along in which every single cut is outstanding. This is one of those rarities. Johnny and June have that empathy, to put it mildly, and here they have the material and the great production work. The album contains their newest single ("Allegheny"), which is superb. It has close harmony, some comedy, a dash of religion, etc. But most of all it has this pair, and it's the best thing they've had, together or singly, in many years.

## Pop Picks

Best cuts: "Sweet Understanding Love," "Whenever There's Blue," "I Just Can't Get You Out Of My Mind."

Dealers: Group is hot again in the pop and soul field. Let the public see this cover as a reminder to pick up a copy.

**LEON RUSSELL—Hank Wilson's Back Vol. I**, Shelter SW 8923 (Capitol). John Fogerty made a very successful country album under a different name, so why not

Leon Russell? Russell has put together, in fact, quite a good set of country material that will surely appeal to his pop fans as well as to country fans. Russell produced part of the set himself, with help from Denny Cordell, Audie Ashworth and J.J. Cale, and uses such well known session men as David Briggs, Pete Wade and Charlie McCoy. Best material is the straight country, which Leon seems just as at home with as he is with rock.

Best cuts: "Truck Drivin' Man," "Six Pack to Go," "Battle of New Orleans," "The Window Up Above."

Dealers: LP features name Hank Wilson but sticker indicates clearly that it's Russell. Stock in rock and country.

## also recommended

**CHERYL ERNST—Always Beginning**, Bell 1126. This is an impressive debut for a new singer who combines the elegance of Roberta Flack's phrasing with its delicate gliding ability with the smooth beauty of a Laura Nyro and Lani Hall. With these qualities, this tender sounding vocalist goes a long way toward making an impression on the listener with her own tunes. Bones Howe did the fine production. Best cuts: "In a Quiet Way," "He Moves Me."

**SONOMA**, ABC Dunhill DSX 50156. Pleasing set of good harmony vocals from this new group. Several potential singles on LP. Best cuts: "Rock & Roll Circus," "Shake a Hand."

## Country Picks

Best cuts: "The Color of Love," "Life Has Its Little Ups and Downs," "The Pine Tree," "We're For Love."

Dealers: This one deserves to be pushed because it's a natural winner.

**JEAN SHEPARD—Slippin' Away**, UA LA-144F. Like a fine pipe, Jean Shepard improves with time. Singing better than at any time in her life, she dares to tackle a bunch of songs popularized by others, and do it with assuredness, vitality and quality. Larry Butler obviously has brought out the best. There aren't but a couple of new songs on the LP, but one of them, by Bill Anderson, may rival the title song of the album, which he also wrote.

Best cuts: "Think I'll Go Somewhere (And Cry Myself To Sleep)," "Safe In the Love Of My Man."

Dealers: The titles in this album are very familiar, which should help with the product.

**DORSEY BURNETTE—Dorsey Burnette**, Capitol ST-11219. This album starts right out with a bluesy number that will grab hold and get your attention, and there's a lot of everything after that. But it shows that the young artist, with Steve Stone's production, can do many things, including the ability to deliver a song. The album has up-tempo, it has ballads, and it has a lot of merit.

Best cuts: "Lila," "If This Isn't Love," "Sweet Lovin' Woman."

Dealers: Again, good cover art work enhances the display appeal.

**DON GIBSON—Touch The Morning**, Hickory HR 4501 (MGM). The writers on this one, including the late Fred Rose, read like a Hall of Fame list, and with that with which to work, Gibson can certainly do the rest. Naturally, he's among the writers. After all, everyone else records his songs; why shouldn't he? Probably no one in the business has more real feel for a song than Gibson, and he presses that right into the record. It's another of his classics.

Best cuts: "Made For the Blues," "Blue Darlin'," "Just Another Reminder," "That's What I'll Do."

Dealers: No frills; just simple Gibson, and that should do it.

## Jazz

**STANLEY TURRENTINE—Don't Mess With Mister T.**, CTI 6030. Stanley's warm saxophone plays with the blues, rubs them emphatically and dramatically. There is a steady but solid big band behind him on the opening "Don't Mess With Mister T" which sets the bright, happy mood for this project. The second tune, "Two For T," recalls the open blowing of the 1950's when everything was organized and yet full of vitality. The utilization of organ on "Too Blue" and piano on several of the other cuts as a companion instrument to Turrentine's horn lends a rigorous feeling to the music. At the forefront is the feeling of a small group with just enough of a big band sound in the background. Turrentine maintains a sexy quality in his playing whether it's on the fast ones or the slow ballads like "I Could Never Repay Your Love."

Best cuts: "Don't Mess With Mister T," "Too Blue," "I Could Never Repay Your Love."

Dealers: stock in jazz saxophone. The leader's name will draw business.

**GATO BARBIERI—Bolivia**, Flying Dutchman 10158. There is a dark, often mysterious feeling to Barbieri's tenor saxophone playing. The music has a harsh coating which sounds quite natural. This is modern music, touched by the emotional fire of the star's native Argentina. His association with avant-garde players has given him an insight into that school of expression. This is a small band setting featuring a number of excellent rhythm players. The end result is an orchestral sound of flying rhythms and fiery tempos. Pianist Lonnie Liston Smith makes his entry in this setting with an ease and understanding which allows the music to build and cascade. Airto Moreira, the hottest Latin tinkle-bang-bong man in percussion, is a force very evident in the rhythm section. This is explosive, molten music, very intense and requiring total attention.

Best cuts: "Bolivia," "Ninos."

Dealers: Barbieri has gained a good following for his work and is known for his "Last Tango In Paris" score. Display in jazz tenors and under his own name.

## also recommended

**JIMMY SMITH—Portuguese Soul**, Verve V6 8832 (MGM). This is an extended work devised by the organist after a recent visit to Portugal. It takes up the entire second side with four cuts. Thad Jones did the charts and conducts the 22-piece band of New York players. The melody lines are sleepy and languid; the rhythms Latin and African mixed. Best cuts: "Ritual," "And I Love Her So."

**DON CHERRY AND THE JAZZ COMPOSER'S ORCHESTRA—Relativity Suite**, JCOA JCOA LP 1006. Cherry's fiery trumpet is in control of this large orchestral date which blends the most controlled and exciting facets of free form jazz with the organized rhythms of far away lands. This is music for a special breed of jazz lover and is distributed through the New Music Distribution Service in New York, a division of the Jazz Composer's Orchestra Assn. JCOA also owns this label. Best cut: "Desireless."

## Soul

**WILSON PICKETT—Miz Lena's Boy**, RCA 1-0312. Everything that Pickett sings sounds like it was soaked in grits and bacon fat. Everything is down home with a searing, explosive sound. This is the singer's second LP for RCA and the Nashville recording base provides him with a very funky feeling. Everything that he sings has the power and screaming energy to make itself heard, brother, and heard without any problem. Pickett exemplifies all the best of the screaming, gutsy, shouting, wailing soul singers. His brand of music is full of explosiveness. You can clearly see his face grimace and twist with agony and intensity when he sings. That's how expressive is his shouting style—a style which is known worldwide and which remains consistently topnotch in the commercial blues vein. The backup band is super and

Brad Shapiro is the co-producer/co-arranger with Pickett. They knew what they wanted and they got the grease and bacon and a bit more out of this LP.

Best cuts: "Soft Soul Boogie Woogie," "Is Your Love Life Better."

Dealers: classy cover photo of the singer makes for a good display.

**FIRST CHOICE—Armed and Extremely Dangerous**, Philly Groove, 1400 (Bell). With great polish and a delightful harmonic sense, this female trio makes pretty things happen to happy soul music. This is a musician's album in terms of large instrumentation and happy charts with support the voices. The material is broad in range and aimed at a wide audience rather than being limited to only the black community. But there is enough spice and a dash of soul to qualify the music for r&b as well as pop airplay. Most of the tunes are new to the listener with the exception of the title, plus "Smarty Pants" and "Love and Happiness" written by Al Green and M. Hodges. The utilization of Latin percussion instruments melding with

the French Horns and large string section provide a percussive, spatial combination.

Best cuts: "Smarty Pants," "Runnin' Out of Fools," "Armed and Extremely Dangerous."

Dealers: stock in female soul groups. This act can draw male and female buyers.

## also recommended

**KOOL & THE GANG—Wild and Peaceful**, D-Lite DEP 2013. Adventureous sounds from this band which expands the barriers of commercial soul music. There are good horn parts which kick along the vocals. Best cuts: "Hollywood Swinging," "This Is You, This Is Me," "Life Is What You Make It."

## Classical Picks

### also recommended

**THE PHILADELPHIA ORCHESTRA MARCH ALBUM—Eugene Ormandy, conductor**, Columbia MG-32314. From "Stars and Stripes Forever" to "Meadowlands," and "March of the Toreadors" to "Pomp and Circumstance," this two-record set offers 23 two-step items from a variety of mostly-classical sources. Sound is appropriately big and impressive, and good sales to a large cross-section of MOR listeners is predicted at the special price. Disks were available separately.

**SCHUMANN: SYMPHONY NO. 1; OVERTURE, SCHERZO & FINALE—Vienna Philharmonic (Solti)**, London CS-6696. For dedicated Solti fans, of which there are multitudes, who do not already own the multi-record Schumann package from which these performances were extracted.

**DVORAK: WATER GOBLIN/MY HOME/NOONDAY WITCH/THE HUSSITE—London Symphony (Kertesz)**, London CS-6746. Superbly recorded grouping of relative rarities pulled from an earlier and giant Dvorak compendium on London.

**HAYDN: THE SEASONS—Janowitz, Hellweg, Berry, Berlin Philharmonic (Karajan)**, Angel SC-3792. A masterpiece of the composer's late maturity, this secular oratorio is as fresh and youthful in inspiration as anything Haydn ever wrote. This all-star performance, sung in German, will compete effectively with the Colin Davis English version, available at the higher Philips import price.

**SCHUMANN: SONATA NO. 1, OP. 105; BRAHMS: SONATA NO. 1, OP. 78—Steika Milanova, violin; Malcolm Frager, piano**, BASF KBB-21392. Lyrical performances that don't quite achieve the highest level of communication, but serve to introduce an outstanding violinist and should whet appetites of perceptive collectors for more from this young Bulgarian artist.

**THE RESPIGHI ALBUM (Five Great Tone Poems)—Philadelphia Orch. (Ormandy)**, Columbia MG-32308. Another in Columbia's series of repackaged, specially-priced, two-record sets. Included are "Pines of Rome," "Fountains of Rome," "Faste Romans," "The Birds" and "Church Windows." Good value.

## Religious

**THE BLIND BOYS—The Best of the Blind Boys**, Peacock 188 (ABC/Dunhill). These are cuts made during the group's 20 years of singing the gospel. There is a mixture of raw, screaming music and a toned down almost sweet pop sound. But the conviction in the music abounds on all tunes. Best cuts: "I Ain't Got Long," "Jesus Satisfied."

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# Billboard's Top Album Picks

Number of LP's reviewed this week Last week

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- 201—IAN MATTHEWS, Valley Hi, Elektra EKS 75061
- 202—JIMMY CLIFF/SOUNDTRACK, The Harder They Come, Mango SMAS 7400 (Capitol)
- 203—LYNYRD SKYNYRD, Sounds of the South, MCA 363
- 204—MARIA MULDAUR, Reprise MS 2148
- 205—THOSE GLORIOUS MGM MUSICALS, Bandwagon/Kiss Me Kate, MGM 2 SES 44 ST
- 206—LOU DONALDSON, Sassy Soul Strut, Blue Note BN LA 109 F (United Artists)
- 207—AEROSMITH, Columbia KC 32005

## Bubbling Under The Top LP's

- 208—RENAISSANCE, Ashes Are Burning, Sovereign ST 11216 (Capitol)
- 209—DILLINGER, Soundtrack, MCA 360
- 210—FABULOUS RHINESTONES, Freewheelin', Just Sunshine JSS 9 (Famous)
- 211—THOSE GLORIOUS MGM MUSICALS, Seven Brides for Seven Brothers/Rose Marie, MGM 2 SES 41 ST

- 212—SESAME STREET LIVE, T.V. Cast, Columbia KC 32343
- 213—CANNONBALL ADDERLEY QUINTET, Inside Straight, Fantasy 9435
- 214—TOM SAWYER, Soundtrack, United Artists UA LA 057 F
- 215—JOHNNY WINTER, Before the Storm, Janus 3056
- 216—LORETTA LYNN, Love is the Foundation, MCA 355
- 217—JOHNNY WINTER, Austin Texas, United Artists UA LA139 F
- 218—ELECTRA GLIDE IN BLUE, Soundtrack, United Artists U.A. CA062 H
- 219—COULSON, DEAN, McGUINNESS & FLINT, Lo & Behold, Sire SAS 7405

## Bubbling Under The HOT 100

- 101—RIDIN' MY THUMB TO MEXICO, Johnny Rodriguez, Mercury 73416
- 102—GOTTA FIND A WAY, Moments, Stang 5050 (All Platinum)
- 103—LOVE IS THE FOUNDATION, Loretta Lynn, MCA 40058
- 104—YES, WE FINALLY MADE IT, Love Unlimited, 20th Century 2025
- 105—KID'S STUFF, Barbara Fairchild, Columbia 4-45903
- 106—TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH, Wilson Pickett, RCA 0041
- 107—SISTER JAMES, Nino Temco & 5th Ave. Sax, A&M 1461
- 108—LOVE IS ALL, Engelbert Humperdinck, Parrot 40076 (London)

- 109—I'LL HAVE TO GO AWAY, Skylark, Capitol 3661
- 110—IT'S A SMALL, SMALL WORLD, Mike Curb Congregation, MGM 14494
- 111—I'M SO LONESOME I COULD CRY, Hank Wilson, Shelter 7336 (Capitol)
- 112—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873
- 113—KISS IT AND MAKE IT BETTER, Mac Davis, Columbia 4-45911
- 114—I'M COMING HOME, Johnny Mathis, Columbia 4-45908
- 115—SHIDDLE-EE-DEE, Clint Holmes, Epic 5-11033

- 116—SPARKLIN' IN THE SAND, Tower Of Power, San Francisco 64 (Atlantic)
- 117—EASY EVIL, John Kay, Dunhill 4360 (ABC)
- 118—TELL HER SHE'S LOVELY, El Chicano, MCA 40104
- 119—I CAN HEAR MUSIC, Larry Luxem, Anthem 204
- 120—BONDI JUNCTION, Peter Foldy, Playboy 50030
- 121—PURPLE PEOPLE EATER, Dickie Goodman, Rainy Wednesday 204 (Gulliver)
- 122—DREAM ON, Aerosmith, Columbia 4-45894
- 123—LIFE AIN'T EASY, Dr. Hook & The Medicine Show, Columbia 4-45925
- 124—SHADY LADY, Shestone & Dibbons, Buddah 379

## FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA: WRAS-FM, Drew Murray  
 BABYLON, N.Y.: WBAB-FM, Cathy Cunningham  
 BALTIMORE: WKTK-FM, Joe Buccheri  
 DALLAS: KAFM-FM, Loretta Angeline  
 DENVER: KCFR-FM, Peter MacKay

DENVER: KLZ-FM, Max Floyd  
 EUGENE: KFMF-FM, Janice Whitaker  
 HARTFORD: WHCN-FM, Paul Payton  
 ITHACA: WVBR-FM, Ric Browde & Dan Boyle  
 NORFOLK: WOWI-FM, Larry Dinger

ORLANDO: WORJ-FM, Mike Lyons  
 PHILADELPHIA: WMMR-FM, Dennis Wilen  
 PROVIDENCE: WBRU-FM, Andy Ruthberg  
 ROCHESTER: WCMF-FM, Bernie Kimball  
 SAN JOSE: KSJO-FM, Doug Droese

ST. LOUIS: KSHE-FM, Shelley Grafman  
 TORONTO: CHUM-FM, Benjy Karch  
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington  
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

## hot chart action

- KEVEN AYERS, "Bananamour," Sire: WVVS-FM, WMMR-FM
- PETER BANKS, "Two Sides Of Peter Banks," Sovereign: WORJ-FM
- BARRABAS, "Power," RCA: WRAS-FM, WKTK-FM
- CHUCK BERRY, "Bio," Chess: WRAS-FM
- DELANEY BRAMLETT, "Möbius Strip," Columbia: WORJ-FM, WMMR-FM, WVVS-FM, KNAC-FM
- SEVERIN BROWNE, "Severin Browne," Motown: KSHE-FM
- CAPABILITY BROWN, "Voice," Charisma (Import): KNAC-FM
- CAPTAIN MATCHBOX WHOOPEE BAND, "Smoke Dreams," ESP Disc: KCFR-FM
- CATTISH HODGE, "Boogie Man's Gonna Get Ya," Eastbound: WRAS-FM
- CHEECH N' CHONG, "Los Cochinos," Ode: KLZ-FM, KFMF-FM
- CHICKEN SHACK, "Unlucky Boy," London: WRAS-FM
- CHI-LITES, "Chi-Lites," Brunswick: WVBR-FM
- STAN CLARK, "Children Of Forever," Polydor: WVVS-FM
- ERIC CLAN, "Live At The Rainbow," RSO: WOUR-FM
- ARTHUR CONLEY WITH DUANE ALLMAN, "More Sweet Soul," Atco: WOUR-FM
- LARRY CORYELL, "Spaces," Vanguard: WKTK-FM
- BETTY DAVIS, "Betty Davis," Just Sunshine: WVBR-FM
- EXUMA, "Life," Kama Sutra: WBAB-FM
- GEORGE FIELDS, "The Pocket Bach," Angel: WMMR-FM
- MATTHEW FISHER, "Journey's End," RCA: WMMR-FM, WBAB-FM, KSJO-FM, WOWI-FM, WRAS-FM
- ROBERTA FLACK, "Killing Me Softly," Atlantic: KAFM-FM
- FLASH, "Out Of Our Hands," Sovereign: KAFM-FM
- MICHAEL FRANKS, "Michael Franks," Brut: WBAB-FM
- FRUMPY, "By The Way," Billingsgate: KFMF-FM, KLZ-FM
- ART GARFUNKEL, "Angel Clare," Columbia: WCMF-FM, KLZ-FM
- MARVIN GAYE, "Let's Get It On," Tamla: WHCN-FM, KFMF-FM, WORF-FM

- GENESIS, "Live," Charisma (Import): WOWI-FM, KNAC-FM, WBRU-FM, WVVS-FM, WVBR-FM, WKTK-FM, KCFR-FM
- GLORY, "Glory," Avalanche: WBAB-FM
- RICK GRECH, "The Last Five Years," RSO: KNAC-FM, WKTK-FM, WHCN-FM
- BILLIE HOLIDAY, "Broadcast Performances Vol. 3," ESP Disc: KCFR-FM
- HORSLIPS, "Happy to Meet ... Sorry To Part," Atco: WOWI-FM, WHCN-FM
- HOURLASS, "Power Of Love," United Artists: WOUR-FM
- ISLEY BROTHERS, "3 + 3," T-Neck: KFMF-FM, WOWI-FM
- IVORY, "Ivory," Playboy: WRAS-FM
- ETTA JAMES, "Etta James," Chess: KAFM-FM
- THE JSD BAND, "Travelling Days," Warner Bros.: WOWI-FM
- DOUG KERSHAW, "Douglas James Kershaw," Warner Bros.: KAFM-FM
- BOBBY KEYS, "Bobby Keys," Warner Bros. (Import): WBRU-FM
- B.B. KING, "To Know You Is To Love You," ABC: WBRU-FM, WVBR-FM, WRAS-FM
- SKIP KNAPE & DAVID TEAGARDEN, "Experimental Groundwork," Westbound: WHCN-FM, KAFM-FM
- LABELLE, "Pressure Cookin'," RCA: WOUR-FM, WHCN-FM
- LIGHTHOUSE, "Can You Feel It," Polydor: WOWI-FM
- LYNYRD SKYNYRD, "Lynyrd Skynyrd," Sounds Of The South: KFMF-FM, WORJ-FM, WKTK-FM, CHUM-FM, KSHE-FM
- HERBIE MANN, "Turtle Bay," Atlantic: KSJO-FM, WOWI-FM
- MARIA MULDAUR, "Maria Muldaur," Reprise: KAFM-FM, KFMF-FM
- DON NIX, "Hobo's, Hero's, & Street Corner Clowns," Enterprise: WCMF-FM
- NAZARETH, "Razamanaz," A&M: KAFM-FM
- ORPHAN, "Rock & Reflections," London: WOUR-FM
- CORTLAND PICKETT, "Fancy Dancer," Elektra: WBAB-FM
- DAVE PIKE, "Salomao," MPS: WRAS-FM
- POCO, "Crazy Eyes," Epic: WRAS-FM, KNAC-FM, KAFM-FM, WORJ-FM, KFMF-FM, WOUR-FM, KSHE-FM, WVVS-FM
- POINTER SISTERS, "Pointer Sisters," Blue Thumb: WBAB-FM

- PREMIATA-FORNERIA-MARCONI, "Photos Of Ghosts," Manticore: WHCN-FM
- RARE BIRD, "Somebody's Watching," Polydor (Import): WVVS-FM
- RENAISSANCE, "Ashes Are Burning," Sovereign: WORJ-FM
- JOHN ROBERTS & TONY BARRAND, "Across The Western Ocean," Swallowtail: WVBR-FM
- SCRUBBALOW CAINE, "Round One," RCA: WVVS-FM, WBAB-FM
- EARL SCRUGGS, "Earl Scruggs Revue," Columbia: WMMR-FM, KNAC-FM, WCMF-FM
- SESAME STREET, "Live," Columbia: WMMR-FM
- PETE SINFIELD, "Still," Manticore: KSJO-FM, WKTK-FM, WHCN-FM
- SOUNDTRACK, "Electra-Glide In Blue," United Artists: WBRU-FM, WORJ-FM, WBAB-FM
- SOUNDTRACK, "Heavy Traffic," Fantasy: WRAS-FM
- CHRIS SPEDDING, "The Only Lick I Know," EMI (Import): KNAC-FM
- B.W. STEVENSON, "My Maria," RCA: WCMF-FM, KLZ-FM, KAFM-FM
- TIERA, "Tiera," 20 Century: WBAB-FM
- MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: KAFM-FM, KLZ-FM
- TUCKY BUZZARD, "Tucky Buzzard," Passport: WOUR-FM
- TUCKY BUZZARD, "Alright In The Night," Purple (Import): WOWI-FM, WVVS-FM
- IKE & TINA TURNER, "The World Of Ike & Tina Turner Live," United Artists: WOWI-FM, WBAB-FM
- McCOY TYNER, "Songs Of The New World," Milestone: WHCN-FM
- VARIOUS ARTISTS, "Music From Free Creek," Charisma (Import): WVBR-FM
- VARIOUS ARTISTS, "Soul Of Jamaica," Island (Import): WOUR-FM
- WAR, "Deliver The Word," United Artists: KSHE-FM, CHUM-FM, WFMF-FM, WBRU-FM, KAFM-FM
- WATTSTAX, "The Living Word," Stax: KNAC-FM
- HANK WILSON, "Hank Wilson's Back, Vol. 1," Shelter: WHCN-FM, WVVS-FM, WMMR-FM, KSJO-FM, WOWI-FM, WOUR-FM, KNAC-FM
- ROY WOOD, "Boulders," Harvest (Import): WBRU-FM, KNAC-FM
- FRANK ZAPPA & THE MOTHERS, "Overnight Sensation," Descreet: CHUM-FM

## Off the Ticker

Continued from page 8  
**SONY CORP. of AMERICA**, a wholly-owned subsidiary of Sony  
**Earnings Up**

Continued from page 8  
 anticipate and if the market puts a somewhat higher multiple on these earnings in the future."  
 To safeguard itself against import restrictions and currency valuations, Superscope acquired a 50 percent interest in Standard Radio Corp. of Japan in 1971 and is building a manufacturing facility in Taiwan (Superscope Taiwan) to produce the Superscope branded product.

Corp., Tokyo, said a second Sony manufacturing plant, under construction next to the company's present facility in San Diego, should be completed by next spring. The new plant will produce tv picture tubes.

MCA INC., Los Angeles, reported that revenues from its records and music division are nearly 12 percent ahead for the first half of 1973 compared to the same period in 1972.

N.V. PHILIPS Gloeilampen Fabrieken, Eindhoven, Holland, proposed a 25 percent stock dividend, subject to the approval of shareholders at a special meeting Sept. 24.

## Mega Severs Zemarc Ties

NASHVILLE—Mega Records, effective Sept. 1, severed its ties with Zemarc, Ltd., a holding company which had prior ownership, and is in the process of being sold to an unidentified group.  
 An announcement will be made Tuesday as to the new buyers.  
 Brad McCuen, president of Mega, said the company currently is undergoing reorganization, and that it would "have a new image."  
 McCuen's leadership had brought the label considerable success, both in the pop and country fields. The Sammi Smith record of "Help Me Make It Through the Night," was one of the highlights of its operation.

## Operation PUSH Expo

Continued from page 3  
 11) with emphasis on the many small soul labels here. Motown, Stax and other labels are throwing more support behind PUSH Expo this year, said Jackson.  
 Jackson said last week that he has "reassessed" the promotion of PUSH Expos and the importance he feels the acts involvement in it has. Meeting with Recording Industries Association of America (RIAA) president Stan Gortikov, Jackson said he was pleased with Gortikov's awareness of the black entertainers' problems stemming from the payola rumors (Billboard, Sept. 8).  
 "The fallout of payola rumors is already being felt and is dispropor-

tionately affecting the black artist and record company employee," Jackson said, "I believe some soul labels will try to send white record promotion men to stations to offset any suspicion of black to black relations, and this is unfortunate."  
 He said he was asserting himself in several areas of the recording business and will meet again soon with Gortikov. "The entertainment industry is the passageway out of poverty for many blacks, a vehicle for broadening our cultural interests. Any scandal in the business affects the black community in a major way," he said, urging again that investigations proceed with care and "not smear" black artists and record industry people.

# Gortikov: Trade Environmentalist Discusses RIAA

• Continued from page 10

possible problems must come from all those who might be affected in the music industry, the recording industry and the broadcasting industry.

Q. Do you have plans for reaching individuals and companies not affiliated with formal organizations?

A. That will be difficult, but necessary. Ideally, key leaders in the independent constituencies and companies would step forward on their own and initiate concerted action in parallel to the RIAA program. I shall attempt to reach individual leaders to encourage such a response.

Q. What can the broadcasters do to help wipe out payola?

A. Our Action Program urges individual broadcasters to undertake investigations and other action similar to that proposed for recording companies. In addition, we've invited the National Association of Broadcasters to join RIAA in a study to see what can be done to help eliminate the recurrence of payola problems. We have met with NAB officials and plan further contacts. NAB has also urged its members to check their procedures: "We (NAB) strongly urge every broadcasting station to exercise

special care to prevent improper use of its facilities. Station management should look for any signs that such practices exist and move to eradicate them immediately."

Q. Senator McClellan has issued a detailed questionnaire to many recording companies. What is RIAA's attitude toward his investigation?

A. Senator McClellan should receive the full cooperation of all segments of our industry, including the RIAA. His Judiciary Subcommittee is considering general copyright revision, including a performance royalty provision for payments to performers and record companies. The Subcommittee feels that the information developed from the questionnaire will provide facts and perspective needed for a fair determination of the performance royalty question. This legislation is critical to our industry, and I genuinely hope the information developed will bolster our quest for passage.

Q. Do you believe Senator McClellan's investigation will hurt prospects for obtaining performance royalty legislation?

A. There is a risk, of course, that exaggeration of the degree of malpractices in the industry can

create a negative environment for passage. However, Senator McClellan himself, in a message to the Senate, reiterated his support for the measure and admonished that the "issue should be determined on its merits." It would be tragic if the vast majority of responsible individuals, companies, and performers in the recording industry were to be permanently deprived of performance royalty income because of the alleged irresponsible practices of a relative few.

Q. Senator Buckley of New York has been quite active in his industry criticism and investigation. Do you view his investigative efforts as a threat to the industry?

A. No. As a U.S. Senator, from a state that is a major recording industry center, Senator Buckley has every right to be concerned over reports of possible malpractice in the business. He has stated that he does not seek to hurt the industry, and that he does not favor punitive legislation. He urged RIAA and its member companies to take strong action, and we have done so. The Senator has also said, "I believe quite strongly that the vast majority of those in the recording industry want nothing more than to rid their industry of undesirable elements and unethical business practices."

Q. How does Senator Buckley view the RIAA Action Program?

A. He commended the program as one that "vigorously pursued could be most constructive."

Q. One artist appeared with Senator Buckley in his Los Angeles press

conference, and made some rather sweeping charges. How serious was the effect of those statements?

A. I believe that the artist's charges have been turned over to the U.S. Attorney and Senator McClellan, and there is also possible litigation. I hardly think it is appropriate for me to try to pre-judge the matter. I can add that based on my experience in the recording industry I am unaware of the practices alleged.

Q. Will the current problems complicate the recording industry's objectives in Washington?

A. Government officials and members of Congress are subject to the same impressions as the general public. We must make continuing efforts to communicate facts and provide perspective on our industry. The RIAA Action Program is a big step in reaffirming our industry's intentions. We also have many other positive accomplishments that must be communicated to Washington.

Q. Do you think there will be public hearings, as there were back in the 50's?

A. I don't know. It is always a possibility. Conscientious implementation of the RIAA Action Program should go far in offsetting the need for such hearings. Hopefully, all segments of the industry can demonstrate their strong desire to insure lawful behavior through their cooperation with Senator McClellan's inquiry.

Q. What revelations do you expect to come from the current investigations?



JACK SCLAR, vice president of Ivy Hill Packaging, left, presents Bill McEuen, center, producer of Nitty Gritty Dirt Band, with the Printing Industries of America's certificate of award for excellence for the album, "Will the Circle Be Unbroken?" as Dave Neckar, production coordinator for UA records, looks on.

## Stores in Push Via Huge Album Covers

• Continued from page 1

year ago. The covers now virtually form a complete border for the two sides of the store that face Sunset. Approximately 18 covers are visible. The idea originally came from local salesman Gary Davis and promotion director Bob Moering of the WEA Dist. branch. Covers, depending upon their difficulty in copying by Ray Smith, local artist, cost from \$200 to \$300 each. Unless the label wants them turned over at the end of each month's run, the artist just paints them over each time new covers are put up.

Goman said that the Tower San Francisco and San Diego stores are also using covers outside the stores to draw motorist trade. He said study indicates that the six-foot square size is most effective at a distance of 100 feet or more.

### Record Haven

In an effort to lure the heavy Times Square street traffic into its store, Record Haven, at Broadway and 42nd, has inaugurated a policy of showcasing enlarged, illuminated album color transparencies outside

and above the store front in specially built lightboxes displaying 12 record jackets at monthly intervals.

Record Haven, a two-store operation run by Sam and Len Fichtelberg, leases the boxes to record companies for one year. The labels pay the cost of the transparencies, processed here by Berkey K&L Custom Services at \$120 per slide, in addition to the rental rate. The signs are 36 x 36 or nine times the size of an album cover.

Labels exhibiting product with Record Haven include Atlantic, Elektra, London, Bell, Capitol, Motown, A&M, Brunswick, Polydor and MGM. Fichtelberg said by yearly leasing, the store needs not solicit advertisers each month when the boxes are changed.

"We hold onto the transparencies when they come down should a record company wish to use that album again," Fichtelberg said. He noted that Capitol, displaying Helen Reddy's "I Am Woman" album in January, asked to reuse the slide in March after the LP won a Grammy award. Record Haven had it on display the next day.

• Continued from page 34

with them in discussing the advantages of spreading tape around, and so far the feedback has been quite positive. We've generally been working with a general merchandising manager and buyers for each department."

### Changing Times

Johnson offered some views as to why tape has been left in one department over the years by many outlets. "Tape is one of the few commodities that has come down in price radically over the years," Johnson said, "but it certainly was a rather high priced item when it began. It is possible that some retailers who started when tape was expensive and kept it behind the counter in one department are still doing it this way. We want to work with buyers in breaking some of the old traditions and show that tape is a high profit product with rapid turnover if it is given the space and opportunity to turnover."

Lantz added that space is not a problem in displaying the merchandise in more than one area. "It's very easy," he said, "to take blister carded merchandise and peg it against a wall. As long as the product is visible and the traffic flow is heavy, then the tape should move."

"We will also provide displays for an outlet," Lantz added, "and in some cases we will tailor a display or merchandising program for a specific store. We ask them if they have any particular ideas, and we will work with them in these areas. You've also got to remember our specific demographics, which happen to be in the 15 to 25 year old group. This group is most likely to frequent the record and tape depart-

ment, though we are certainly not saying they never go into the hi fi or camera departments or ignore the consumers who do go in there."

### Proof Offered

"We know that multiple display is the way to go from our experience," Johnson added, "but we can prove it scientifically. We did run a test at one point using A.C. Neilson as the monitoring group in which we put different configurations of product in different locations and found results of what sells where. So we can boil it all down and make a scientific presentation to a buyer. Basically, we want to work with the buyer and convince him that the change will work for the good of him, the consumer and also for ourselves. The industry had to convince the dealer to move from the C-30 to the C-40 also."

As far as tailoring promotions for a specific store, Johnson said that a Washington's Birthday sale for example, might involve a campaign using the number 22. The firm also ran a promotion involving Rolling Stone magazine with an offer on the back of blister cards with K-Mart and Thrifty Drugs. Other promotions have included making up ad cuts for the retailers showing both cassette and 8-track blanks so no particular buyer feels left out and offering the configurations to the dealer at similar prices. There has also been a poster promotion, tying in posters with the purchase of blister carded material and the offer again appearing on the back of the card.

"We're willing to work on most types of promotions," Johnson said, "providing the promotion appeals and is profitable to the retailers, the consumer and to us."

A. I don't know, and, if I did, it would be inappropriate for me to comment.

Q. What do you anticipate will be the ultimate effect on the industry of the current problems and all of the bad publicity?

A. We will have an even better industry. Artificial impediments to competition, to the extent they may exist, even if minor, will be reduced. Legitimate companies will be less hindered. And we'll realize the great importance of emphasizing the good work we do, the fantastic array of creativity and culture we offer, the pleasure we bring, and the admirable business standards nurtured by so many.

Q. Do you have any general feeling or comments about all the bad publicity, the investigations, and the uncomfortable feeling that people in the recording industry have today?

A. These are difficult times for people in the recording industry. Most of them, I am sure, conduct their business affairs lawfully. Yet there has been so much publicity, so many sweeping charges, that an aura of suspicion surrounds us. That is unfortunate and terribly unfair.

It's important for recording industry people to hold up their heads, keep their cool, and urge caution before anyone—media, government or even friends—judges an entire industry on the basis of the broad-brush reports that have been appearing in the media. And, we must also make sure that people know of RIAA's strong Action Program and its objectives.

## K-Mart, Thrifty Drugs Blank Tape Promotion

• Continued from page 34

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"We're willing to work on most types of promotions," Johnson said, "providing the promotion appeals and is profitable to the retailers, the consumer and to us."

"What we really want to do," he continued, "is convince the mass and mini-mass merchant as well as the traditional department store to add to their tape stock, not remove it from one department and transfer it to another."

## Grover's Music

• Continued from page 25

selections bare the fruit of the awareness and listening of a complete artist. For instance, we find Stevie Wonder's "You Are the Sunshine of My Life," and you are immediately aware that the influence Wonder brought to his own composition is sensitively wrought in Washington's delineation. And Billie Holiday's well known composition, "Don't Explain," is just as prolific and lyrical as Ms. Holiday's vocalizing.

Further explorations into the musical expression of Washington reveals a joy of communicating, as he unequivocally does flawlessly on "Aubrey," "Trouble Man," and "Easy Living/Ain't Nobody's Business If I Do." Each of the tracks in the album reflects the best, really, of Washington's capabilities on the various reed instruments he has come to master.

And in the case of the "Taurian Matador," a composition that shifts in and out of the various modes of jazz we find Washington's saxophone mellifluously reaching new horizons which would make Charlie (Yardbird) Parker smile if he were around.

Grover Washington Jr.'s music is very much present. It is exciting, forceful, urgent, and definitely not to be placed in any bag.

## Pop

**ROBERTA FLACK—Jesse (4:00)**; producer: Joel Dorn; writer: Janis Ian; publisher: Frank, ASCAP. Atlantic 2982. With tenderness and delicacy, Roberta reflects on past moments of closeness with her lover and hopes he'll come home because she's lonely. The Janis Ian composition features warm string arrangements by Eumir Deodato, with Roberta arranging all the other instruments. Flip: no info available.

**BILLY PRESTON—Space Race (3:21)**; producer: Billy Preston; writer: Billy Preston; publisher: W.E.P., BMI. A&M 1463. A fine instrumental workout with a big band, electronic wavy effects on organ highlight this flowing uptempo tune with

soul cross over potential. Plenty of foot tapping energy here. Flip: no info available.

**BETTE MIDLER—Friends (2:59)**; producer: Barry Manilow, Geoffrey Haslam, Ahmet Ertegun; writers: M. Klingman, B. Linhart; publishers: Klingman, Piggy, Kama Sutra, BMI. Atlantic 2980. A more flashy, brighter interpretation than appeared in her smashing LP and captures the will for seeking human contact to fulfill

one's life, is cause for good single listening here. Bette socks the lyrics home with fine orchestral and choral support. Flip: Chapel of Love (2:52); producers: same; writers: J. Barry, E. Greenwich, P. Spector; publisher: Trio, BMI.

**BLUE RIDGE RANGERS—You Don't Owe Me (2:27)**; producer: John Fogerty; writer: J.C. Fogerty; Blue Rangers, ASCAP. Fantasy 710. John Fogerty and his one-man band lets loose with a catchy expertise on being free of any bonds. He sounds a bit nasal but the guitar work is first rate and the overall sound is fine and dandy. Flip: Back in the Hills (3:09); info the same in all categories.

## also recommended

**ELVIS PRESLEY—Raised on Rock (2:38)**; producer: not listed; writer: Mark James; publisher: Screen Gems-Columbia, BMI. RCA 0088.

**RICK SPRINGFIELD—Believe In Me (3:27)**; producers: Robie Porte, A. Binder; writer: Rick Springfield; publishers: Porter/Binder, ASCAP. Columbia 4-46935.

**ANDY WILLIAMS—Solitaire (4:20)**; producer: Richard Perry; writers: N. Sedaka, P. Cody; publishers: Don Kirshner, Kec, ASCAP. Columbia 4-46936.

**NINO TEMPO & 5th AVE. SAX—Sister James (2:35)**; producers: Jeff Barry & Nino Tempo; writers: Jeff Barry, Nino Tempo; Broadside, BMI/Leigh, ASCAP. A&M 1461.

**WAYNE NEWTON—Pour Me a Little More Wine (3:35)**; producer: Wes Farrell; writers: Lambert, Potter, Trousdale, BMI. Chelsea 0091 (RCA).

**BOB RUZICKA—Thank God He's a Stranger (3:10)**; producer: David Briggs for TRO Workshop; writer: Bob Ruzicka; TRO-Devon, BMI. MCA 40122.

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

**HAROLD MELVIN & THE BLUE NOTES—The Love I Lost (Part 1) (3:35)**; producer: Gamble-Huff; writers: K. Gamble, L. Huff, Mighty Three, BMI. Philadelphia International 3533. (Columbia). The love the guys lost was a sweet love, a complete love. They sing with a conviction that it was a really good love. Thump, thump goes the bass—the lead instrument—and their voices ride right along, with strings flowing in the background. Flip: no info available.

**JERRY BUTLER/BRENDA LEE EAGER—The Love We Had Stays on My Mind (2:57)**; producers: Bobby Bowles, Jerry Butler for Fountain Record; writer: None listed; Butler by Chappell, ASCAP. Mercury 73422 (Phonogram). A good duo of reflective thoughts about a past love in the call and response pattern. Brenda stands up well; Jerry does his part with power and some coolness. Flip: no info available.

**FOSTER SYLVERS—Hey Little Girl (2:37)**; producers: Keg Johnson, Jerry Peters; writers: Dorian Burton, Eugene Randolph; publisher: Frost, BMI. MGM 14630. Combine a reggae beat with a lyric about a girl in a high school sweater and that is the level for this material by the young singer who sounds like he's reaching for his notes at times. The impact, however, is very catchy, thanks to a clever arrangement by King Errison. Forget the words. Flip: "I'll Get You In The End." (3:29); producers: same; writer: Leon Sylvers III; publishers: Dotted Lion, Sylco, ASCAP.

## also recommended

**WILLIAM BELL—I've Got to Go on Without You (3:48)**; producers: Al Jackson, William Bell; writers: Larry McIntosh, Al Jackson; East/Memphis/South Memphis, BMI. Stax 0175.

**ARTHUR PRYSOCK—In the Rain (3:42)**; producer: None listed; writer: Tony Hester; Groovesville, No Society Listed, Old Town 100.

**WESTWING—Falling In Love Is a No No (4:00)**; producer: Barry White; writers: B. White, T. Brocker, B. Montgomery, R. Relf; Sa-Vette/January, BMI. 20th Century 2049.

**SWISS MOVEMENT—Take Some Time (3:28)**; producer: D.O. Productions; writers: Franklin, Grant, Williams; D.O.C., BMI. RCA 0092.

**THE PERSUADERS—Some Guys Have All the Luck (3:29)**; producers: Taylor, Hurtt, Bell; writer: J. Fortgang; publisher: KEC, ASCAP. Atco 6943 (Atlantic).

**THE JONESES—Fire (2:50)**; producer: Lee Valentine for VMP; writer: None listed; Landy/Unichappell, BMI. Mercury 73407 (Phonogram).

**A BROTHER'S GUIDING LIGHT FEATURING DAVID—Getting Together (2:43)**; producer: Ross Montana; writer: None Listed; Lone Wolf/Twin Tail/Anaton, BMI. Mercury 73389 (Phonogram). (All the solid soul ingredients needed to break through are incorporated in this good vocal group record.)

**BROWN RICE—I Never Had It So Good (3:51)**; producers: M. Curb, D. Costa, T. Hanri; writers: Paul Williams, Roger Nichols; Almo, ASCAP. MGM 14602. (Slow and gentle is the style and sound of this impressive vocal group.)

## First Time Around Picks

(These are new artists deserving airplay and sales consideration)

**LOIS SNEED—This Little Woman (2:57)**; producer: Mack III; writers: C. Fisher, B. Eli; Vee Done/Nickel Shoe, BMI. Capitol 3722. (Righteous soul vocal debut for this good performer, with solid vocal and instrumental background assistance.)

**BARINNO BROTHERS—Born on the Wild (3:35)**; producer: Ronald Dunbar; writers: M. Smith, R. Dunbar; publisher: Gold Forever, BMI. Invictus 1256 (Columbia). Highlights of Temptations. Four Tops sounds are incorporated in this powerful production. The song is a story of a ghetto citizen's struggle.)

**THE JACKSONIANS—California Dreamin' (3:45)**; producer: Dan Greer; writers: Phillips, Gilliam; American Broadcasting, ASCAP. MGM 14640. (Funky interpretation of this old Mamas and Papas hit by the soul vocal group.)

## Country Picks

**JOHNNY CASH & JUNE CARTER—Allegheny (3:27)**; producer: Don Law; writer: C. Gantry; Combine Music (BMI); Columbia 4-45929. This is great entertainment. Johnny sings his chase song while June makes outrageous background sounds, and it turns out to be earthy, funny, and as commercial as can be. This has got to make it. Flip: No info available.

**MELBA MONTGOMERY—Wrap Your Love Around Me (2:25)**; producer: Pete Drake; writers: Melba Montgomery, Jack Solomon; Window Music (BMI); Elektra 45866. Oh how this girl can sing. The long awaited first release on this label was

worth waiting for. A beautiful song which she performs to absolute perfection. Flip: no info available.

**BOBBY BOND—I'll Sing For You (2:15)**; producer: Don Gant; writer: Bobby Bond; Acuff-Rose (BMI); Hickory 305. After all these years, Bobby recorded the

song himself, and one wonders why he didn't do it long ago. It's lively, and perfect for air play. Flip: "John Martin," writer: Don Cook; other credits same.

**GLENN MARTIN—If She Keeps Loving Me (3:02)**; producer: Dave Kirby; writer: Glenn Martin; Tree (BMI); Capitol 3719. Again a strong combination of good writer-singer and the production work of Kirby make this a pleasant song, with good lyric content and strength, that should help launch Martin on his way. Flip: "You Ain't Missed A Thing"; writers: Martin and D. Morrison. Other credits same.

## also recommended

**WILLIE NELSON—Stay All Night (2:30)**; producers: Jerry Wexler, Arif Mardin & David Briggs; writers: Bob Wills, T. Duncan; Peer International (BMI); Atlantic 45-2979.

**JOE DOUGLAS—Next Fool In Line (2:17)**; producers: Robin Hood Brians & Randy Fouts; writers: Bodon, Brians; Sunnybrook (BMI); Swamp Fox 709.

**JERRY JAYE—I'm Gonna Spend My Whole Life Loving You (2:59)**; producer: Larry Rogers; writers: Johnny Wilson, Miles Christianson; Two Rivers (ASCAP); MEGA 615-0116.

**RON HARRIS—Mothers Hand (2:14)**; producer: Frank Gosman; writer: Frank Gosman; no publisher listed. Country Showcase America 139.

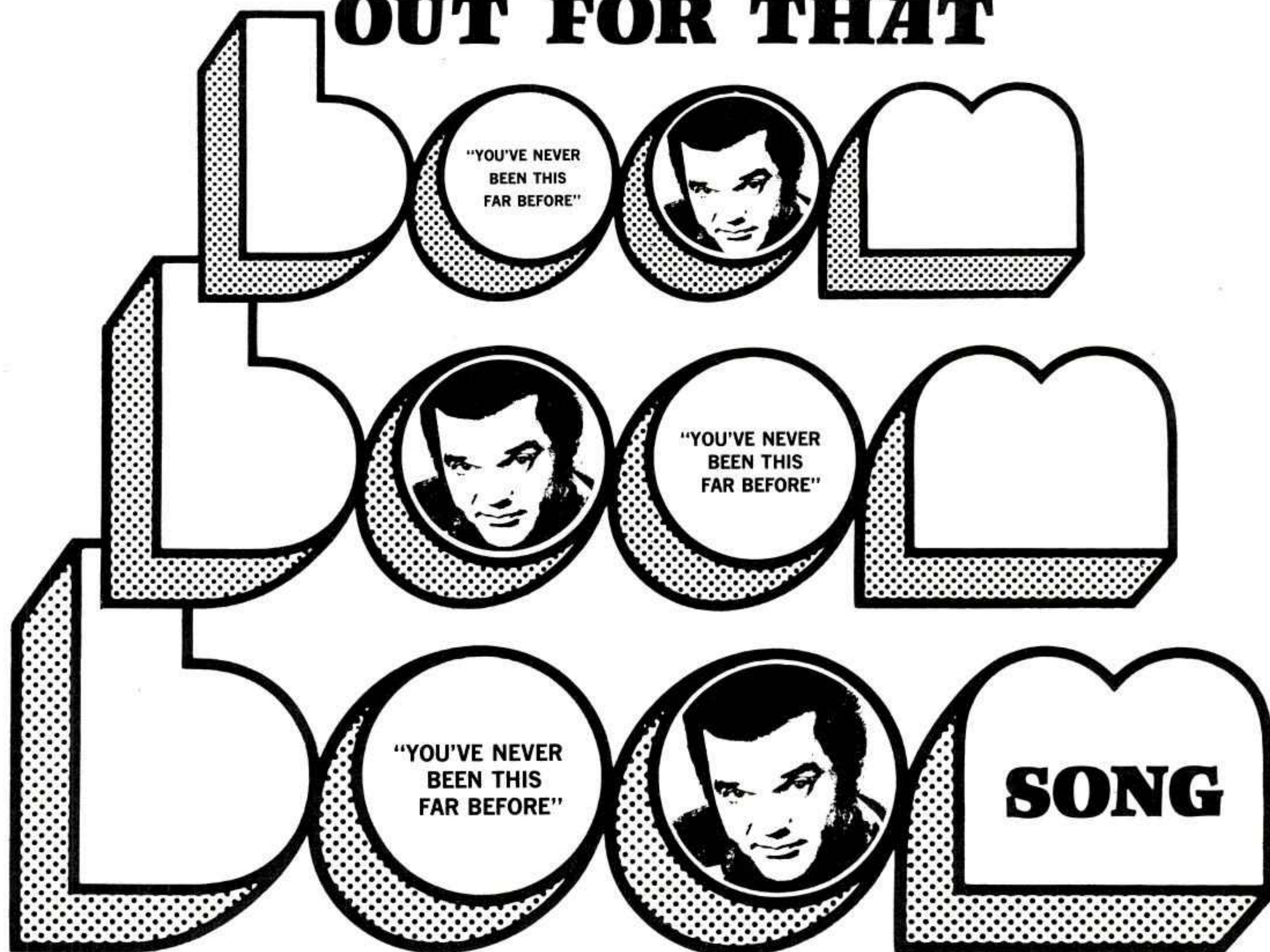
**JERRY NAYLOR—Honky Tonk Woman (3:20)**; producer: Harley Hatcher; writers: Jagger, Richards; Abkco (BMI); MGM 14637.

**SAMMI SMITH—City of New Orleans (3:31)**; producer: Jim Malloy; writer: Steve Goodman; Buddah Music & Turnpike Tom (ASCAP); MEGA 615-0118.

**WARREN SMITH—A Woman's Never Been As Gone (2:27)**; producer: Tommy Johnston; writer: Jerry McBe; Indian Lake, Mamazon (ASCAP); Jubal 45-473.

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 JOHNNY NASH—Ooh What A Feeling (Epic 5-11034)  
 THUNDERCLAP NEWMAN—Something in the Air (MCA 50132)  
 SEE TOP SINGLE PICKS REVIEWS, page 56

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	3	13	DELTA DAWN—Helen Reddy (Tom Catalano, Alex Harvey, L. Collins, Capitol 3645)	34	36	7	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White, Barry White, 20th Century 2042)	68	70	5	MUSKRAT LOVE—America (America), Willis Allen Ramsey, Warner Brothers 7725
2	1	10	LET'S GET IT ON—Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown)	35	43	6	YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (Owen Bradley, Conway Twitty, MCA 40094)	69	86	2	LET ME IN—Osmonds (Alan Osmond), Alan Osmond, Wayne Osmond, Merle Osmond, Knob 14617 (MGM)
3	4	10	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn featuring Tony Orlando (Hank Medress, Dave Appell and the Tokens) Irwin Levine & L. Russell Brown, Bell 45,374	36	39	5	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield), Norman Whitfield, Gordy 7131 (Motown)	70	84	2	BASKETBALL JONES featuring TYRONE SHOELACES—Cheech & Chong (Lou Adler), Thomas Chong, Cheech Marin, Ode 66038 (A&M)
4	6	7	LOVES ME LIKE A ROCK—Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907	37	21	22	BAD, BAD LEROY BROWN—Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359	71	74	4	SUMMER (The 1st Time)—Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251
5	8	8	WE'RE AN AMERICAN BAND—Grand Funk (Todd Rundgren), Don Brewer, Capitol 3660	38	31	7	STONED OUT OF MY MIND—Chi-Lites (Eugene Record), Eugene Record, Barbara Acklin, Brunswick 55500	72	82	5	SEND A LITTLE LOVE MY WAY—Anne Murray (Brian Ahern), Hank H. Mancini, Hal David, Capitol 3648
6	2	13	BROTHER LOUIE—Staries (Kenny Kerner, Richie Wise), Errol Brown, Tony Wilson, Kama Sutra 577 (Buddah)	39	27	10	A MILLION TO ONE/ YOUNG LOVE—Donny Osmond (Mike Curb & Don Costa), Phil Medley/Joyer, Contey, MGM 14583	73	77	3	PARRY—Macno & the Macks (James Brown), James Brown, People 624 (Polydor)
7	5	16	TOUCH ME IN THE MORNING—Diana Ross (Michael Masser, Tom Baird), Michael Masser, Ron Miller, Motown 1239	40	29	14	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT—Bobby Womack (Bobby Womack), J. Cox, United Artists 255	74	61	8	SHOW BIZ KIDS—Steely Dan (Gary Katz), Walter Becker, Donald Fagen, ABC 11382
8	9	9	GYPSY MAN—War (Jerry Goldstein), D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 281	41	32	8	THERE IT IS—Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4523 (Brunswick)	75	79	3	EVERYBODY'S HAD THE BLUES—Merle Haggard (Fuzzy Ower), Merle Haggard, Capitol 3641
9	7	11	LIVE AND LET DIE—Wings (George Martin), Paul McCartney, Apple 1863	42	48	11	SWEET CHARLIE BABE—Jackie Moore (Young Professionals), Phil Hurl, Bunny Sigler, Atlantic 45-2956	76	83	3	TONIGHT—Raspberries (Jimmy Ienner), Eric Carmen, Capitol 3610
10	10	11	HERE I AM (Come and Take Me)—Al Green (Willie Mitchell, Al Green), Al Green, M. Hodges, Hi 45-2247 (London)	43	60	5	IN THE MIDNIGHT HOUR—Cross Country (Margo, Siegel & Margo & Medress, Appell Prod.), Wilson Pickett, Steve Cropper, Atco 6934	77	100	2	FUNKY STUFF—Kool & the Gang (Kool & the Gang), Kool & the Gang, De-Lite 557 (P.I.P.)
11	22	7	HALF-BREED—Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102	44	56	6	ROCKY MOUNTAIN WAY—Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Joe Vitale, K. Passarelli, R. Grace, Dunhill 4361	78	89	2	NUTBUSH CITY LIMITS—Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298
12	16	7	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40105	45	62	3	GET IT TOGETHER—Jackson Five (Hal Davis), B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson, Motown 1277	79	NEW ENTRY	NEW ENTRY	ALL I KNOW—Garfunkel (Roy Halee), J. Webb, Columbia 4-4529 (Candy, ASCAP)
13	18	5	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54235 (Motown)	46	46	7	TO KNOW YOU IS TO LOVE YOU—B.B. King (Dave Crawford), Stevie Wonder, S. Wright, ABC 11373	80	80	3	THE PEACEMAKER—Albert Hammond (Albert Hammond), A. Hammond, Mike Hazelwood, Mums 76021 (Columbia)
14	20	8	MY MARIA—B.W. Stevenson (David N. Kerstenbaum), Daniel Moore, B.W. Stevenson, RCA 0030	47	57	9	JIMMY LOVES MARY ANNE—Looking Glass (Arif Mardin), E. Lurie, Epic 5-11001 (Columbia)	81	NEW ENTRY	NEW ENTRY	OUTLAW MAN—Eagles (Glyn Johns), D. Blue, Asylum 11025 (Good Friends/Benchmark, ASCAP)
15	17	10	THAT LADY—Isley Brothers (The Isleys), The Isleys, T-Neck 72251 (Columbia)	48	73	4	RHAPSODY IN BLUE—Deodato (Creed Taylor), George Gershwin, CTI 16	82	90	2	THAT'S WHY YOU REMEMBER—Kenny Karen (Ed Labunski), Ed Labunski, Big Tree 16007 (Bell)
16	12	12	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sly Stone for Fresh), Sylvester Stewart, Epic 5-11017 (Columbia)	49	49	6	ECSTASY—Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus)	83	91	4	BLOOD RED & GOING DOWN—Tanya Tucker (Billy Sherrill), Curly Putnam, Columbia 4-45892
17	13	13	GET DOWN—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London)	50	54	7	EVIL—Earth, Wind & Fire (Joe Wissert), M. White, P. Bailey, B. Eli, Columbia 4-45888	84	NEW ENTRY	NEW ENTRY	NEVER LET YOU GO—Bloodstone (Mike Vernon), Williams, London 1051 (Crystal Jukebox, BMI)
18	11	13	THE MORNING AFTER—Maureen McGovern (Carl Maduri), Al Kasha, Joel Hirschhorn, 20th Century 2010	51	52	9	FUTURE SHOCK—Curtis Mayfield (Curtis Mayfield), Curtis Mayfield, Curtom 1987 (Buddah)	85	NEW ENTRY	NEW ENTRY	SUCH A NIGHT—Dr. John (Allen Toussaint), M. Rebennack, Atco 45-6937 (Walden/Oyster/Cauldron, BMI)
19	14	13	FEELIN' STRONGER EVERY DAY—Chicago (James William Guercio), Peter Cetera & James Pankow, Columbia 4-45880	52	53	5	SEXY, SEXY, SEXY—James Brown (James Brown), James Brown, Polydor 14194	86	NEW ENTRY	NEW ENTRY	PAPER ROSES—Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609 (Lewis, ASCAP)
20	19	13	I BELIEVE IN YOU (You Believe in Me)—Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia)	53	51	11	SWEET HARMONY—Smokey Robinson (Smokey Robinson, Willie Hutch), William Robinson, Tamla 54233 (Motown)	87	94	3	THEY'RE COMING TO TAKE ME AWAY—Napoleon XIV (Japalana), N. Conatarte, Warner Brothers 7726
21	35	4	RAMBLIN' MAN—Allman Brothers Band (Johnny Sandlin and the Allman Brothers), Richard Betts, Capricorn 0027 (Warner Brothers)	54	66	3	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	88	88	6	HANG LOOSE—Mandrill (Alfred V. Brown, Mandrill), Claude "Coffee" Cave, Polydor 14187
22	24	8	THEME FROM "CLEOPATRA JONES"—Joe Simon featuring the Main Streeters (Joe Simon), Joe Simon, Spring 1387 (Polydor)	55	75	2	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 9105 (Atlantic)	89	NEW ENTRY	NEW ENTRY	QUEEN OF THE ROLLER DERBY— (Deeny Cordell, Leon Russell), Leon Russell, Shelter 7337 (Capitol) (Sky-hill, BMI)
23	26	24	WHY ME—Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia)	56	59	7	DON'T LET IT END ('Til You Let It Begin)—Miracles (Freddie Perren, Fonce Mizell), Freddie Perren, C. Yarian, Tamla 54237 (Motown)	90	87	3	AS TIME GOES BY—Nilsson (Derek Taylor), Herman Hapfeld, RCA 0039
24	42	5	CHINA GROVE—Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7728	57	69	4	THE LAST THING ON MY MIND—Neil Diamond (Tom Catalano), Tom Paxton, MCA 40092	91	NEW ENTRY	NEW ENTRY	THIS TIME IT'S REAL—Tower of Power (Tower of Power), Kunka/Castillo/Bartlett, Warner Bros. 7733 (Kupitilo, ASCAP)
25	23	11	ANGEL—Aretha Franklin (Quincy Jones & Aretha Franklin), Carolyn Franklin, S. Saunders, Atlantic 45-2969	58	67	4	ASHES TO ASHES—Fifth Dimension (Bones Howe), Lambert, Potter, Bell 1766	92	92	3	HE—Today's People (Paul De Senneville), Michael, Paul Sebastian, Lana Sebastian, 20th Century 2032
26	15	13	ARE YOU MAN ENOUGH—Four Tops (Steve Barri, Dennis Lambert & Brian Potter), Dennis Lambert, Dunhill 4354	59	68	6	TWISTIN' THE NIGHT AWAY—Rod Stewart (Rod Stewart), Sam Cooke, Mercury 73412 (Phonogram)	93	93	3	MAKE ME TWICE THE MAN—New York City (Thom Bell), Time McQueen, Cheeba 0025 (RCA)
27	37	6	FREE RIDE—Edgar Winter Group (Rick Derringer), D. Hartman, Epic 5-11024 (Columbia)	60	64	6	JUST DON'T WANT TO BE LONELY—Ronnie Dyson (Thom Bell), V. Barrett, J. Freeman, Columbia 4-45867	94	85	4	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price (Don Law Productions), Jim Weatherly, Columbia 4-45869
28	34	5	YES WE CAN CAN—Painter Sisters (David Robinson), Allen Toussaint, Blue Thumb 229 (Famous)	61	72	6	ALL I NEED IS TIME—Gladys Knight & The Pips (Joe Porter), B. Renuau, Soul 35107 (Motown)	95	96	3	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)
29	30	5	GHETTO CHILD—Spinners (Thom Bell), L. Creed, Thom Bell, Atlantic 45-2973	62	76	5	(I Don't Want To Love You But) YOU GOT ME ANYWAY—Sutherland Brothers & Quiver (Muff Winwood), J. Sutherland, Island 1217 (Capitol)	96	NEW ENTRY	NEW ENTRY	RUBBER BULLETS—10 C.C. (Strawberry Prod's), Godley, Creme, Gouldman, UK 49016 (London) (St. Anne's, none)
30	41	4	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown)	63	63	6	FREEDOM FOR THE STALLION—Hues Corporation (John Florez), Allen Toussaint, RCA 0900	97	NEW ENTRY	NEW ENTRY	SLIPPIN' AWAY—Jean Shepherd (Larry Butler), B. Anderson, United Artists 248 (Stallion, BMI)
31	25	23	MONSTER MASH—Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), Bobby Pickett, Lenny Capizzi, Parrot 348 (London)	64	78	2	HURTS SO GOOD—Millie Jackson (Brad Shapiro), P. Mitchell, Spring 139 (Polydor)	98	98	2	MAKE UP YOUR MIND—J. Geils Band (Bill Szymczyk), Peter Wolf, S. Justman, Atlantic 45-2974
32	28	12	UNEASY RIDER—Charlie Daniels (Charlie Daniels) Charlie Daniels, Kama Sutra 576 (Buddah)	65	65	6	SLICK—Willie Hutch (Willie Hutch), Willie Hutch, Motown 1252	99	99	2	SOUL JE T'AIME—Sylvia & Ralfi Pagan (Sylvia Robinson, Michael Burton), Sylvia Robinson, Serge Gainsbourg, Vibration 525 (All Platinum)
33	55	3	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383	66	71	7	LOVING ARMS—Dobie Gray (Mentor Williams for Third Son Productions), Tom Jans, MCA 40100	100	NEW ENTRY	NEW ENTRY	FAREWELL ANDROMEDA—John Denver (Milton Okun), John Denver, RCA 006 (Cherry Land, ASCAP)

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)	61	China Grove (Warner-Tamerlane, BMI)	24	Gypsy Man (Far Out, ASCAP)	8	Half-Breed (Humint, BMI)	11	If You Want Me To Stay (Stone Flower, BMI)	16	Let Me In (Kobal, BMI)	69	Nobody Wants You When You're Down & Out (MCA, ASCAP)	40	Nutbush City Limits	78	Slick (Jobete, ASCAP)	65	Touch Me In The Morning (Steen & Van Stock, ASCAP)	7														
A Million To One (Stone Agate, BMI)	39	Delta Dawn (United Artists/Big As, ASCAP)	29	Hang Loose (Mandrill/Intersong/Chappell, ASCAP)	56	He (Fox Fanfare, BMI)	92	Heartbeat It's A Lovebeat (Schrie, ASCAP)	67	I've Got So Much To Give (January/Sa-Vette, BMI)	34	Make Me Twice The Man (Pocket Full of Tunes, BMI)	93	Rambin' Man (No Exit, BMI)	21	Rhapsody In Blue (New World, ASCAP)	48	Sweet Charlie Babe (Cookie Box, BMI)	42														
Angel (Promopub, ASCAP)	55	Don't Let It End (In Dispute)	56	Higher Ground (Steen & Van Stock/Black Bull, ASCAP)	63	Hey Girl (I Like Your Style) (Stone Diamond, BMI)	36	Just Don't Want To Be Lonely (Mighty Three, BMI)	60	Meet The Lady (Boniva, ASCAP)	15	Midnight Train To Georgia (Keca, ASCAP)	33	Saturday Night's Alright For Fighting (James, BMI)	12	Theme From Cleopatra Jones (Warner-Tamerlane, BMI)	22	You've Never Been This Far Before (Twitty Bird, BMI)	35														
Are You Man Enough (ABC/Dunhill/Soldier/Hastings, BMI)	26	Everybody's Had The Blues (Shade Tree, BMI)	50	Here I Am (Come & Take Me) (Jec/Al Green, BMI)	10	Jimmy Loves Mary Anne (Spruce Run/Evie/Chappell, ASCAP)	47	Keep On Truckin' (Stone Diamond, BMI)	30	Monster Mash (Capricorn/Capizzi, BMI)	31	The Morning After (20th Century, ASCAP)	18	Say Has Anybody Seen My Sweet Gypsy Rose (Levine & Brown, BMI)	3	Send A Little Love My Way (Colgems/East Hill/J.C. ASCAP)	72	They're Coming To Take Me Away (XIV, SESAC)	87														
As Time Goes By (Warner Brothers, ASCAP)	90	Evil (Blue Monday, BMI)	50	Hey Girl (I Like Your Style) (Stone Diamond, BMI)	36	Just Don't Want To Be Lonely (Mighty Three, BMI)	60	Rocky Mountain Way (ABC/Dunhill/Speedy, BMI)	44	The Last Thing On My Mind (United Artists, ASCAP)	57	Let's Get It On (Jobete, ASCAP)	2	Sherrington, BMI)	2	Sexy Sexy Sexy (Critic, BMI)	52	To Know You Is To Love You (Steen & Van Stock/Black Bull, ASCAP)	46														
Bad, Bad Leroy Brown (Blendingwell/Wingate, ASCAP)	37	Freedom For The Stallion (Marsaint, BMI)	19	Higher Ground (Steen & Van Stock/Black Bull, ASCAP)	63	Hurts So Good (Muscle Shoals/Cotillion, BMI)	64	I Believe In You (You Believe In Me) (Groovesville, BMI)	20	I Can't Stand The Rain (Jec, BMI)	95	I Don't Want To Love You But You Got Me Anyway (Ackee, ASCAP)	62	Let Me In (Kobal, BMI)	69	Love Me Like A Rock (Charing Cross, BMI)	4	Peacemaker (Landers-Robert April, ASCAP)	80	Tonight (C.A.M. U.S.A., BMI)	76												
Basketball Jones Featuring Tyrone Shoelaces (India Ink, ASCAP)	70	Free Ride (Silver Stand, BMI)	27	Keep On Truckin' (Stone Diamond, BMI)	30	Knockin' On Heaven's Door (Ram's Horn, ASCAP)	54	Muskrat Love (Washbone, ASCAP)	68	My Maria (ABC/Dunhill/Speedy)	14	Nobody Wants You When You're Down & Out (MCA, ASCAP)	40	Nutbush City Limits	78	Parry (Dynatone, BMI)	73	Stoned Out Of My Mind (Julio Brian, BMI)	38	Summer (The First Time) (Unart/Pen Is Hand, BMI)	71	We're An American Band (Cram Renalt/BMI)	5	Why Me (Resaca, Warner-Tamerlane, BMI)	23	Yes We Can Can (Warner-Tamerlane, BMI)	59	Uneasy Rider (Kama Sutra, Rada Dara, BMI)	32	You're The Best Thing That Ever Happened To Me (Keca, ASCAP)	94	You've Never Been This Far Before (Twitty Bird, BMI)	35

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**BLUERIDGE  
RANGERS**

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**You Don't Owe Me**  
(Fantasy F-710)



**A New Single by  
The Blue Ridge Rangers**  
**Written, Arranged and Produced  
John Fogerty**





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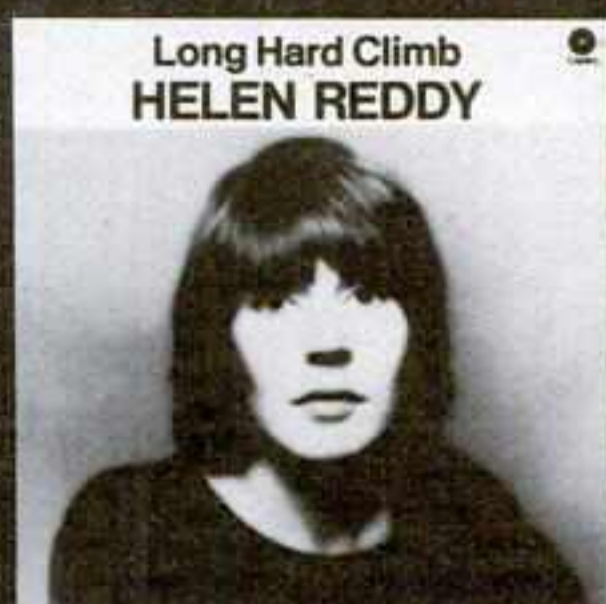
## DELTA DAWN

(3645)

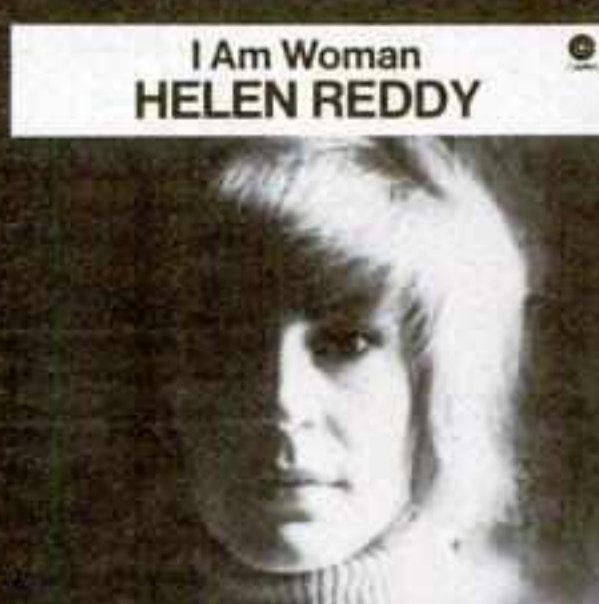
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# ...and for having three albums on the charts!



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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	O-B TAPE	CASSETTE
107	116	22	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97
152	3	3	CAPTAIN BEYOND Sufficiently Breathless Capricorn CP 0115 (Warner Brothers)	5.98		6.98		6.98
109	105	15	DAN HICKS & THE HOT LICKS Last Train to Hicksville ... the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98		6.95		6.95
110	104	13	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98		6.98		
111		35	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		7.95
112	101	8	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip-Off Polydor PD 6015	6.98		7.98		7.98
113	109	10	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98		9.98		13.9
114	111	48	AL GREEN I'm Still in Love With You Hi KSHL 32074 (London)	5.98		6.98		6.98
115	113	6	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98		6.95		6.95
116	121	7	BEE GEES Best of the Bee Gees, Volume II RSD SD 875 (Atlantic)	5.98		6.98		6.98
117	114	89	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98
118		4	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98
119	115	16	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98
139	14	14	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97
121	119	32	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98
122	95	8	WEST, BRUCE & LAING Whatever Turns You On Columbia KC 32216	5.98		6.98		6.98
123	117	17	ROGER DALTRY Daltrey Track/MCA 328	5.98		6.98		6.98
124	122	35	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98		6.98		6.98
125	106	17	PERRY COMO And I Love You So RCA APL 1-0100	5.98		6.98		6.98
126	118	41	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	7.95
127	136	59	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98
128	128	20	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95
129	123	28	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98		6.98		6.98
130	125	42	STEELEY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98
131	124	22	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073 2 (Buddah)	7.98				
132	127	45	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98
133	99	12	SAVOY BROWN Jack the Toad Parrot XPAS 71059 (London)	5.98		6.98		6.98
134	131	28	ALLMAN BROTHERS BAND Beginnings A&M SD 2-805	6.98				
135	132	9	SPIRIT The Best Of Epic KE 32273 (Columbia)	5.98		6.98		6.98
136	133	19	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98		6.98		6.98
137	103	12	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98		6.97		6.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE
138	129	9	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94		6.94
139	126	15	FRAMPTON'S CAMEL A&M SP 4389	5.98				
140	135	17	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98		6.98		7.95
141	138	28	NEW BIRTH Birth Day RCA LSP 4797	5.98		6.98		7.95
142	130	8	LET THE GOOD TIMES ROLL Soundtrack Bell 9002	7.98		7.98		7.98
143	140	28	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98		7.95		7.95
144	137	12	LOBO Calumet Big Tree BT 2101 (Bell)	5.98		6.98		6.98
145	141	26	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98		6.98		6.98
146	142	21	ANNE MURRAY Danny's Song Capitol ST 11172	5.98		6.98		6.98
147	143	8	MAYNARD FERGUSON MF Horn 3 Columbia KC 32403	5.98		6.98		6.98
148	146	7	MARY POPPINS Soundtrack Vista 5005	5.98				
149	155	5	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95
150	145	28	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98		6.98		6.98
151	151	5	JOE SIMON featuring MILLIE JACKSON/SOUNDTRACK Cleopatra Jones Warner Brothers BS 2719	5.98				
152	157	4	MERLE HAGGARD I Love Dixie Blues ... So I Recorded "Live" Capitol ST 11200	5.98		6.98		6.98
153	153	44	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98		6.95		6.95
154	134	22	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040 F	5.98		6.98		7.98
155	150	6	MANHATTANS There's No Me Without You Columbia KC 32444	5.98		6.98		6.98
156	156	18	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE conducted by GUNTHER SCHULLER Scott Joplin-The Red Back Book Angel S 36060 (Capitol)	5.98		6.98		6.98
157	163	5	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 3326 (Capitol)	5.98		6.98		6.98
158	160	24	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98	7.98	6.98
174	7	7	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98				
160	166	3	FLASH featuring England's PETER BANNIS Out of Our Hands Sovereign SMAS 11218 (Capitol)	5.98		6.98		6.98
175	3	3	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98		6.98		6.98
162	159	16	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98		6.98		6.98
163	161	6	ALAN PRICE/SOUNDTRACK O Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97
164	165	8	CHARLIE DANIELS Honey In The Rock Kama Sutra KSBS 2071 (Buddah)	5.98		6.95		6.95
165	169	7	EL CHICANO MCA 312	5.98	6.98			6.98
166	171	26	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98		6.95		6.95
186	2	2	RICHARD HARRIS Jonathan Livingston Seagull Dunhill OSD 50160	6.98		7.95		7.95
168	144	13	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98				
169	173	3	PINK FLOYD/SOUNDTRACK More Harvest SW 11198 (Capitol)	5.98		6.98		6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE
176		1	B.W. STEVENSON My Maria RCA APL1-0084	5.98		6.98		6.98
177		1	TEMPTATIONS Anthology Gordy M 762A3 (Motown)	5.98		11.98		11.98
172	172	4	CONWAY TWITTY & LORETTA LYNN Louisiana Woman, Mississippi Man MCA 335	5.98		6.98		6.98
173	180	6	BADGER One Live Badger Aco SD 7022	5.98		6.97		6.97
175	177	9	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98
176	183	2	CHUCK BERRY Bio Chess CH 50043	5.98		6.95		6.95
177	178	5	NAZARETH Razamanaz A&M SP 4396	5.98				
179	189	2	CHI-LITES Brunswick 754197	5.98		6.98		6.98
180	184	18	PETER BANKS The Two Sides Of Sovereign SMAS 11217 (Capitol)	5.98		6.98		6.98
180	184	18	INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98		6.98		6.98
		1	WATTSTAX II The Living Word Stax STS 2-3018 (Columbia)	9.98		9.98		9.98
182	182	6	BABE RUTH 1st Base Harvest SW 11151 (Capitol)	5.98		6.98		6.98
183	185	2	BYRDS Prelfite Columbia KC 32183	5.98		6.98		6.98
184	191	2	THUNDERCLAP NEWMAN Hollywood Dream MCA 354	5.98		6.98		6.98
185	192	6	DANNY O'KEEFE Breezy Stories Atlantic SD 7264	5.98		6.97		6.97
		1	ETTA JAMES Chess CH 50042	5.98		6.95		6.95
	190	2	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98
188	158	17	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98		6.98		6.98
189		1	BROWNSVILLE STATION Yeah Big Tree BT 2102 (Bell)	5.98		6.98		6.98
190		1	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95		
191	179	27	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	9.96		9.95		9.95
192	197	5	LORI LIEBERMAN Becoming Capitol ST 11203	5.98		6.98		6.98
193	200	3	ALBERT HAMMOND The Free Electric Band Mama KZ 32267 (Columbia)	5.98		6.98		6.98
194		1	THOSE GLORIOUS MGM MUSICALS Show Boat/Annie Get Your Gun MGM 2 SES 42 ST	7.98		8.95		
195	193	4	SHARKS First Water MCA 351	5.98		6.98		6.98
196		1	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98		6.98
197	167	53	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98		6.98		6.98
198	198	6	TYRONE DAVIS Without You In My Life Dakar DK 76904 (Brunswick)	5.98		6.98		6.98
199	195	5	4 LETTERMEN Alive Again—Naturally Capitol SW 11183	5.98		6.98		6.98
200	199	4	SPIRIT Epic KE 31457 (Columbia)	6.98				

## TOP LP's & TAPE

### A-Z (LISTED BY ARTISTS)

Allman Brothers Band	1, 134
Brian Auger	83
Badger	173
Babe Ruth	182
Bachman-Turner Overdrive	149
Peter Banks	179
Shirley Bassey	140
Beatles	42, 52
Beck, Bogart & Appice	96
Bee Gees	116
Chuck Berry	176
Blood Sweat & Tears	76
Bloodstone	73
David Bowie	136
Bread	41
James Brown	112
Brownsville Station	189
Donald Byrd	74
Byrds	183
Captain Beyond	108
Charpenters	30
Chicago	2
Chi-Lites	178
Dick Clark	35
Cheech & Chong	10, 103
Perry Como	125
Alice Cooper	53

Creedence Clearwater	95
Jim Croce	62
Crusaders	143
Roger Daltry	123
Charlie Daniels	164
Tyrone Davis	198
Deep	145
Deep Purple	16, 20, 111
John Denver	36, 197
Deodato	24
Neil Diamond	61, 87
Manu Dibango	137
Dr. John	94
Dobie Brothers	19, 57
Eagles	84
Earth Wind & Fire	46
El Chicano	165
Electric Light Orchestra	154
Janis Joplin	59
Eddie Kendricks	69
B.B. King	100
Carole King	26, 65
Gladys Knight & The Pips	78, 129
Kris Kristofferson	50
David Lay	199
Funkadelic	138
Marvin Gaye	28
J. Geils Band	60
Grand Funk	3
Grateful Dead	81

Al Green	34, 114
Merle Haggard	152
Albert Hammond	193
Richard Harris	167
George Harrison	38
Donny Hathaway	88
Isaac Hayes	71
Jimi Hendrix	101
Dan Hicks	109
Engelbert Humperdinck	115
Intruders	180
Isley Brothers	89
Etta James	186
JB's	91
Jethro Tull	9
Elton John	49
Quincy Jones	119
Scott Joplin	156
Janis Joplin	59
Eddie Kendricks	69
B.B. King	100
Carole King	26, 65
Gladys Knight & The Pips	78, 129
Kris Kristofferson	50
David Lay	199
Le Zepplin	14, 25
Lori Lieberman	192
Lobo	144
Loggins & Messina	127, 132
Love Unlimited	187

Paul McCartney	48
Maureen McGovern	86
Mahavishnu Orchestra	121
Manhattans	155
Mark-Almond	93
Curtis Mayfield	55
Bette Midler	54
Moody Blues	153
Van Morrison	27
Mott The Hoople	64

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GRC 1002

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into realities"  
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**GENERAL RECORDING  
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ENTERPRISE

## Query Date Extended

• Continued from page 1

after the Senate's Copyright Subcommittee questionnaires on record company practices were sent out, but the U.S. attorney's office has demanded answers ahead of the subcommittee's original Sept. 10 deadline. "We don't want to be arbitrary," said subcommittee counsel Tom Brennan, "but we feel that answers should come to us not later than the end of this month."

The answers to the questionnaire will be needed before the subcommittee gets down to the business of marking up the revision bill early in October. The information submitted will be available to press and public, with the exception of a few questions on such confidential information as profits and sales figures. Record companies are being allowed to submit the financial data separately from the rest of the questionnaire to avoid public disclosure. Sen. McClellan issued the tough questionnaire Aug. 1, to prevent present subcommittee members with a complete survey of record company promotional practices, the executives responsible for them, and money spent on them.

### McClellan Amendment

The senatorial quiz included questions on the worst of the rumored allegations of drugola, and even illicit sex involvement. The charges, even if unsubstantiated, could tip the voting balance in the subcommittee against a perform-

ance royalty for copyrighted recordings in the revision bill S. 1361. Sen. McClellan has supported the amendment to require broadcasters and other commercial users of records for profit to pay a blanket license fee—2 percent of broadcasters' net advertising revenues, with smaller stations exempted, and \$1 per year for jukeboxes. But the senator's letter to the record labels warned that "there is substantial opposition" to the record royalty (which is in addition to the traditional performance royalty for copyrighted music).

The comparatively minor delay in getting the questionnaire answered will not affect the scheduled markup of the revision bill, which the subcommittee hopes to get into early in October. At that time, as always, the subcommittee will be faced not only with industry standoff, but also two court decisions that will, as counsel Brennan points out, clearly have an impact on the revision bill. In cable TV, if the Supreme Court lets stand a U.S. appeals court decision making CATV systems liable for copyright on imports of distant TV stations in the CBS-Teleprompter case, the cable industry could be in a state of chaos under the present 1909 law. And if the Court of Claims decides to permit free copying of entire articles by non-profit institutional users, Congress would be less likely to take away that right from schools and libraries (Billboard, Nov. 11, 1972).

## Edel to Establish Pub, Production Unit

NEW YORK—Herman Edel Associates will establish a music publishing and record production division in a move designed primarily as an extension of the firm's successful commercial jingles operation. The new division will be headed by Bernie Drayton, HEA's vice president, account services.

HEA will initially solicit those writers and artists who have worked with the company, and are unattached to any publishing house or record producer. It will, subsequently expand its activities to include writers and artists that have not worked for HEA.

## FBI Raids

• Continued from page 3.

winding equipment, and other duplicating equipment.

The premises, which is located in the town of Imperial, some 20 miles south of St. Louis, was occupied by Record Wide Distributors. The firm was allegedly marketing the tapes under the Quala-Sonic label.

HEA has worked with such artists as Paul McCartney, Herbie Hancock, the Stylistics, Jerry Butler, Joe Tex, Friends of Distinction, and Main Ingredient. Its writers have included George Martin, producer of the Beatles. HEA has produced commercial jingles for Alka Seltzer, American and Eastern Airlines, and Budweiser. Schaefer and Schlitz beers among others.

In its continuing quest for authenticity and credibility of its musical commercials, the firm recently established an ethnic division to service black and hispanic markets. Its Latin acts have included Tito Fuente, Johnny Pacheco and Eddie Palmeri.

The new division, which Drayton hints is the forerunner of the firm's own record label, will get off the ground with Drayton, Susan Hamilton, HEA's president, and Larry Santos, producing. Its activities will run the gamut of musical formats from jazz to classical.

## Four Accused

• Continued from page 3

Mobile dates or any other appearances on Simon's tour.

Marvin Stewart, Curtis Mayfield's personal manager and business associate, also stated that Mayfield was "never approached with a shakedown scheme." He said that "the only way it could have happened would have been through the promoter. We have been pressured over the years to play without charge for various groups, but they never involved a shakedown or kickback." He said that Mayfield does play charity affairs, but only at his own discretion.

White-Spunner, when asked whether his staff would be working in conjunction with Newark's U.S. Attorney Herbert Stern's probe into allegations of payola and drugola in the industry, would not comment.

## Inside Track

Dick Clark's appearance at Richard Nader's "1950's Flea Market, Autorama and Sock Hop" at Nassau Coliseum Sept. 21-22 is his first public appearance in New York in years. Also his stint as guest on WCBS-AM for a week is the first time he has ever been on radio in the city. ... A group of major music publishers are planning to blast AGAC for its recent announcement indicating it would perform some functions formerly performed by publishers. ... Completed: Teresa Brewer and Duke Ellington album for Flying Dutchman. Miss Brewer recently made an album with Count Basie. ... A major classical label set to announce a revolutionary new approach to longtime warhorse catalog albums. ... Two weeks of concerts set for next January at New York's Radio City Music Hall for the Rolling Stones have been cancelled owing to the recent drug bust of Stone Keith Richards. ... Entertainment buyer for the Hilton Hotels Dave Victorson died of a heart attack.

Nashville's Music Row figures reportedly irked by the "invasion" of the William Morris office, who recently melded with the Bob Neal agency there. ... Persuasions plays the Apollo Theater, Sept. 24—not the more celebrated Harlem venue but the one in Glasgow, Scotland. ... Is Lenny Silvers, now sole owner of Best and Gold and Transcontinental Dist., both based in Buffalo and spreading one-stop and distributor points through the central U.S., preparing to go public? ... Columbia vice president Bob Altsbuler can probably challenge anyone in the industry as a jazz collection—over 170,000 vintage 78's are carefully cataloged and shelved in his Long Island home.

Alice Cooper performed a variety of numbers from "West Side Story" at a benefit show in the Hollywood Bowl. The benefit, organized to raise funds for "Free Shakespeare in the Park" (Los Angeles' Griffith Park), featured a number of top recording acts and film artists. California Governor Ronald Reagan and newly elected Los Angeles Mayor Tom Bradley attended. ... Jerry Goldsmith signed to compose the score for the upcoming film "Papaillon." Rights for the soundtrack LP are currently in negotiation. ... Acupuncture has entered the music industry, as Dr. Martin Rossman was named official acupuncturist and physician-in-residence for the Ann Arbor Blues Festival over the weekend. ... N.Y. Central debuts with single on RCA Records. The group is made up of musicians Bob Hamilton, Mike Neville, Ed Liscandro, Tom Kassawara, and Frank Forziano. ... Chris Jagger scheduled to make first official tour of the U.S. in late Sept. Asylum Records also scheduling release of his first LP on the label. ... The Who slated to star in film version of "Tommy." Scheduled for a 1974 release, the film is being produced by Track Records of London, in association with the Robert Stigwood Organization. Ken Russell directs. ... Capricorn Records releasing Livingston Taylor's third LP to coincide with current 26-city tour by Taylor and Jethro Tull. ... Zoo World magazine purchased serialization rights to Myra Friedman's biography of late rock singer Janis Joplin. ... CAM has produced and published the film score of "Music In My Blood." ... David Lucas Associates provided original rock music score for Burlington House's public exhibit in New York.

"When I write a song specifically for another singer, I'm always rooting for it to be a hit," says Paul Anka. "It would be fatal to make it my song too," he said. ... The Moody Blues turned down an invitation to autograph copies of their "The Moody Blues Songbook" in Doubleday's Fifth Avenue store in New York. Their schedule would not permit it. Also, the group invited to lecture at Rochester's Eastman School of Music. No response yet on that one. ... Doc Severinsen and Peter Nero to perform during the inauguration of the Dallas/Fort Worth airport Friday (21). ... Gold plaque recipients at the recent Newport Jazz Festival included Father O'Connor, Maxwell Cohen, of the Electric Lady Studio, and the Rev. Gensel. The plaques were presented by Dizzy Gillespie, Carmen McCrae and Dave Brubeck. ... Grunt Records president Bill Thompson said that the Jefferson Airplane was never approached to play the Black Expo 73 concert in Washington, D.C. Seems that the local press there scored the group when it was advertised that they would appear and never did. ... Sweet Fortune Records artist Bob Sanders debuts on national television

over the NBC television "Today Show" Monday (10). ... The Red Buddha Theatre, a Japanese touring group, open a U.S. tour at the Greek Theater in Los Angeles Monday (17) through Sept. 29. ... The Ann Arbor Blues Festival, held this past weekend, featured over 28 hours of music by some 175 blues and jazz musicians. ... The Duke Ellington Society honors trumpet player Clark Terry with a reception at Rosoffs in New York Monday (17).

Merle Haggard's 11-year old daughter, Kelly, and personal manager Fuzzy Owens 12-year old Robin made their singing debut on stage at Harrah's Lake Tahoe. ... Liza Minnelli did a special 3 a.m. show while playing the Rivera Hotel in Las Vegas. Among those who attended were Robert Goulet, Andy Williams, Johnny Carson and Connie Stevens. ... May Nutter slated to co-star with Jimmy Stewart in upcoming television series on CBS television. Nutter records for Capitol Records. ... MGM Records, The New Seekers recently spent two days recording in Las Vegas. Producer Michael Lloyd flew in from London for the sessions. ... KLRV-AM devoted an hour to a Vic Damone special, featuring both old and new recordings and an interview. ... 78 Lennons participated in the third annual Lennon Golf Tournament in Las Vegas. The tournament coincided with the sisters opening at Caesars Palace with Andy Williams. ... Columbia Records Chicago regional promotion manager Gordon Anderson, accompanied by Bob Ewald and Bob Feineigle of Columbia Record Sales, Cincinnati, motored to Columbus, Ohio, last week to catch Mac Davis' appearance at the Ohio State Fair. They also worked together on store promotion at J.C. Penney Co. ... Bell Records has just cut a Nana Mouskouri LP in Los Angeles with Snuff Garrett producing. Philips will distribute in all areas other than the U.S. ... Denny Cordell, Shelter Records president, left for London Monday (10) on a talent hunting trip. Also at Shelter, the label's television truck is ready. The truck includes four color cameras and four recording machines and will be used to cover Shelter acts. ... Steve Lawrence and Eydie Gorme, with musical director Nick Perito, taped a 60-minute television special at Caesars Palace. The show will be aired over NBC television. ... Singer Ed Ames is taking classes at UCLA in film making, as well as continuing to perform at a number of nightspots. ... Tex Davis, national promotion director of Monument Records, recently presented a plaque to Julie Godsey, of Columbia Record Sales, for her promotional efforts on Kris Kristofferson's latest single. ... MGM Records' Stan Moress hosted an opening night party for the New Seekers Las Vegas debut at the Riviera. ... Vic Damone's new release "The Beautiful Land" was written by Anthony Newley. Damone opened at the Riviera Sept. 5. ... Steve Binder signed to direct initial shows for Don Kirshner's "Rock Concert. David Yarnell produces the telecast featuring the Rolling Stones.

The newest addition to the Partridge Family TV show, 4-year-old Ricky Segall was introduced to the New York press last week at Creative Playthings toy store. The youngster, who will portray the family's next door neighbor Ricky Stevens this season, sang a couple songs written by his parents and answered questions posed by WABC radio personality Cousin Bruce Morrow. Segall likes baseball, coloring books and girls. ... Columnist Jack Anderson, in his Aug. 21st column, reported that the Mr. G disk, "Haldeman, Ehrlichman, Mitchell & Dean" was dropped from Seattle radio station KIRO following John Ehrlichman's return to his home, in Seattle. The Creep, who recorded the novelty number, appear on an upcoming Mike Douglas program. ... Sweet Fortune artist Bob Sanders has been set for his national TV debut on the NBC-TV "Today" show Monday (10). ... The 14th annual Miss American Teenager Pageant will use the words and music of Gladys Shelley. Show is being syndicated to 125 TV stations across the country. ... Lee Holdridge flying to London to cut an album which will be produced by Milt Okun. ... Bobby Scott is planning a seminar for musicians. He will explain ensemble playing, composition, jazz forms and orchestration. ... Elvis Presley ailing throughout his last Vegas engagement. ... Charles Fox has just completed scoring the Walter Matthau film, "The Laughing Policeman," for 20th Century Fox.

## CBS Broadcasting and Holzer Enter Pact

NEW YORK—CBS Broadcasting System, Inc., and Holzer Audio Engineering Corp., have entered into a cross licensing agreement covering patents, by both companies, which embrace techniques for simpler and faster studio conversion of stereo recording mixes into monaural recordings.

The patents, Nos. 3,646,574 and

3,546,162, were issued to Howard Holzer of Holzer Audio Engineering, and Benjamin Bauer, vice president, CBS Laboratories. Both patents, according to Bauer, cover different methods for achieving the same result, and are used in servicing monaural recordings to radio stations.

The CBS system is called

"Quadrature Networks Matrix," and uses the compability feature established by the Holzer patent. The Holzer technique is called "CSG Matrix."

Under the agreement, Columbia Record Productions will offer its recording studio customers the option of leasing either system. Holzer can also offer his customers the same option.

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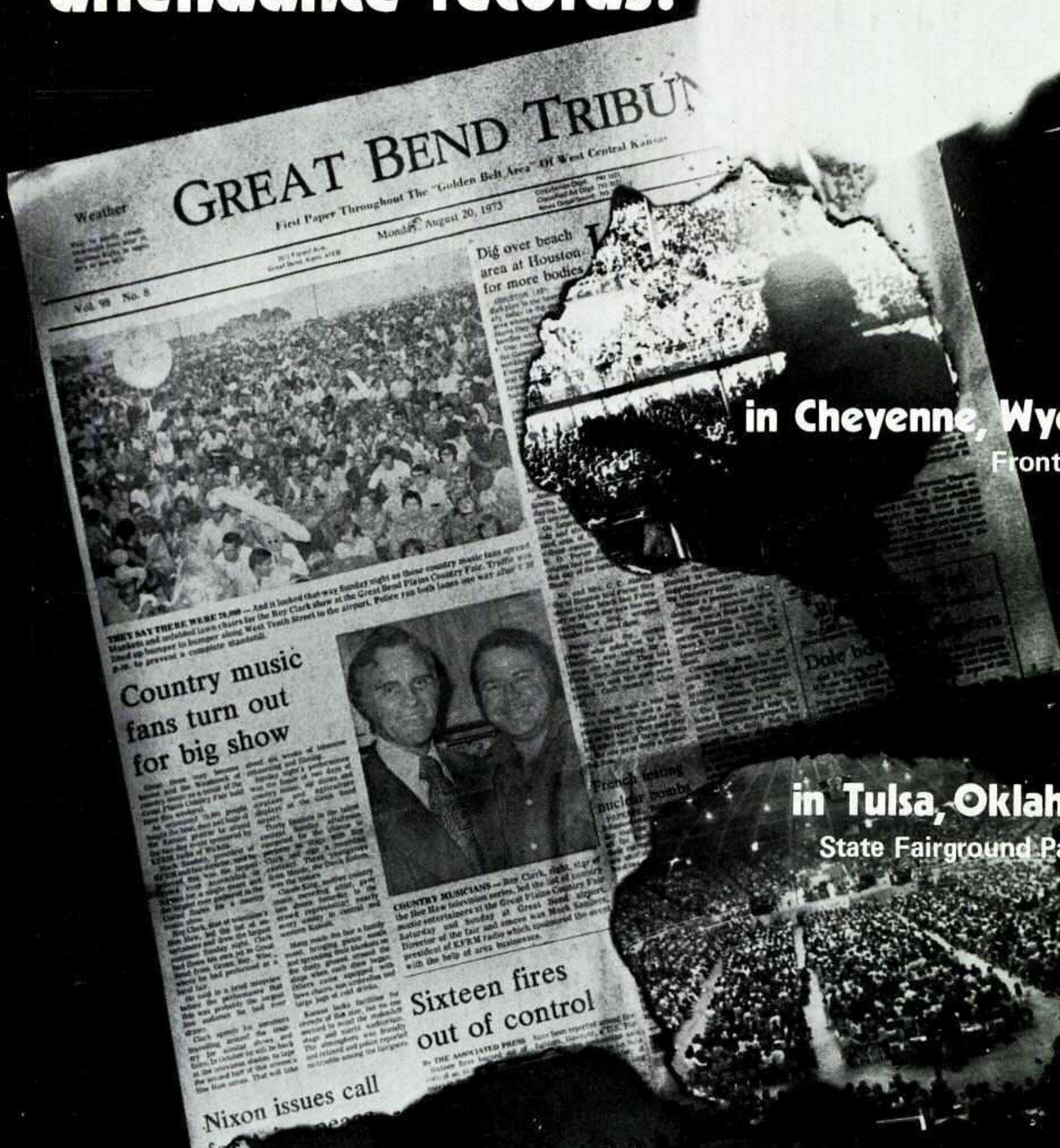
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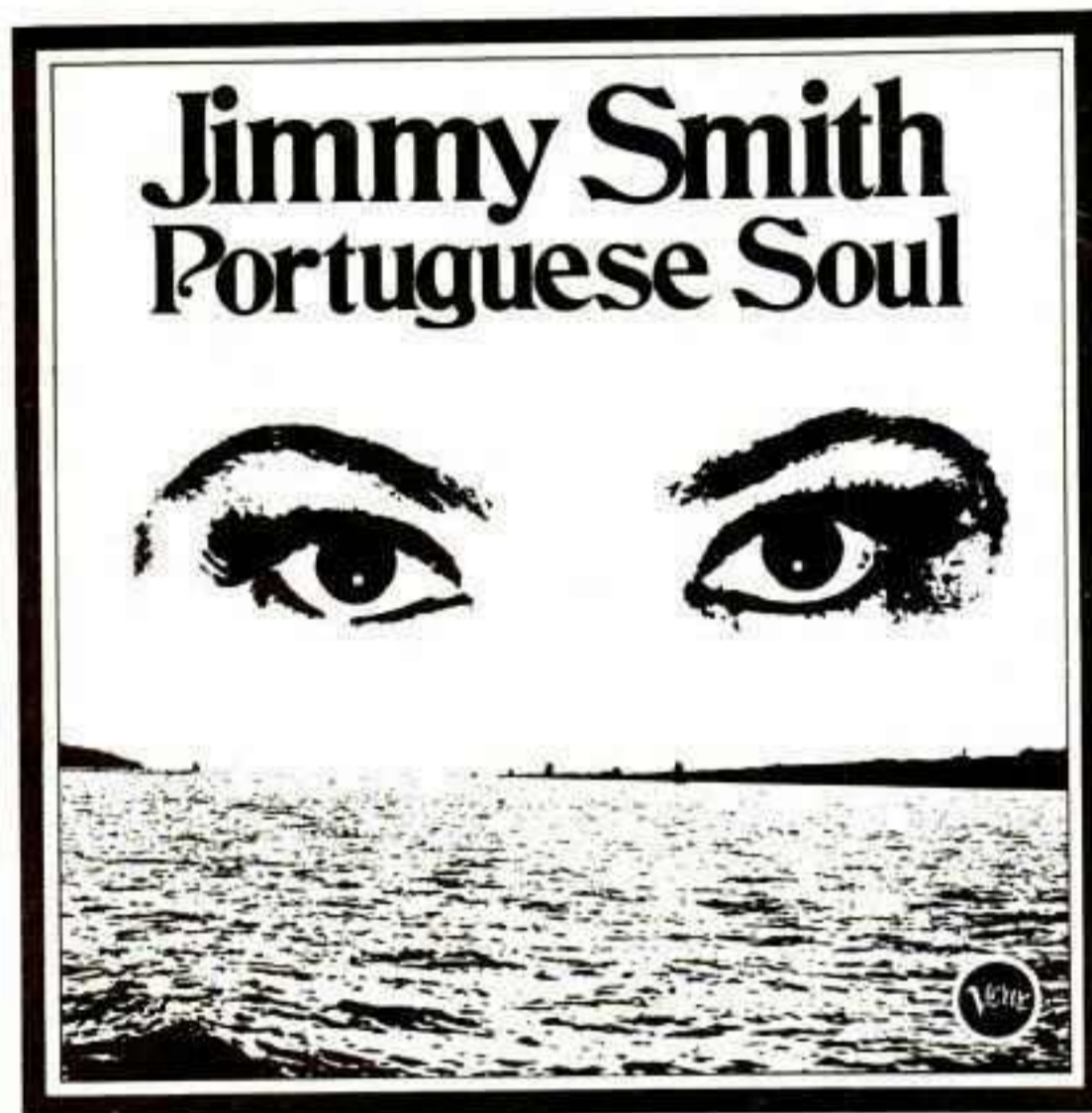
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