Cap to Bow EMI in U.S.; Big Drive Set

By MIKE HENNESSY
Staff Member, Music Week

LONDON—Capitol will launch the EMI label in the U.S. within the next few weeks and will buck the label with a high-power promotion campaign.

The news was announced here by EMI Records U.K. chief Gerry Oord on his return from a two-week visit to the States on which he was accompanied by director of repertoire Roy Featherstone.

Among the first releases on EMI will be a single by the pop group Marmalade, newly-signed to the label.

SHEREFPOORT—Stan's, a one-stop that has been in business here for almost 25 years, is doing so well nationally with black gospel that owner Stan Lewis is seriously considering going nationwide with black gospel, too. With his own label, Jewel Records, Lewis said that he was doing about $7,000 in black gospel a month and as a distributor we do about $60,000 or more a month. That's not the suggested-price list. That's what it costs.

Ston's handles about $16,000 worth of black gospel product per month for Nashville Records.

1st Indictments Obtained Under Disk Copyright Law

By MILDERED HALL

WASHINGTON — The Justice Department has obtained its first indictments under the new federal copyright law, with charges brought against alleged pirate operations in Albuquerque, N.M., and Fresno, Calif. Involved are copies of songs recorded by Warner Bros., CBS, RCA, Atlantic, MCA, A & M, London, and other labels, with albums featuring such top stars as Elvis Presley, The Carpenters, Lynn Anderson, Alice Cooper, Neil Diamond, Sha Na Na, and others.

A federal grand jury in Albuquerque brought complaints against three defendants, H.R. Studden and Watson, Stars, Inc., and Stars, Inc., all of 4401 Valencia, Southeast, Albuquerque, all engaged in manufacturing, sale or resale of recordings or related equipment. Also indicted in the U.S. District Court in Albuquerque were the New and X Records, Inc., and New and X Records Co., Inc., both of Fresno, Calif.

All defendants were charged in all 10 counts of the indictment. Maximum penalty upon conviction.

Label, Teen Mag in Tie

By CLAUDE HALL

LOS ANGELES—20th Century Records is teaming up with one of the largest teen magazine publishers in the nation to establish not only a new group—The Franco's Group—but also a new record operation. The group and the first single will be promoted in the publishing firm's four teenage magazines and the one director, merchandising, Columbia and Hit List, direct product merchandising and development, stated that the label's "creation and use" of the television specials has proven to be an "extremely" successful marketing tool.

They emphasized the success of Columbia's Epic current rock program—the second one to be used on the market by rival labels.

JPC Views '45 Markets

By EARLE PAIGE

LAS VEGAS—The largest ever NEW/COM '73 electronic distribution show opening here for three days Wednesday (2) at the Convention Center reflects an upsurge among wholesalers to multiproduct inventories and involvement in consumer entertainment, even to handling prerecorded tape, said show officials and speakers.

Emphasis on distributor two-step marketing, however, does not mean a diminution of the rep role or one-step distribution in fact.

May is Mantovani Month. The 22nd Annual MMM Promotion begins this week with the release of the maestro's new LP...
Here are some of the reasons why the dream is now an album.

The Jimmy Castor Bunch

Linda Hopkins

The Main Ingredient

Jose Feliciano

The Friends of Distinction

Wilson Pickett

Flip Wilson

RCA

Keep the Dream Alive

Martin Luther King, Jr.

The January 15th Benefit Concert for the
Martin Luther King, Jr. Center for Social Change

A capacity sellout audience—and some of the finest performers in the world—were all there the night the dream became the record.

The dream—the Rev. Martin Luther King's.

The night—a benefit concert on the 44th anniversary of his birth.

The album—a 2 record set, recorded live that night in Atlanta, captures all the history and dedication of the man and the event.

A royalty from the sale of each album will go to the Martin Luther King Jr. Center for Social Change.

RCA Records and Tapes

www.americanradiohistory.com
Newport Jazz Program Set

NEW YORK — The complete program for the Newport in New York jazz festival, set for June 29-July 6, and around New York, has been announced by Festival producer, George Wein.

JUNE 19, WOLAMAN AFFIRMED — Governor Raybom’s decision to invoke the state’s anti-trust law against ASCAP, the composer’s union, was affirmed by the New York State Court of Appeals on Monday.

By RAYKORN

Harrison Suit Wins 1st Round

NEW YORK — State Supreme Court Judge Nathaniel Helman, has handed down a preliminary injunction halting the merger between ASCAP and BMI. The injunction, the first in the “black gospel” field, was issued in response to a suit by Beatle George Harrison.

Audio Fidelity Bows ‘Q’ Album

NEW YORK — Audio Fidelity is releasing its first quadraphonic album, “The Sounds of the 70’s,” a collection of songs from the 1970s.

Conn Country Fete Spurs UK $ Volume

LONDON — Statistical figures show that the growth of all areas of country music in Great Britain has been quite steady, according to the International Country Music Festival.

CBS-TV Courtroom Against ASCAP, BMI

NEW YORK — Columbia Broadcasting System Inc. and the musical copyright societies ASCAP and BMI are scheduled for their day in court against ASCAP. The court will hear evidence from the societies.

Warner Award At Peak Level

NEW YORK — Warner Communications has reported peak results for the first quarter of 1973. In a report handed down by the company’s win record, tapes and music publication, which showed a profit of some $5.7 million over the previous quarter.

Ambassador Goes New Pan

NEW YORK — Ambassador Records, Newark, N.J., has changed its name to Pan Records, Inc. under former label president Martin Kasen. The change was prompted by a dispute over the name of the company.

More Late News

See Page 70

May 5, 1972, BILLBOARD

Buddah Ups Wholesale $s

NEW YORK — The Buddah Records Group has increased the prices it pays to record wholesalers by $3, according to the firm’s owner, Arthur Korn. The price change is effective Tuesday (1)

New Denver Distrib

DENVER — Sined-Marks, Inc., a new record and tape distribution company formed as a result of the merger, began business here recently. The operation is headed by Dick Sined, Jerry Marks and Bill Fitzgerald. All have experience in the industry, including the distributing, retail and field sales areas.

Record and tape lines that are handled include those of such major companies as Arista, Avco, Playboy, A.B.C.O., Milestone and 20th Century, as well as other

RUFO RAISES COMPOUND $s

BURLINGTON, N.J.— RUFO Division, a xerox Chemical Co., expects to increase its price of polyvinyl chloride (vinyl) compounds from 3 cents to 4.5 cents per pound on Tuesday (1).

CARSON CITY, Nev.— Assembly Bill No. 408, which would make Nevada the first state to regulate the sale and distribution of liquor by retail, has been signed by Governor Grant and the Assembly and the Senate. The proposal is now waiting to be placed on the desk of governor D. N. Callaghan, who will return it to the house of origin.

By PAUL JARLUS AND JOHN SIEPP

Nev. Antipathy Bill Awaits Gov. Signature; Heaviest Penalties Yet

HARRISON SUIT WINS 1ST ROUND

NEW YORK — State Supreme Court Judge Nathaniel Helman, has handed down a preliminary injunction halting the merger between ASCAP and BMI. The injunction, the first in the “black gospel” field, was issued in response to a suit by Beatle George Harrison.

Audio Fidelity Bows ‘Q’ Album

NEW YORK — Audio Fidelity is releasing its first quadraphonic album, “The Sounds of the 70’s,” a collection of songs from the 1970s.

CONN COUNTRY FETE SPURS UK $ VOLUME

LONDON — Statistical figures show that the growth of all areas of country music in Great Britain has been quite steady, according to the International Country Music Festival.

CBS-TV COURTROOM AGAINST ASCAP, BMI

NEW YORK — Columbia Broadcasting System Inc. and the musical copyright societies ASCAP and BMI are scheduled for their day in court against ASCAP. The court will hear evidence from the societies.

Warner Award At Peak Level

NEW YORK — Warner Communications has reported peak results for the first quarter of 1973. In a report handed down by the company’s win record, tapes and music publication, which showed a profit of some $5.7 million over the previous quarter.

Ambassador Goes New Pan

NEW YORK — Ambassador Records, Newark, N.J., has changed its name to Pan Records, Inc. under former label president Martin Kasen. The change was prompted by a dispute over the name of the company.

More Late News

See Page 70

Buddah Ups Wholesale $s

NEW YORK — The Buddah Records Group has increased the prices it pays to record wholesalers by $3, according to the firm’s owner, Arthur Korn. The price change is effective Tuesday (1)

New Denver Distrib

DENVER — Sined-Marks, Inc., a new record and tape distribution company formed as a result of the merger, began business here recently. The operation is headed by Dick Sined, Jerry Marks and Bill Fitzgerald. All have experience in the industry, including the distributing, retail and field sales areas.

Record and tape lines that are handled include those of such major companies as Arista, Avco, Playboy, A.B.C.O., Milestone and 20th Century, as well as other

RUFO RAISES COMPOUND $s

BURLINGTON, N.J.— RUFO Division, a xerox Chemical Co., expects to increase its price of polyvinyl chloride (vinyl) compounds from 3 cents to 4.5 cents per pound on Tuesday (1).

CARSON CITY, Nev.— Assembly Bill No. 408, which would make Nevada the first state to regulate the sale and distribution of liquor by retail, has been signed by Governor Grant and the Assembly and the Senate. The proposal is now waiting to be placed on the desk of governor D. N. Callaghan, who will return it to the house of origin.

By PAUL JARLUS AND JOHN SIEPP

Nev. Antipathy Bill Awaits Gov. Signature; Heaviest Penalties Yet

HARRISON SUIT WINS 1ST ROUND

NEW YORK — State Supreme Court Judge Nathaniel Helman, has handed down a preliminary injunction halting the merger between ASCAP and BMI. The injunction, the first in the “black gospel” field, was issued in response to a suit by Beatle George Harrison.

Audio Fidelity Bows ‘Q’ Album

NEW YORK — Audio Fidelity is releasing its first quadraphonic album, “The Sounds of the 70’s,” a collection of songs from the 1970s.

CONN COUNTRY FETE SPURS UK $ VOLUME

LONDON — Statistical figures show that the growth of all areas of country music in Great Britain has been quite steady, according to the International Country Music Festival.

CBS-TV COURTROOM AGAINST ASCAP, BMI

NEW YORK — Columbia Broadcasting System Inc. and the musical copyright societies ASCAP and BMI are scheduled for their day in court against ASCAP. The court will hear evidence from the societies.

Warner Award At Peak Level

NEW YORK — Warner Communications has reported peak results for the first quarter of 1973. In a report handed down by the company’s win record, tapes and music publication, which showed a profit of some $5.7 million over the previous quarter.

Ambassador Goes New Pan

NEW YORK — Ambassador Records, Newark, N.J., has changed its name to Pan Records, Inc. under former label president Martin Kasen. The change was prompted by a dispute over the name of the company.

More Late News

See Page 70

Buddah Ups Wholesale $s

NEW YORK — The Buddah Records Group has increased the prices it pays to record wholesalers by $3, according to the firm’s owner, Arthur Korn. The price change is effective Tuesday (1)

New Denver Distrib

DENVER — Sined-Marks, Inc., a new record and tape distribution company formed as a result of the merger, began business here recently. The operation is headed by Dick Sined, Jerry Marks and Bill Fitzgerald. All have experience in the industry, including the distributing, retail and field sales areas.

Record and tape lines that are handled include those of such major companies as Arista, Avco, Playboy, A.B.C.O., Milestone and 20th Century, as well as other
5th Bay One-Stop Looming: Competition Aids Juke/Retail

By PAUL JAUZUS

SAN FRANCISCO—The one- stop business here is alive and well and definitely thriving. From all indications, this trend is shaping up to be the best profit year for this concept, as the one-stops in this market widen the scope of their operations. Currently their one- stop competition in the area is centered between four majors, with a fifth one-stop operation scheduled to open in October.

Bombarding the field is Musical Isle of America, Trans- americana’s locally based one-stop and rock and roll record distributor, wholesaler and record store headquarters in San Francisco and surrounding Northern California. A move to new and vastly expanded one-stop quarters in Emeryville has just been completed and this MIA division is now occupying a 4,000-square foot space of space- unconceived of on a self-service concept with a sight from the ground floor.

“The move,” according to MIA’s vice president and general manager Peter Cuples, “has afforded the opportunity to offer the accounts a wider range of type of product that they could conceivably require to be in business.”

That they have obviously accomplished this is attested by the fact that from all early indications since the move Cuples foresees the one-stop in Emeryville doubling in volume this year. Currently carrying an inventory of well over $35,000,000 between single records, LPs, tapes and accessories, the new one-stop is set up like a major retail store, allowing mass display of merchandise and appealing greatly to the impulse of the customer.

This same building that now houses MIA’s one-stop in Emeryville, will also be headquarters for the company’s sales force and for Electric-Mainland Record Distributors. While the one- stop operation is being increased, under manager Fred Pellestrini, on the other hand, Emeryville has cut down to 3,200 square feet of space and stocks an inventory of around $175,000. It is estimated that between both locations, MIA is doing $2,000,000 in sales.

(Continued on page 70)


NEW YORK—The U.S. Attorney General’s office is giving to all U.S. attorneys a copy of the new Copyright Act and instructions as to its implementation to stop the production of these offenses,” according to Henry J. Petersen, assistant attorney general.

Petersen also stated that if information, pertinent to anyone against record and tape pirates, is being disclosed, the government will not assume that the special assistant in the field will be equipped with the required knowledge to handle the case with the fairly sophisticated techniques of the office.

According to Jules Malamud, executive vice president of the Motion Picture Association of America, the government’s response from the office of the attorney general came as a reply to NAAE general counsel Paul C. Kirtner’s letter to the attorney general—expressing concern about the ramifications of the piracy problem and requesting cooperation in eradicating it. Peteren, in his reply, stressed the continuing cooperation between the attorney general’s office and industry associations such as NAAE and the RIAA.

Executive Turntable

SI MAEL has been named vice president and general manager of Musical Isle of America. He will be responsible for over-all management of the division and will report directly to Michael Stewart, president of the company. Most recently, Maal was general manager of Polydor Records in New York. Also, Maal has been appointed professional manager for the Chrysalis Music Publishing Companies in the U.S. He joins the firm with publishing experience at Warner Bros., Music and the Wes Farrell Organization.

At Classical Recher/Corporation of Michael Teske Enterprises, Thomas Beckwith has been named general manager of General Record Distribution Corp., sales, promotion and marketing wing of GRC. Also at GRC, Tony Hay has been named staff arranger and producer for the company’s two labels, GRC and Aware.

William L. Hufnack has been appointed publisher of the Fisher Radio Division of Emmit Publishing, an independent, corporate development, at Amana Refrigeration, Inc. Edward L. Scanlon has been named division vice president, industrial relations, at RCA Records. He had joined RCA Records as director, industrial relations, in 1971. Prior to his employment with RCA, Scanlon was director, labor relations program, with RCA Corp. At Columbia, Scanlon’s letter, Chuck Offutt has been promoted to regional vice manager for promotion, with RCA Corp. At Columbia, Offutt has been director of Columbia’s Epic and custom label local promotion manager for Chicago. Carol Jasper has been appointed med advertising coordinator, and Ica C. Montgomery, senior manager of Columbia’s Epic and custom label promotion manager for West Coast. Dave Jap will be responsible for the production of all advertising material supplied to branch operations as well as the production of customized mailers for the labels’ accounts. Also at Columbia, Ed Kelleher, who has been appointed publicity staff writer. ... Marc Mattis has been appointed executive assistant to Murray Sporn, vice president and general manager of Metro-Goldwyn-Mayer’s music publishing division. Mattis also was formerly executive assistant to Murray Sporn, vice president and general manager of Columbia Screen Gems Music.

Fred Ruppert has been named assistant national promotion director of Famous Music. Ruppert, formerly national promotion director for Elektra Records, will coordinate all college, and FM radio stations and will assist in promotion and planning campaigns. ... Merritt Kirk succeeded Wally Tolles as general manager of Fidelity Record & Tape Sales, Seattle. June I. Kirk returns to Seattle where he started in the industry as manager of the record division of Harper-Magee, Fidelity’s predecessor as RCA distributor. He has also been a local manager for the Michael T. Kintner’s letter to the attorney general—expressing concern about the ramifications of the piracy problem and requesting cooperation in eradicating it. Peteren, in his reply, stressed the continuing cooperation between the attorney general’s office and industry associations such as NAAE and the RIAA.

(Continued on page 10)

Two Arrested; Charged With Tennessee Piracy Violations

By BILL WILLIAMS

NASHVILLE — Two famous country music artists were arrested here recently and charged with piracy violations under Tennessee law. The arrests were served after the grand jury heard testimony from several individuals, including Mrs. Sue Kleen, owner of the Music Mart, a record retail store here. June Carroll, a clerk in the store, and Doyle Williams, a manager of the operation, Wilburn also, with his brother, is an artist for MCA.

The warrants are based on five

(Continued on page 1)
THE SONS ARE RISING.

Sons of Champlin. One of the original great San Francisco bands presents a new album... "Welcome to the Dance." A fine and funky record of good-time boogie rock.

ON COLUMBIA RECORDS AND TAPES

SONS OF CHAMPLIN
WELCOME TO THE DANCE

including:
Welcome To The Dance/Lightnin'
Who, Heaven Only Knows/No Mo'/The Swim
Gold Awards

The soundtrack album from the motion picture "Deliverance" with music performed by Eric Weissband (N.Y.) and Steve Brody has been certified gold by the RIAA for sales in excess of 500,000. In the first nine months of the year another tablet, the "Dancing, Banjo," by Delphonics, has also been certified gold by the RIAA.

Billboard Soundtrack: "Deliverance," Gold Award for its singles, "The Night the Lights Went Out in Georgia" by Vicki Lawrence and Darvin's "Tick a Yellow Ribbon Round the Ole Oak Tree." RIAA gold award for the Reprise album, "Kenny Rogers & The First Edition." - " Ain't No Woman" by Four Tops. The album "GCS/Drummond" has received an RIAA gold certification for the single.

Dr. Home Music Festival Show has not only produced a "Cover of the Year" but has also created a new format for the RIAA gold award of the "Styles & Trends Single." "Break Up to Make Up," "Road Leddy's "Cassette" album, "The Theme of the Moon" has received an RIAA certification.

Cassette Tests 45's in LA Area

LOS ANGELES—The pilot test of 100 cassette vending machines installed by VMS in New York, for single $1 each have begun here Monday (85). (Billboard, March 31.)

Donald Bock, president of Prodigy, Inc., and Elia Caban, told Billboard exclusively that the "45's" would be sold in a cassette vending machine that will be available through the claw mechanism. "We're still working on a Byrd" Down, "Little Witty" through the "Swit, "The Six Who Rode Together," and "Eve-" in the present format, all on Bell, "Arm-Extremely Dangerous" from First Choice "Philly Gotti," Drankin "Wine Snob Dee-Dee" and "No (Continued on page 19)
LESS THAN THE SONG
THE NEW SINGLE
FROM THE BRUSQUELY POETIC
HOYT AXTON
FROM THE ALBUM OF THE SAME NAME.
ON A&M RECORDS
PRODUCED BY BOB JOHNSTON
PROJECT 3
WORLD LEADER
QUADRAPHONIC
RECORDS - CARTRIDGES
AND REEL TO REEL TAPE

TITLES

5000 SPANISH STRINGS/ENOCHE LIGHT AND THE LIGHT BRIDGE
5010 A LATIN LOVE-IN/TONY MOTTOLA
5016 A TIME FOR LOVE/BOBBY MCCNETT WITH STRINGS
5019 KITES ARE FUN/THE FREE DESIGN
5020 LUSH, LATIN & BEAUTIFUL/TONY MOTTOLA
5024 TWENTY-ONE TROMBONE/VOL. 2/URBIE GREEN AND TWENTY OF THE AMERICANS
5025 WILD, WILD & WONDERFUL/TONY MOTTOLA
5034 EXTRA***/THE WORLD’S GREATEST JAZZ BAND
5041 THE TONY TOUCH/THE BEST OF TONY MOTTOLA
5042 ENOCHE LIGHT & THE BRASS MANAGERIE VOLUME 2
5043 SPACED OUT/THE MUSIC OF BACH, BACHARACH, AND THE BEATLES
5046 THE BEST OF THE MOVIE THEMES/ENOCHE LIGHT AND THE LIGHT BRIDGE
5048 ENOCHE LIGHT AND THE LIGHT BRIDGE
5049 THE BIG BAND HITS OF THE ’50S/ENOCHE LIGHT AND THE LIGHT BRIDGE
5051 BIG “HIT MOVIE” THEMES/ENOCHE LIGHT AND THE LIGHT BRIDGE
5056 BIG BAND HITS OF THE ’30S & ’40’S/ENOCHE LIGHT AND THE LIGHT BRIDGE
5059 BIG BAND HITS OF THE ’20S/ENOCHE LIGHT AND THE LIGHT BRIDGE
5060 ENOCHE LIGHT & THE BRASS MANAGERIE 1973
5062 SUPERSTAR GUITAR/TONY MOTTOLA
5066 MOVIE HITS/ENOCHE LIGHT AND THE LIGHT BRIDGE
5076 BIG BAND HITS ’40’S & ’50’S/ENOCHE LIGHT AND THE LIGHT BRIDGE
5077 FUTURE SOUND SHOCK/ENOCHE LIGHT AND THE LIGHT BRIDGE
5080 CHANNEL DYNAMITE/ENOCHE LIGHT
5089 TONY & STRINGS/TONY MOTTOLA
5091 HERE’S THAT BAND AGAIN/DICK JURGENS
5093 CHANGE/ENOCHE LIGHT
5097 MOVIE HITS/ENOCHE LIGHT AND THE LIGHT BRIDGE
5099 BRAZILLIAN SONGS/ENOCHE LIGHT AND THE LIGHT BRIDGE
5100 FUTURE SOUND SHOCK/ENOCHE LIGHT AND THE LIGHT BRIDGE
5104 CHANNEL DYNAMITE/ENOCHE LIGHT

SUGGESTED RETAIL PRICES: QUAD LP RECORDS: $5.98 QUAD-8 TRACK: $7.85 QUAD-REEL-TO-REEL: $11.95

IMPORTANT NOTICE
SEND THIS ORDER TO YOUR PROJECT 3 DISTRIBUTOR IF NO DISTRIBUTOR IN YOUR AREA SEND ORDER TO:
PROJECT 3 RECORDS
1278 AVENUE OF THE AMERICANS
NEW YORK, NEW YORK 10020

NAME:
ADDRESS:
CITY STATE ZIP:

FINANCIAL NEWS

MARKET QUOTATIONS

As of closing, Thursday, April 2, 1973

<table>
<thead>
<tr>
<th>1973</th>
<th>High</th>
<th>Low</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>index</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EARNINGS REPORTS

ARCO INC.

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Net Income</th>
<th>Earnings Per Share</th>
<th>Sales</th>
<th>Common Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971</td>
<td>$413,760</td>
<td>$3.60</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
<tr>
<td>1972</td>
<td>$457,000</td>
<td>$3.50</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
</tbody>
</table>

TELECOMMUNICATIONS

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Net Income</th>
<th>Earnings Per Share</th>
<th>Sales</th>
<th>Common Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971</td>
<td>$413,760</td>
<td>$3.60</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
<tr>
<td>1972</td>
<td>$457,000</td>
<td>$3.50</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
</tbody>
</table>

COLUMBIA RECORDS

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Net Income</th>
<th>Earnings Per Share</th>
<th>Sales</th>
<th>Common Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971</td>
<td>$413,760</td>
<td>$3.60</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
<tr>
<td>1972</td>
<td>$457,000</td>
<td>$3.50</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
</tbody>
</table>

CAPITOL INDUSTRIES

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Net Income</th>
<th>Earnings Per Share</th>
<th>Sales</th>
<th>Common Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971</td>
<td>$413,760</td>
<td>$3.60</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
<tr>
<td>1972</td>
<td>$457,000</td>
<td>$3.50</td>
<td>$3,515,000</td>
<td>3,128,000</td>
</tr>
</tbody>
</table>

SWEET FORTUNE

To Be Alive

Joe Droukas

May 5, 1973, BILLBOARD
Robert Fripp, genius-guitarist and guiding spirit of King Crimson has put together a new aggregation that includes Bill Bruford (formerly of Yes) on drums, David Cross on violin, viola, and mellotron, John Wetton (formerly of Family) on bass and vocals, with Fripp on guitars and mellotron. They just completed their first tour of England to universal raves from the entire British rock press (no mean feat!). This album contains the tunes that created such an unbelievable reaction on their tour, and one listening will serve to convince and prepare the American listening audience that England has produced a new music organization whose music speaks honestly, commitment and change.

Larks' Tongues in Aspic

King Crimson On Tour:
April 23 - Century II Convention Center, Wichita, Kan./April 24 - International Bldg., Oklahoma City
April 27 - Irvine Auditorium, U. of Pennsylvania/April 28 - Academy of Music, N.Y.
April 29 - Palace Theater, Waterbury, Conn./April 30 - State Fair Coliseum, Syracuse, N.Y.
May 2 - Alpine Arena, Pittsburgh/May 4 - Aquarius Theater, Boston
May 5 - Montreal Forum, Montreal/May 8 - Masonic Auditorium, Detroit
May 11 - Armory, Springfield, Ill./May 12 - Kiel Auditorium, St. Louis
May 13 - Agora, Toledo, Ohio/May 14 - Agora, Cleveland/May 15 - Agora, Columbus, Ohio
May 16 - London Arena, London, Ontario
20th Century Teams With Teen Mag Label

Two Arrested In Tenn. Piracy
From the new BILL MEDLEY album, "Smile" SP 3517
a single:
PUT A LITTLE LOVE AWAY
/IT'S NOT EASY
AM 1434
ON A&M RECORDS
Produced by Tom Catalano
Neil Diamond
Jonathan Livingston Seagull

A Work In Progress.
On Columbia Records
Congratulations to Atlantic Records on your 25th Anniversary

We are proud to have served you for the last 15 of those years

Presswell Records
MANUFACTURING COMPANY INC.
ANCORA, N.J. 08037
609-561-5250
Anatomy of a Hit

Talent on TV: Dealer Bonanza

General News

Steve Wachs explained, "It turned out that the job we had to do with this record was to convince radio in the rest of the country that we didn't have just a regional hit. Apparently many top 40 programmers within the major distributors had too many country and MOR stations to succeed on a rock playlist.

"We need to spread the word to more stations. They need to see that the song is strong enough to carry the record on a national level."

Weeks, weeks, weeks, airplay. The track wasn't going anywhere. It was simply not getting the exposure it deserved.

Armed with Wachs' enthusiasm and a strong belief in the song's potential, the label decided to take a bold step. They decided to make a special trip to Nashville, Memphis, and Minneapolis to build the record's presence.

Billboard began publishing "Night the Lights Went Out" in chart form by the first week of January, 1973. In the next month, the song moved into the Top 10 on the Hot 100, at No. 17. In succeeding weeks, the song continued to climb, reaching No. 4 by April 21. According to Billboard, the song's success can be attributed to two major factors:

1. The song's catchy melody and memorable chorus
2. The song's ability to connect with listeners on a personal level

In the first six weeks of April, sales for the song increased by 211,075. The reason behind this increase was attributed to the song's strong airplay and the support it received from local radio stations.

The song's success has been attributed to its ability to appeal to a broad audience. It has been described as a "feel-good" song that has the power to bring people together.

In conclusion, "Night the Lights Went Out" is a prime example of how a well-crafted song can reach the Top 10 on the Hot 100. It serves as a reminder of the importance of perseverance and hard work in the music industry.
Newport in New York—Program

Remainder of text not legible due to blurriness and low contrast.
TOTAL
SOUND RECORDING

THE BURBANK STUDIOS

4000 Warner Boulevard
Burbank, California 91505
(213) 843-6000

For further information contact Robert K. Hagel.
Studio Track

* Continued from page 16

Every date for the studio's new 24-track machine, an Amplex
MM1100*

Fayville, Mass., hasn't been named as one of the next major
capital cities of the world, but that
seems to be Bill Reisman's fault.
Since Reisman opened Aegis
Recording Studios awhile back, ses-
sions he has been building an
in-house style of intimacy has been
established with several area
management firms, and Reisman
himself is now pushed out into elec-
tronics design.

Thus, while Reisman is occupied
with the design and construction
of recording consoles, the studio
itself is humming along nicely.
A 3M 24-track tape machine is now
in the picture, as is a remote out-of-
fit, reported to boast 24-track
sound.

Meanwhile, among recording
projects, one set of sessions worth
note is the ongoing work on the
next LP venture by Jaime Broc-
ket, a folk musician and celebrated
story teller whose "Sinking of the
Titanic" led to an album on
Capitol.

Brockett is now moving at a
seriously fast pace with work on
this album. While that work's final
status is unknown, the sessions themselves sound tasty indeed; a
variety of musical friends have
begun to offer the initial sound
that's being recorded on the test
of time. A few of the first
sessions have been recorded on the
machine that's making the
sound, but that's only a fraction of
what Reisman has in mind.

In the meantime, Reisman
himself has gone to the studio to
record his own album of the same
story, "The Sinking of the Titan-
ic." He's also been working on a
sound that's being recorded on the
tape machine that's making the
sound, but that's only a fraction of
what Reisman has in mind.

Money Mentor
Aids Artists

LOS ANGELES — The main task
for record company managers is to
build up clients' barely affordable income by their high-pitched
pitches that are sure to grab any
client's interest.

Reisman began
recording in
the fall of 1970,
and his first album
was for Aegis
Recording Studios.

Business management for rock
music is a considerably more
than a matter of balancing
budgets, according to Reisman.

"It's more like
communicating with a 20-year-old
long-haired kid that all his tuning
has to stop ringing in any time he
crack noises or uncomfortable
level if he expects to come away
with anything," said Reisman.

"There are people
who might consider their
they're living in a
flammable
parlor."-

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.

The office handles finances for
Jerry Mitchell, 19-year-old music
manager, and Nancy "Spence"
Malcolm, 17-year-old music
manager for the band.
PINK FLOYD

THE DARK SIDE OF THE MOON

A Superb #1 Gold Album

With A Superb New Single, "Money" (#3609)

And

A New Tour

June 15 Buffalo, N.Y. (Memorial Aud.)
June 16 Jersey City, N.J. (Roosevelt Stadium)
June 17 Saratoga Springs, N.Y. (Saratoga Performing Arts Center)
June 18 Rain Date for June 16
June 19 Pittsburgh, Penn. (Civic Center)
June 20 Columbia, Maryland (Merriweather Post Pavilion)
June 21
June 23 Detroit, Mich. (Olympia Stadium)
June 24 Cuyahoga Falls, Ohio (Blossom Music Festival)
June 25 Jonesboro, Geo. (Lake Spivey Park)
June 27 Jacksonville, Fla. (Vet. Mem. Col.)
June 28 Miami, Fla. (Pirates World)
June 29 Tampa, Fla. (Tampa Stadium)
The Los Gatos Connection

Guitarists all over the country learn their licks from records....

And Guitar Player is the only magazine that speaks their language....

Get the connection?

Advertise in...

In the mail soon —
A special report on Report Buying Characteristics of Guitar Player Magazine readers.

Contact: Steve Weiss
(415) 524-6678
Guitar Player Magazine
348 No. Santa Cruz Ave.
Los Gatos, CA 95030

(Continued on page 22)
Sure, you guys make great batteries... But are you sure your advertising carries enough juice?

It will if you use the right outlet, and there are a lot of key marketers of home entertainment products—hardware, software and accessories—who are convinced that Billboard is the high voltage outlet for their advertising. One reason could be the almost instantaneous response our advertisers receive as a result of advertising in the music industry's number one newsweekly.

Billboard takes you to those important buying influences—those who have the object but examine for Rick's Stockings, Memorial Museum of Rock

Rick's interested. Memorial Museum of Rock

It's your move.
Hedge Capers & Donna Carson spread a little love with their "Guava Jelly."

"Guava Jelly" is one delicious single from the album "Capers & Carson" that's spreading love all over the place and making people hungry for more.
**Latin Scene**

**NEW YORK**

Machito and his orchestra have been invited to participate in the "Hot Latin Music Festival" this summer at the Wollman Skating Rink in Central Park. The Festival is sponsored by Puerto Rican Records, and its director of promotion for Parnaso Records, Luis Parnaso, head of the Festival's booking office in Argentina, is in full charge. Machito has four LP's on the local charts... Ralph Lew, director of Manhattan Records, has set up a billboard campaign to promote his Puerto Rican songs. Lew is producing product by Tempo '79 and Orchestra Power. Following his stay on the island, Lew will embark on a promotion tour of the Miami area—plugging the Latin Dimensions and Rey Roldan. Word has it that the new Puerto Rican recording has bigger and better plans for Latin musicians of this country. Plans will be announced shortly. Rufia Records has released a single with Chuy Corona. All the members of the group are associated with the Celia Cruz recording organization in Puerto Rico, whose founder is Juan Jose Garcia Diez. Special mention must also go to the "Jose" Cruz Feliciano for his presence as the premiere of the Latin opera "Hommity" at Carnegie Hall March 29. While Feliciano, himself, was a part of the world premiere, the audience was warmed the audience with half-hour concert prior to "Hommity." The concert was successful, and there was a healthy reaction to his singing talents.

**PUERTO RICO**

Salsa Sound Records, subsidiary of Rosette Records, has released three albums by rock groups from Santiago, Los Angeles, and Miami, a brother act that has full control of the RCA Records of Latin America. The album, released by the Los Angeles label, is a superbp band from Mexico. The master for this album is of the several Capitol of Mexico, another of the RCA Records, a Mexican rock group, complete the release.

Two-Agra Records has released two singles, produced by Joe Cahn, from albums by Roberto Angeleri, produced by the Riva and Los Cachimbos.

**LATIN CHART DISK INFO**

NEW YORK—To better reflect Latin product which is currently being manufactured, manufacturers are requested to send a copy of their Latin-related information to Candy Tuckes, Chart Dept., Billboard, 901 Sunrise Blvd., Los Angeles 50069. As new product is released, subsequent copies will be sent with current data. All information will be used in creating checklists for chart placement.

---

**Increase in Direct Selling Is Forecast By M. Frenkel**

By EARL PAINE

**CHICAGO**—The so-called "Americanization" of the Latin music business in the U.S. goes beyond the creative level and is having a dynamic influence in distribution, believes Marshall Frenkel, veteran wholesaler here. Frenkel sees more and more Latin dealers bypassing distributors and intense price competition exists among whole-

salers that are becoming vertically involved, often as a part of the building industry.

Frenkel, son of Harry Frenkel, founder of the 14-year-old Pan American Records, Inc. firm, has often pointed out that the company was forced into retail operations and recently became totally vertical in its dealings to become national marketer of the Disney line.

Meanwhile, the market here in the center of uncoordinated wholesale competition, Frenkel pointed out, particularly since the opening of a branch by Texas-based Roy-

alo International Corp. (Billboard, Dec. 23). Royalo is also a vertical operation with seven labels and the distribution of 37 other lines and its one-stop here sells retail as does Pan American.

The local market became "stirred up," said Frenkel, when several dealers initiated a boycott of Pan American over a year ago, growing out of the "Americanization" of the Latin market. "It was that retailers wrote every manufacturer. The impression was made that this market wasn't being served sufficiently," Frenkel said.

Actually, Frenkel believes Latin music producers and label executives look at the American record business and make a false analogy. "Retail is retail and retail is retail," he insists. "Dealers are great fans of the fantastic sales of the Presley's and the Prine's they decide the Latin market and should also be selling in the millions of copies, but the Latin record is not like the American market.

---

**Latin Music**

**IN MIAMI**

1. VICENTE FERNANDEZ (P) 411758
2. JULIO IGLESIAS (P) 411175
3. CORINNA (P) 959772
4. CHAMO PILLO (P) 411263
5. LOS SONIDOS INDIOS (P) 411278
6. Los Suenos de Miami (P) 411268
7. LUIS BRONZI (P) 411630
8. JOHNNY VENTURA (P) 411522
9. SABOR DE MEXICO (P) 411632
10. ROBERTO CARLOS (P) 411265

**IN LOS ANGELES**

1. VICENTE FERNANDEZ (P) 411175
2. JULIO IGLESIAS (P) 411175
3. CORINNA (P) 959772
4. CHAMO PILLO (P) 411263
5. LOS SONIDOS INDIOS (P) 411278
6. Los Suenos de Miami (P) 411268
7. LUIS BRONZI (P) 411630
8. JOHNNY VENTURA (P) 411522
9. SABOR DE MEXICO (P) 411632
10. ROBERTO CARLOS (P) 411265

---

**SIENTO!**

(MS 103)

At long last the most important album of the year from the most important artist of our time, Rare LP includes his biggest hit single

**'ADORACION'**

(MR 5004)

**Mango**

THE NEW RECORD COMPANY

---

**EDIE PLUMMER**

---

**ART (ARTURO) KAPPEN**

May 5, 1973, BILLBOARD
THE SUN NEVER SETS ON BELL HITS

U.S.A.  U.K.

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE DAWN
THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
VICKI LAWRENCE

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE DAWN
HELLO HELLO I'M BACK AGAIN
GARY GLITTER

BELL RECORDS

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.
1776 BROADWAY, NEW YORK, NEW YORK 10019
5444 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90028

A DIVISION OF COLUMBIA PICTURES CORPORATION LIMITED
3 CHARLES STREET, BERKELEY SQUARE LONDON, W1X 8LN

www.americanradiohistory.com
Jazztronauts comprised of participate according to bands; recorded recently in the original
and increase their activity in the event, was bolstered this year by matching funds from Jazz

TAYLOR TO BE H.S. LECTURER

NEW YORK — Jazz pianist and composer Billy Taylor will be the first "artist in residence" at the Bayshore High School, L.I., Tuesday (1) through Friday (6), according to Wayne H. Camp, director of annual arts education at Bayshore.

With the over-all program entitled America's Cultural Experience as Expressed Through Music," Taylor will give both lectures and musical demonstrations teaching four classes daily at the school. Taylor, who is working on a Doctorate of Music at the University of Massachusetts, recently completed courses at Talladega College, Ala., and Pitzer College, Ga.

THE FOLLOW UP TO "POPCORN" BY HOT BUTTER PERCOLATOR

NO. 8 GAVIN, EASY LISTENING 29 BILLBOARD, EASY LISTEN. NO. 93 TOP 100, CASH BOX NO. 94 TOP 100 RECORD WORLD 109 BURBANK, BILLBOARD

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

Breakout at L.A. XPRS RADIO

LEE ROGERS LOVE BAND

Laodiste #3952 (415) 334-2274

San Francisco, California

What's Happening


NOTRE DAME, Ind.—A record number of applications to perform, financial support from the university for the first time, and an endorsement for the school's expanding jazz record collection all contributed to making the recent 15th Annual College Jazz Festival (CFJ), at Notre Dame University the most successful we've ever had, according to Dr. Bob Syburt, Notre Dame's, in recent years, top instrumentalist, educators, and critics participated as judges. These comprised of Alvin Battle, who has recorded recently with Count Basie, Dreyfuss, and other structures, and on Jazztronauts Records and is involved in education, Joe Farrell, retired reed man and composer who has gifted over 50 albums; Jimmy Owens, trumpeter-composer-educator and performs with many bands; Roy Haynes, drummer in Miles Davis's original group and a veteran performer; Gil Evans, also involved in teaching and a well known composer, Dan Morganstein, editor of down beat and Hubert Laws, poll-winning flutist.

Also for the first time, a student composition award was initiated for big band ($250), as part of an effort to lend freshness to the event, Syburt said, and added: "It was a midnight jam session featuring all stars from the college bands and the professionals."

CFJ, endowed last year for the first time by the Endowment for the Arts ($1,000) that enabled CFP, to attend a $1000 conference and increase their activity in the event, was bolstered this year by matching funds from Jazz of Notre Dame, of $500.

Also endowed was the Audio Learning Center library where Syburt has hoped record labels will come in to support the collection of top jazz recordings. The endowment is the result of a $7850 collection, which will now be transferred to tapes.

Other aspects of the weekend-long event were the continuation of the Richard Bold Trophy, named for the retired advisor, and kept in the Black Cultural Center, and the Student Center where each year the name of the outstanding instrumentalist is engraved on it. A judges symposium was held on Saturday the 16th, was also part of the program.

A record 52 applications were processed this year, with 19 candidates selected to participate. Timarack's group from Breakdown Street, was selected by the 29 states represented by performers at the CFJ.

Admission was scaled at $3 (Friday), $2 (Saturday) and $4 (Saturday night) or $6 for the whole weekend.


TAYLOR TO BE H.S. LECTURER

NEW YORK — Jazz pianist and composer Billy Taylor will be the first "artist in residence" at the Bayshore High School, L.I., Tuesday (1) through Friday (6), according to Wayne H. Camp, director of annual arts education at Bayshore.

With the over-all program entitled America's Cultural Experience as Expressed Through Music," Taylor will give both lectures and musical demonstrations teaching four classes daily at the school. Taylor, who is working on a Doctorate of Music at the University of Massachusetts, recently completed courses at Talladega College, Ala., and Pitzer College, Ga.

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

TAYLOR TO BE H.S. LECTURER

NEW YORK — Jazz pianist and composer Billy Taylor will be the first "artist in residence" at the Bayshore High School, L.I., Tuesday (1) through Friday (6), according to Wayne H. Camp, director of annual arts education at Bayshore.

With the over-all program entitled America's Cultural Experience as Expressed Through Music," Taylor will give both lectures and musical demonstrations teaching four classes daily at the school. Taylor, who is working on a Doctorate of Music at the University of Massachusetts, recently completed courses at Talladega College, Ala., and Pitzer College, Ga.
Radio TV programming

INTERVIEW:

Concert Pull & Public Doing Service Spots Skyrocket KGB-AM-FM Ratings

EDITOR'S NOTE: This concludes the Ron Jacobs interview conducted by Claude Hall, radio TV editor of the Billboard. Jacobs is currently program director of KGB-AM-FM, San Diego. He was responsible for building the station at KHJ-AM, Los Angeles.

HALL: Because you did pretty well in the ratings...the ARB has the record industry started treating you favorably again.

JACOBS: Yeah...but what does mean you...since the ARB results have circulated there are probably more record people calling up the radio station in person and calling up on the phone. I think that the end results of the ARB will mean that we'll probably get an increase of 75 percent of the hits received at KGB-AM-FM.

I'm telling you, Claude, that a picture here of the station filled with 12,000 people and put the same number of people responding to last ARB well...you wouldn't have even seen among that crowd. What the ARB does is measure the smallest handful of people say they're listening to. What's more important is to deal in the community. I wouldn't trade a concert like that one. That's 52,000 people going out pleased and turned on by what they participated in...and feeling that this radio station is doing something for them. That's what I've been raving about. I've been locked down at their audience or say about their station. "Well, I don't listen," and I say to those people who are not people of the community, it's a federally-licensed station that we operate under. It's something that's introduced to us. We sound hokey, but what it is that I was taught in the beginning and it's something that I really believe in.

But, back, back, back, we're only doing what we're doing at KGB-AM-FM and this is something that's not been appreciated by the last Radio Programming Forum...we have a new public service announcement on KGB-AM-FM since we started that has been voiced by a member of the community...it's the sort of thing that should be mandatory, in my opinion. How can a radio station tell off some so-called supporter with an announcement reading a 10-20 second urging people to buy something...when you get the Veterans Administration? All these people are paying taxes...we're paying taxes for what our public service obligation really is. But the worst feeling feeling I have about KGB-AM-FM is that every public service announcement is not been appreciated by the community...that sort of thing should be mandatory, in my opinion. How can a radio station tell off some so-called supporter with an announcement reading a 10-20 second urging people to buy something...when you get the Veterans Administration?

I made a couple of detrimental remarks earlier about radio stations...Top 40 radio stations.

JACOBS: In the time I was out of radio, two years, I don't think I listened more than an hour in total. Since I've been back in radio, I've probably listened about another hour and a half in total. When I hear KHJ-AM on the average day, I hear a good percent of what I've heard on KGB-AM-FM and I have the highest regard for him. Right now I have a good record promoter who works with me, he has taken one in KGB-AM-FM that we're doing right now and it wouldn't be as good as I do it, I believe what he does. I think we're going to have a new and we're going to expand the program. That's it...it's going to be a whole programming change. The way we're going to change the program is to take a different philosophical approach to what is being done. This is a very good way to do the programming.

HALL: You still talk about Watson, Watson?

JACOBS: Watson is one of my oldest friends. Watson is one of the people I respect the most and always have in radio. It was a pleasure to work with him. His program was called "Bill Drake in the beginning when Watson joined us and I have the highest regard for him. Right now I have a good program director and the program director is doing a good job. I don't know what Watson would do. It was a pleasure to work with him.

TM Expands Dallas Base

DALLAS—TM Productions, one of the world's leading singles firms, has moved into new offices here, according to president Tom Morgan, who named former president and founder Jim Leong. Two of the new study to introduce more radio advertising, with quadrophonic mixdown equipment, was completely redesigned the main studio, Watson Jettison the other. Office also includes a produces and operates radio station TD packages and syndicated radio programs and services.

"TAKING OFF FOR A HIT" "I'M BACK FROM VIETNAM"

(Hold the Elevator
My Baby is Coming Down)
Norris the Troubadour
Seaboard Coastlines
210-443-9872
7305
HH & L Circle Record

DISTRIBUTORS & PUBLICATIONS INC.
10900 South Halstead Ave.
Chicago, IL 60628

or

MAYHAMS
Collegiate Records
Morningside Station
Box 46, New York, N.Y. 10026

AL SPALDING
HAS A HIT SOUL SONG
I'M BACK FROM VIETNAM
I didn't know from the start
SAB 1221
D.J.'s, Send For Your Copy
Write or Call MILSA DEE JANS
10900 South Halstead Ave.
New York, N.Y. 10039
(212) 368-7533

REGISTRATION FORM
Please fill out the following annual BILLBOARD RADIO PROGRAMMING FORUM, August 16-18, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send second forms and titles on your letterhead and enclose payments.)

Please print
NAME
TITLE
COMPANY
ADDRESS
CITY
STATE
ZIP

Radio Programming Forum
Suite 420-500 Sunset Blvd., Los Angeles, Calif. 90026

Tom Adams, air personality at WIOD-AM in Miami, vows to play jazz and blues by French, and Leslie, who visited the popular Miami radio station during a breathing spell from his illness. From Japan, Adams will conduct an interview on the air during their "Talks". 

LINDA HOLMER, music director of KCOP-AM-FM in Los Angeles, discusses strategy for "We Owe You" with the MG records. Director, the Los Angeles station is running a series of singles with the label. Artists such as Dianne, Peggy Lee, Barry White, Perry Como, who are on the label. The artists also work on air during "Talks".

Citizen's Group Protests Station Format Transfer

WASHINGTON—Once again a battle big Carolyn's group to retain a traditional classical format in a station transferred to another is at hand. This time, the Federal Communications Commission a Chicago station transfer from one format to another is against the wishes of the Federal Communications Commission a Chicago station transfer from one format to another. The station in question is WPEM-FM, an all-classical music outlet owned by Zeebo Radio Corp., which won FCC approval of a transfer.

The station involved is WPEM-FM, a classical music outlet owned by Zeebo Radio Corp., which won FCC approval of a transfer. The station was WPEM-FM, a classical music outlet owned by Zeebo Radio Corp., which won FCC approval of a transfer.

In an unusual step, the FCC decided to hold a public hearing on the reasons for the commission's decision, when it denied Carolyn's group of record, SBC Chairman Burch returned the policy of non-interference in a station owner's choice of programming. In cases where the FCC denied first came to cut the power of the record label, which had already been granted the right to use the station's programming.

The station's programming was shown to be the result of a common practice, when a station owner's decision to switch to contemporary music, but requests for hearing and reconsideration were denied by the station's owner. Carolyn's group did the case of the Fayetville, Arkansas, station owner, who, because the station had not produced any record label, that had been sold a million records, and the station did not have the power to switch to another format. In this case, the station owner's decision to switch to contemporary music, but requests for hearing and reconsideration were denied by the station's owner. Carolyn's group did the case of the Fayetville, Arkansas, station owner, who, because the station had not produced any record label, that had been sold a million records, and the station did not have the power to switch to another format.

(Continued on page 25)

32

Billboard

May 5, 1973, BILLBOARD

Copyrighted material

www.americanradiohistory.com
TO WHOM IT MAY CONCERN:

Record Companies, Booking Agencies,
Promotion Firms, Artist Management,
Public Relations Organizations, Magazine Publishing Houses

Join the First Annual
National Association of Rock Writers
Convention

Rock Writers are getting together… don’t let them get together without you.

THURSDAY, FRIDAY & SATURDAY
May 24, 25 & 26

The leading writers from this country and Europe will be meeting in Memphis, Tennessee. It’s an unprecedented opportunity to establish a relationship with the publicity media on a one-to-one basis. Three days of records, rap, reason, rhythm, rhymn, rest, relaxation and rationale. Of special interest will be a Southeastern FM programming seminar which will coincide with our activities.

Call or write: National Association of Rock Writers
Box 17008
Memphis, Tennessee 38117
(901) 278-2100

Or clip and mail the coupon below.

NAME ____________________________
COMPANY ____________________________
ADDRESS ____________________________ ZIP ____________

INDIVIDUAL REGISTRATION—$250.00
COMPANY REGISTRATION
(FIVE REPRESENTATIVES) $1000.00

CHECK __ OR MONEY ORDER _______ FOR ________

IS ENCLOSED.
KGB AM-FM Ratings Skyrocket

- Continued from page 32

informative things I ever did was to go to the Billboard tape cartridge conference in San Francisco and hang out there. You know, King Solomon took us on a tour of his Towns records and told us the story. On the way. King Solomon is my philosophy of marketing; was at that point I really just getting started. They treated cassettes differ-
ently than a retail display situa-
tion. He talked about selling
alb
...
And Billboard's editorial staff will be toddling off to the Windy City in full force to provide in-depth coverage of the largest consumer electronics exhibit of its kind. And that's not all! There will be a healthy bonus distribution of Billboard's CES issue at McCormick Place during the Consumer Electronics Show, keeping the 35,000 retailers, sales representatives, distributors, importers and manufacturers up to date on last-minute new product news. And providing them with factual information in the marketing and distributing areas.

Time is growing short. If you want to take advantage of Billboard's CES bonus distribution, we suggest that you contact a Billboard Sales Representative right now. The ad deadline is June 1.

With 35,000 people filling McCormick Place, it's unlikely that you're going to see every one of the 25,000 products on display. That's why it's good sense to show up on the pages of Billboard's June 16 CES issue. Contact a Billboard Sales Representative now!

Issue Date: June 16
Ad Deadline: June 1
Jukebox programming

Conference Aim to Tell
Defective Disk Effects

By EARL PAIGE

CHICAGO—A chief aim of programmers at the Billboard Jukebox Programming Conference here May 19-20 at the Holiday Ambassador will be to explain to label representatives how defective product causes a damaging domino effect that is not correctly corrected by the admitted willingness of one-stop wholesalers to exchange poor disks, a survey shows. One-stop wholesalers, it is suggested, want to set up more speedy procedures for identifying pressing plants, where personnel may or may not be aware of a defective run.

Several panelists have suggested as well that engineers from all four domestic jukebox manufacturing firms should attend, particularly because of the many problems related to very thin disks, which are whipped by the grabber arms and spill through the boxes or which may not be picked off the turntable (Billboard, April 28).

“We need some pressing plant identification so we can have problems corrected quickly,” said Keith Parker, Acme one-stop Minneapolis. “I see quality control tabs in boxes identifying the person by number who checked the records but there is no pressing plant identified.”

Perhaps the most distressing aspect of the defective record problem is that it always relates to top hits. “We have to make a service call and may not have a replacement, but the location owner wants the record right away,” said Bob Hashman, Springfield, Ill. “Often, a defective record trouble call can happen at night when the servicer has no replacement available,” said Liz Christensen, Rock Island, Ill. “This means two trouble calls, because we have to bring another copy of the record back the next day.”

Bette Schott, Western Automatic Music here, was among several who said a defective run on a hit disk throws off the entire programme, meaning for one thing, that a location may be without the hit for one or two weeks. Art Huneill, Trenton, Minn., said his route people make sure every record plays through when they put it on in a location, but added it is a question as to how many spares of each disk being programmed can be carried along. Like others, he said entire boxes of a record may be defective but that there is not time to audit every copy in the shop prior to going out on the route.

LOW ACTS BREAK THROUGH ON JUKEBOX

CHICAGO—Local groups and relatively unknown acts can get initial exposure on jukeboxes with and without radio play, although airtime is a tremendously important added factor, a survey shows. Keith Parker, Acme one-stop, Minneapolis, said he has sold 2,500 copies of the Stinson Bros. American record “Walking on a Memory/Dream of an Old Man,” receiving a KCTR AM hit list 23 on its list. Additionally, the Omaha branch managed by Evelyn Dalrymple ordered 1,000, Parker said.

“I don’t do much more than that on some international chart records,” said Parker. Liz Christensen, Rock Island, Ill., said she is using a recording by the local group Floyd Jones & His Swirls (see What’s Playing?) and Clayton Norberg, Mankato, Minn., using 500 copies of a special record by Paul New (see separate story).

Conference Panel—
Minn. Operator Will
Tell Promo Ideas

MANKATO, Minn.—C & N Sales president Clayton Norberg here will be among panelists at the Billboard Jukebox Programming Conference May 19-20 in Chicago to demonstrate some of his highly successful promotion ideas, a chief being his “record of the month.” Just now, Norberg is promoting a recording by relatively unknown artist Paul New on 500 copies in the area (see What’s Playing?).

Explaining his shot with New, Norberg said he has known the artist since he made appearances here. New has written “The Ballad of Roberto Clemente” as a tribute to the late baseball star, and supplied Norberg’s firm with photos, which were reproduced locally for use in special frames stop C & N machines.

The “record of the month” is played by use of a special colored title strip too, said Norberg, adding that “record of the month” has been a sure fire route for many years. Norberg also publishes and furnishes it to the local paper, and works with local radio stations as well.

Conference to
Thoroughly Key Singles Market

• Continued from page 1

standards relating to consumer use of records and wrote letters to 1,200 labels.

A new panelist, veteran record retailer Andy Masters, here, will also participate in the session on control, saving last week that it is a factor in the retail business. Andersen will also lend his views to the singles retailing scene in general.

Rock-Ola Corp. Engineer William Findlay earlier agreed to participate as a panelist and last week from Junior, music sales director at Seeburg, said his firm will send engineers. Representatives from Wurlitzer and Rowe International, the two other domestic jukebox manufacturers, have been invited as well.

Other evidence of the broadened concept of the conference includes such panelists as Marshall Frenkel, noted music manufacturer, and Amos Andersen, headquartered here, and Lawrence Lick, Music City Dist., New Haven, Mich., polka record manufacturer. Radio programming experts, representatives at many levels with labels and radio station will participate (see program in Jukebox Programming section).

Jukebox meetings

May 1-2, 1973, CHICAGO, Ill.

May 6-7, 1973, MILWAUKEE, Wis.


May 29-31, 1973, CLEVELAND, Ohio


June 12-14, 1973, CHERRY HILL, N.J.


July 3-5, 1973, OKLAHOMA CITY, Okla.

July 10-12, 1973, HOUSTON, Texas

July 17-19, 1973, SAN ANTONIO, Texas

July 24-26, 1973, ROCHESTER, Minn.

Starting today, every other wallbox is fat, ugly and old fashioned.

The slim, beautiful and easy to use and service 506 Tri-Vue is here.

We tore out the pages and replaced them with a revolutionary new program system. Triangles that display one third of a 160 selection program with each turn of the knob. All 160 with just two turns. Or a 100 selection program with just one turn of the knob.

And the whole program assembly "snap-out." You change title strips quicker than ever before. The time you save adds up to an extra call or two a day.

From the inside looking out, the 506 is the picture of location serviceability. Our new digital selection system circuitry is fully exposed for plug-in replacement.

New, more efficient stereo speakers put out delightful sounds. If the people in the booth want to hear it, they'll have to deposit the coins first. Then they can choose high or low personal volume setting.

Look inside the 506 rear housing and you'll see more Rock-Ola service features. A solid state transmitting unit that works with either solid state or relay receivers by simply moving one jumper wire on a P.C. board.

Switch another jumper wire and you've converted from 160 to 100 selection operation. Yet another jumper wire un-plugs to convert program banks of twenty record sides to LP play and pricing. Fantastically easy! And you'll service the 506 less frequently because the cash box is the biggest a wall-box ever had.

From the side, the 506 is a slim 5 3/4-inches deep at the base, 4 5/8-inches deep at the top. The front housing is hinged. Just open, remove the Tri-Vue program holder. Total serviceability.

If you never liked wallboxes because they were too much trouble to service, get ready to fall in love with the 506!

Could a customer have it any easier? No more letter/number combinations to cause mistakes. Our ten-numbers-in-line selection system and player instructional panel speeds up the play.

Pair up the 506 with any Rock-Ola jukebox. Old or new. Even intermixed with existing wallbox installations.

But who'd want to keep an old wallbox now that the 506 is here?

ROCK-Ola THE SOUND ONE

If all the music operators in America could get together and design a wallbox that would solve all their problems, they'd re-invent the Rock-Ola 506.
FRIDAY, MAY 18
Welcome Cocktail Party, 8:30 p.m.

SATURDAY, MAY 19
9:30-10:00 a.m.—Welcome and prologue, Chairman, Harlan Wingrave, president, Music Operators of America

10:00-11:00—Session 1
PROGRAMMING & MERCHANDISING IDEA EXCHANGE
Moderator:
Earl Paige
Billboard Jukebox Programming Editor, Chicago
George Hinckley, advertising & sales promotion manager, Rock-Ola Corp., Chicago
Irv Gersen, Dart Records One-Stop, Minneapolis
Clayton Norberg, C & N Sales (operator), Mankato, Minn.
Bill Bush, Les Montooth Phonograph Service (programmer), Peoria, Ill.

11:00-Noon—Session 2
ONE-STOP ROLE, HOLIDAY/OLDIES/SPECIAL PRODUCT
Moderator:
Bill Williams
Billboard Country Music & Gospel Editor, Nashville
Marshall Fremel, Disneylandia Records & Pan American Dist. (Latin Music), Chicago
Larry Ruegemer, Acme One-Stop & Lieberman Enterprises (rack jobber), Minneapolis
Stu Glassman, Radio Doctors One-Stop, Milwaukee

Noon-1:30 p.m.—LUNCH

1:30-2:30 p.m.—Session 3
HOW RADIO STATION PROGRAMMERS AND JUKEBOX PROGRAMMERS WORK TOGETHER
Moderator:
Claude Hall
Billboard Radio & TV Programming Editor, Los Angeles
Bill Stewart, program consultant, WYOO-AM, WRAH-FM (Minneapolis), KLAF-AM (Dallas), Minneapolis
Larry Baunach, Famous Music Corp. (Paramount, Dot label family), Nashville
Bob Johnston, program director, WBBM-FM, Chicago

2:30-3:30 p.m.—Session 4
SAMPLES, TITLE STRIPS, ADVANCE PROMOTION OF RECORDS
Moderator:
Ron Braswell, Jukebox Product Coordinator, CBS label family, New York City
Don Chak, Star Title Strip Co., Pittsburgh
Paul Gaffe, independent promotion representative, Chicago

4:30 p.m.—Adjournment
5:00-8:30 p.m.—Hospitality Suites

SUNDAY, MAY 20
8:00 a.m.—Continental Breakfast
9:00-10:00 a.m.—Session 5
QUALITY CONTROL OF SINGLES IN JUKEBOX, RETAILING MARKETS
Moderator:
Ruth Sawejka, operator-programmer, Beaver Dam, Wis.
William Findlay, jukebox manufacturing engineer, Rock-Ola Corp., Chicago
Al Bodoh, jukebox manufacturing engineer, Seeburg Corp., Chicago
C. E. Bedford, General Electric, home phonograph engineering, Decatur, Ill.
Kip Parker, Acme One-Stop, Minneapolis
Andy Andersen, A-Records (retailer), Chicago

10:00-11:00—Session 6
IDEAL LENGTH OF SINGLES FOR OPTIMUM USE OF PROGRAMMING TIME
Moderator:
Dick Prutting, Little LP's Unlimited (jukebox albums), Danbury, Conn.
Don Ovens, MGM Record family, Nashville
Col. Jim Wilson, Starday/King Record family, Nashville

11:00 a.m.—Adjournment & Review
Hal Cook
Billboard Publisher, Los Angeles

DON'T PUT IT OFF! REGISTER TODAY

REGISTRATION FORM
BILLBOARD JUKEBOX PROGRAMMING CONFERENCE
AMBASSADOR HOTEL-CHICAGO, ILLINOIS

NAME

NICKNAME

FIRM

ADDRESS

CITY

STATE

ZIP

TELEPHONE ( )

Please make registration fee check payable to:

Billboard Magazine.

Please detach registration form and return to Billboard, 150 N. Wacker, Chicago, Ill. 60606
A moment of solitude; alone on stage; the gentle quiet before a concert. This is one glimpse into Rod McKuen's life.
SEVEN YEARS ON THE ROAD RESULTS IN THE EMERGENCE OF ROD MCKUEN'S MUSICAL EMPIRE.

By JANE WILKIE

THIS IS THE STORY OF ONE MAN'S DETERMINATION TO SUCCEED.

Frank Sinatra with Rod prior to Sinatra's recording "Love's Been Good To Me."

Rod with Voyles Gilmore (left) and the Kingston Trio recording "Ally, Ally Gone Free."

The paradox of Rod McKuen is that he is known as the gentle poet, and he is a gentle man—and in the space of seven years he has built himself and his enterprises into a legend of a modern Horatio Alger.

Rod himself says, "I had to promote myself, to create a demand for Rod McKuen. Nobody else was doing it to do it.

According to composer Hank Mancini, "McKuen is not the normal business contact. It's hard for a record executive to cope with him. He comes in a plush office wearing sneakers, jeans and an old sweatshirt, and this puts [VP's] off balance. In person, Rod gives himself a soft sell, but in business 'soft sell' is not in his vocabulary."

Without a manager to give advice or muscle, McKuen has done it all himself. "All" includes becoming a household word in several countries besides America via his talents in sundry directions. To begin with, he is the first poet in history to earn large sums ... literally millions of dollars. He comprises pop songs which have been recorded by leading artists of the industry and provided him with four greatest hits albums. (Examples: Frank Sinatra, Perry Como, Jacques Brel and Petula Clark.) Putting his words and music together, he sings in a sandwich voice to sellout audiences in two lengthy tours each year.

May 5, 1973, BILLBOARD

These three fields are the nitty gritty of his output. But he hasn't been content with these areas. In addition, he has scored six motion pictures and four TV shows. In 1968 he had his own TV special, "The Loner." He is now deep into classical composition, having written "Concerto for Four Harpsichords & Orchestra," "Symphony No. 1," and "Concerto for Guitar and Orchestra." His "Ballad of Distances" has recently been premiered by Canada's Edmonton Symphony Orchestra, and the Louisville Orchestra has commissioned him to write two new classical works to be premiered in October.

These are oratorios for voice and orchestra based on McKuen's text and entitled "The City" plus "Hear American Singing," with test adapted from the writings of Walt Whitman. Both The Washington Post and The Russian Post have reported McKuen's Starian record to be the second largest direct mail order record company in the business, a close second to the Columbia Record Club.

In the coming year McKuen will seek a distribution deal to place the records in stores as well, and this fall will debut a new classical label. Three years ago he became a book fide publisher, in tandem with Random House, and to date has co-published four dozen Starian gift books which are displayed by booksellers on special racks, the most successful gift book line in the country. He puts together a unique Rod McKuen Calendar and Data Book each year, which if catalogs can be best sellers, have reached that status. To balance the take, he has established his own charitable foundation, Animal Concern, to provide scholars and fellows in the areas of animal conservation and the preservation of wildlife.

To build an empire without a streak of steel in his psyche. Yet those who know him say that McKuen's stunning success stemmed not from the tycoon/syndrome but rather an effort to erase the self doubts incurred in his childhood. That was the push that sent him up the ladder. Once he had achieved the top rungs, the work had become his lifestyle... and that's more, pure fun.

Rod McKuen has a funny sense of humor which his current status allows him to indulge. As an example, he instigated a secret search of The New York Times' files, out of curiosity how the paper had prepared his obituary. And watching the demolition of a London building, he bought a circular iron staircase on the spot and freighted the tonnage home to California.

Although his future security is assured, he keeps a schedule of endless work, his day covers a dozen prospects that are shelved only when he finally goes to sleep. None of this frenetic activity is to make money per se, there still lingers the compulsion to prove himself to himself.

Small wonder, considering his early life. Rod has sometimes, depending on his mood, talked freely about the fact he was illegitimate. It's a word scarcely in use today, but anyone born under such circumstances in 1933 would feel the scar of the fact... and a need to become "someone." No one knew him—none of his schoolmates, none of his friends, but Rod knew; he deeply felt the lack of a father and very possibly suffered a sense of rejection.

This despite the heroic efforts of his mother, who supported his daughter for two years before she married a construction worker named Bill Hoover. Her breadwinning days were not over; Hoover was a boisterous, brawling man who drank on the job and was fired repeatedly. The marriage lasted barely two years. Hoover dragging his family across the land scarred by the construction gangs. The western towns were made homeless, all of them duty and dreary and totally without character.

Rod was a loner from the beginning, perhaps without choice, for the family never stayed long enough in one spot to enable him to make lasting friendships. His stepfather rejected him in many ways, not the least of which was an occasional beating. Movies were Rod's only avenue of escape from reality; to earn money for admission he shined shoes and sold newspapers, and spent every dime for shabby hours in movie houses. Before his death in 1971, Clarke Hoover recalled that as a small boy Rod had constructed model theaters from scrap cardboard. Hoover's own son, Bill, had played sandlot baseball; loved notice different genres. Rod had been a restless kid given to dreaming.

His love of entertainment led naturally to work in this field. Before he was 10 years of his teens, he had a job as a late night disc jockey at Oakland's KROW, and began reading his poetry on the show. Phyliss Diller, who worked then as a covergirl for KRON, was impressed by the bow headed youth. "He wrote from the heart. He was a kid who covered a basic sadness with joie de vivre—a little like Streisand. He'd had very little education and a ghastly home life, but the brain was the shtetle. If Rod had been born rich he might never have made it."

In 1953 he was drafted into the Army and sent to Korea and Japan. In his two years of service he began singing, devoting his leaves to stints in Tokyo's Gino Sbro's ballroom. He was an off-duty discharge and returned to San Francisco, he had written many songs, and Diller got him an audition at the Purple Onion. It was during this period that Rod began singing his own material, and so impressed columnist Colma Wright that she convinced him he should try for work in films.

He needed no nudging. He went south to Hollywood and with typical McKuen acumen landed a two-year contract at Universal. The first song was "The Rock, Pretty Baby." It was his initial film and the movies that followed were sad affairs Rod is still unable to forget. "They come back to haunt me on the late late shows of summer nights.

But at Universal he met Hank Mancini, then on the studio's music staff, and Mancini encouraged him to write more songs. As did Jack La Rue and first Edens and Rod's first publishers, Bill Donner of MCA Music. "Donner was incredible," says Rod. "He and Cathy Page always assumed I'd be successful and treated me accordingly. I think Bill almost lost his job trying to cram medley Decca's throat, but the results were for me the best workshop ever had. I was allowed free rein on making my own record, trying out new material. From that experience I learned economy in music and words and would not work in song writing and eventually scoring."

Rod proceeded to write songs—in planes, buses, cars, during walks on the beach. Songs seemed to tumble into his mind, and it was without pencil and paper at those times he was furious.
MUSICAL TRENDS: THEY'RE 'HEALTHY,' ROD SAYS, BUT THEY DON'T DICTATE TO HIM

In the studio with Warner Bros.' Sonny Burke during the late 1950's.

Rod with Tony Bennett at a BBC-TV taping in London.

Mary Travers and Rod during a break from a TV taping in England.

The following is a question and answer feature with Rod on how he views the musical world.

Q. Do you feel you keep a finger on the pulse of music trends? Do you care about trends?
A. Trends don't interest me, although I manage to be aware of them whether or not I like it. There's so much music in my life that I'm usually pretty well aware of what's going on. But my theory has always been, and I believe it is a truth, that there are only two kinds of music—good and bad—and that would extend to classical, country and western, Hawaiian, bubblegum, etc.

I think trends are healthy for the music industry because it means that eventually each kind of music comes into its own cycle, but I think it's healthier when the top 40 charts, as they mostly often do in France, Holland and Germany contain rock music, romantic ballads, snatches of classical music that may have only come into popularity due to its use in a film score, folk, country and western, rhythm and blues and even occasionally jazz. At the moment in this country there is a very heavy concentration on rock, though fortunately for our ears it has a softer sound these days.

Q. Who are your favorite arrangers? Why?
A. Over the past 15 years I've worked with nearly all the top arrangers, not only on both coasts but throughout Europe. [Name] is the best brass writer since Sousa, and with more musical ideas. He, [Anita Kerr], [Lincoln MacCarr], [Dick Hyman] and [Tony Trolle] have the gentlest touch of any pianists I've ever worked with. But why do you stop? David Gates, [Perry Botkin Jr.], [Marty Paich], [Jack Plies], [Hank Levine], [Ralph Burns], [Frank Hunter], [Jack Elliott]. [Terry Zito]'s wall is superb, and I've probably left out as many more. There are fantastic arrangers in Europe whose names are unfamiliar here, [Roland, Vincent], [Dick Walter], [Gareth Evans] and [Johnny Harris].

Although I usually write words and music to my own songs, I've been lucky enough to have such co-authors as [Mancini], [Bret], [Theodorakis], [Beauch, Ron Goodwin], [Mousserrat], [Sko Redwine], [Francis Lai], and, of course, [Anita]. Arrangers don't get praised enough. They can spill the difference between a song's success or failure. I'd love to work with [Richard Hayman], [Perry Faith], [Pat Williams], . . .

Q. What kind of music did you like in your childhood?
A. Oldtime composers love to talk about the good old days. The kids writing now seem to think they've never had it so good. The truth of the matter is that every generation has its own good and bad songs. It's hard to believe, for instance, that Irving Berlin, the man who wrote 'I Got Lost In His Arms,' 'There's No Business Like Show Business' and 'You Can't Get a Man With a Gun' could also be the author of something as banal as 'All Alone By The Telephone.' Many people who glory in every bar of Mozart's numerous string quartets fail to realize that for the most part they were written to be played and hardly stand up to any of his other work. [Hank Mancini] and I once wrote a song called 'The Living End,' and I hope nobody ever digs it up and compares it to 'We' or any of the other songs we wrote for 'M. Natalie.'

Q. Which of your own pop songs is your favorite?
A. Usually, as in the case of my poetry, I like the one I'm working on at the moment. I thought I would have to say I'm very partial to 'The World I Used to Know,' 'I've Been To Town' and (Continued on page RM-32)

May 5, 1973, BILLBOARD
It doesn’t hurt that Rod sells a lot of records, too. Here, for instance, is WB President Joe Smith handing Rod a gold album for McKuen’s world-wide million-selling “Carnegie Hall Concert.” Thank you, Rod, from Burbank. Where you belong.
OUT OF THE BASEMENT OF MCKUEN'S HOME: from Random House, from Simon & Schuster, from Rod's own publishing companies, the books have poured. Since 1966 he has written no less than nine major volumes of poetry, plus four books of his collected lyrics. Combined, they have sold nine million copies.

His first two books of poetry outsold the combined works of Robert Frost and T. S. Eliot. With these facts, why is it that McKuen's titles never appear on the bestseller lists in magazines and newspapers throughout the nation? The answer is that for some inexplicable reason, poetry is never listed. The one publication that does include poetry is Publishers Weekly, the bible of the book industry. And in 1968, Rod became the only author in the 70-year history of Publishers Weekly to have had three books listed in the top ten sellers of a single year. They were his first three—"Stanyan Street & Other Sorrows," "Listen to the Warm" and "Lonesome Cities." He is now acknowledged to be the best selling poet of our century.

It all began, of course, with "Stanyan Street." This was the book that started the ball rolling: the happening that is the cornerstone of McKuen's enormous success.

And it was a happening. The normal procedure is to write a book, then publicize it. "Stanyan Street & Other Sorrows" was first mentioned in print (or anywhere else) on the liner notes of an RCA album, and when demand for the book grew, McKuen wrote it. Its sales, courtesy of Rod McKuen via direct mail, were so phenomenal that when Random House first considered taking it over and contacted farflung booksellers to ask if they'd ever heard of the book, they said, "Have we Everybody's Wondered when a publishing company would get on the bandwagon?"

Random House did, and from then on Rod turned out at least one volume a year. That same year, 1967, he wrote "Listen to the Warm," which evolved into the biggest seller of all. (As of April 1 this year, over 2 million copies have sold.) This was followed in turn by "In Someone's Shadow" and "Twelve Years of Christmas;" the latter a collection to a dozen verses printed over the years on Rod's personal Christmas cards. "Fields of Wonder" was written as he traveled in three different countries. Rod says its creation was an almost religious experience for him, that it was written "with a bright red heart. " Carols of Christmas" is comprised of McKuen's poems that touch on Christmas and its meaning, as well as lyrics of songs relating to the holiday season.

The McKuen books published by Random House are unique in that, in addition to the regular volumes, pocket size editions in hard cover were also put on the market. In 1972 Rod left Random House, reportedly having contributed 34 percent of their business through his books, and co-tracted with Simon & Schuster for "And to Each Season." According to The New York Times, McKuen received $45,000 for this book, an unprecedented advance.

Asked how much, Rod says, "Lots." It is the most autobiographical book McKuen has yet written. Following the death of his mother, it became an attempt to re-evaluate his life. This fall, Simon & Schuster will publish the book he is now working on, "Come to Me In Silence."

All of the above are volumes printed, bound and distributed by major publishing companies. But in the interim Rod has gotten into their act. In 1969 he suggested to the late Bennett Cerf, chairman of the board at Random House, that he co-publish with Rod a series of books—small volumes of aphorisms as well as subjects ideal for gift giving. At first Cerf politely turned down the suggestion. But Rod wouldn't take no for an answer; eventually he designed a series of books. From the 458 pages which Manyan's gift books could be printed, and promised a book of his own poetry to be included with each dozen of the volumes. A year later, when the first 12 were sold off the racks—co-published by Random House and Rod's Montclair Productions—Cerf happily admitted Rod had been right . . . again.

In the Stanyan series, currently numbering 48 books, Rod's titles are "Dawn in the Quiet," "Ballads," "With Love," "Pistols," "Grand Tour," and "Round the Lion," all of them runaway best sellers.

In addition, McKuen has published a few totally on his own. All of them available only by direct mail. Back in 1960 he put together a book containing the lyrics of his best loved songs. "The Songs of Rod McKuen" contains such favorites as "Blessings In Shades of Green," "Jean," "The Bay That Clings to the Wall" and "Kaleidoscope." His most ambitious published work as well as the most beautiful, is the $50 volume "And Autumn Came."

This includes much of Rod's early poetry which he wrote in '69, and had printed on the same paper used by Andrew Wyeth for his watercolors. It is numbered and signed, hand bound, boxed. (Continued on page RM-27)
THE WORLD'S BIGGEST LITTLE BOOK COMPANY...

8 Million copies of Rod McKuen's poetry (hard cover)...
4 Million Stanyan Books...500,000 Calendars & Datebooks...
and in one year 2 Million Stanyan/Biplane Cards.

MONTCALM PRODUCTIONS...

Distributed by Random House and Simon & Schuster.

Cheval Books / Stanyan Books
Biplane Books / Pop Books
Classics To Keep / Stanyan/Biplane Cards

Representative: Helen Brann
Sterling Lord Agency
660 Madison Avenue
New York, N.Y. 10021
(212) PL 1-2539

Senior Editor: Jane Wilkie
Box 2783
Hollywood, Ca.
90028
(212) 659-1662

www.americanradiohistory.com
ROD'S RIGHT MOVES

1967
Signed with Random House for "Stanyan Street & Other Sorrows."
Wrote "Listen to the Warn."
Sold over one million albums.
Produced and recorded "The Sea" with Anita Kerr.

1968
Scored Steinbeck's TV "Travels With Charley," for NBC and Lee Mendelson.
Wrote lyrics for Princess Grace's TV special, "Monaco, C'ed La Rose."
Wrote lyrics for NBC TV's "Hedda."
Scored the film "Joanna."
Wrote seven songs for "A Boy Named Charlie Brown."
Did an eight-week tour of colleges.
Wrote "Lonesome Cities."
Sold two million albums.
Gave first concert at Lincoln Center.
Wrote lyrics for Manoil's three songs for "Me, Natalie."
Wrote "Concerto for Four Harpsichords."
Received gold record for "The Sea."
Established Stanyan Records.

1969
NBC TV's Red McKuen special, "The Loner."
Won Grammy for Best Spoken Word album, "Lonesome Cities."
Recorded the Sinatra/McKuen album.

Listening to a playback with Bill Walsh, producer of "Scandalous John" at the Los Angeles recording session.

1970
Met Queen Mother of England at command performance of "Jean Brodie."
Wrote "In Someone's Shadow."
Oscar nomination for best song, "Jean."
First major concert tour of U.S.
First birthday concert at Carnegie Hall.

1971
Wrote "Caught in the Quiet."
Established own publishing company.
Received Golden Globe Award for "Jean."
Grammy nomination for "Jean."
Composed "Symphony No. 1."
Guest appearance on Ed Sullivan show (longest time period ever granted a single artist).
Recorded first show for BBC. "With Love."
Met Queen Elizabeth and royal family at command performance BBC taping, Year of summer festivals.

1972
Wrote "And to Each Season."
Eight concerts in Great Britain.
Five concerts in Germany.
Concerts in Vienna, Canada, Holland, New Zealand, Australia.
The Year of Tours—eighty-nine performances, not including TV appearances or lectures.
Premiered "Piano Concerto: No. 3."
Scored Sindy's "Scandalous John."

1973 (through April 30)
Premiered "Ballad of Distances," with Edmonton Symphony.
Scored "Vikings," for Walt de Faria.
Began first tour Canadian and American prisons.
Three 40th Birthday Concerts at Carnegie Hall.
Spring concert tour of America, Great Britain and Ireland.
Wrote "Come to Me in Silence."
Composed "The City" for Narrator and Symphony Orchestra (to be premiered October 1973 by Louisville Orchestra.)
Words & Music: Rod McKuen

THE IVY THAT CLINGS TO THE WALL / THE LONELY THINGS
CHILDREN ONE AND ALL / HIT 'EM IN THE HEAD WITH LOVE
AIN'T YOU GLAD YOU'RE LIVIN JOE / AND TO EACH SEASON
BLESSINGS IN SHADES OF GREEN / BONSOIR MADEMOISELLE
SO LONG SAN FRANCISCO / I'M STRONG BUT I LIKE ROSES
MR KELLY/CHAMPION CHARLIE BROWN/ON THE ROAD AGAIN
IN SOMEONE'S SHADOW / LISTEN TO THE WARM / THE LONER
A KIND OF LOVING / SOLITUDE'S MY HOME / SIMPLE GIFTS
KALEIDOSCOPE / A CAT NAMED SLOOPY / AS I LOVE MY OWN
THE VOYEUR / OPEN THE WINDOW AND SEE ALL THE CLOWNS
SOLO / PASTURES GREEN / A MAN ALONE / TO YOU
ROCK GENTLY / THREE MOMENT TO MOMENT
SOMEPLACE GREEN
I THINK OF YOU
AND TONIGHT
THE SINGLE MAN
OCTOBER ODYSSEY
BRING HER A ROSE
THE SUMMER'S LONG
TO WATCH THE TRAINS
THE LAST OF THE WINE
I'VE SAVED THE SUMMER
LOVE LET ME NOT HUNGER
SOME TRUST IN CHARIOTS
THANK YOU FOR CHRISTMAS
THE FAR SIDE OF THE HILL
EVERYBODY'S RICH BUT US
GONE WITH THE COWBOYS
A WHILE MORE WITH YOU
THE MARVELOUS CLOUDS
ROUND ROUND ROUND
SOME OF THEM FALL
EACH OF US ALONE
TRASHY / MEANTIME
HOME TO THE SEA
HELLO HEARTACHES
STANYAN STREET
THE WOMEN / YES
ONCE I LOVED
AND SO GOODBYE

STAMYAN MUSIC • EDITIONS CHANSON

8721 Sunset Blvd., Suite 200, Hollywood, California 90069
Phone: (213) 659-1661/Prof. Mgr: Charlotte Brennan Ebi
* Rod McKuen Casuals

Music: Rod McKuen Editions Chanson

Once in awhile along the way... love's been good to me...
Rod McKuen’s newest classical work, “Ballad of Distances,” had its world premiere on March 16 and 17, performed by Canada's Edmonton Symphony Orchestra under the baton of Tommy Banks. The work is a tone poem meant to complement a work introduced last year by the London Royal Philharmonic at Fairfield Hall in Croydon. “The Plains of My Country,” the latter work will appear as part of a boxed set, “The Essential Rod McKuen,” to be released this fall. It will also be available on Stanyan Records as a single album, packaged with “Ballad of Distances.” The Canadian Broadcasting Corporation taped both performances by the Edmonton Symphony and immediately scheduled a nation-wide Canadian network radio broadcast of the concert for Rod’s birthday on April 29. Tommy Banks also organized for Rod the first of what promises to be many prison performances in the United States and Canada. After an appearance by Rod at the Calgary Correction Institution in March, McKuen plans next to visit the Workworth Institution near Toronto on May 8 to entertain the prisoners.

Other forays into the world of classical music for McKuen include two new works commissioned by the Louisville Orchestra Society—one for voice and orchestra, the other for narrator and orchestra. Both will be premiered on October 18 as part of the opening ceremonies of the new Danville Performing Arts Center in Danville, Ky., and feature (in addition to McKuen) opera star Phyllis Curtin. Rod will do the narration and Miss Curtin the vocal line. The same program will be repeated on both October 19 and 20 in Louisville and will be recorded by the Louisville Orchestra Society as part of their commissioned works series, which has previously included Samuel Barber, Paul Hindemith, Alan Hovhaness and Elliott Carter.

Since the premiere of McKuen’s first classical composition four years ago—“Concerto No. 1 for Four Harpsichords and Orchestra” (first performed by the London Arte Orchestra), his classical repertoire has expanded to include: “Symphony No. 1” (Westminster Symphony Orchestra), “Concerto No. 2 for Guitar and Orchestra” (performed at London’s Royal Albert Hall and the Hollywood Bowl), “Concerto No. 3 for Piano and Orchestra” (Westminster Philharmonic), “Piano Variations”—and several shorter works (“Ballad of Distances” is McKuen’s 40th classical composition.) “The Plains of My Country” orchestral suite was premiered last year by London’s Royal Philharmonic Orchestra as part of its 25th anniversary series.

In the immediate future is a second McKuen symphony, concerto for wind instruments, a mass, and a ballet suite commissioned for New York’s Joffrey Ballet Company.

**Rod McKuen’s been called everything.**

He’s been called this century’s most successful poet.

He’s been called a troubador.

He’s been called a minstrel.

He’s been called a soft voice in a hard world.

We proudly call him a fellow member. **ASCAP**
The classical side of Rod McKuen...

ROD MCKUEN: CONCERTO #3
For Piano and Orchestra.
ARTHUR GREENSLADE, Conductor.
Plains Of My Country

ROD MCKUEN: CONCERTO NO. 1 FOR GUITAR & ORCHESTRA
ARLINGTON GUITAR ORCHESTRA
Arthur Greenslade, Conductor.

The City
I Hear America Singing

Management:
J. FOSTER, 8721 Sunset Blvd., Suite 200, Hollywood, Ca. 90069 (213) 659-1669
with himself. He found he worked best under pressure. Later, he would take to booking an orchestra and recording studio for the following day, then write a batch of songs and turn them over to an arranger that night. (The arrangement for "If You Go Away" was completed without a lyric—McKuen wrote the words in a cab on his way to the session.)

After his Universal contract lapsed, Rod tackled New York. It was to be the most harrowing time of his life. Never careful about money, he at first lived as he had when a salaried actor: within a short time he was literally without funds, in sneakers and levis he roamed Manhattan, desperately trying to get his songs accepted by record companies and artists. Without a coat he was cold, and often hungry. Debts piled up—he didn't open his apartment door except to a pre-assigned ring—and in 1960, at 27, he was forced to claim bankruptcy. Says Ren Gittman, his former partner in New York, "That's why Rod works the way he does today—he knows what it is to get beat."

At some point in the New York saga, Rod wrote "Oliver Twist." Ultimately it headed up the charts, but it is interesting today to speculate on its success had Rod not promoted it in typical McKuen manner.

In an eight-week booking at Trudi Hefler's Versailles Club he included the number every night, often lumping on tables to deliver the rock number with gations that had customers racing over Rod. There followed a bone-cracking tour of eight weeks and 80-plus performances. He played bowling alleys and small clubs, often finishing late at night then driving until dawn to the next town, grabbing a couple of hours sleep in a cheap hotel.

Every town was different, the layout different, the show different: the only constants were the cheap food and beds. He hearse, scanned local papers to check on record hits, did promotion spots on local radio stations: "Hello, I'm Rod McKuen. I'm appearing tonight at the Bagie Bowling Lanes. I hope you'll come see me."

He lost 20 pounds. When the tour ended his voice was shot. A doctor gave him medication and told him to remain quiet for six weeks. Instead, he kept his date to open at Los Angeles's Peppermint West. The strain on his voice was the beginning of the raspy whisper we know today. But the gig at Peppermint West was a success—columnist Walter Winchell flew out for the opening and flipped over Rod. Everything took hold after that, Rod wrote more songs than ever—on envelopes, on shirt cuffs. During the Peppermint West stint he wrote "The World I Used to Know and "Ally, Ally, Oxen Free."

In California, Rod was "home." Says Gittman, "He was a different guy. He was out of place in New York, but in California he came alive."

With Glenn Yarbrough, who had sung many of Rod's songs, he started a new publishing business. It was the beginning of the snowball. When Rod put his poem "Stanystan Street" to music for a Yarbrough album, RCA phoned him to ask the source of the poem. "It's from a book of mine," "Stanystan Street and Other Sorrows," said Rod. There was no such book, but when RCA wanted to include information in liner notes, Rod asked them to list a box number where the book might be obtained.

Then he wrote the book. He published it himself and, working out of the basement of his Hollywood Hills home, sold 65,000 copies. In the spring of 1967 his book came to the attention of Random House and they wanted to talk to him. On his way through New York on a trip to Europe, McKuen stopped in to see editor Nan Talese. There was something in his poetry that interested him, says Ms. Talese. "When he walked into my office I saw his vitality and was enchanted, and later suggested to our publicity department that Rod speak at our sales conference, which would be held at the time he returned to New York. They yawned in my face—a poet talking to salesmen! But I persisted, and after Rod had talked five minutes at the conference everybody was mesmerized. When we announced we had drawn up a contract for his second book of poetry and would take over the printing of Stanystan Street, the salesman gave Rod a standing ovation."

Random House continued to contract for Rod's poetry, publishing a major volume each fall. "Listen to the Warm," followed "Stanystan Street," then came "Lonesome Cities," "In Someone's Shadow" and "Fields of Wonder." In 1972 Rod signed with Simon and Schuster, who published "And to Each Season," and will produce "Come to Me in Silence" in the fall of this year, as well as the first definitive McKuen Song Book in hard cover, in 1974.

And so, ultimately, Rod's success came from his way with words as much as with music. McKuen himself doesn't favor one field over another. "I feel they are all a mosaic, part of who I am. I think each one of us has one central idea in life, and everything we do tends to strengthen that personal idea. Mine is an effort to help men communicate with his fellow man."

He seldom preaches, but when he does, something to say. To the young he says, "The world doesn't owe you or me a living," To the establishment, "We are fools to claim the fatherhood of God when we cannot accept the brotherhood of man."

Legend has it that McKuen has spoken to others through his music, poetry and performances. The first to hail him was France, which in 1966 awarded him the Grand Prix du Disque for his "Seasons in the Sun," despite having been recorded in English. This was the result of a collaboration with Jacques Brel, a merger that came when Rod went to Brussels with his English lyrics to Brel's "Ma Quarte Paye" and sent them to Brel through the mail. The end result was "If You Go Away." On his first visit to France, McKuen was impressed with the style of the chansonniers. "I have often been able to say what they feel, something the American singer doesn't do," says Rod. In his own way, he has become the chan-sonnier of America. England was the second country to embrace him, then Holland, in 1971, two of his singles hit Number One in Holland—"Soldiers Who Want to Be Heroes" and "Without a Worry in the World." His album "Greatest Hits, Vol. 3" also hit the top spot, and the three garnered him a trio of gold records. The latter has just earned a platinum record.

His concert tours, at first confined to the United States, have to date included England (where he signed him to do a series (Continued on page RM-19)

RM-12

May 5, 1973, BILLBOARD

www.americanradiohistory.com
Rod is presented to the Queen Mother of England at a Royal Command Performance of the film "The Prime of Miss Jean Brodie."

Rod meets Queen Elizabeth at his first Royal Command Performance.

Rod with Richard Zanuck and Maggie Smith at the Command Performance of "Miss Brodie."

Rod and Dusty Springfield work in London.

Left: backstage with Eartha Kitt at Royal Albert Hall.

Center: Charles Aznavour and Rod in Cannes.

Above: Hans Kellerman, Rod and Negrane-Delta official during a contract signing.

May 5, 1973, BILLBOARD

ROD AROUND THE WORLD
"Whenever I think of good things I think of you"—

Belletulipe Publishing

Rod Means Business

Rod McKuen, one of the most innovative artist-businessmen in the record industry, has branched out into clothing endorsements, greeting cards, record retailing, tourist packages and a classics disk line for 1973.

He projects that his grosses for the next 12 months will be some $30 million via his own umbrella of corporations, book publishers Random House and Simon & Schuster, plus Warner Bros. Records.

Scheduled for autumn distribution are a full clothing line of "Rod McKuen Casuals" patterned after the star's own distinctive wardrobe style. The products will include sneakers, windbreaker jackets, trousers and sweaters. McKuen licensed the rights to various manufacturers and consulted in both the design and marketing concepts. He has also hired his own wholesale clothing personnel to merchandise the entire line as a display special in department stores and clothing chains.

McKuen feels that clothes licensing is a natural revenue outlet for any entertainer with an identifiable wardrobe style. When McKuen gave his annual birthday concert at Carnegie Hall April 29 and then left for a London concert at the Royal Albert Hall, he was accompanied by some 250 enthusiastic fans who had paid $409 for the privilege. The price for those only staying in New York was $100. Each tour package included a special cocktail party hosted by McKuen.

The singer-poet says he turned down offers of $1 million from major greeting card manufacturers for reprint rights to his verse. He instead prefers to kick off his own line of cards. McKuen has jobbed out his printing to the lowest bidder and wholesales the product through regional gift-ware distributors. Two cards are already available.

McKuen has long felt that record retail outlets do not merchandise adult easy-listening product imaginatively enough. His own Cheval/Stanlyn mail order operation, pruned by a 24 page "Stanlyn News" publication given free to all at his concerts, has become one of the nation's most successful record direct mail houses.

However, McKuen now also envisions a nationwide chain of Stanlyn Record Shops, serviced by central computerized warehouses. Some locations would be franchised, "It always tests out a new project in a few market locations before going national with it," he says.

Thus he has leased one outlet of a Chicago chain for a period beginning this autumn. The store will be run as a systems pilot for a potential nationwide expansion of Stanlyn Shops.

On still another front, McKuen is about to sign the contracts with a major independent record label to distribute his "Classics To Keep" line. This will include product from the standard classic repertory as well as new compositions. McKuen plans a specialized and aggressive marketing campaign for the line.

With all of this going on, the Rod McKuen companies have outgrown their present suite on Sunset Boulevard. McKuen is currently negotiating to purchase his own Los Angeles building.

Bert-co salutes Rod McKuen on his 40th birthday April 29, 1973

for his outstanding achievements in poetry, songwriting, performing and recording.
THE MOST REQUESTED AND PERFORMED McKUEN SONGS

1. JEAN
   (Recorded by over 150 artists including Percy Faith, Al Martino, Oliver, Bobby Goldsboro, Johnny Mathis)

2. IF YOU GO AWAY
   (Recorded by over 200 artists including Frank Sinatra, Neil Diamond, Ray Charles, Darlene Jo, Dusty Springfield)

3. LOVE'S BEEN GOOD TO ME
   (Recorded by Frank Sinatra, Glenn Yarbrough, Kingston Trio, Bobby Sherman among others)

4. SEASONS IN THE SUN
   (Recorded by The Fortunes, Tommy Sands, Rod McKuen, Jacques Brel, Bud Dashiel)

5. THE WORLD I USED TO KNOW
   (Recorded by Eddy Arnold, Lynda K. Lance, Jimmy Rodgers, Johnny Mathis, Dick Smothers, Johnny Mann, Billy Vaughn, Matt Monro and over 100 others)

6. I THINK OF YOU
   (Recorded by Perry Como, Vera Lynn, Francis Lai, Petula Clark, Sylvia Syms and others)

7. I'LL CATCH THE SUN
   (Robert Goulet, The Stanyan Strings, Ellis Larkins, Chris Connor)

8. I'M NOT AFRAID
   (Frank Sinatra, Glenn Yarbrough, Liesbeth List, Jacques Brel)

9. LONESOME CITIES
   (Frank Sinatra, The Orchestra of Two Worlds, Glenn Yarbrough, Arthur Greenslade, Rock Hudson and others)

10. A CAT NAMED SLOPPY
    (McKuen's most requested and performed poem)

   11. LISTEN TO THE WIND
   12. A MAN ALONE
   13. JOANNA
   14. AND TO EACH SEASON
   15. CHILDREN ONE AND ALL
   16. THE IMPORTANCE OF THE ROSE
   17. AS I LOVE MY OWN
   18. I'VE BEEN TO TOWN
   19. FIELDS OF WONDER
   20. THE EVER CONCENT SEA
   21. SONG FROM THE EARTH
   22. 2:10-6:38 (DOESN'T ANYBODY KNOW MY NAME)
   23. MR. KELLY/KELLY AND ME
   24. SUNNY STREET
   25. MOMENT TO MOMENT
   26. THE LOVERS
   27. SOLDIERS WHO WANT TO BE HEROES
   28. THE LONER
   29. WITHOUT A WORRY IN THE WORLD
   30. THE IVY THAT CLIMBS TO THE WALL
   31. ME
   32. BEND DOWN AND TOUCH ME
   33. THE LOVELY THINGS
   34. KALEIDOSCOPE
   35. A KIND OF LOVING
   36. SHE
   37. THE SINGLE MAN
   38. BLESSINGS IN SHADES OF GREEN
   39. WE MAY NEVER TOUCH THE SUN
   40. SOLITUDE'S MY HOME
   41. I'M STRONG BUT I LIKE ROSES
   42. THE BEAUTIFUL STRANGERS
   43. PEOPLE CHANGE
   44. TO YOU
   45. APRIL PEOPLE
   46. BLESSINGS OF THE DAY
   47. INSIDE OF ME
   48. ROCK GENTLY
   49. WIND OF CHANGE
   50. TRASH
   51. Aren't you glad you're living, why?
   52. WHO HAS TOUCHED THE SKY
   53. HIT 'EM IN THE HEAD WITH LOVE
   54. AMSTERDAM
   55. COME, JEF
   56. SO LONG, SAD IDEA
   57. THE MADNESS OF THE WORLD
   58. ONE BY ONE
   59. SO LONG, SAN FRANCISCO
   60. ALONG ALONG FREE
   61. THE HUNTERS
   62. THREE
   63. ME AND THE CAT
   64. SIMPLE GIFTS
   65. PASTURES GREEN
   66. CHAMPION CHARLIE BROWN
   67. GONE WITH THE WINDS
   68. TO WATCH THE TRIBES
   69. FRIENDLY SOUNDS
   70. WHEN AM I EVER GONING HOME?
   71. THE WOMEN
   72. SO MANY OTHERS
   73. THINGS MEN DO
   74. MEANTIME
   75. THE FAR SIDE OF THE HILL
   76. YOU PING ME BY
   77. HOME TO THE SZA
   78. MEERI BEAUCHARP
   79. THROUGH EUROPEAN WINDOWS
   80. OPEN THE WINDOW AND SEE ALL THE CLOWNS
   81. DANCELESS DAYS
   82. RESTING IN THE RAIN
   83. HELLO HEARTACHES
   84. ISLAND OF THE MIND
   85. I NEVER GO THERE ANYMORE
   86. CHANGING WIND
   87. AND SO GOODIVE
   88. SMELL THE BUTTERCUP
   89. SUMMER IN MY EYE
   90. ON THE ROAD AGAIN
   91. COMPLETE MADAME BUTTERFLY
   92. SOME OF THEM FALL
   93. SOME ONE IN CHARIBO
   94. I'LL SAY GOODBYE
   95. EACH OF US ALONE
   96. THE WORD BEFORE GOODBYE
   97. BRING HER A ROSE
   98. THE GIRLS OF THE SUMMER
   99. DON'T ROLL THE BOMB (PROTEST WORD)
   100. NATALIE
THE SEA* THE EARTH* THE SKY*
HOME TO THE SEA* FOR LOVERS
THE SOFT SEA* THE COMPLETE SEA

*SOLID GOLD.
produced by
ROD McKUEN & ANITA KERR

ANRO PROD.
8721 SUNSET BOULEVARD, SUITE 200, HOLLYWOOD, CA.
90069 PHONE: (213) 659-1662
Never has Summer
been more beautiful!!
The newest from
THE SAN SEBASTIAN
STRINGS
Words by ROD McKUEN
Music by ANITA KERR
Narrated by ROD McKUEN

June Flight
Summer
The Saturday Night People
Watch for the Wind and Wait
August Rainbows
Echoes
Keeper of Dreams
Summer Evening
4th of July in Sioux Falls
August 27, 1971
The Spanish Hills
Belcher Landing

ROD McKUEN AND ANITA KERR
PAINT THE SUMMER SKY WITH THE COLOR
OF THEIR POETRY AND MUSIC...
Only on Warner Bros. Records and Tapes
ROD'S GOLD ALBUMS

THE SEA
THE SEA
THE EARTH
THE SKY
ROD McKUEN
AT CARNEGIE HALL
ROD McKUEN'S
GREATEST HITS
ROD McKUEN'S
GREATEST HITS
VOL. 3
LISTEN TO THE WARM
SEASONS IN THE SUN
ROD McKUEN: THE
AMSTERDAM
CONCERT
LOVE'S BEEN
GOOD TO ME
GOLD RECORD SINGLES
SOLDIERS WHO WANT
TO BE HEROES
WITHOUT A WORRY
IN THE WORLD

Thank you...
Joe Smith and all the nice people in Burbank.

Love, Anita & Rod
My words can not adequately express my feelings for your words.

My best to you,

Danny Mathis

Rod and Aretha Franklin at the Village Gate in 1964.

MCKUEN'S MUSICAL EMPIRE

Continued from page RM-12

of six TV specials, Belgium, France, Holland, Germany, Austria, Switzerland, Scandinavia, Canada, New Zealand, and Australia. South America, Russia and China are next.

In the seven successful years, he has met England's royal family, narrated David Wolper's Emmy-nominated documentary, "Say Goodbye," earned two Oscar nominations for Best Song ("Champion Charlie Brown" and "Jean"), and five nominations for Grammys. He won a Grammy in 1968 for the Best Spoken Word album, "Losanny Cities," defeating in this category the Kennedy-Nixon debates, Martin Luther King's "I Have a Dream," Paul Schrader's "A Man For All Seasons," and the speeches of Robert Kennedy. In 1972 he tied the Beatles for the number of Gold Records awarded in one year. His music was chosen by Frank Sinatra for the only album he has ever recorded of one composer's music.

Added up, it spells success. And the best measure of a man is the way in which he reacts to success. Here again, McKuen is a paradox. He bought his first car six years ago and still drives it. He stayed in his modest Hollywood Hills house until forced out by lack of space for his voluminous library and fantastic collection of records. (Plus a sudden lack of privacy when his address appeared on a map of movie stars' homes.)

His current home, purchased in 1970, is not large by Hollywood standards when it's considered there are only three bedrooms. But all the rooms are large and all are used as Rod moves from one to another, always working, leaving behind a pile of papers. It is tastefully furnished in antiques and filled with fresh flowers every day, because McKuen likes pleasant surroundings. But the man himself has not changed. He still wears the ubiquitous jeans and sneakers, will often answer the front door himself—and if it's a delivery, the man will go away with an armful of records presented by McKuen.

A friend, writer Henry Edwards, sums it up nicely. "Rod is totally unpretentious. I don't think he ever thinks of himself as one of the world's most wholly artistic superstars, which he really is."

For the past five years, with every book he's written still a best seller, virtually every record he's made an international success, and each announcement of a McKuen concert guaranteeing a sellout, it has become increasingly difficult for him to travel with any degree of anonymity. He is still a loner, finding he works best without the company of people. He prefers the comfort of animals, has four English Sheepdogs and eight cats. As he wrote in the poem about his cat Stooply, he feels the love given by animals is truer and more constant than anything human beings can give. His affection for animals triggered his plan for Animal Concern, through which he hopes one day to provide a shelter for pets whose owners no longer want them.

He works for the American Cancer Society and says he's becoming more and more concerned about helping young musicians. To that end, this November he'll give the first of what he hopes will be a series of annual benefit concerts for the Los Angeles Chapter of The National Association of Recording Arts & Sciences scholarship fund. He serves on the Board of Governors of NARAS.

McKuen drives through every day with a list of appointments and deadlines that would kill off a younger man. Yet with his 40th birthday approaching, he plunged into the clothing business. He has designed a windbreaker jacket that can be worn by either men or women, plans to add pants and sneakers for men as well as sportswear for women.

Asked why in the world he would involve himself in this venture along with everything else he has to do, he grins and says, "In the first place, the royalties will go to Animal Concern. Secondly, it's fun to once in a while do something just for the hell of it."

That's the key to Rod McKuen. The man enjoys creating.

May 5, 1973, BILLBOARD
THE McKUEN DISCOGRAPHY:
A GOLD MINE

Gold record time: Rod and Anita Kerr and Jesse Pearson (right) with Joe Smith (left) of Warner Bros.
The occasion: a gold LP for "The Sea," part of the San Sebastian Strings series. All told, the Strings
have sold over $10 million worth of records.

VOCAL ALBUMS (Including spoken words)

Songs For A Lazy Afternoon
Liberty 3011 1956

Lonely Summer
Bond BR 0034 Spring '58

Time of Desire
Hi-Fi 407 11/58

Destiny
Hi-Fi 419 4/59

The Yellow Unicorn
Imperial LP 9092 6/59

Anywhere I Wander
Decca DL 8882 8/59

Alone After Dark
Decca 79496 5/60

Stranger in Town
Kapp 3526 10/61

(later released as
In A Lonely Place)
Kapp 3538 12/61

In Search of Eros
Epic LN 3814 12/61

(later released as Epic BN 2637)
Mr. Oliver Twist
Jubilee 5013 3/62

New Sounds in Folk Music
Horizon 1612 5/63

There's A Rose Tonight
Horizon 1633 2/64

Rod McKuen Sings Rod McKuen
Capitol 2079 5/64

Seasons in the Sun
In 1903 3/55

(See Stanley Records listing for later issues)

On RCA

Prolific Composer Rod McKuen
Sings His Own
LS 2424 11/65

The Loner
LS 2508 6/66

Other Kinds of Songs
LS 2626 10/66

Through European Windows
LS 2786 6/67

Listen To the Warm, Vol. 1
LS 2883 11/67

The Single Man
LS 4010 7/68

The Best of Rod McKuen
LS 4127 8/69

On WARNER BROS.

The Beautiful Strangers
WS 1722 1/69

Amorous Cities
WS 1756 11/68

Greatest Hits, Vol. 1
WS 1772 4/69

Rod McKuen at Carnegie Hall
2 WS 1749 11/69

New Ballads
WS 1837 2/70

Rod McKuen's Greatest Hits, Vol. 2
BS 2560 11/70

Pastoral
2 WS 1894 1/71

Grand Tour
2 WS 1947 11/71

Ode
BS 2638 8/72

Rod McKuen's Greatest Hits, Vol. 4
BS 2688 12/72

On STANYAN and DISCUS

In Concert
SR 5001 6/65

Seasons in the Sun, 1
SR 5002 1/66

Seasons in the Sun, 2
SR 5004 11/67

Rod McKuen Folk Album
SR 5006 6/68

Blessings in Shades of Green
SR 5005 6/68

Love's Been Good to Me
SR 5009 3/70

Live in London
SR 5016 6/70

Try Rod McKuen in the Privacy
of Your Own Home
SR 5200 11/70

Rod McKuen Sings McKuen/Brel
SR 5202 11/72

Greatest Hits, Vol. 3
SR 5205 8/72

Haven a Nice Day
SR 5203 3/72

An Evening In Vienna
Rod McKuen Gets Keller
SR 5204 11/71

Grand Tour
3 SR 5402 2/72

New Carols for Christmas
SR 5405 12/71

Seasons in the Sun, 1 and 2
SR 5406 3/72

Pastoral Green
SR 5407 3/72

Listen to the Warm (Vol. 1 & 2)
3 SR 5408 12/72

The Amsterdam Concert
SR 5401 1/72

A Portrait of Rod
SR 5402 8/72

The Mood
DiCaprios LP 7000 2/72

ROD McKUEN: INSTRUMENTAL SUITES AND CONCEPT ALBUMS

Written in the Stars
(Cinematic Suite)
Crystal CRL 5725 1970

(Later reissued on Vocalion Vol. 73684)

The Love Movement
Capital ST 2838 12/67

Something Beyond
Liberty LST 7337 1/68

SOUNDTRACKS AND TELEVISION SCORES

Rock Pretty Baby
Decca DL 8429 7/66

Summer Love
Decca DL 8474 7/67

Joanna
20th Century Fox 4202 Fall '68

HelliV (T.V.)
Capitol SMO 2995 12/68

The Prime of Miss Jean Brodie
20th Century Fox 4207 Spring '69

The Prime of Miss Jean Brodie
Warner Bros. 1797 1/70

The Prime of Miss Jean Brodie
Warner Bros. 1853 7/70

Me Natalie (with Henry Mancini)
Columbia CS 3550 9/69

A Boy Named Charlie Brown
Columbia CS 3500 5/70

A Boy Named Charlie Brown
Styrenan SR 5101 11/70

Scandalous John
Vista 5004 8/71

ROD McKUEN: CLASSICAL ALBUMS

Symphony No. 1
SR 9005 8/70

(Westminster Symphony Orchestra)

Concerto No. 1, For Harp, Percussion
and Orchestra (London Arts Orchestra)

and Four Statements from Three Books
SR 9007 12/68

Concerto No. 2 for Guitar and
Orchestra
SR 9006 12/70

Concerto No. 3 for Piano and
Orchestra
SR 9012 12/72

Liddle-Pearson, Westminster Philharmonic

Flute Variations
SR 9008 4/73

(From New Amsterdam Chamber Orchestra)

McKuen Conducts McKuen
SR 9019 (collection of shorter McKuen classical works)

Rod McKuen/Antjie Kerr—
The San Sebastian Strings on Warner Bros.
The Sea
(Colored, German, Japanese, Dutch, French)
WS 1795 4/67

The Sea, The Earth, The Sky
3 WS 1718 11/25/67

The Sky
WS 1720 1/68

Home to the Sea
WS 1729 1/68

The Complete Sea (3 record set)
3 WS 1727 1/68

For Lovers
WS 1729 11/68

The Soft Sea
WS 1739 1/70

La Mer—The Sea (French)
Styrenan SR 10043 5/72

Wind
BS 2622 10/72

Summer
BS 2787 4/73

(ROD McKUEN FOREIGN ALBUM RELEASES

(Not released in U.S. on different labels)

The Rod McKuen Show (England)
Warner Bros. WS 3015 7/71

Two Against the Morning (Holland)
(Rod McKuen—Lineback List)
Phillips 6051 8/72

The Beautiful Strangers (England)
Music for Pleasure
10/72

Soldiers Who Would Be Heroes (Holland)
Negram HIS 180 12/72

Rod McKuen: Greatest Hits (England)
EMI 4/73

Symphony No. 1 (Australia)
EMI 4/73

Concerto No. 2 for Guitar and
Orchestra
EMI 4/73

Australia)

EMI 4/73

May 5, 1973, BILLBOARD
SOME OF THE PEOPLE WHO LIVE IN THE HOUSE THAT LOVE BUILT...

STANYAN & DISCUS RECORDS
BOX 2783, HOLLYWOOD, CA. 90028 (213) 659-1661
With the help of two distributors and the Beverly Hills and Hollywood Post Offices...

STANYAN RECORDS

has managed to become the second largest mail order record co. in the world*

Behind Columbia, but ahead of our time... we'll keep trying harder.

Are we seeking wider distribution? You bet.
The number to call in Hollywood is:
(213) 659-1660, Wade Alexander.

* Saturday Review, December, 1972.
ROD MCKUEN
in concert

For Concert & Lecture Information
Contact: 8721 Sunset Boulevard, Suite 200,
Hollywood, Ca. 90069 (213) 659-1660

www.americanradiohistory.com
MUSICAL TRENDS

- Continued from page RM-22

haven't gone to concerts to hear classical music. I've often been able to ferret it out in the movies.

I began to read and study the forms. It became the classics that the great composers were using. And about six years ago I thought I'd try my hand at writing something other than a 30-bar song or program music. I met with quite good success in Europe and many of my compositions are now played by leading orchestras. Suddenly now in America I'm being offered more commissions for new work than I can handle.

It's exciting and challenging, but always a little saddening that no matter how much I learn about music, I know I'll never really learn enough--and that every time I get a fix on a kind of arrangement, I stumble on a new way to make various parts of an orchestra come together as a unit and I'm frustrated because I can't take the idea even further along. In the conversations I've had with Stravinsky he advised me not to overthink, and I think that of the several works of mine he heard, he liked best the "Concerto for Four Harpsichords" and the "Symphony No. 1."

Q. People say you're happiest in recording studio. True? Why?

A. Probably so, since whenever I'm a song or a symphony, it never really comes alive until it's off the paper and onto the tape. That's as a writer. As a performer, I'm ham enough not to have an overtone of any sort. Of course, I can speak in a few more songs, and I never travel with a second act. Probably people who've been to my concerts before know that since I'll be on stage for two or three and a half hours, it's not a bad idea to get up to the bathroom before sitting down--or at the very least, bring an ashtray.

Q. Where do you think pop music is going from here?

A. I think the soft sound will be with us for quite a while. On pop records the rhythm pattern will continue to be the basic factor. It's nice to see the NPG being used as an instrument supplementing an orchestra instead of as a mere gimmick. Based on the sale of Stravinsky's records, I would think this is one of the most popular for a long time, particularly if the voices are interesting, the material is familiar and the packaging and sales approach are provocative.

I look for a comeback for orchestral music. That's always a piece for a man like Percy Faith because he continues to grow. Many arrangers/conductors fail by the wayside because they play it safe. Not the least exciting thing about Sinatra is that he was willing to try anything. I remember once having a recording with D'Adamco called "Mama Will Bark" in which she sang and he barked like a dog.

He always had a feeling for conducting and in his early days at Columbia he conducted a successful album of music by Alex Wilder. Later, another orchestra album on Capitol, using colors as its theme. And he backed up Peggy Lee on one of the two or three best albums she's ever made--her recording of "The Fool Who Live On The Hill" is an absolute classic. You've got to love a man who, although he is a proud father, waits until his daughter has her own success before doing a duet with her that becomes an even bigger record.

Who else but Frank could get away with "Scooby, dooby doo" at the end of the "Strangers in the Night"? A willingness to change, a love of experimenting and a lack of content with his last record kept Sinatra for decades until he decided it was time to go.

In contrast, I remember Nat Cole in the last 10 years of his life including a song in his act called "Mr. Cee Won't Rock 'n' Roll." Even he did, in the end of course, and adding a beat to some songs gave him some very big hits. Tony Bennett is an incredibly fine singer, but very reluctant to look at any modern material. He really distracts most modern songs. Carole King, Jani Mitchell, Carly Simon, Neil Diamond, Randy Newman and Judy Collins all have wonderful songs that would suit Bennett and his wide, homemade voice beautifully. Needless to say, I'd love to hear him sing something of mine, and one of my biggest thrills was to learn the other day that Ray Charles has recorded "If You Go Away."

Q. Did you ever learn to read music?

A. Yes. In the beginning I sang my songs to a tape recorder or laboriously picked them out on a piano and then had them notated. That's not really satisfying, even though it took Charlie Chaplin and many successful songwriters have gotten away with it. Now that I've learned to read and write music, I've practically been giving away money to learn how to read music. I've never been good enough to have them make a few songs in that area and, for the life of me, I don't know about the musical opportunities that will come to me as a surprise.

Q. What do you write your music?

A. I picked it up on the guitar at first, but I find the harmonies don't really work until I can get to a piano.

Q. What kind of music would you like to play in the future?

A. Hopefully, I won't put any limits on myself, or allow anyone else to limit the kind of music I want to write. Offhand, there's a ballad titled for the Joffrey Ballet, the suite for Robert Fryer and James Cresson's "The King Must Die," my usual share of pop orientated songs, and several classical commissions I've already accepted.

Mannini and I have talked next time about a project on which I would write lyrics and the music. Next year I'll be represented on Broadway for the first time with a new musical that will have a book by Tom Eyen and Henry Edwards and words and music by me. Also, Paul Weston has surfaced with a very interesting project I'd like to find time to do. I have continuing obligations with Anita Kerr and the San Sebastian Strings and we will be making our first five recordings together during a tour next summer.

I'm working hard on a concept album for singer Skeeter Davis, and in the planning stages are the first albums in English for Hildegard Knef and George Moustak, both of whom I'll write and produce. Later, the three of us will hopefully make a world tour singing in three languages in a concert program entitled The Best of All Visible Worlds.

I've got a musical aimed at Broadway for the 1974-1975 season, and I'd like to do something with Betty Miller—anything. Most importantly, I'm excited by things I don't yet know about, the musical opportunities that will come to me as a surprise.

May 5, 1973, BILLBOARD
the best is yet to come from Rod McKuen on Buddah Records
Congratulations, Rod!

Thanks for writing these great songs:

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Album Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ally Ally Oxen Free</td>
<td>Love's Been Good To Me</td>
</tr>
<tr>
<td>Doesn't Anybody Know My Name</td>
<td>One By One</td>
</tr>
<tr>
<td>I've Been To Town</td>
<td>So Long, Stay Well</td>
</tr>
<tr>
<td>Soldiers Who Want To Be Heroes</td>
<td>The Lovers</td>
</tr>
<tr>
<td>The Lovers</td>
<td>The World I Used To Know</td>
</tr>
</tbody>
</table>

Almo Music Corp. (ASCAP)

WHEN ROD MCKUEN MAKES TRACKS,

SO DOES

WALLY HEIDER RECORDING.

From the Santa Monica Civic Auditorium in California to Denver to Cuyahoga Falls, Ohio, to Carnegie Hall in New York City, Wally Heider Recording was privileged to record Rod McKuen live in concert during his 1969 through 1972 tours.

Thank you for the pleasure, Rod.

You truly are one of world's greatest artists.
POETRY: PROFITS IN TERMS OF ART & DOLLARS

- Continued from page RM-6

...and stamped in 24-karat gold, and each page was written by hand and then photographed. (Its royalties go to McKuen's foundation, Animal Concern.) "Moment to Moment" was written last year, the only McKuen book published in paperback. It tells of his experiences in Amsterdam, a city by now his second home, and Rod describes it as one of his best efforts at storytelling.

All this has been accomplished by a man with less than five years of formal education. As a boy he was pulled out of one school after another, constantly on the move through the far West with the family headed by his stepfather. Rod grabbed at books when he could, but most of his reading material was newspapers and magazines. It's remarkable, therefore, that he has a bright talent with words. Almost totally self-educated, he astonishes his staff not only by his way with words, but also his ability to ingest information, which he absorbs like a blotter.

His poetry is stocked by libraries, studied by students in both high school and college. It has universal appeal, giving both joy and solace, reaching out to touch its readers with the sense they are not alone in the hell of their loneliness nor the emotion of their love. Proof of the universal appeal is the fact it has been translated into 17 languages, including French, Dutch, German, Spanish, Italian, Russian and Japanese—every one a best seller in its respective country.

The wonder of it all is that Rod McKuen, having spent so little time in schoolrooms, probably couldn't recognize his own work if he saw it in these translations.

Congratulations, Rod
We are proud to have been with you since the beginning.

Ivy Hill Packaging
a division of
Ivy Hill Communications Inc.
We are proud to announce that ROD McKUEN'S greatest hits will be available shortly on EMI and to offer Best Wishes for his Royal Albert Hall concert on May 17th from his friends at EMI Records

EMI Limited London England

Barclay MEMORANDUM

FROM: Barclay Records
TO: Billboard

Please be so kind as to convey the following to Mr. Rod McKuen:

1. Barclay Records is proud to distribute Stanyon Records in France, Belgium and Switzerland
2. We think that the French public can hardly wait to applaud Mr. Rod McKuen
3. Eddie Barclay would like Rod to come over for dinner soon

Thank you.

EMI

FROM: Barclay Records
TO: Billboard

Dear Rod,

Many thanks for our 10 years together... and here's to the next 20!

-Bill & Chuck

THE ARTISAN PRESS
LITHOGRAPHERS
1455 N. GORDON ST.
HOLLYWOOD, CA. 90028

May 5, 1973, BILLBOARD
To Rod - - - the poet
the musician
the artist
the man . . . .

We're proud to be associated with you

Mel Albert
Empire State Record Co.
37-07 35th Street
Long Island City, N.Y. 11101
(212) 361-2700

We Salute Rod McKuen
his poetry, his lyrics
and his music

One of the world's foremost music publishers for schools,
the music trade and the musical instrument industry.

Songs that sell themselves...

Complete words and music to the best Rod McKuen songs.
Each arrangement is scored for voice and piano, and contains guitar and ukelele chords.

ROD MCKUEN AT CARNEGIE HALL — April 29, 1969 was an historic date in the life of Rod McKuen. It was his first legendary birthday concert. Here in 127 pages are songs, poems, and photos to commemorate that eventful evening. Songs include: The World I Used To Know, The Art Of Catching Trains, A Cat Named Snoopy, Doesn't Anybody Know My Name, If You Go Away, I'll Catch The Sun, Love's Been Good To Me, and many more of Rod's outstanding compositions. $4.95

SINATRA SINGS McKUEN — "A Man Alone" was an historic album blending two of the world's major talents. This folio contains all the words and music from the album plus photographs of Sinatra and McKuen. In soft cover, the titles include: I've Been To Town, Lonesome Cities, Love's Been Good To Me, A Man Alone, Out Beyond The Window, and The Single Man. $2.95

NEW BALLADS — Not only the album, but the book went on to become a best seller. This edition contains both the words and music as well as 18 photographs. Some of the popular titles are: I'm Not Afraid (poem), As I Love My Own, All I Need, Gone With The Cowboys, Hit 'Em In The Head With Love, and In Someone's Shadow. $2.95

SOLE SELLING AGENT:
Editions Chanson Co. 8721 Sunset Boulevard, Suite 200
Los Angeles, California 90069 - (213) 659-1660
Write...Wire...Phone: Ben Landon, sales mgr.
FIND IS PROUD TO HAVE ROD McKUEN AND STANYAN RECORDS IN ITS CATALOG.

ROD McKUEN
READING FROM HIS BOOKS.
RAPPING WITH THE STUDENTS INFORMALLY.
A SPECTACULAR CAMPUS HIT!

An Exclusive Stanyan Artist.
For Lecture Information Contact:
90069 (213) 659-1662
Lecture dates requested through Ruth Alben Speaker Service protected.

Dinah Shore—a California friend.
Congratulations
To
ROD MCKUEN

From
DIKETAN INC.
and Its Divisions
American Addressing & Mailing Co.
Royal Equipment Company
The Mailbox
Rex Business-Addressing Company

Peter Kirsten
Global Music Group
Germany

It's a "Rod" of good music!!
Continuous success, forever!

Jay Allen
Public Relations

WARNER-PIONEER CORPORATION
4-11-10 Roppongi, Minato-ku, Tokyo—Tel: (03) 401-7121
Millions are into his books and records and songs and in the coming year, many millions more will be in his pants...and jackets, and sweaters, and sneakers.

Rod McKuen Casuals
At Better Stores Everywhere...Inquiries Invited.

HELPING ANIMAL CONCERN, A NON-PROFIT FOUNDATION.
MANAGING DIRECTOR: ANDREW DOLAN, (213) 274-5035

www.americanradiohistory.com
NEW/COM: Dist. Growth

Sanyo's Ladd Still
Favors Matrix Q';
Firm to Bow IVC

By BOB KIRSCH

LOS ANGELES—Sanyo Elec-
tric, Inc. here is planning more
aggressive moves into the mass
retail market, reality, a
videocassette to be shown at
the June Consumer Electronics
Show (CES) and concentrating heavily
on the selling of many types of ret-
aill outlets as possible with prod-
uct suited to the particular outlet.
Firm executive vice president
Howard Ladd also offered some
views concerning the 4-
channel market and Sanyo's role
in it, opinions on the future of
vidcotepe and video disk, and
talked of trends he sees develop-
ing in the home and auto stereo
markets.
Sanyo produces direct R-track
4-channel equipment for the auto
and both matrix and discrete hard-
wares for the home. Ladd, however,
has some strong feelings on what
is best for the market.
"Basically," he said, "we cer-
tainly feel that 4-channel is an
improvement over stereo. Having
four speakers enhances the music
even if one were to do nothing more than use the so-called speaker
matrix system. When you have a
system with two amplifiers as well as two additional speakers,
the sound is even better than the speaker matrix system. We're get-
ing a bit more separation. As for
discrete, the question is, "What is it all about?"
"I think the purpose of quadra-
sonic is to make better music, and does discrete sound better on a
complex basis. We're sure of one
matrix systems? I don't think so.

(Continued on page 40)

PHILADELPHIA Chain Adds
Warehousing Facility

By MAURIE ORODENKER

PHILADELPHIA—Wall to Wall Sound of Trevose, Inc., based in the
suburbs with three suburban stores Wall to Wall Sound stores, has
leased a one-story building adjoining approximately 13,100 square feet
in the Scottsdale Industrial Park in suburban Lower Saucon, Pa.
The facility will serve as a distribution center for the audio store
which has been operating here as a warehouse for the warehouse
facility, which will serve as the distribution center for an inventory
well above the million dollar mark, has been leased on a long-term
basis at an aggregate rental in excess of $200,000.

RCA Consumer Div. Revamped

INDIANAPOLIS, Ind.—RCA
Corp., in continuing to control
the Electronics operation into four ma-
ajor product divisions, has a
better service what RCA execu-
tive vice president, William Hittinger,
calls the increasing complexity of
the consumer electronics busi-
ness.
Under the realignment, the firm's

SelectaVision Magnetic Tape
division will be a separate function. Other
new divisions created by the real-
agement are an Audio Products
Division, a Color Television Di-
vision, and a Black and White
Television Division with each function
responsible for its own manu-
facturing, product marketing
and engineering requirements.
RCA's marketing office will co-
ordinate with the four product
functions with expanded responsi-
bility in distribution and transporta-
tion, and export sales.
Staff functions that will support the four product groups, in addition
to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.

Staff functions that will support the four product groups, in addi-
tion to marketing, include finance
operations, development engineering,
and industrial relations. international,
news and information and con-
sumer affairs.
Accessory Firm Focuses On Mass Merchandisers

By INGRID HANNIGAN

ROCKFORD, Ill. — Speedex Products here recently expanded its line of stereo video accessories to include security systems with burglary alarm and has announced that it will market its products through the mass merchandising route.

The management of this subsidiary of Hydrometals, Inc., said the company is seeing a large increase in growth in its marketing through mass merchandisers, and the firm is devoting increasing emphasis and resources to this area.

The firm is also evaluating new products and areas to tap in the tape product line.

The market outlook for the video accessory line of GC Electronics markets to mass merchandisers only, as company policy, Jim Heighway, assistant sales manager, reported in a phone interview that independent reps from various manufacturers are being chosen on the basis of their familiarity and past sales in this area.

The reps usually call on other manufacturers so a complete line of products and accessories can be sold at one time to the retailer. J.C. Penny and Montgomery Ward are a couple of the major accounts, according to Speedex's customes.

The retailer must meet certain qualifications. It must be centrally managed, have a large display, and develop a strong and visible program.

In some cases the retailer is not about to do much more than turn the unit on, compare it with stereo and the consumer hear the difference.

As for the consumer today, Ladd feels "he is always looking for a price, and he is more likely to be looking for a price such as an older product. He also feels that the price of a product is more important, and he will buy more features, but he wants more quality in stereo.

Sanyo to Bow TVC, 9 Music Systems

- Continued from page 39

IT's claim fame is more distinct sound from each speaker, and its early days in many ways. Separation is really not overly enjoyable experience on a demonstration basis. The question is not which system per se is the best, it's one of what is really more satisfying. Forgetting whether a system is cheaper or better, it's the various systems or anything else, we feel that Sanyo's new sound is what you want as opposed to the possible more distinct separation of sound.

Ladd made it clear, however, that Sanyo does not look at the battle of any kind. "We make all kinds of audio systems," he said, "because this is the business we're in." be said.

"We are not just a tape recorder company, we are a company that sells a product that is a car stereo sound. As far as this market is concerned, it's not about the price, it's about the design.

What are some of the trends Ladd sees in the tape and average (Continued on page 41)

DO YOU NEED 8 TR SENSING TAPe

for automatic or manual, spotting tape for master masking or cassette, tape, waxing blocks, lube tape on C.D.'s

Call TAMPERER, the ONE STOP SHOP, for ACCESSORY IN DUPLICATING OR LOADING.

GET YOUR BEST PRICES.

ART BRANUMNE...TAMPERE

2255 Broadway, New York City
10024-(212) 874-0800

P.S. We can supply precision overmolded 8 tape cassettes from 25 to 90 minutes.

RUNNER-EXERCISER with COUNTER

RUNNING AT 45 INCHES PER SECOND STOPS AT SENSING FOIL

8 TRACK INCREMENT & SENSING QUE WINDERS

SHRINK WRAPPING EQUIPMENT AND FILM, TUNNEL AND SEALER

8 TRACK BLANK CARTRIDGES-62 DIFFERENT LENGTHS IN STOCK ACCURATE IN MINUTE INCREMENTS

PRESSURE SENSITIVE LABELS

SLEEVES

8 TRACK LUBRICATION

CUSTOM Duplicating

Call us for all your duplicating needs

ERIA. The chapters, whose officers are nearly all involved in consumer electronics such as rock stereo, are all interested in the use of this product and are interested in the use of this product while working. Management likes it because it really needs to be trained and to be more likely to sell all product, not just our own. We think that it's important to employ workers like this, because they really need to be working on a working basis. We don't want to be working on a working basis, but we do need to be aware of a question on a problem department. We give some hope in demonstrating graduates, but I think this is fairly easy. The sales person really has to do a little more than turn the unit on, compare it with stereo and the consumer hear the difference.

As for the consumer today, Ladd feels "he is always looking for a price, and he is more likely to be looking for a price such as an older product. He also feels that the price of a product is more important, and he will buy more features, but he wants more quality in stereo.

(Continued on page 42)
**RCA Consumer Div. Revamped**

Continued from page 59

New Products

SUPER COMPACT 8-track car tape player has big unit features but only measures 5.2 inches wide, by Motorola. List is $36.95.

REMOTE CONTROL box by Koss allows two stereo headphones to be used at one time. Features include balance/volume controls and switch for adding speaker sound, for $9.95 list.

SNAP TOGETHER portable 8-track unit adds T-top Model CH-903, with fast forward and headphone jack, weighs only 15 lbs.

STEREO CASSETTE car unit by Panasonic, the CX-727, will reverse the speed manually or automatically. Direction indicator lamp tells which way the tape is moving.

**FIFTEEN HOURS of workshops, seminars and speakers from the 14th annual ERA marketing conference are available in a "compressed sound" library of eight tapes from the Electronic Representatives Association, Chicago.**

"Mr. Topp Tape" Says

Buying From Overpriced Distributors?

Don't buy another tape until you speak to us.

Guaranteed low, low prices—All major labels—All tapes duplicated by licensed mfr. only (e.g., Columbia, Capitol, RCA, WEA, etc.). Catalogues on request.

Complete line of accessories. Lowest prices on LPS.

MR. TOPP TAPE CO., INC.
150 Long Beach Rd.
Island Park, N.Y. 11758

---

**Cut Outs Close Outs**

WESTERNS, POPS, SOUL, JAZZ, CLASSICAL

8-7 tapes from $56 to $2.25 each. LPS from $70s to $1.25 each.

All major labels — Motown, RCA Victor, Capitol, Amplex, etc. Many other stereo items at low-end price.

**WEST COAST STEREO DISTRIBUTORS**

4422 Willows Avenue
Woodland Hills, Ca. 91364
213/347-6684

---

**PFAUSTHEI NEEDLE GUIDE GIVES YOU MORE**

More set model numbers... More hard-to-find needle types... More cross reference information. More of everything you need to make the sale. Because PFAUSTHEI consists of over 1,000 SKUs and you'll be able to sell more PROFIT Replacement Needles.

PFAUSTHEI WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST./ BOX 406/ WAUKESHA, WIS. 53186

---

**Tape/Duplicator**

A cue tone is used to separate program segments, and according to Electro Sound officials, the tone is sensed by a special amplifier to automatically actuate stop and tape cutting circuits.

The loader has a mounted semi-automatic tape splicer for speed and convenience; and for applications where blank tapes of various lengths have to be loaded into cassettes, there is a tape footage counter which can be preset to automatically actuate the stop and tape cutting circuits. The top plate of the unit is a console-mounted, and measures 24 inches wide by 23 inches deep.
Car Stereo

AUTOMATIC RADIO ADDS 'Q' MODEL

MELROSE, Mass.—Automatic Radio has become the latest in an increasing number of automotive tape equipment manufacturers to add a 4-channel tape system to its line.

The unit is model QME-2445, an automotive tape player that reproduces both stereo and 4-channel sound sources. Features on the unit include instant response slide bar controls, a tape program repeat button, a fine tuning control for eliminating crosstalk, a program selector with lights, and four individual speaker balance controls.

Also new to the AR line is a combination stereo tape player and PM multiplex radio designed for use in the car, boat, home. The unit, designated the Grand Boss 104, model SPE-5004, is, according to George Lyall, marketing director of Automatic Radio, an advanced designed sound entertainment center which can be used in the car or boat with a 12VDC negative ground electrical source, or in the home with normal house current.

New to AR's accessory line are two home power converters, model No. HCS-5103 and HCS-5104. The HCS-5103 can be used to convert AR's car stereo model SFB-5001 to home use, while HCS 5104 converts AR's models SPE-5002 and SPE-5004 to home use.

Round out the new AR line is a stereo home entertainment center designated model HSX-7000. The unit according to Lyall provides 160 watts of instant peak power. If used with model RAC-1501 home stereo recording adapter, the unit can be used for professional recording of 8-track stereo cartridges. The optional recording adapter comes complete with two microphones.

Mura $19.95 'Q' Headphone; Set Marketing, Rep Program

JERICO, N.Y.—The Mura Corp. has introduced a low-cost 4-channel headphone with a $19.95 price tag. The unit, model No. QP-250 will be shown at the upcoming Summer Consumer Electronics Show in Chicago, along with a high end 4-channel unit with a $49.95 suggested list price, and a medium-priced set that will sell for $24.95.

Also new to the Mura catalog, and scheduled for showings at both the Las Vegas NewCom show and the CES, is an AM radio headphone in a variety of colors, and designed for the youth market. This unit carries a suggested list of $24.95.

Mura will provide, as an optional accessory to the radio headphone, a molded carrying bag, designed for use as a seat at ball games and other outdoor events. The bag is designated "The Sportsman," and Mura has not yet established a price for it.

In addition to the line of headphones that will go on display at the summer show, there will also be a comprehensive line of recording and broadcast mikes, and the full range of Mura's testing meters.

Introduction of the new headphone, Rep Rap, for which the products will be supported by a vigorous advertising campaign that will include counter and free-standing displays, attractive packaging, including padded vinyl carry cases for some of the headsets, point-of-purchase material, and coop advertising plans that will utilize print, radio and television media.

As an added boost to its marketing program, Mura officials will award two "Rep of the Year" citations at the NewCom show. Ed Weil, Jr., Mura's vice president in charge of sales said the decision to award two citations was based on the unusually high performance turned in by the company's sales reps over the past year.

The Mura Corp. is serviced by 20 sales reps who canvass the nation's market covering on both retail outlets as mass merchandisers, discount houses, hi-fi shops and record outlets. Its mass merchandising customers include Zayre, King's, Gibson, Bradley, and Newmark & Lewis. The international market is serviced by Morhas Export Sales.

Mura's products are manufactured in Japan according to specifications supplied by Mura. Quality control and packaging are done at the firm's Jericho, Long Island plant.

The greatest gospel-singing group in America, winners of 4 Grammy Awards in 1972, recorded their latest album, "Best of the Best of the Blackwood Brothers," at Associated Recording Studio in Oklahoma City.

For Record and/or Tape licensing information—CONTACT:
Associated Recording Artists of America
2249 N. W. 39th Street • (405) 528-2284
Oklahoma City, Oklahoma 73112

---

*Continued from page 40*

Bruy is. The tapes were recorded in Orlando, Fla., in "compressed sound" and include all presentations without deletion in half the time taken for the original programs. Topics deal with problems of the manufacturer, distributor, representative, and sales and marketing problem areas. The library is available from ERA, 233 E. Erie, Chicago 60611, at a cost of $49 to attendees, or $39 to nonattendees.

Al Maxwell, president, Universal Associated, Indianapolis, sees a very small rate of increase this year in quadralonic sales, with less than 20 percent volume represented by 4-channel in his Kentucky and Indiana markets. Maxwell has just added the broad-lined Nikko Electric (Nikko Electric manufactures the 80 component) to his hi-fi line that also includes After Latham, Certron, Empire Scientific, Melcor Electronics, Olympic International, Pioneer (car and home compact) and Solar Audio Products. Salesmen are Bill Battle of Denver, Redfern.

Roger Egeland will now represent R.J. Throckmorton Sales Co., Ballwin, Mo., a firm specializing in audio lines covering Iowa and southern Illinois as well. Ron Throckmorton told Rep Rap this week. Do you have a Rep Rap item for Earl Pelle? Send to Billboard, 150 N. Wacker, Chicago, Ill. 60606.

May 5, 1973, BILLBOARD
Conn To Add Fest Of Gospel Music

LONDON—A one-day International Gospel Music Festival, to rival the country’s largest, Easter, will be held here next March.

Promoter Mervyn Conn, after years of study, will conduct a Gospel Music Festival in Nashville, said Light would coordinate the talent for the event, which will be held a few weeks ahead of the country spectacular to ensure a heady climax to the talent that would be headlined by the Gospel Music Festival, which could include up to 10 name groups.

Texas Firm Shows Move In Gospel Recordings

DALLAS — Crescendo Music Corporation, a productive and biggest gospel recording group, has an all-driving move in a big way here. It has released eight albums for public sale and as custom recordings in the past few weeks. The firm is considered to be in size to the World complex in Waco.

Their undertakings are the newest album by the 265-voice First Baptist Church of Dallas Choir.

Because of the size of the choir, combined with the recording of the whole church single, the LP has been recorded, the orchestra tracks added at the studio. Dr. R. R. Roper, is music editor of Crescendo.

Other albums produced in April by the firm, which producing company were by evangeline singer Florence, by Pat and Patricia Lew, an evangeline company.

Recent custom albums were cut for David Sullivan of Dodge City, Kansas, among others.

The three-pronged Crescendo Music group, whose label is CMM, is also a music and book publishing firm, and is part of the firm, and book editor is Chairman of the Board.

The album was recorded at Samuels Sound Studios here, and engineered by Bob Sulliv-

Black Gospel Acts In Nashboro

NASHVILLE — Nashboro Records, the nation’s best known gospel music producer, has just recorded two of the world’s best known gospel voices, Herbert Bradley and the Stars of Faith.

Shannon Williams, the label’s executive producer, has just recorded the Stars of Faith. They now have gone on tour of South America and Europe, and William, who had two acts nominated in the Gospel Music Awards, in preparation to record Bradley immediately.

Bradley is considered a legend in the gospel field. Presently he is the official vocalist for the huge

Shaped Notes

The largest crowd ever to assemble for a gospel recording session assembled in Nashville. Terry Goff and the Singing Goths, the Gospel Music Association’s Best of the Best, and Missionaires Quartet, Another such session is scheduled there next November.

Their next, through the East, also was highly successful. Lead singer Max Sten has been added to the group, as has the voice of Terry McKinney. They also had their own photo session with the full band.

The Harts also have cut a new gospel group album with Wait and See With Opry Show

NASHVILLE—Although crowds have not yet met expectations, enthusiasm for the new Gospel Music show from the Grand Ole Opry has been shown.

Bud Wendell, manager, said some 1,400 paid their way into the show, compared to 1,000 the day after, that greater crowds were expected.

These shows came on Palm Sunday and Easter, but according to Wendell, huge crowds are hard to come by on those days. He said they expect three sessions on Easter Sunday, with only the "Stars" into the two hour show which is broadcast, and is sponsored in part. Other sponsors are expected.

The house seats slightly more than 3,000.

May 5, 1973, BILLBOARD

Smoky Resort To Host Gospel

GATLINBURG, Tenn. — Two nights of Easter, the new Smoky Resort will feature the Smoky Resort, who is promoting the concert.

The Smoky Resort will feature the Smoky Resort, who is promoting the concert.

The open Mr. Nix's, Easter, and the Nix Cheerleaders, will headline a five-day program of gospel music.

The opening night performances will be the Smoky Resort Stars of Tennessee, and the Carvel Trio of Nashville. Hula said these concerts could be the start of a regular gospel music programming here. Chamber of Commerce officials said an attendance of 5,000 is the goal for the resort area each weekend, and that the number is going up this year.

Black Gospel Deserving

Continued from page 1

alone, and probably the same for Duke/Peacock and Chris, who said, “The Duke/Peacock and Nashboro labels put we’re their main accounts.”

The major markets for black gospel were in Boston, Memphis, Atlanta, Dallas, Nashville, and Chicago. Lewis said, “These are the markets that do well with gospel records.”

If the rest of the country did well, I’d be happy. But in those markets, the distributor claims he can’t sell gospel. This is not true. I think many distributors drive off customers by not selling the needs of the people. They say they can’t sell gospel, yet I get telephone calls from small shops everywhere saying they can’t locate any gospel product. I didn’t want to be in the position of shipping gospel product coast to coast, but when a guy in San Francisco says he has to buy from Joe Boston in New York, I get the idea of expanding, my one-stop product is good enough to sell gospel country music reasonably.

The major black gospel labels, he felt, Peacock/Chess, Nashboro, Savoy, Hoh, and Special, and Los Angeles, New York, Washington, and others—should be more gospel oriented.

And he wants to see all of these and any gospel record buying shop, the smaller the better, the stronger the gospel industry. And I think distributors throughout the entire nation are making music, but these are they, and they are a small community. I think you tend to get the kind of product. True, I can’t always feel a love and feel for the gospel record in many ways—can’t what people, the country music in many ways—you can’t take the gospel people of the South and the West but that doesn’t mean their tastes have changed just because they’ve moved to California.” He felt that many distributors have become rich in the last few years, and many called-out to them, "You've forgotten the small people!"

A key attribute of black gospel, Lewis also pointed out, is that returns are very small. I don’t know if gospel music is a million dollar business, but 5% of the money on Folk, Gospel, and Jazz.

LARGEST BLACK GOSPEL ONE STOP IN THE NATION

When in New Jersey

Do Service

Billboard

Largest Black Gospel

One Stop in the Nation

All Artists

Wholesale to Shops & Jukebox Operators Only

All Labels

Hits & the Oldies

Do Service

Write for Catalog on Business Stationary

Call Direct

U.S. 800-551-8994
La. 800-281 2826 8823
STAN’S

728 Texas St.
Shreveport, La. 71103

Say You Saw It in Billboard

when
COME ON BACK TO CANNON COUNTRY.

“Baby Don’t Get Hooked On Me” is only one of the songs that Ace Cannon raises hell with on his new LP.
There’s also “Today I Started Loving You Again,” “Daddy Don’t You Walk So Fast,” “Put Your Hand In The Hand,” “A Thing Called Sadness” And others.

“BABY DON’T GET HOOKED ON ME!” A perfect follow-up LP to “CANNON COUNTRY.” (Ace, that is)

Welcome back.
Country Music

Colo. Festival to Pay Homage To Patsy Montana; Adds Funds

DENVER—Patsy Montana will be honored as "Pioneer Queen" of country music at the 11th Annual Colorado Country Music Festival to be held here June 11-16.

Seventy awards will be presented at the June 16 banquet at the Voyager Inn, according to Gladys Hart, director of the annual gathering.

Governor John A. Love again will proclaim that time of year Colorado Country Music Week.

Mrs. Hart also announced progress toward building a Country Employment Agency For Office Staffers

NASHVILLE—Ann Hudson, owner of an employment agency here bearing her name, is establishing a special department geared toward the music industry.

"It has become obvious that the music industry has special needs, especially in the field of office workers, and I hope to meet that need," she said.

Jeannie C & Hank Jr. to Top Temple U. Summer Fest

PHILADELPHIA—The Temple University Music Festival will stage what it calls a "Country and Western Spectacular" for the first time this coming season.

The Festival, which heretofore has been confined exclusively to classical and popular acts, has set Hank Williams Jr. and Jeannie C. Riley to headline a country show July 16. The concert seating is scaled at $6-7.80, priced the same as virtually all of the major classical and popular concerts.

If the country experiment is successful, it will mean more concert dates for that brand of music in summer'sclamp.

The festival is held on the suburban Ambler Campus.

London Country Fete Perks U.K. Sales

• Continued from page 3

up to the equivalent of $15 for a seat.

No one went home disappointed.

After 11 hours of country music over the two-night period, plus two daytime "Mini Festivals," the fans were shooting for more at the finish. Conn, faced with a midnight deadline on use of the stadium, had to stop the show. Otherwise it might still be going on.

Although the "foreign" acts have shown 100 percent improvement over the past several years, and there was an iron curtain act for Pet Foods Seg Into 5th Year

NASHVILLE—"Good Ole Nashville Music," a country syndi-
cation sponsored by the Pet Foods division ofRalston-Purina, has gone into its 5th year of video-
taping.

Sponsored by Ralston-Purina, the show utilizes seven country artists for its commercials, and a series of guest entertainers each week. The first show includes Lynn Anderson, Johnny Paycheck and Charlie McCoy.

Singers doing the commercials on a regular basis are Dottie West, Carl Smith, George Hamilton IV, Bobby Lord, Hank Williams Jr., Roy Drusky and Stan Hitchcock.

The show, directed by Rayton Binkley, is placed in 150 major markets covering some 80 percent of the total population of the U.S. and the first time in history, it was the Nashville contingent which won the hearts of the visitors from several nations.

It was Skeeter Davis who brought the audience to its feet for a rather unemotional beginning. Miss Davis, showing incredible versatility, turned the audience on and it was never lost again.

Jack Greene and Jeannie Seely got three encore for their per-
formances and brought the crowd to its feet. Their totally professional act was sensational and pro-
vided crowd response like anything seen there before.

The crowd again reached an emotional peak with the performance of Tompall and the Glaser, again shooting for one encore after another.

The "traditional" singers in the group brought much the same re-
ponse. Ernest Tubb and Hank Snow were outstanding. But so were the other acts from America: Dottie West, Mac Wiseman, Jim Ed Brown, Duane Tran, Jeannie C. Riley, Johnny Paycheck and Hank Thompson. Each of these artists deserves tribute because, responding to the crowds, they gave some of the outstanding performances of their careers.

The Czechoslovakian act of first 

Bretz, Zdenka Urbankova and the

Country Beat also was well ac-

cepted. Bryan Chalker, team

from Britain; Larry Cunningham from Ireland; Country Fevers from the

U.K.; the New Strangers from

Sweden; Frankle Mendes from

Ireland; Wally Whyton from the U.K.; Ray Ly-
nan from Ireland; Pete Sayers

from the U.K.; and the Johnny Young Band from the U.K. also per-
formed well and added the proper international flavor.

Winners of the Mini Festival, or-
ganized by the British Country

Music Association and the Country

Music Association of Great Britain, were: Barrett Brothers, Tony

Guinness; Anne and Ray Brett;

and Mountain. This was spon-
sored by Record Mirror, of the

Billboard Group, headed by John

French, Tony Blyworth and Avril

Furness. The booths were swamped throughout with autograph seekers, and each artist gave hours of time to the task.

Conn immediately announced that the Festival would be ex-
anded to three days next Easter weekend, and that a special Inter-
national Gospel Festival, worked through Don Light, would be held in March.

Raymer to Head BR Pros. Office

NASHVILLE—Elwyn Raymer has become director of the newly op-
ended NASHVILLE office of BR Productions, owned by Burly Reid.

The office here will be primari-

ly concerned with publishing and

music production.

With heavy responsibilities shift-

ed here, there is a reorganization

of New York office, which will

concentrate on scheduling and public relations, with Grace Haw-

thorne as director.

Raymer has been doing much of his production work in this city for some time, the bulk of it at the Woodlawn Sound Studio. Ray-

mer comes here from seven years as music editor of youth/adult

music at the Baptist Sunday School Board.

Johnny Carver has the song

of the year all tied up with a

"YELLOW RIBBON"

ABC 11357

exclusively on ABC Records
Hit after hit, this man creates a new dimension in each song. This has to be the greatest of them all.

CONWAY TWITTY

"BABY'S GONE"
MCA #40027

LATEST HIT ALBUM:
"SHE NEEDS SOMEONE TO HOLD HER (When She Cries)"
MCA #303

Exclusively on MCA RECORDS
## Country Music

### Nashville Scene

**By BILL WILLIAMS**

Murren recording artist and song-writer Albert Hammons came to Nashville to produce several tracks for Johnny Cash. Cash will use three of Hammons' tunes on a forthcoming album, and also will have his next single. . .

Quintin Acuff, president of A&M talent, has announced the signing of Claude Gray to her roster. . .

Roger Jordan has formed his own booking agency, taking Milt Tolle along as his first client. . .

Ron Stamaty has formed his own label, recording a group of his compositions. . .

JMI has filmed a 3-minute motion picture based on the new Don Williams release, with a lot of location-action scenes. But if at JMI it is available for television stations.

Despite rain everywhere, Roy Clark set all sorts of records across the country. Then he flew into Nashville for sessions at the Jack Clement studio.

Denise Duke, who records for Heart and Soul Records in Hollywood, goes into Capitol Studios this week for a country session. A former country singer, he left it to go into gospel, and now is making his come-back. . .

Billy Wallace recorded for Decca and Mercury some 20 years ago. Now MCA is releasing an album of his old songs. . .

Chris Frye, brother of George Frye who is Commander Cody, has been offered a studio in New York to do art work on a federal grant. . .

At Palo, California, Linda Rae Wilkes was booked into the Mac's store to inaugurat the spring season. She records for Canyon-Yellow Bird. . .

Guy Chandler in Nashville for an album session with Omman Records, produced by Ron Mann.
BUSINESS OPPORTUNITIES

SOUND RECORDING STUDIOS IN PRIME LOCATION FOR SALE, LEASE OR PARTNERSHIP IN BUSINESS 9 YEARS WITH PROFIT.

16 Tx equipment, 3 studios, 2 cutting rooms, 2 mixing rooms, executive offices.

Custom built and very modern. Low overhead and no payables. Unlimited potential.

Owner unable to devote full time. Possible to expand for film, etc.

(212) 586-9185

WHOLESALE EXPORTS FROM ENGLAND

For: 1) LP's, Casinos, Gambling & Tracts, 2) English music (for our European customers) 3) Maximum Pay-day service. 4) A comprehensive source of records,市 and data.

5) Johny Hops Chops to deal with.

CONTACT:

RECORD EXCORDS

WHOLESALE EXPORTS FROM ENGLAND

FOR SELL

SOUND RECORDINGS

60 Broad St., New York, N.Y.

SALES REPS WANTED

Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, New York 10036

POSITION OPEN

WE CHICAGO BOYS ARE READY!

First of all, I'm a Chicago boy.

Secondly, I'm a Chicago boy.

Thirdly, I'm a Chicago boy.

Fourthly, I'm a Chicago boy.

Fifthly, I'm a Chicago boy.

Sixthly, I'm a Chicago boy.

WE'RE READY TO SELL RECORDS!

OUR PROFESSION: SELLING RECORDS

OUR SPECIALIZATION: ALL KINDS OF RECORDS

OUR AVAILABILITY: IMMEDIATELY

ASK FOR BILLBOARD P.O. BOX 1303, NEW YORK, N.Y.

WE CHICAGO BOYS ARE READY!

LET'S BEGIN OUR BUSINESS!

SAY YOU SAW IT IN BILLBOARD

When in NEW YORK, You Can Buy BILLBOARD at the

FULMONT NEWS CO.

182 DIVISION ST.
AMSTERDAM, N.Y. 12010
London Cuts 1st 'Q' Disks in U.S.; Mehta & LA Orchestra Star

NEW YORK—Zubin Mehta and the Los Angeles Philharmonic have completed a series of recording sessions which mark a first for the orchestra and for London Records. The stagings represent London's initial effort in the quadraphonic system in the U.S., and the Philharmonic's initiation into this method of sound reproduction.

The project, supported by Mehta, involved a vast undertaking in terms of equipment, requiring the transportation from Europe by air of 35 tons of sensitive electronic gear of UCLA's Royce Hall, the Philharmonic's regular recording locale. Included in the inventory of equipment were an ARG C-3 quadraphonic microphone with four discrete pick-ups—the first to be used in the U.S.A. and a 16-trk tape recorder with 32 of the latest Dobly units (362). And through J.B. Lansing, permission was granted to use four of their newest Studio Monitors, Type 4330. These, as yet, not available to professional users but were first on show at the AES conference in Rotterdam, in February.

Simultaneous with these 16-track recordings, stereo tapes were also made for future distribution. According to Ray Marshall, manager of Classical Department, Decca Records, London already markets quadraphonic tapes on discrete channels through Ampex. But while the company has been experimenting with quadraphonic disks for some time, no releases have yet been made. London said that the discrete system is the only system to achieve the clarity and fidelity required as distinct from the quadraphonic disks which have been rushed onto the market.

The London team feels that these latest attempts in Los Angeles have resulted in a positive advance in the state of the recording art. London's procedures are not tied to reproducing concert hall or opera house performances, but represent a development of their long-standing approach to recording as an art form.

During the sessions, the Philharmonic recorded three albums containing seven works: Overtures by Mozart ("The Marriage of Figaro"), Rossini's La gazza Ladra (Continued on page 52)

Nonesuch 67-Day 'Festival' Campaign

NEW YORK—Nonesuch Records, WEA-distributed budget classic line, is inaugurating its first seasonal promotion entitled "Spring is a Nonesuch Festival."

Nonesuch will embark on a 67-day campaign beginning this month and designed to focus attention on the label's catalogs, ranging from early reissues to the avant-garde, and including the Americas series featuring two Scott Joplin albums and Heliotrope Bouquet, Sousa Marches and Stephen Foster L.P.'s. To back WEA's efforts, Nonesuch has provided a 10 percent discount, dating program with specialty designed posters, banners and streamers in four colors, display catalogs and cover artwork and the campaign's slogan.

Also, advertising plans call for involvement in print, radio and for the first time, television. Direct mail campaigns have been set utilizing Nonesuch's 32-page illustrated catalog. These catalogs are available for retailers' imprints.

KOREAN violinist Kyung-Wha Chung (center) pauses before her successful concert and TV debut in Copenhagen recently. With her, from left, are British Decca promotion manager Elizabeth Skovdalm, concert promoter Gosta Schwarch, Zeland Symphony Orchestra business manager Henrik Hjort Jensen, and Decca label manager H. Rosenlov Jensen.

at the top of the charts!

SIR GEORG SOLTI and
THE CHICAGO SYMPHONY ORCHESTRA

A TRIUMPHANT COMBINATION

London Records

Beethoven Symphony No. 9

Mahler Symphony No. 8

Pilar Lorengar
Yvonne Minton
Stuart Burrows
Marti Talvela

The Chicago Symphony Chorus
CSP-3

Heather Hopper
Lucia Popp
Arleen Auger
Yvonne Minton
Helen Watts

Rene Kollo

John Shirley-Quirk
Marti Talvela
OSA-1295

The Eighth Symphony (Symphony of a Thousand)

On tour together this spring
April 30—Washington, D.C. • May 1—Philadelphia, Pa. • May 2 & 4—New York City • May 6—Austin, Texas • May 7—Albuquerque, N.M. • May 8—Tempe, Aziz. • May 10—Fresno, Calif. • May 11—Cupertino, Calif. • May 12—San Francisco, Calif. • May 14—San Diego, Calif.
Carmen means business. Carmen means business and will generate super sales like you've never seen before. This most talked about recording of the Metropolitan Opera Production is destined to become one of the biggest-selling, fastest moving classical recordings of all time. Order your supply now as this is one lady you won't be able to hold on to for very long. Let Carmen give you the business.

Marilyn Horne • James McCracken in the Metropolitan Opera Production of Carmen
Georges Bizet
Leonard Bernstein

Deutsche Grammophon Records, Musicassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.
Col Greatest Hits Series Now in 'Q'

NEW YORK — Columbia Records will introduce its first batch of quadruplex-classical "greatest hits" in a move that may eventually see a substantial portion of its back catalog converted to the new format. Chosen for the initial release are a half-dozen "greatest" packages that were long among the label's best sellers. Selections are sets featuring the works of Bach, Beethoven, Tchaikovsky, Chopin and Johann Strauss.

Although recorded some years ago, all were multi-track productions and so lent themselves to effective four-channel remasting, it was said.

Some 60 albums now comprise Columbia's entire "greatest hits" series. No new titles have been released during the past year: it was learned, however, that the program will be resumed in full with many types of music featured, rather than composers or artists. Among the musical categories to be offered will be "greatest" overtures, ballet, marches and waltzes.

Nonesuch Uses Boston As TV Test Market

NEW YORK—Nonesuch Records, Elektra's economy classical label, will test television spots in local markets throughout the Boston area as a tie-in for its Spring Festival," said Hy Zaret, president, according to George Steele, marketing vice president. Steele said the 30-second spots will be put together by station personnel using Nonesuch spot film to sell themselves to the seasonal theme of the campaign.

Nonesuch plans to follow up with additional spots here, via TV's "In Concert" rock series.

London 'Q'

- Continued from page 50

(i.e.): Strauss ("Die Fledermaus"); Wagner ("Ringzeit"); and Weber ("Der Freischutz"); and Strauss's "Don Quixote" with Philharmonic principle cellist Kurt Zeller as soloist; and Nielsen's Symphony No. 4 ("The Inextinguishable").

Cincinnati May Fete to Celebrate 100th Birthday

CINCINNATI—The Cincinnati May Festival, which this year celebrates its 100th anniversary, promises to be the biggest ever, with season subscriptions running 19 percent over last year, according to Samuel F. Pogue, festival president. The week-long event is held at the newly refurbished Music Hall.

The performance of Beethoven's "Missa Solemnis," with Leonard Bernstein conducting the Cincinnati Symphony Orchestra, scheduled for Friday, May 23, has been sold out, with an additional performance of the opus slated for Sunday, May 25.

SOLD OUT for "Missa Solemnis" are Lou Ann Wycoff, soprano; Maureene Forward, alto; William Cockran, tenor, and Sherrill Milnes, bass. Choruses, prepared by Elmer Thomas, include the May Festival Chorus and the University of Cincinnati College-Conservatory of Music, Chamber Choir and Chorale.

The opening night concert, May 18, will be conducted by Robert Shaw and will be followed by a ball, with Peter Duchin's orchestra supplying the dance music. James Levine conducts Mahler's "Symphony of a Thousand" Saturday, May 19. On the following Saturday (26), Robert Shaw will conduct a program featuring the works of Handel, Britten and Beethoven.

A Saengerfest is set for Sunday afternoon (20), featuring the May Festival Chorus and the Cincinnati Symphony Orchestra conducted by Robert Shaw.

THE INCENDIARY popularity of Verdi's "Attila," presently burning up the best-selling charts, spread to the Phonogram, Inc., classical offices recently in a three-alarm blaze which confirmed that Philips is the hottest name in classics. Left to right, the Phonogram Cleanup Crew, M. Scott Marone, Sadwick Clark and Melissa Bryan, in their newly decorated offices.
BRAZIL PHONOGRAM IN GIANT PROMO FEATURING 31 ACTS

By HENRY JOHNSTON

RICIO DE JANEIRO — Brazil's Phonogram is giving one of the biggest music promotions ever held on the continent—a three-day series of shows by 31 artists along with the live recording of a hit record album and the filming of a documentary of the event.

The event, titled "PHONO 73," will include four shows to be given May 11-13. Besides shows on the three nights, a marathon will be given on television and free concert bands will be set up in the city's main squares.

The main promotions will be held Sunday at the President's Cinema, Monday at the Metropolitan Theater, and Tuesday at the Sambadrome.

The music promotion was planned by Andre Midani, Phonogram general manager and a leader in developing Brazilian artists. Armando Prinjatat, Phonogram public relations director, put the gritty-gritty details together by commuting weekly between Phonogram headquarters in Rio de Janeiro and Sao Paulo, the location of the event.

Tickets for the equivalent of 80 cents were put on sale at over 50 record and tape retail stores in Sao Paulo, a city of about 3,000,000, and Latin America's greatest industrial center. The concert hall main auditorium has a seating capacity of 3,500.

LOSE MOSEY

A Phonogram spokesman said that the company expects to lose money, but he adds, "We're going to be greatly pleased with the results of the event." The phonogram official said, "By the way, all tickets sold, the Phonogram company will issue the next album of its 31 artists, the so-called hit record show by computer-programmer Chico Buarque and Caetano Veloso last year. The documentary film to be shown in theaters and on TV will help sell the records as well as give extended exposure to the artists and labels, it is expected.

Parties Staying at Phonogram's hotels will be the hit recording session, a hotel cocktail party for the São Paulo press. Phonogram artists and directors will be on hand to answer questions and give interviews. A similar affair for the Rio de Janeiro press will be held the next day at the downtown Modern Art.

As an attention-getting novelty, Phonogram artists will play a game of soccer with a scratch team of São Paulo artists, with the gate receipts going to charity.

Publicity chief Prinjatat said, "Rarely in the history of recording has a single company had such a large concentration of important artists under contract. Either commercial or artistic, the names represent all of the tendencies in present-day Brazilian popular music. This is a challenge to Phonogram as well as competitions."

PHONOGRAM

The albums of Chico Buarque, Elis Regen, Jorge Ben, Lulu Santos, Os Mutantes, Rita Lee and her Muniz group, Caetano Veloso, Gilberto Gil, and Caio Costa and the Tropicalia.

Johannesburg

A huge press-dealer radio promotion was held here by Teal Records and the Teal 20 albums launched during the announcements. The chief of Teal, told guests that his company is continuing its growth in this direction, and claimed a growing interest in the Pop market.

"It is said, had an earning capacity of 2.5 million dollars a day." He cited too, that artists who he felt could also be considered a potential growth for South African record industry. Policy would also be to release only records that have sales potential in their respective fields and that wherever records are sold, our company will do its best to prevent them from being sold at prices below the official.

From the Music Capitals of the World

The Portuguese singer Jorge Ben, now on tour in the United States, is receiving an enthusiastic following of honour at luncheon here today, given by record company representatives. Miss Black is in the country with her composer husband, Bobby Willis.

The hit Barnett Kay single, "I Don't Wanna Play House," was first to be recorded in Australia and Germany. Local singer Miss Shaw has been singing in concert with U.S. gospel group. Hey Jude, the group who are currently touring the United States.

PETER FELDMAN

ASTOR RECORDS of Australia recently presented the executive producer of the Australian production of "Jesus Christ Superstar." Harry M. Meddler, who broke his 50th birthday last week, released an album of the Australian cast recording. Miller accepted the award on behalf of the cast at a reception in Melbourne. At the reception, supported by right, Jon English (Judas), Bryan Down (aston's national promotion manager), Rob Ramsay (Piato) and Pete Smith (TV Channel 9).

Group Profits Up for 6 Months, Says Stigwood

LONDON — Robert Stigwood Group profits for the first six months of the firm's current financial year, which ends on Sept. 30, are running at a "higher" level than for the corresponding period of the previous year. The firm's audited accounts reveals in its annual report.

Added Stigwood, "Further expansion is continuing in all divisions of the group.

The results show that RSO has opened a new subsidiary in Australia as part of a general expansion. The company's organization publishing activities and to present concerts and to produce television and film programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs.

On the theater side of the group's activities, RSO is co-producing with Michael White a version of "Two Gentlemen Of Verona" while plans are well advanced to bring the New York hit show "Pippin" to London by the end of this year.

Johannesburg

A huge press-dealer radio promotion was held here by Teal Records and the Teal 20 albums launched during the announcements. The chief of Teal, told guests that his company is continuing its growth in this direction, and claimed a growing interest in the Pop market.

"It is said, had an earning capacity of 2.5 million dollars a day." He cited too, that artists who he felt could also be considered a potential growth for South African record industry. Policy would also be to release only records that have sales potential in their respective fields and that wherever records are sold, our company will do its best to prevent them from being sold at prices below the official.

From the Music Capitals of the World

The Portuguese singer Jorge Ben, now on tour in the United States, is receiving an enthusiastic following of honour at luncheon here today, given by record company representatives. Miss Black is in the country with her composer husband, Bobby Willis.

The hit Barnett Kay single, "I Don't Wanna Play House," was first to be recorded in Australia and Germany. Local singer Miss Shaw has been singing in concert with U.S. gospel group. Hey Jude, the group who are currently touring the United States.

PETER FELDMAN

ASTOR RECORDS of Australia recently presented the executive producer of the Australian production of "Jesus Christ Superstar." Harry M. Meddler, who broke his 50th birthday last week, released an album of the Australian cast recording. Miller accepted the award on behalf of the cast at a reception in Melbourne. At the reception, supported by right, Jon English (Judas), Bryan Down (aston's national promotion manager), Rob Ramsay (Piato) and Pete Smith (TV Channel 9).

Group Profits Up for 6 Months, Says Stigwood

LONDON — Robert Stigwood Group profits for the first six months of the firm's current financial year, which ends on Sept. 30, are running at a "higher" level than for the corresponding period of the previous year. The firm's audited accounts reveals in its annual report.

Added Stigwood, "Further expansion is continuing in all divisions of the group.

The results show that RSO has opened a new subsidiary in Australia as part of a general expansion. The company's organization publishing activities and to present concerts and to produce television and film programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produce TV commercials and to present television programs. The firm has also formed another new offshoot, Associated London Productions, to produc

Matas Receives Hispavox Post

MADRID — Raúl Matas, Spanish singer and songwriter, has been appointed director of Latin America operations for Hispavox. He will be based in Buenos Aires, Argentina, and will have charge of the company's Latin American operations.

Matas is best-known for his afternoon television program Batus Toreld and has had a music column in a national magazine.

May 5, 1973, BILLBOARD
Hamburg Industry Reports on The 'Sound Conveyor' Market

By WOLFGANG SPAHN

HAMburg — Owing to the growing importance of cassettes and tape, West Germany, the Hamburg Federal Association of the Phonographic Industry now reports,
EUROVISION SONG CONTEST 1973
( RTL LUXEMBOURG RADIO AND TELEVISION)

“tu te reconnaitras”

WINNER OF THE WORLD’S GREATEST SONG FESTIVAL, VOTED
N°1 OUT OF 17 COUNTRIES
AND SEEN BY 400 MILLION VIEWERS IN 30 COUNTRIES

anne marie david

“Tu te reconnaitras” (Claude Morgan / Vline Buggy) French Version
“Du bist da” : German  “Te reconoceras” : Spanish
“Wonderful Dream” : English  “Il letto del re” : Italian

Copyright (c) 1973 by Editions Sugar Music France/Radio Music France

CBS DISQUES FRANCE, 3 rue Freycinet 75784 tel. 720 30 22 PARIS CEDEX 16 FRANCE
<table>
<thead>
<tr>
<th>Country</th>
<th>City</th>
<th>Venue</th>
<th>Date</th>
<th>Record Label</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia</td>
<td>Sydney</td>
<td>Goods Tap</td>
<td>May 27</td>
<td>RCA</td>
<td>The Beatles</td>
</tr>
<tr>
<td>Brazil</td>
<td>Sao Paulo</td>
<td>Paulo Rock Bar</td>
<td>March 27</td>
<td>RCA</td>
<td>Paul McCartney</td>
</tr>
<tr>
<td>Brazil</td>
<td>Rio de Janeiro</td>
<td>Theatro Municipal</td>
<td>March 24</td>
<td>RCA</td>
<td>Sergio Mendes</td>
</tr>
<tr>
<td>Britain</td>
<td>London</td>
<td>Olympia</td>
<td>March 24</td>
<td>RCA</td>
<td>The Beatles</td>
</tr>
<tr>
<td>Japan</td>
<td>Tokyo</td>
<td>Budokan</td>
<td>March 24</td>
<td>RCA</td>
<td>The Beatles</td>
</tr>
<tr>
<td>Sweden</td>
<td>Stockholm</td>
<td>The Stockholm</td>
<td>March 24</td>
<td>RCA</td>
<td>The Beatles</td>
</tr>
</tbody>
</table>

Win Records, one of New York's largest distributors, rack merchandisers, and exporters of records and tapes, now equipped to service an international market on a 24-hour basis by the use of our newly installed RCA TELX System...235976

Complete catalog of the latest records and tapes of all labels...same day service

To hard get deletions also available

Please call or write:

Win records inc.
41-43 39TH STREET—LONG ISLAND CITY, N.Y. 11104 (212) 786-7667

May 5, 1973, BILLBOARD
Country music has been crossing the category line into the pop stream for some time now. And now we are witnessing the ascension on the country charts of top pop tunes which have made the return trip. Witness: *Come Easy*.

*Come Easy* by Terry StCELLS, a pop hit with a country-pop vibe, has been making waves on both charts, showcasing the genre's ability to blend seamlessly across musical boundaries.

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 on the Hot 100. Also recommended are a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegell.
From Jethro Tull
a single

“A Passion Play (Edit 8)” CHS 2012
from their forthcoming album,
A Passion Play CHR 1040

English Music on Chrysalis records
**Top Album Picks**

Number of LPs reviewed this week 45

Last week 65

**Summer's Here**

Gut's and by will recently McCartney, which is a powerful name in the business. In addition, he is enjoying his most successful single since the group split up and was recently reared nationally on TV Special. This includes attractiveness a 2-page spread.

**Four Tops--The Best of, Motown 766 D. So irresistible. Here is the cream of this 40s music--the music from the legendary, creative Soul of Motown. La Motown Detroiter and as Isaac will remember, which sparked off at the label's success five years earlier. Then, the 70s and 80s Top hats are now the Four Tops in love tone and bring together this unique sound. The group's harmonica blend, its drive, its connection in itself, as evidenced by the truth in its performances, are all incorporated in this first package.


Dealer:라ueba in red with yellow lettering that stand out. But the act is tops and will not on its reputation.

**MIRRORS--Down the Road, Atlantic 32725. This Stephanie Stills led band is having fun, working in a series of maid numbers. At the core is the sum harmonics, its easy going country flavor a light, collective feeling. There is some surprising Latin music "(Perennials)" for a change of pace. Still's singing voice is surrounded on all sides by the arrangements of the group. Best cuts: "Roll On Baby," "That's All About You.

Dealer: Group features well-known country rock musicians and still's name will draw customers.

**The MIRACLES--Reunited, Tamla T252 (Motown). Smokey Robinson has left the group as lead singer and has been replaced by William Griffin who has a similar sound and vocal range. So the soft lead voice pleasing over the other three voices remains true to the "old" group's sound. But since Smokey is now the group's executive producer, his touch, or presence are still undoubtedly and indelibly there. The sound is first class and the music retains its soft, romantic feel coupled with an aggressive mass popularity. Freddie Perren's horns are simple but so phony in allowing strings and brass to work harmoniously with the voices.

Best cuts: "What a Heart Good For," "Wings and Lashes.

Dealer: material includes tunes from Mike Hutch-eranging as a new composer of star hits. Act in as top attraction from the Motown stable.

**URBAN HOP-Live, Bronze SRM-7437 (Mercury). This double set by this exciting British rock band manages to capture all the feelings of a concert. Kiss's energy and the very little of the unadulterated classic on "live" efforts has been gone here and the band sounds exactly like their studio discs while still differing the in person flavor. Highlights are the top vocals of David Byrnes and the exceptional keyboard work of New Stimley.

Best cuts: "Easy Rain," "July Morning," "Medley" (with classic rock such as "All the Love" and "Blue Suede Shores").

Dealer: Packages open for full color photos of full-length individual members, group shot and a page of listing material. Stark black covers with white lettering make for marketable display.

**STEFANIA--LOUR AND THE WIND, POLARIS M-9062 (GTO). Stefania's voice is unique; she is a singing voice for Latin music's "Perennials" and "——Another Blue Year.

**LOU NED AND THE VELVET UNDERGROUND, Preface PRO-0202 (MGM). Ned's recent popularity makes this a particularly cut item in MGM's extensive reissue package series. All the underground's best known cuts are here: "Sister Ray," "He love," "White Light/White Heat.

**RAY YEVANS--Ray Stevens, featuring "Loco" Streeks," Randy J-11219 (Epic). Done for his comic's eccentric music humor (a.k.a. "Kahl the Ark") he is trying to expand into the serious music genre. Best cuts: "Ble to Love," "Loco" Streeks.

**RAT STICKER--Take Time to love her/I Used it All on You. RCA RPL 1021. Not had a considerable influence on country and pop music, some did some new row, and he does them all up well, demonstrating a versatility to go with his other capabilities. Best cuts: "Only a girl," "The Man I Am.

**ANN MURRAY--Danny's Song, Capitol 111127. Although she has explored the country

**Country also recommended**


**MOSÉS AND THE IMPOSSIBLE TEN, BASF BI 252100. Well executed production which works well to talents fairly well in the religiously-reared field. Large orchestral treatment of Arie's engaging music provides perfect setting. Best cut: "It's A Changing World.

**Soul also recommended**


**Jazz also recommended**


**Children**

**Spoken Word**

Highly acclaimed back best seller. The work is interesting listen and a classic in its own right.

Dealer: Vonnegut's name is shining light on campus, and he's coming out with a new book in May which could prove valuable to be.

(Continued on page 62)
MERCURY RECORDS PRESENTS

URIAH HEEP "LIVE"

Including ten-page color concert program

Capture the excitement of Uriah Heep "Live" with this superbly packaged two-record set that seats you front row center at a recent Heep concert. Attractively priced at a suggested list of $7.98.

Mercury SRM-2-7003
5-Track MCT4-2-7503
Musicassette MCT4-2-7503

products of phonogram, inc., 35 s. wareham drive, chicago, ill.

www.americanradiohistory.com
CLASSICAL

Donalda, Angel SB 7599. Another strong drawing of the "Sibelius Symphony" that should thrill aficionados among a fair number of collectors, but have some difficulty making the scale of the most possible recent competitors.

BRUNO'S: Violin Sonatas, Nos. 8 & 9-2: Yoko Tani, violin; Karl Geleg, piano, DG 2350 70. An auspicious recording debut for the young Korean violinist, des-

also recommended

Donalda, Angel SB 7587. Another strong drawing of the "Sibelius Symphony" that should thrill aficionados among a fair number of collectors, but have some difficulty making the scale of the most possible recent competitors.

BRUNO'S: Violin Sonatas, Nos. 8 & 9-2: Yoko Tani, violin; Karl Geleg, piano, DG 2350 70. An auspicious recording debut for the young Korean violinist, des-

FM Action Picks

These are the albums that have been added to the playlist for the next day's passage to the national progressive radio.

ALBUQUERQUE: KRST-FM, Steve Suhl
AUSTIN: KYRN-FM, Joe Graczy
BOSTON: WMJ-FM, John Richins
CINCINNATI: WEFM-FM, Mary Dachioelli
CLEVELAND: WVLMS-FM, Mark Berta

JEFFERSON AIRPLANE, "Thirty Seconds Over Waterland," Grant: WERN-FM
ANN ARBOR, "Blues and Jazz Festival 1972," Atlantic: WNAV-FM
JOHN AMATUNDE, "What's the For It?" ABM, WCMM-FM, KHIN-FM
DANE RUTEN, "First Band," Harvest: CHUM-FM
GATTO BARBERI, "Under Fire," Flying Ducks: WCFM-FM
D. REYER, "Combination," TMI (RCM): WCFM-FM
BECK, BOSSERT & APPE, "Rock, Roof, & ARP," Epic: WCFM-FM
MIRANDA RYAN, "Still On Our Feet," Polydor: WRYH-FM
DONALD BYRD, "Black Bird," Blue Note: WCFM-FM
CASON, "Sun Of Cactus," A&M: WCFM-FM
LARRY CARTER, "Gin Singing Plays," Blue Thumb: KZFM-FM
NIGHT SHADOWS, "Life," Atlantic: WCFM-FM, WHCM-FM
COLD BLOOD, "Lilker Man," Bran Bur, WHCM-FM
LARRY CONNELL, "The Real Great Escape," Vanguard: WCFM-FM, WHCM-FM
ROGER DALTRY, "Daltex," Delray: WHCM-FM
JESSE ED SADLER, "Keep Me Carin'," Epic: WCFM-FM, KZFM-FM
TIM DAVIS, "Take Me As I Am," Motown: KZFM-FM, WHCM-FM, WRYH-FM

FAITH, "Faith," United Artists: WNAV-FM

HARROFF: WHCM-FM, Paul Payton
TFTCICA: WYCB-FM, Richie Bowd
MEMPHIS: WYCB-FM, Richie Bowd
MIAMI: WRUS-FM, Michael Dean
MILWAUKEE: WRMF-FM, Steve Stevens
NEW YORK: WRUS-FM, Dennis Dean

PHILADELPHIA: WACO-FM, Jeff Stevens
PRINCETON: WPRB-FM, Mark Mitchell
SANCTUARY: KZAP-FM, Robert Williams

ST. LOUIS: KSHE-FM, Shelly Kraftman
TORONTO: CHUM-FM, Barry Ranch
DALLAS: WACO-FM, Mark Fox
VALDOSTA, GA: WYSS-FM, Bill Tullis
WASHINGTON, D.C.: WMUL-FM, Phil de Marne

DAVE MASON, "I'm I'm," Blue Thumb: WCFM-FM
CHARLES MIRUS, "Re-Evaluation, The Impasse Years," ABC (Durkin): WMUR-FM, WMUL-FM
MIRACLES, "Resistance," Tamla: WCFM-FM
BILL MORRIS & JAMES MORRIS, "Father & Son," ABC: WMUL-FM
ORPHEA, "Rock and Reflection," London: WCFM-FM
MERLE SANGSTER, "Fire Up," Fantasy: WCFM-FM
JIMMY SPITZER'S, "The Original Tap Dancing Cat," Columbia: WCFM-FM, WCFM-FM
STARLIGHT, "Inkpot Trio," Elektra: WCFM-FM
STEPHEN STILLS & MARCASS, "Down The Road," Atlantic: WCFM-FM, WCFM-FM
WINDS, WCFM-FM, WMUL-FM, WCFM-FM


ROY WOOD'S WIZZARD, "Wizzards Brew," United Artists: WCFM-FM
New Releases from Atlantic, Atco & RSO

Houses Of The Holy
LED ZEPPELIN
Atlantic SD 7255

Yessongs
YES (3 Record Set - Live)
Atlantic SD 3-100

Down The Road
STEPHEN STILLS - MANASSAS
Atlantic SD 7250

Bloodshot
THE J. GEILS BAND
Atlantic SD 7260

The Holy LED ZEPPELIN - Atlantic SD 7255

Bloodshot
Atlantic SD 7260

Son Of Cactus
THE NEW CACTUS BAND
Atco SD 7017

CROSS COUNTRY
Atco SD 7024

We're All Together Again For The First Time
DAVE BRUBECK
Atlantic SD 1641

New York Waltz
MICHAEL KAMEN
Atco SD 7020

Paid My Dues
JIMMY STEVENS
RSO SO 872

Old Soldiers Never Die
HEADS HAMDS & FEET
Atco SD 7025

Think About It
KING FLOYD
Atco SD 7023

Inner Space
CHICK Corea
Atlantic SD 2-305

Rfl7Qif)fi7vri$,tt

Son Of Cactus
THE NEW CACTUS BAND
Atco SD 7017

Cross Country
Atco SD 7024

We're All Together Again For The First Time
DAVE BRUBECK
Atlantic SD 1641

ANN ARBOR BLUES & JAZZ FESTIVAL 1972
Recorded Live at Otis Spann Memorial Field
Atlantic SD 2-502

RAY CHARLES LIVE
Atlantic SD 2-503

Inner Space
CHICK Corea
Atlantic SD 2-305

Copyrighted material
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>NO. OF WEEKS CHARTED</th>
<th>WEEKLY RANKING</th>
<th>WEEKLY PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRADYDAH</td>
<td>I4MIIAR</td>
<td>FOR AAA0.</td>
<td>34</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td>CRF</td>
<td>CHERRY CHERRY HALLELUJAH</td>
<td>IT'S A LITTLE BIT LIKE MAGIC</td>
<td>34</td>
<td>37</td>
</tr>
<tr>
<td>3</td>
<td>CAN</td>
<td>MR DANIEL</td>
<td>WORKING CLASS HEROES</td>
<td>34</td>
<td>37</td>
</tr>
<tr>
<td>4</td>
<td>HARRY</td>
<td>LITTLE OLD LADY</td>
<td>IN LITTLE OLD LADY</td>
<td>34</td>
<td>37</td>
</tr>
<tr>
<td>5</td>
<td>LEE</td>
<td>CHERRY CHERRY HALLELUJAH</td>
<td>IT'S A LITTLE BIT LIKE MAGIC</td>
<td>34</td>
<td>37</td>
</tr>
<tr>
<td>6</td>
<td>BING</td>
<td>LITTLE OLD LADY</td>
<td>IN LITTLE OLD LADY</td>
<td>34</td>
<td>37</td>
</tr>
</tbody>
</table>

"NATURAL HIGH"
The Single #1046

"NATURAL HIGH"
The Album #XPS 620

Confirmed R&B Hits.

CROSSING OVER!
<table>
<thead>
<tr>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED RETAIL PRICE</th>
<th>CHART DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>36-34</td>
<td>10-18</td>
<td>HANK BROWN</td>
<td>BLACK CATTER</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>47-6</td>
<td>DUNOVAN</td>
<td>COSMIC WHEELS</td>
<td>YMI RECORDS</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>38-36</td>
<td>37-36</td>
<td>SNAPS &amp; CROTS</td>
<td>BURNIN' BRUNCH</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>54-3</td>
<td>54-3</td>
<td>SNAPS &amp; CROTS</td>
<td>BURNS' BRUNCH</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>40-2</td>
<td>42-7</td>
<td>LIZA MINNELLI</td>
<td>THE SIGLE</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>45-12</td>
<td>MANDOLIN</td>
<td>COMPASSION</td>
<td>MANDOLIN</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>70-3</td>
<td>3-7</td>
<td>DEEP PURPLE</td>
<td>DEEP PURPLE</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>67-42</td>
<td>GABERT</td>
<td>STRAIGHT TO THE HEART OF THE GOSPEL</td>
<td>GABERT</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>44-38</td>
<td>29-19</td>
<td>BOomers</td>
<td>BOOMERS</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>79-9</td>
<td>79-9</td>
<td>SPINNERS</td>
<td>SPINNERS</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>46-36</td>
<td>22-22</td>
<td>BILLY DIAMOND</td>
<td>BILLY DIAMOND</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>85-3</td>
<td>85-3</td>
<td>FACES</td>
<td>FACES</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>49-43</td>
<td>22-22</td>
<td>HELEN REDDY</td>
<td>HELEN REDDY</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>50-11</td>
<td>50-11</td>
<td>TASTIS &amp; THE LIVING ROOM</td>
<td>TASTIS &amp; THE LIVING ROOM</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>59-11</td>
<td>59-11</td>
<td>HARRY HARRON</td>
<td>THE SONS OF MAN</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>46-26</td>
<td>46-26</td>
<td>LOGGINS &amp; MESSINA</td>
<td>LOGGINS &amp; MESSINA</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>53-56</td>
<td>53-56</td>
<td>BOBBY BROWN</td>
<td>BOBBY BROWN</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>54-50</td>
<td>7-7</td>
<td>CHARLIES</td>
<td>CHARLIES</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>46-9</td>
<td>46-9</td>
<td>RON BROWN</td>
<td>RON BROWN</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>58-44</td>
<td>58-44</td>
<td>STONER</td>
<td>STONER</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>59-48</td>
<td>26-26</td>
<td>STYLISTS</td>
<td>STYLISTS</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>81-4</td>
<td>81-4</td>
<td>JEFFERSON AIRPLANE</td>
<td>JEFFERSON AIRPLANE</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>62-51</td>
<td>22-22</td>
<td>CLEARENCE CLELDERWICK</td>
<td>CLEARENCE CLELDERWICK</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>63-49</td>
<td>49-23</td>
<td>HARRISON</td>
<td>HARRISON</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>64-38</td>
<td>38-18</td>
<td>GREEN</td>
<td>GREEN</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>65-55</td>
<td>26-26</td>
<td>CRASH</td>
<td>CRASH</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>66-63</td>
<td>76-4</td>
<td>CRASH</td>
<td>CRASH</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>65-55</td>
<td>26-26</td>
<td>CRASH</td>
<td>CRASH</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>69-60</td>
<td>60-60</td>
<td>JOHN WAYNE</td>
<td>JOHN WAYNE</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
<tr>
<td>60-51</td>
<td>22-22</td>
<td>JIM &amp; JACQUIE</td>
<td>JIM &amp; JACQUIE</td>
<td>1.99</td>
<td>2.49</td>
<td>1974-05-05</td>
</tr>
</tbody>
</table>

Every chart reflects the results of surveys of record stores and is based on the reported sales of each chart item. The figures are compiled from information furnished by record companies, record retail stores, and other sources. Billboard does not assume responsibility for errors or omissions.

Copyright 1974 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
MGM RECORDS CHART EXPLOSION!

Donny Osmond "The Twelve Of Mmeer"

Tommy Roe "Working Class Hero"

Judy Strunk "Paisly A Day"

Five Man Electrical Band "I'm A Stranger Here"

New Seekers "Pinball Wizard/See Me, Feel Me"

Jim Stafford "Swamp Witch"

Tony Bennett "Tell Her It's Snowing"

Eddy Arnold "If The Whole World Stopped Lovin"

Slyvers "Misdemeanor"

Sammy Davis, Jr. "(I'd Be) A Legend In My Time"

Josmons

Marly Cadger "Indiana Girl"

Jeannie C. Riley

Mel Tillis "Thank You For Being You"

Hank Williams, Jr.

© 1973 MGM Records, Inc.

P.S. RICHIE HAVEN' new album "Portfolio" ships today!
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title, Label, Number (Grid Label)</th>
<th>APRIL 23</th>
<th>APRIL 30</th>
<th>MAY 7</th>
<th>MAY 14</th>
<th>MAY 21</th>
<th>MAY 28</th>
<th>JUNE 4</th>
<th>JUNE 11</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>POSITION 107-200</strong></td>
<td><strong>SOLD OUT</strong></td>
<td><strong>LIST PRICE</strong></td>
<td><strong>LIST PRICE</strong></td>
<td><strong>LIST PRICE</strong></td>
<td><strong>LIST PRICE</strong></td>
<td><strong>LIST PRICE</strong></td>
<td><strong>LIST PRICE</strong></td>
<td><strong>LIST PRICE</strong></td>
</tr>
<tr>
<td><strong>Credence Climax Revival</strong></td>
<td><strong>32</strong></td>
<td><strong>28</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Ranger</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>The Big Rangin' Rhythm</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
<td><strong>32</strong></td>
</tr>
</tbody>
</table>
Out Of The Studio Sunday
Ready For Your Turntable Monday

THREE DOG NIGHT'S
New Single

SHAMBALA
D-4352

PRODUCED BY RICHARD PODOLOR

EXCLUSIVELY ON
ABC/DUNHILL RECORDS
The AFM is continuing its investigation in running
award ceremonies—U.S. artists recording overseas. A
major record company is reportedly looking into
allegedly involving a prominent classical conductor
and producer. A major motion picture company has
recently set up a new division, reportedly independent
from its existing classical music division.

While the strike continues, many performers are
seeking alternative venues for performing. One
actor, the Harry Fox Agency, has decided to
cut back its plans for international tour dates, citing
the uncertainty of the current situation.

Judge Champlin stated Marks’s combination, along
with the other plaintiffs, had no legal standing to
challenge the arrangement, as it was not a collective
action.

5th Bay One-Stop Looming

Sweet Fortune "To Be Alive"
Rondi Rosen

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

Thefollowing film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.

The following film "Payday" Fantasy Records will
again finance a film, "An Over The Clouds with
Dorothy Dandridge," produced by New York
based producer, and directed by director, a
name to be announced.

Despite reports of the lack of cooperation from
some major labels, there is still hope for a
successful outcome. The industry is working
towards a solution to the current crisis.
Creative Management Associates, Inc. announces exclusive representation of Carly Simon.

personal manager—Arlyne Rothberg

the agency for creative artists
Red Rose Speedway

PAUL McCARTNEY AND WINGS

Side 1
BIG BARN RED
MY LOVE
GET ON THE RIGHT THING
ONE MORE KISS
LITTLE LAMB DRAGONFLY

Side 2
SINGLE PIGEON
WHEN THE NIGHT
LOUP (1ST INDIAN ON THE MOON)
MEDLEY: HOLD ME TIGHT
LAZY DYNAMITE
HANDS OF LOVE
POWER CUT

Includes 12 page booklet.

Apple Album SMAL-3409
Distributed by Capitol Records