Dick Clark to Produce
‘In Concert’ + Dozen

By BOB KIRSCH

LOS ANGELES—Dick Clark has been named executive producer of ABC TV’s late night rock series, “In Concert,” handling 30 of the next 22 shows.

Under the new arrangement, Clark takes over the title most recently held by the network itself. Don Kirshner was the show’s original producer.

Clark explained that the first six shows will be part of ABC’s Wide World of Entertainment, meaning ABC acts as producer. The following six will be Dick Clark Teleshows, Inc., with Clark as producer. Six additional shows will be divided between Clark and ABC. Included in the total of 22 is the “In Concert: First Anniversary Show” and an “In Concert” featuring Cat Stevens (both produced by ABC) and two

The Look of Music—
the graphics industry’s contributions highlighted on pages LM-1 thru LM-16.

Shortage of PVC
Affects Canada

By RITCHIE YORKE

TORONTO—Many Canadian record manufacturers are experiencing difficulty due to the current vinyl shortage, which has been compounded by short supplies of corrugated cardboard.

As the Canadian industry enters its heaviest sales period of the year, there is a strong possibility that the problems may become even more acute.

LONDON—BBC this week confirmed it has introduced guidelines for producers and disk jockeys over what constitutes “promotional gifts.”

Head of Radio One, Derek Chinnery, said, “Our guidelines are that items of small value sent to us for promotional purposes are acceptable.”

His comments followed a press release from Dart Records which stated that “half a bottle of a sparkling wine was the maximum allowed by the BBC under their new ‘beat payola’ scheme.”

Dart Records director Tim Satchell said the week he was told by the BBC’s promotions gift as a bottle of sparkling wine “would be extravagant” as a gift to Radio One producers—but a half bottle would be acceptable.

Satchell had telephoned Chinnery’s office after someone pointed out the risk of being accused of payola when plans were being made for the promotional bottle of alcohol to publicize the single “Time Is Ticking.”

Publishers Fight
Pinch on Paper

By ROBERT SOBEL

NEW YORK—Major publishing companies were feeling the pinch on paper shortage and most are responding with a sharper analysis of production demands to either circumvent or delay the problem, a Billboard survey has indicated.

Joe Carlson, Flamson Publications, executive, said that the firm was experiencing no "critical" shortage of paper yet because the problem had been anticipated as far back as last year.

This projection had resulted in a stockpile being established to meet the peak of usage based on production guidelines and commitments to customers, he said.

"We raised our list price last year to meet this rising cost factor experienced by us at that time, allowing

Drug Lyrics
Appeal Fails

WASHINGTON—The Supreme Court in a 7 to 2 vote last week refused to review the controversial 1971 anti-drug policy of the Federal Communications Commission, which had been upheld by a three-judge Appeals Court panel ruling in January. Opponent petitioners, led by the Yale Broadcasting Co., had held that the commission policy violated the free speech amendment under the constitution, and censored broadcasting programming by implied threats against licenses for airing music which could be interpreted as promoting use of illicit drugs.

The FCC denied Fails to meet with our guests this week, saying that the “authoritative” RIAA had already warned that it would "expel" any station that went ahead with promotional use of its music.

Mechanical/Juke Royalties’
Increase Review Postponed

By MILDRED HALL

WASHINGTON—It now appears that a 26.6 percent cost-of-living raise in mechanical and jukebox royalty fees on the use of copyrighted music, contemplated last December, will not become part of the overall copyright revision bill presently in markup by the Senate Copyright Subcommitte. Informed sources at the subcommittee say that committee members now feel that a statutory raise based solely on the inflation factor would not set a good legislative precedent.

The proposed raise was strongly opposed in comment to the subcommittee by record producers and jukebox operators. The Recording Industry Association of America (RIAA) claimed that the proposed raise of mechanical royalty rates from the original ceiling of 2.5 cents per turn in the House-passed revision bill of 1967, to about 3.1 cents would be a bonanza for music producers, as it would be added to the expense of record producers already suffering far more inflationary costs with their "bigger payrolls and staffs." RIAA also held that the inflation factor alone should not be the sole basis for determining "equivalent royalty fees on mechanical royalties.

The fast-selling Chicago album yet “Chicago VI,” including their latest smash hit, "Just You ’N’ Me."

By James William Guerdo

Produced by

On Columbia Records +
Watch the "David Bowie Midnight Special Special," Nov. 16 on the NBC-TV Network.
Long Hinterland Break-In Helps ‘Lorelei’ Defray Cost

LOS ANGELES—The high cost of mourning Frank Sinatra has all but frightened away record companies as angels.

Production and engineering in the $75,000-and-above category are cited as playing havoc with the whole concept of lining up financial backers for musicals.

Under established guidelines, once a play and its cast are signed by the New York, road company would be formed to play major cities outside New York, and the overtures capable of handling the production requirements.

“Lorelei,” the musical comedy based on “Gentlemen Prefer Blondes,” (see separate story), may have to set a higher price to boons which could affect standard means of recouping initial investments.

For the MGM Records' production has not gone through the customary Big 3 Sold to UA; Plus ½ Can. Co.

NEW YORK—Robins, Fait & Miller, publishing wing of Metro-Goldwyn-Mayer, has been sold to the Music Artists Publishing Corp., it has been learned. The deal includes an agreement with UA and MGM under which the films of MGM will be distributed theatrically and in television syndication in the U.S. and Canada for a period of 10 years by United Artists Corp.

Purchase price, according to an authoritative source, was $15 million for the entire package.

The agreement also includes the acquisition by UA of MGM's half ownership in Quality Records of Canada, major record and tape manufacturing and in the recording set-up based in Toronto. The firm is headed by vice president and general manager John Thelof, who has understood that its management and regular staff structure will remain intact.

The Big Three's catalog is very extensive and is one of the great catalogs, includes such items as: "Oklahoma Town Strutters Ball," "Blue Moon," "Chattanooga Choo-Choo," "Deep Purple," "Farewell to Arms," "Green Grow the Lilacs," "I Can't Stop Loving You" and many tunes from "The Wizard of Oz."

War Gold on ‘Word’

NEW YORK—War has been declared for the album, "Deliver the Word."

The group records for United Artists. Arthur Leeds asked for further court consideration on the effective date of the state law. He pointed out that throughout the discussions, the question of an effective date never came up, on whether the 1968 law was to be applied to any uncopyrighted recordings, retroactively—or whether only those made after the 1968 law became effective were to be considered. The 1972 law is never retroactive. The 1972 amicus curiae briefs indicated that the court should rule against defendants. The petition for rehearing was reviewed on themerits.
NASHVILLE—The Eighth Annual Country Music Awards dinner of the American Society of Composers, Authors and Publishers, a black-tie event held here Wednesday, gave special honor to pioneer Bob Wills, and awards to 21 recipients.

ASCAP president Stanley Adams noted that there were 35 ASCAP winning songs this year compared to last year's record-breaking 42. The plaque was awarded by Adams and by Ed Shenk, the society's southern regional executive director.

The songwriting team of Jerry Foster and Bill Rice led the way again this year with five awards. ASCAP presented four platters, of Jack and Bill Music, and led with five in that category.

The show was hosted by George Wood and Charlie Monk, ASCAP officials here.

The awards were:

A Good Look Is Like a Good Song—Writer: Jack and Bill Music; Publisher: Jack and Bill Music; Producer: Glenn Sturton; Artist: Bob Lusse.

All Heaven Breaks Loose—Writer: Tony Braxton; Publisher: Tony Braxton; Inc.; Producer: Pete Drake; Artist: David Allen Coe.

Darting—I Can Always Come Back Home—Writer: Johnnie Wright; Publisher: Johnnie Wright; Inc.; Producer: Bill Shoaf; Artist: Johnny Lee Lewis (Memphis).

Do You Know What It's Like To Be Lonely—Writer: Bert Pelto; Publisher: Bert Pelto; Inc.; Producer: TAD Music; Artist: Roy Clark.

The final award was presented posthumously to the late George Jones, who was inducted into the Country Music Hall of Fame in 2002.

NARAS Holds a 'Great Debate'

NEW YORK—"A great debate" is under a serious threat of technological overhaul. This warning was sounded by a number of panelists who appeared at the first of a series of membership meetings to be held by the New York chapter of NARAS.

This gloomy prediction was countered vigorously by other panelists examining the influence of modern recording techniques on musical integrity. Later group argued that recordings fail or succeed on their quality, not on the method of achieving it.

Those fearful of the pressures of technology have expressed concern about the effects on performing musicians of tracking techniques and of being asked to perform live takes of ensemble performance. "Bessie Smith could never have performed on records as well as she did if she knew she had the option of laying down a new vocal over the hand tracks," said John Hammond, who produced many of her records. Technology has cheapened artistic standards, charged Jimmy Owens, jazz trumpeter.

A strong rebuttal was voiced by Thomas Shepard, Columbia producer of classics and show albums. Most recordings are not documentaries of live events; he said; rather, they are separate entities to which technology may contribute vital elements. Others supports of the positive values of technology included Rachel Elkind, Moog specialist; Brooks Arthur, engineer-producer; and Ron Frangione, arranger-producer.

Ears: middle-ground position was taken by pianist Richie Havens, who recognized the potential danger of technological change; this, said, if performer is "really an artist he can't be handcuffed by bad technology."

The meeting, held at Columbia Records 30th Street studio, was moderated by Ben Goren, president of the New York chapter, told the meeting that the label's current membership drive has already added 100 new members to its rolls. The chapter's goal is to increase local membership by at least another 200. Among new signees are Alice Cooper, Pierre Boulanger, Carly Simon and Michel Legrand.

NATIONAL ASSOCIATION OF RECORD PRODUCERS AND ENGINEERS (NARAS)

47 Songs Win ASCAP Awards; Bob Wills Given Special Citation

FIRST OSMOND to wed is fated with 250 guest party at home of the group's producer, ex-MGM producer Mike Curb. Front row from left: Donny Osmond; sister Marie Osmond, bride and groom Mr. & Mrs. Berry Osmond, parents George and Olive Osmond, Jimmy Osmond. Rear from left: Osmund's Envoy, 1,000-year-old rocks were presented to the couple by the couple and to Scotty and Tony Scotti, Wayne Osmond, Mike Curb, Alan and Jay Osmond.

EXECUTIVE Turntable

Steve Paul, president of the newly-formed Skyle label to be distributed by Columbia Records (see separate story), has named Robert T. Warner, senior vice-president, to the newly-formed Skyle division.

Robert T. Warner will also supervise recording activity from Organic Management artists Edgar Winter, Johnny Winter and Dan Hartman, all of whom will continue to be based in Chicago. Warner will also oversee Skyle's first name to the Columbia organization through its college program.

Becky Rast, formerly administrative assistant to Kip Cohen during his tenure at Columbia Records, has been named office supervisor and public relations director for Skyle Records.

At Atlantic Records, Bob Kornheiser, vice president and executive assistant to vice president Nusseh Ertugan, has been appointed manager of Atlantic's international department in New York. (Previously he had managed the Mancine logo in London. Kornheiser will continue with his previous duties, and will now supervise the international department in its coordination of sales, advertising and publicity for Atlantic's overseas divisions and all international projects.

Billy Bass named regional promotion manager for RCA Records, operating from RCA's Dallas-Ft. Worth office. Bass was most recently regional promotion manager for RCA in Cleveland. He will report to Frank Manieni, vice president, promotion.

At Columbia Records, Fred Coker will appointed associate director, marketing administration, after serving as supervisor, marketing administration at United Artists Records, in the promotion and marketing administration at Columbia, Ed Bunsol named manager of budget administration for marketing, and Rudy Lambino assumes the new position of marketing analyst. Bonus was staff accountant for Atlantic Records. Tracy Jaffe promoted to staff accountant for Columbia marketing administration.

Janice Arzak promoted to the newly-created position of assistant to the controller and assistant controller at RCA Records. Miss Arzak has been with MCA as secretary to Tammy Wynne, East Coast publicity and artist relations director.

At United Artists Records, Jerry Stephens named promotion manager for the Detroit territory, joining RCA following his role as regional promotion man for Atlantic Records in the same city. . . .

Steve Greenberg has returned as field promotion representative for RCA Records, following two years in the service in Southeast Asia. Greenberg was previously a field promotion representative for RCA.

Jim McCoy has been named WEA Distributing assistant finance controller. He has previously been with Dean Wittier, stock brokers. ... At Bell Records, Sheila Molitz named production coordinator, after seven years with Bell's production department.

R. Craig Leon has been named vice-president, production & acquisition, for Earth Records and World Productions, Miami Beach. Leon, who had been involved with independent production work, will now supervise the label's operations.

Teddy Stavas named vice-president and general manager of Organic Management, Inc., artists management firm headed by Steve Paul (see separate story on Paul and Blue Sky Records). Stavas has worked with Organic for the past six years, reporting to Edgard Winter as tour director, and prior to that was managing director of Paul's Scene club.

Dean Kay named vice president, general manager and executive for SoMe, Inc., now Sony BMG Music Corp., Harry Von Tilton Music Publishing Company and Chapman Music Corp., publishing firms headed by Lawrence Welk. Kay has been an entertainer and writer, and has served as professional manager and then as general manager for the firm's legendary country music artists.

William Fellett named general manager of S/T Videocassette Distributing Corp. Also at S/T, Gene DeSantis named systems engineer. Fellett had served with Telecine, one of the two companies which merged with S/T to form S/T videocassette operations.

... Monroe Friedman named co-manager of Solese/Schimron/Bar, public relations firm, in the operation of Sony's L.A. office. Friedman has been with SRS's L.A. office for two years.
This is the life.

This is a career under full sail.
And Loggins and Messina’s new album “Full Sail” sums it all up—from the up-and-coming single smash of “My Music” to the delicately interwoven colors of the extended “Pathway to Glory.”
“Full Sail” is the kind of album a record company lives for.

And that’s the kind of life we love. Loggins and Messina. “Full Sail.”
On Columbia, the gem of the ocean.
Sesac Hands Out Bouquets to 75 Writers; Piano Duo Top Envoy

NEW YORK—More than 75 writers, artists and publishers were awarded trophies for their contributions to the country music at the 1987 Sesac Awards in the Country Club, Nashville, Oct. 18.

Top citation of the evening, Sesac’s highest honor, the “Award of Excellence” went to the concert duo pianists Arthur Whittemore and Jack Low, for their contribution over the past year, and for their promotion and furtherance of country music as a musical art form.

Dr. W. Robert Thompson, executive director of Sesac’s Nashville operations, presented the award to Whittemore and Low, praised the pair.

Thompson said that Whittemore and Low had included country music in more than 100 cities coast-to-coast, plus numerous radio and television programs.

In other categories Raymond Smith was named “Country Music Writer of the Year.” The recipient of Sesac’s “Writer of the Year” award for four consecutive years.


The full list of honored writers and their categories can be found on the Sesac website.

In ‘Concert’ Plus Dozen

Continued from page 1

Continued from page 1

In “Concerts” produced by Clark and his co-producer Paul G. Smith, the listener will be introduced to the contemporary audience, with some of the more current hits in the music industry.

As executive producer of “In Concert,” Clark is looking at the possibilities of creating a large format show. The series will have a permanent host to be announced at a later date. The series will also establish a permanent home base which will be a theatre in the Los Angeles area. They will perform for the first time at this venue.

A total of seven concerts will be held at the venue. The series will be taped in front of a live audience, with some of the highest quality equipment in the world. The series will also have a total of 13 concerts, which will be held at various locations throughout the country.

The series will also be available on DVD and Blu-ray, which will be released in the fall of 2019.

“Clark feels it’s possible that while the current crop of late night rock bands are trying to fill the void left by the current decade of programming, there is an audience out there who will be interested. I think there’s a hunger for this type of show. We want to provide an outlet for artists who may not have the opportunity to perform on late night talk shows,” said Clark.

Andy Groff co-produced the series with Clark. The show will feature a variety of acts from different genres, including rock, country, and soul.

The series is scheduled to debut on October 27, 2019, and will air on various networks, including VH1, MTV, and CMT.

The series will also be available for streaming on YouTube, as well as being made available for download on various music platforms.

“The success of rock on TV also depends on promotion. Clark added, and Don Rogers will be handling the promotion. “In Concert” Rogers has worked closely with Clark in the past, and promotion for the series is something he is very excited about. “It is our hope that the series will be a hit and that it will bring the era of rock music alive for a new generation."
After a little more than 3 weeks, one album has raced to become #26 on the Top LP’s chart and #7* on the Hot Country LP’s chart.

Announcing one of the biggest reasons why:

“A SONG I’D LIKE TO SING”

Kris & Rita, together for their first full single.

From the album “Full Moon”

On A&M Records

Produced by David Anderle
Cap Industries Hits 7th Straight +Qtr.

LOD ANGELES—After reporting a substantial gain in earnings for the first quarter, Capitols Industries also said it was "optimistic" about second quarter sales. The company reported earnings of $1,259,000, or 28 cents a share, for the first quarter ended Sept. 30, compared to $183,000, or four cents a share, in the year-earlier period. Sales surged to $3,244,000 from $2,101,000.

The gain was partly attributable to Capitol Records, which produced six singles and seven albums which made the top 10 music charts, according to the company. Audio Devices, Glendrook, Conn., is also a subsidiary of Capitol Industries.

Shareholders at the company's annual meeting approved a change in the firm's name to Capitol Industries—EMI, Inc., because the Los Angeles-based record manufacturer is 70 percent owned by EMI Ltd., London.

The first quarter results marked the seventh consecutive quarter in which Capitol's earnings have improved over the comparable quarter of the prior fiscal year.

While the company is optimistic over sales in the second quarter, Bliskar Menzel, president, cautioned that "Capitol shares in full measure the current industry-wide anxiety over growing shortages of essential raw materials, especially vinyl and paper.

NEW CONCEPT REPLACING ROCK CONCERTS—OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, that year and $600,000 CR-A-Rock was created. Our talk-length movie with special long action and genius of the theatre and the concert. It's the hair styles and movie format performed live while the movie played on 20,000 crested its inaugural tour. A short gaggle of musical artists which included Jean-Michel Basquiat, Linda Ronstadt and others, frequently played in movie theatres over the years. It opened up a whole new source of income for the movie theatre industry. Additional promoters are needed in many states to present this entertainment revolution that is available for $450.00-

We'll get you the tickets, our powerful promotion materials, our training, and the sensational CR-A-Rock show itself forress bookings in your state.

Certain states still open! Strike while the iron is hot!

INDIA-PIX RELEASING CORPORATION, MEN TINZER, President
400 East 56th Street, New York City, New York 10022. (212) 371-2480

Off the Ticker

RCA RECORDS, a subsidiary of RCA Corp., operated at a loss in the third quarter, "reflecting overall domestic industry conditions," Robert W. Sarnoff, chairman, said. RCA Corp. reported record sales and earnings in the third quarter, attributing the improved results to improvements in performance on both National Broadcasting Co. and vehicle-entertainment (Hertz Corp.), international communications, consumer electronics and Banquet Foods, which offset the effect or rising costs and price controls in some consumer products.

Earnings in the third quarter rose to $42.3 million, or 53 cents a share, from $37.1 million, or 46 cents a share, a year earlier. Sales were $2.05 billion, an increase of 10 percent from $1.89 billion in 1972.

Nine-month earnings were a record $103.3 million, or $1.69 a share, compared to $113.5 million, or $1.47 a share, a year earlier. Sales were $5.1 billion, an increase from $4.6 billion a year before.

**JAPAN faces a recession in 1974, according to the Research Institute of National Economy, a private institution. The Japanese economy will plunge into recession next spring and the nation's real rate of economic growth in the fiscal year ending April 1 will be 7.5 percent, down from an estimated 10.9 percent for 1973, the organization said. The recession will terminate in only about six months, with the economy beginning to recover in the latter half of fiscal 1974, resulting in the growth rate of 10.6 percent in real terms in fiscal 1974 and of 10.9 percent in fiscal 1976. The institution said the forecasts are based on the assumption that the institution of Western countries, including the U.S. and West Europe, will turn downward early next year.
FOR EVERY MAN

Jackson Browne: One Of The September Nine Released
From Elektra/Asylum

"Resounding, awesome, important, romantic, highly charged, compelling." These were among the adjectives heaped upon Jackson Browne's debut album by Rolling Stone's Bud Scoppa. There will be at least as many adjectives with the advent of his new album. "For Every Man" is for everyone who opens his or her ears and mind.

Produced by Jackson Browne
SD-5067

ELEKTRA/ASYLUM/NONESUCH RECORDS
a division of Warner Communications, Inc.
Novel Shadow-Box Wall Fixtures Boost LP Sales; All-Open Tape Aids

SAN ANTONIO, Tex. — Ted Massy and Jim Piotrowski have taken an innovative shadow-box-like wall LP holder and an emphasis on customer service from an opening $4,000 investment in one store here in Aug. 1971, to two stores that will do approximately $450,000 by the end of the year.

Both men, under 30, were novice Mechanical/Juke Royalties' Increase Review Postponed

- Continued from page 3

table royalty rates under the law," and urged that revision of rates be left to the Copyright Tribunal. (Billboard, Jan. 27.)

Jukebox operations, through their associations, Music Operators of America, said they could not pass on the cost-of-living raise from the $8 per box agreed on in 1967, to over $10 per box per year. They would have to absorb the loss.

They reminded the legislators that the operators are losing their traditional exemption from music performance royalty in the revision of the 1909 copyright law, and that the $8 was a compromise agreed to by both House and Senate committees. In addition, they face the possibility of another fee of a dollar a box per year on the use of copyright-registered recordings, if this provision is retained in the current revision bill, S. 161.

Originally, the legislators planned for the Copyright Tribunal to make its first review of statutory rates five years after passage of the bill. But Senate Copyright Subcommittee sources point out that this date would have been 1975, if the revision had passed, as then hoped, back in 1970. The same time lapse that nearly induced the members to insert a catch-up rate raise to cover inflated dollar, now makes members lean to the idea of an earlier review for statutory rates by the Copyright Tribunal, than was originally planned.

Possible 2-yr. Wait

As things stand, the revision bill will probably not be passed by Congress until the end of 1974, and be in effect by early 1975. With this long delay in mind, informed sources say the subcommittee in the tribunal should begin its studies and hearings on statutory rates within two years at most—and perhaps within one year after the revision goes into effect.

BMI Makes 97 Awards

- Continued from page 3

Novel Shadow-Box Wall Fixtures Boost LP Sales; All-Open Tape Aids

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Sonny & Chér invite you to join them for two records worth of love and laughter and good, good music. Sonny & Chér, live and doing very well indeed.

PRODUCED BY DENIS PREGNOLATO

MCA RECORDS
All new stuff

GRATEFUL DEAD

Wake of the Flood
THE NEW GRATEFUL DEAD ALBUM AND THE NEW WAY TO GET IT.

WAKE OF THE FLOOD is the Grateful Dead's new studio album, the first Grateful Dead studio album in three years. And the first album marketed by Grateful Dead Records.

Grateful Dead Records is located in San Rafael, California. The 18 independent distributors who make up its primary U.S. distribution system are located throughout the country. Their names appear in this ad. If you want to get the new Grateful Dead album in America, the way to get it is through them.

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(212) 586-6200

Associated Dist.
3803 N. 36th Avenue
Phoenix, Arizona 85019
(602) 278-5584

Record Merchandising Co.
1525 S. Berendo Street
Los Angeles, California 90006
(213) 385-9161

Direct Record Sales
62 Townsend
San Francisco, California 94107
(415) 495-4920

Fidelity Rec. & Tape Sales
309 Boren Avenue North
Seattle, Washington 98109
(206) 682-9370

Hot Line Record Dist.
596 Lane Avenue
Memphis, Tenn. 38105
(901) 525-0756

Summit Dists., Inc.
7447 N. Linder Avenue
Skokie, Ill. 60076
(312) 677-1612

Music Merchants of New England
52 Cummings Park
Woburn, Mass. 01801
(781) 935-6160

B&R Records & Tapes, Inc.
3535 So. Elati
Englewood, Colorado 80110
(303) 761-2924

Commercial Music Sales
1401 N. Price Road
Olivette, Mo. 63132
(314) 997-1800

Music Sales of Florida
13145 NW 45th Avenue
Opa Locka, Fla. 33054
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Heilicher Brothers, Inc.
3090 Wayzata Blvd.
Minneapolis, Minn. 55426
(612) 544-4201

London Southeast Rec. Dist.
695 Miami Circle
Atlanta, Ga. 30324
(404) 266-0110

Schwartz Brothers, Inc.
2146 24 Pl. N.E.
Washington, D.C. 20018
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AMI Distributing
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All South Distributors
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(504) 522-1157

Grateful Dead Records
PO Box 1260
San Rafael, California 94902
Telephone: (415) 457-4220
Manne Hole Reopens With New Location, New Hopes

By ELIOT TIEGEL

LOS ANGELES—The lid came off the Manne Hole last Monday (15) after a year of inactivity for the well-known jazz room.

Owner and performer Shelly Manne is putting aside his playing in order to run the club, now housed on Wilshire Blvd. some distance away from its former Hollywood location.

The club, with a seating capacity of 210 (around 175 seats in the area directly in front of the raised stage), is situated in Teto’s, a French restaurant which closes evenings to accommodate Manne's operation. Manne has installed a box speaker system and ElectroVoice microphones as key features in the new place.

During the initial show, a pre-opening runthrough for invited guests prior to the official opening on Oct. 16, Carmen McRae and the Cannonball Adderley Quintet performed for less than a completely attentive crowd.

Part of the problem lies with the room's layout: the restaurant is spread out in a long, narrow room with the bar located at one end of the room. Customers congregating around that area appeared more interested in conversation than music.

During the McRae-Adderley booking, the club is charging a $5 cover fee. When Adderley's engagement ends Sunday (21), McRae will stay on for another week, sharing the bill with Jackie and Roy Kral. During that double billing, cover is being dropped to $4, and future billings will see the door charge adjusted to the specific act.

Opening in the Wilshire Blvd. area, where there is little nighttime traffic, is not looked upon by Manne as a gamble. He closed his Carhuenga Blvd. location when he discovered that music from hardstand amplifiers was being picked up in the neighboring recording studio operated by Wally Heider.

NEW YORK—The management of New York's famous Rainbow Room, RCA Building, has re-introduced live entertainment this nightspot in a move designed to help stem the alarming decline of quality supper clubs in the city.

The room, with its revolving stage set like a carousel in the middle of the dining area, was opened 20 years ago as one of New York's poshier. However, within recent times it sacrificed much of its popularity to other spots including its sister room, the Rainbow Grill, which were able to lure the crowds with big name talent.

Hoping to reverse that trend, the Room's management re-introduced its live entertainment policy earlier this month with the dual piano team of Johnny Da Moio and Fred Silver.

The move is experimental, and will be used as a yardstick to measure the public's reaction to live music, undemanding entertainment coupled with elegant dining.

Aerosmith Tour

NEW YORK—Aerosmith, Columbia recording group, has embarked on its first national tour, to coincide with the release of their first single, "Dream On," pulled from their debut LP.

Markets include Atlanta, Cincinnati, Chicago, Detroit, Cleveland, Toronto, Rochester, Buffalo, Pittsburgh, Providence and Boston.

C.A.M. Offers Novel Services Via Jannen

By SAM SUTHERLAND

NEW YORK—Jimmy Jannen has designed the operation of his C.A.M. (Collected Artists Management) complex to incorporate a variety of services not normally associated with booking agencies.

C.A.M. has been providing merchandising and promotional support for clients through airtime on local and national radio; tour promotion; active coordination with promotional campaigns; the design of advertising, time-bands and any supportive merchandising materials; ongoing contact with key retailers; and even tour coordination.

Jannen's current production activities include the management of acts handled by C.A.M., which is now promoting new product from the Ray Charles & Jackson Five label for Capitol; LightHouse, on Polydor; and J. F. Murphy & Salt, whose Columbia debut (the band had recorded previously for MGM and then Elektra) was produced by Jannen.

Jannen is now working with the Chambers Brothers, signed to A
cove/Embassy, as well, and other groups being handled by C.A.M. include Harvest, Oregon and Clive Stevens & Friends, on Capitol. The current publishing roster consists of 128 writers, in addition to those groups, and continues to include active publishing interests, particularly in film scores, abroad.

In explaining the expansion of C.A.M. into a broad range of activities outside conventional production and publishing, Jannen pointed to his own experiences as a producer, following a career as a performer while still in his teens, and his later emergence in publishing. "Producing came out of necessity," he said, commenting on his decision to move from production to publishing. "I found that a lot of the producers working with our acts weren't capturing what the acts were doing, what they were about."

While Jannen's concerns for the musical content of his players' efforts drew him into active producing, his publishing experience was sustained by his continued activities there. And, in viewing the life cycle of records, and their handling at the record company level, from that multi-dimension of vantage, Jannen concluded that he could not assume that a record company alone would provide the optimum support for a record's emergence in all areas.

At the same time, he rejects the idea that those companies should be approached as villains. Instead, viewing the increasing pressures of a cluttered marketplace, Jannen believes that a more active involvement at the production and publishing level is essential to the artist, management, producer, publisher and label alike.

"A lot of times, by feeding information, or getting things mixed or organized earlier than they might normally be, you can provide the record company with as much support as they can give us," he said, noting that at first many record men were somewhat skeptical of that approach.

Now, however, Jannen believes the approach has proven itself in helping acts to "stand out." "Other publishing companies are coming to work with us now," he noted, explaining that C.A.M.'s operation has been applied to material from other catalogues because "We pose the subtle threat that if they don't get working on a tune, we'll get a cover."

At present, Jannen envisions further expansion of the C.A.M. complex, which employs some 400 people, to include the possibility of an expanded personnel to provide an increase in staff and in office space to accommodate increasing demands, and relieve concern about retaining personal contacts with the artists involved.

PBS to Cite Armstrong

NEW YORK—A roster of top jazz acts including Dave Brubeck, Ella Fitzgerald, Louis Armstrong, Al Hrab- ble, Earl "Fatha" Hines and Helen Humes will pay musical homage to the late Louis Armstrong and the Public Broadcasting Service's "Spe-

The hour-long color program, "Newport Jazz Festival, New York: A Walk on the Wild Side," will be filmed at the July 4 afternoon concert at this year's Newport Jazz Festiva. The program will chronicle both the performances and the official dedication of Louis Armstrong Memorial Park in Queens, the former Singer Bowl.

Highlights will include a duet by Joe and Louis at the 1980 performance by the Breckfield quintet, trumpet ensembles featuring contemporary jazz veterans Roy Eldridge, Dizzie Gillespie, Clark Terry and Freddie Hubbard; John May-all's group, augmented by the addition of Giver Washington, Jr., on soprano sax, and guitarist Roy Chuschan; and a performance by members of Armstrong's last band.

Area broadcast time will vary, with the evening program set for 8:00 p.m. Check was shown by John Adams and directed by Gardner Compton.

Signings

Paul Anka signed with Fame Records, distributed by United Artists Records. "Flashback" is the debut Rich Hal-produced single. . . . Artie Kane, veteran TV-radio personality, has signed a recording contract with Liniton Records. Final single on label Gladys Sheld- ley's "Christmas is Christmas All Over the World," set for seasonal release. . . . John Lennon has signed an exclusive booking contract for personal appearances with Satin Artistry. . . . Grammy Award Management signed Wiley Crawford to a personal management contract. Crawford is an ex-member of the London Records group, Orphan. . . . David Atwell has signed a "Me and Brother" Records with initial release, "The Moments." . . . Fine & Famous Management has signed its first act, the Dynamos, for national management. The Dru-
dell, N.J.-based rock duo recently added a drummer, and became a trio . . . Bobby Bower has signed with Cople Records, subsidiary of Trans-Gramophone Corp., in Phoenix. . . . LMI Records has re-
signed the Dirty Blues Band. . . . The group plans to complete recording of a new LP within two weeks. . . . UA has signed Charlie Lue's, a longterm recording pact. He will be recording in Nashville under the supervision of Mike Bussman.

CMA has declined to supply the national labels since 1958.

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NEIL YOUNG
TIME FADES AWAY
**Studio Track**

By SAM SUTHERLAND

At Advantage Sound Studios in New York, Martin Leonard, a free-lance engineer from the UK, has lately been making his home and apparently making quite an impres-
sion on his cohorts there.

Leonard comes to the New York recording community from recent stints at The Manor and Island Studios in London, where he handled the new McKendree Spring LP, among others. Prior to that free and easy independent status, he had been working in the states at Mer-
cury's old New York rooms.

His most recent work was done for Michael Brovko and Free Flow Productions. Leonard engineered new LP's by Jerry Jeff Walker and that project for McKendree Spring, both on MCA, and for Dave Van Ronk's initial release on Chess.

While sessions with Gary P. Numan (pianist with Michael Murphy, and a writer in his own right) and James Brown (for Polydor) wind up, Advantage is winding up work on its smaller Studio B, which will open in about six weeks as the facility's second 16-track room. The mixing con-
sole is a Neve, and the room will have both DEX and Dolby noise re-
duction.

* * *

Criteria Recording Studios in Miami is the site for yet another major move from control room to stu-
dio: producer Dave Crawford has begun cutting his own solo album, working with Criteria's own rhythm section, George Terry, Jerry Murcia, Harold Cowart, Tabby Ziegler and Alby Galvin; and with Will Boul-
dare, Charles Mann and Darrell In-
man. Karl Richardson engineered. Also in was Brad Shapiro, producing Laura Vager for Ovation Records. Those sessions, mixed for quadraphonic, were backed by the Criteria band again, as were Shapiro's sessions with Joe Simon (now surfaceing) and with Garland Green, also for the Polydor-distributed Spring label.

Meanwhile, Criteria's latest gold is the new Grand Funk single. While among the new folk recording there are Heartfield, a new band from Michigan signed to Mercury and produced by Robin McBride and Tom Gieving and engineered by Ron and Howie Albert.

Mike Pinera, along with Duane Hitchings and Donny Vosburgh, were in, recording new tunes for Atlantic, prior to departure for a tour with Steely Dan.

* * *

Another Florida facility is Henry Stone's Hialeah room, where he hosts his own T.K. Productions. Stone recently broke into the national eye with Betty Wright's single for Atlantic, and he's following that up with other local folks: K.C. and the Sunshine Junkanoo Band, the first release on Stone's new T.K. label, produced by Gary Schaffer and Sherry Smith; Gwen McCranie's first single, produced by Stone and Steve Alaimo; and Lamontro, produced for Gladies.

With other T.K. activity including a new single by Timmie Thomas for Gladies, and the re-release of an early Duane and Gregg Allman set recorded there in 1967 (for the Bold

(Continued on page 18)

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**Who/Where/When**

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10003.)

**Talent**

Ruthe's Inn, San Francisco Nov. 2-6; Whiskey A Go Go (1-11); The Long Island Club, San Francisco (13); Ruthe's Inn, San Francisco (14-19); The Safari Room, San Jose, CA (21)

**BLOODSTONE** (London) New Haven Collegiate, Con., Oct. 31; Heidelberg College, Tiffin, Ohio (27); Glider State College, N.J., Nov. 4; Sugar Shack, Boston (5-11); Municipal Auditorium, Kansas City, Mo. (25)

**BLUE MAGIC** (Flying Dutchman) Rainbow Grill, N.Y., Nov. 25; Club, N.Y. (26)

**ERIK HUDDMAN** (Transcript) Shoreham Hotel, Washington, D.C. Oct. 39-40; P.J. Kelly's, N.Y. (5-26)

**FIRE AND FROST** (England) Eden High School, N.Y., Nov. 3; North Carolina State, Raleigh, N.C.; North Carolina West-
leyan, Rocky Mountain (8); Suffolk High School, Va. (10); Maryland Inn, Annapolis (12-29); Ohio State University Coli.-
mum, Columbus (14-21)

**GLEN CAMPBELL** (Capitol) Bataan Theatre, N.C. Oct. 17

**KICK CARR** (Columbia) San Carlos Civic Center Theatre, Nov. 8-11

**JOHNNY CARVER** (Scala) Romeoville, Ill., Nov. 3; Brandon Inn, Md.; Sanitary Club, L.A.; Jalana Club, Fla. (11); Brevoort Co. Fair Coast Beach, Fla. (16)

**JOHNNY CASH** (Columbia) Akron, Ohio, Oct. 31; Madison, Wis.; Wasca-
luke; Wisc. (29); Muskogee, Okla.

**TOMMY CASH** (Epic) Gotham High School Gym, Ind. Nov. 5; Civic Center, Lafayette, La.; Civic Center, Peoria (8); Brevard Co. Fair, East Coast Beach, Fla. (19)

**TONY BENNETT** (MGM) Teatro del Japón, Nov. 6-17

**BOBBY BLAND** (ABC) First, Mich. Oct. 21; Max's Kansas City, N.Y. (24-29); Ruthe's Inn, San Francisco Nov. 2-6; Whiskey A Go Go (1-11); The Long Island Club, San Francisco (13); Ruthe's Inn, San Francisco (14-19); The Safari Room, San Jose, CA (21)

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(Continued on page 20)
Two sided smash!
"HEY LITTLE GIRL"
b/w
"I'll Get You In The End"
From the hit album

A Pride Production for the Sylvers Family of Superstars!

© 1973 MGM Records, Inc.
**Talent in Action**

**BEATRICE KAY**
**FEEDMAN ROSE**
**IAN WHITCOMB**

Mayfair, Sonia Monica

If you want to see what an English music hall was like during the heyday of the genre and want a thoroughly enjoyable evening at the same time, then the Mayfair Music Hall Palace of Varieties is a good place to begin.

The hall, originally built in 1941 as an opera house, became a vaudeville center back in 1927 when it was transformed into a movie house. Now the theater has been renovated by MILT LANSER, owner of the Magic Castle locale. Capacity is 211, with a bar in the lobby.

The opening bill featured all the trappings of a real music hall, with a small orchestra in one corner and the "chairman" or master of ceremonies seated on the other side of the stage. "Chairman" Berndt Fox kept the show moving, exchanged humorous remarks with the cast and audience, and participated in several of the acts.

Headlining was Beatrice Kay, celebrating 56 years in the business, and her very interesting medley of songs including her famous "Man of My Own." She was as faded as possible at the end of the evening, moving through a series of comic ballets, comic monologues and offering a brief history of the stage as the audience. Fox's sister Ann became more of a star in the show in the main hall atmosphere, which he had written about in books and magazines than she has been in her performances here and should remain a staple of the show.

The Mayfair is a fine experiment which should work out even after the novelty has worn off.

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**New on the Charts**

**PREMIATA FORNERIA MARCONI**

Of all the continental European nation's home-grown rock, Italy's has always been the most fluent, presumably because of the long history of Italian inventiveness in melody. Now the Billboard Top LP's chart has its first Italian rock entry, an astonishingly good classically-rock entry in the tradition of the Moody Blues, Yes and Emerson, Lake & Palmer.

Premiata Forneria Marconi is whimsically named after a small-town bakery shop and consists of Italy's top youthful session men, all 21 to 25 in age. They arrived on the chart only a week after U.S. release on Emerson, Lake & Palmer's Manoo-ooze label, distributed by Atlantic. PFM's Portrait of a Ghost LP had a unique birth. English Pete Sinfield wrote English lyrics to cut on the most recent PFM Italian album and remixed new vocals in with the group-singing phonetically. Anyway, the haunting instrumentals are up front here, not the singing.

Atlantic last week launched a massive three-month campaign comprising trade and consumer support aimed to push the LP right up to a projected January chart.

NAFTA FREE TRADE

10 c.c.

The playlists shrunk might have been prevented by a billion roughly four minutes of 10 c.c. UK Records act, from reaching 75 on this week's Hot 100. Add to that some undeniably spicy lyrics, underscoring a raucous tale of rock 'n roll That's coming in the jazzhouse, and the band has to get credit for scoring their first time out here.

One real reason lies in the season- behind this relatively unknown quartet from Manchester, England. The band's ranks include Graham Gouldman, who established himself in the mid-'60s through a string of solid hits written for the Yardbirds, Jeff Beck, the Hollies and Herman's Hermits: Eric Stewart, who first emerged with the Mindbenders; Lol Creme and Kevin Godley, both veterans of 10 c.c.'s immediate predecessor, Hot Leg.

The four base their activities around London, including London, where their 16 track back home in Manchester, Self-contained, they handle all production and playing, including the making single songs first and foremost. Their love for American rock 'n roll, as is also touched by their Brian Wilson touches and a theme based on American street violence and police mentality, touches many other bases as well.

**SAM SUTHERLAND**

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**Creative Trends**

**Deodato Cooking With '2001’ Sound**

By NAT FREEDLAND

LOS ANGELES—The name Spencer Davis has been heard on the pop scene for almost a decade, beginning with the band's mid-sixties with the Spencer Davis Group, moving through an acoustic folk, blues and rock period, and, now, a return to the original name and the familiar hard rock sound.

The original Spencer Davis group, of course, included Steve Winwood, who has gone on to become one of the major talents in rock. Though Davis kept his band going for a short while following Winwood's departure, it is only recently that he has set his sights completely on another rock band.

Now, with a group that includes Eddie Hardin and Pete York who were, respectively, with the Days, "Guggun", on Mercury, a just-completed European tour and an upcoming U.S. Jan. 29-31 tour, Davis says, "my name has always been associated with rock here. I realized long ago that an artist such as Steve would be nearly impossible and learned to live with it. And this year I made up my mind to get heavily involved in rock again. Oddly enough, Eddie and Pete were thinking along the same independent lines and independent of me, but this makes things even better as far as I'm concerned.

Back To Rock

Why did Davis go through a folk, and blues, and back to rock? "Well, before getting the new group together? "Mama was just easier," he says. "I had started working on another project going back to my own roots. Now that I've had a treather, I'm ready for another rock band.

Davis accepts the fact that many may associate Winwood with his sound and if it is new, he is even more optimistic. "We really had only two major U.S. hits," he says, "talking on the subject of changing the name. "But I'm a Man." So I think that since the last of these was more than six years ago, people will begin to forget the name and want to hear the new audience to work with. But I also want to express the group to our older fans. This was one reason for the European tour, which I felt went nicely. During the next several months the band will be touring the U.S. with Focus.

"I'd really like this band to be successful," Davis says. "Well do some of the older things, simply because they're great rock songs and I love rock. I don't try and justify that in any way. A hit band can be nice, but what is essential now is that we keep the group together for a bit and play the same material. I've often said that people have never shown interest in your audience and if you do convince them we will have no problems with the sick of the so-called laid-back performers.

"Somebody did ask me if I thought what I was doing was retrogressive, "Davis said, "and I certainly don't. I think there's certain return to good simple rock and I like it. Maybe in the future I'll move back to some of the new material for our stage act, but now I'm straight rock."

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Studio Track

**Continued from page 16**

Talebl, Ms. Wright is back in, as K.C. and the Sunshine Junkanoo Band.

Swamp Dog has also been working on original songs primarily written and arranged by Jerry Williams, Jr. and Steve Alaimo.

At Creative Workshop in Nashville, ABC's Danial Carlston, a singer, record producer and associate producer, Don Schenker. Session men for the date included Reggie Young, James "Hot" Wood. Bobby Emmons and Hayes Bixby. Other projects: some work with the live comedy set, recently completed by Workshop owners Buzz Cason and Travis Turk.

From Jack Giffy at Giffy Sound Studios in Bloomington, Ind., comes the story behind a recent 16 Giffy's folks put together around the idea of watching clocks.

In a move to eliminate the tension of counting minutes, Giffy has begun a new approach to rates that has resulted in literally removing the clock from the studio. Those rates do drop down to bucks per hour, but the general idea, according to Giffy, is to base session bookings on projects and not just minutes.

With Giffy taking exactly the same approach across the briny: Strawb-erry Studios in Manchester, Eng- land, run by Eric Stewart and Graham Gouldman of 10 c.c., U.K. Records act (see this week's "New on the Scene"), who went into the studio business with some other friends a few years back. One of the first clients was London's Bad London rooms was that very same clock watching syndrome. Stewart commented that sessions were high, but "if he was always had to finish on time.

Which, as another band member, led to a total absence of Giffy. The studio is, however, equipped, with a Helicon mixing console installed and customized by Dick Sweeten- ham (knob-tweeter and console for the stars: his done installations for Ron Rosenthal and the Rolling Stones, among others) at the heart of their 16-track operation.
Canada's best comes to the U.S.

October 19-21, Sahara Hotel, Lake Tahoe, Nevada
October 24-27, Bijou Club, Philadelphia
November 13-18, Boarding House, San Francisco, California
November 21-25, Troubadour, Los Angeles, California

Also look for 'Love Song' being released November 9th. It's another hit song written by Kenny Loggins and another inspiring performance by Anne Murray on Capitol Records.

Photo: Sherman Hines Photographic Ltd.
The National Association of FM Broadcasters is now preparing a petition to the FCC for a rule making which would "prohibit the origination of automatic entertainment programming by CATV systems.

The NAFMB's concern over the growth of cable Radio has led them to retain Paul Stemhake of New York-based law firm, Baras, Vass, Kirk, Greene & Keaf as special counsel. The NAFMB has also mailed a comprehensive and detailed questionnaire to every FM radio station in the U.S., which will be distributed to all interested parties.

Given the growth of cable radio as a potent medium for college broadcasters—a growth that has sparked increasing interest in the medium as a low-cost alternative to AM broadcast—NAFMB move should prompt reactions from campus-based media.

Campus News will monitor the development of this action, which, hopefully, will include active participation from students themselves in assessing the blessings and possible dangers of cable transmission as posed by the NAFMB.

**Service Station:** At Georgetown U. in Washington, D.C., station WGBF-FM is continuing its push for listener sponsorship with some oblique threat to increase a power increase to 10,000 watts, expected to be effective late this month. With the permit ready, the station is now completing its technical preparations, which will have the station broadcasting with an operational radius of 50 miles. The station is also actively seeking non-commercial grants to further support their move toward community broadcasting. Manager is Ken Sleeman, music director is Chris Thompson and Tom O'Brien is program director. At the U. of Evansville, Ind., WECV-FM is changing their format from classical to progressive, incorporating rock, soul, jazz and blues. Dan Agin is now station manager, Tom Veach is program director. At K-State, Kansas State University, the cedings. At WKME-AM, Schoolcraft College, Livonia, Mich., Dan Thurner is now station manager. Bob Nelson is program director and Jim Dunigan is music director.


**NEW YORK—The Association of College and University Concert Managers will hold its 17th Annual Conference at the New York Hilton Hotel during Dec. 16-19. Proceeding the conference will be a one-day regional education program and event's management, slated for Dec. 18.

The conference will then focus on artist residency arts centers, funding and goals for the arts.

This year, participants in the con-ference program will include Joseph Papp: John Hopkins University, Edward Brinton, University of California, Berkeley, Frank Glazer: Richard Clark, president, Affiliate Artists; Lew Lloyd, N.Y. State Council on the Arts, Dr. William Boyd, president, University of the University of Iowa; John B. Hughes, executive director of the Associated Arts Councils of the Arts; Manning Pat-til, former director of the Associa-tion of Industry, Inc.; and John Schneider, assistant to the chairman of the board of Xerox Corp.: and others.

Mrs. Ruth Glazer, vice president of ACUUM and concert manager at the University of California, is con-ference chair.

Fast Back Production Company Is Formed

**NEW YORK—Fast Back Production Co. is a new entity forming itself to service touring music acts and concert promoters with lighting and sound facilities, including stagehands, ushers, and security personal, has opened office here. Music industry veterans Joseph Golden and David Golden head the company.**
FOLLOWING HIS TWO GOLD ALBUMS ON LITTLE DAVID RECORDS, AND HIS GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR, GEORGE CARLIN'S NEW SMASH LP IS TITLED

**OCCUPATION: FOOLE** (LD 1005)

AFTER THEIR HIGHLY LAUDED ABC-TV COMEDY SERIES THIS HILARIOUS COMEDY TWOSOME HAS RECORDED THEIR FIRST ALBUM ON LITTLE DAVID RECORDS. (LD 1006)

THE LONG-AWAITED NEW ALBUM BY THE MASTERS OF IMPROVISATIONAL COMEDY—THE COMMITTEE. (LD 1007)

MR. DEALER:
AN IMAGINATIVE IN-STORE ADVERTISING PROGRAM BASED UPON THE "LAUGH YOUR ASS OFF" GRAPHIC PICTURED HERE INCLUDING: COUNTER DISPLAYS, MOBILES, PANTS PATCHES, AND GRATIS SAMPLER EP'S ARE AVAILABLE FOR YOU. ASK ABOUT THEM AT YOUR LOCAL WEA BRANCH.

LITTLE DAVID RECORDS ARE DISTRIBUTED BY ATLANTIC RECORDING CORPORATION, 75 ROCKEFELLER PLAZA, NEW YORK, N.Y. 10019
LOS ANGELES—Music as a means of making an indelible point has happened unequivocally with "Save The Children," a black film not at all in the tradition of the current rash.

For all the songs on similar, "Save The Children" is very much a Woodsmilk. It is also very much a Watusi, and a "Soul To Soul," and some others perhaps. It is not, however, the company's dream. Nothing of value can be gotten from the appearance of 25 of the top black performers and recording artists from the sale of recordings. And even if a special package were put together, the proceeds would undoubtedly go to "Operation Push," and justifiably so.

Filmed at the PUSH EXPO for 1972 and in Chicago, the latter of a formula of an outstanding example of presenting a major concert with a message and the theme, "Save The Children," Marvin Gaye's worthy and deft look into a problem that should concern all people, the future of mankind and our children's future with regard to it, is a necessary one, if not a perfect choice to stir the minds of many.

Surely, having the words, "Save The Children" reverberating throughout the film and flowing meaningfully from the mouths of such people as Osaka Davis, Smokey Robinson, and Brian Rountree, James Cleveland, and, of course, Marvin Gaye who offered a rare appearance performing the song at the piano, will be an impressionable addition.

With all the glory of the presentation, technically it falls in other areas. The film lacks excitement as mood, pacing, and clarity. And in the music area, too, the overall performances suffered from not having finer sound equipment to make the moment live.

From the layman, the young black person (and whites, too, for sure) who buys the recordings of this great group of black performers, there is naturally going to be some disappointment. Many will wish that a group, appearing, like the O'Jays, would have sung the current hit, or why wasn't more time given the Jackson Five, or why didn't Isaac Hayes do "Shaft." Or, in essence, the young people are more likely to miss the point of Rev. Jesse Jackson's mammoth presentation, albeit in the name of children everywhere.

Returning to what has to be considered a loss for the record companies, since "Save The Children," according to receipt notices as of this date, is on its way to making a pile of money, one has to tip one's hat to what must be considered generosity. And as plaudits are being passed out, it is necessary to say to Sussex Records, chief Clarence Avant, a broad "thank you," for conceiving (as well as acting as executive producer of the film) of the idea. And for putting the talented elements of producer Matt Robinson, director Stan Lathan, and many of the film editors in George Bowers and Paul Evans, to give us all something to think about.

"Save The Children" is a black experience of concern which human beings should miss.
In an era when supergroups are discovered on practically a daily basis, a brand new trio of rock and rollers hardly lends too much enthusiasm.

Except if your name is HUDSON.
Except if Bernie Taupin decides to put his producing talents and energies behind you.
Except if you really ARE talented musicians and composers.
Except if you’re part of Rocket Records’ exclusive roster.
Except if you’re also part of the MCA family.
Except if you’ve just released your first single in the States and already creating havoc.
Now you can understand MCA’s pride in presenting HUDSON.

Mark, Brett, Bill.
"If You Really Need Me."
On MCA.
Produced by Bernie Taupin.
for Rocket Records.
MCA-40141.
They're talking about record industry trade paper advertising, that's what!

Billboard recently commissioned the research division of Hagen Communications, Inc., to conduct in-depth research to disclose— for the first time— how advertising in trade publications influences air play.

The researchers probed beyond trade paper editorial content to find out exactly what provable effect trade paper advertising had on radio station programmers.

The findings were impressive.

Fifty-two of the 87 interviewees recalled listening to a specific release for the first time after reading a trade paper advertisement. Thirty-four of the 87 interviewees recalled listening to a specific release again after reading a trade paper advertisement. Forty-seven of the 87 interviewees remembered asking manufacturers' or distributors' promotion men or station librarian to provide a copy of the release after reading the trade paper advertisement.

Twenty of the 87 interviewees recalled playing the release on the air after reading a trade paper advertisement. These same 20 interviewees admitted listening to the record and discarding it prior to seeing the trade paper advertisement.

However, the ad prompted them to give the release a second chance. Obviously, these people knew exactly what they were talking about!

Maybe that accounts for the many advertisers who are not only sold on Billboard, but are sold in Billboard.

Billboard. We take your advertising one step further.

For your own private videocassette screening of Billboard's radio influence, call:

Peter Heine, Director of Sales, Los Angeles 213/273-7040

or Mike Eisenkraft, Eastern Sales Manager, New York 212/764-7348

It could well be the most informative 15 minutes you've spent this year.

*Statistics compiled from independent research conducted by Hagen Communications, Inc., and is available for examination on request.

Billboard. We take your advertising one step further.
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**Billboard Top 50**

- *Continued from page 20*
- *These are best selling middle-of-the-road singles compiled from national retail sales and radio station airplay list in rank order.*

**Talent Who/Where/When**

- *Symbols for all songs are available in the Billboard special survey.*

**Billboard SPECIAL SURVEY for Week Ending 10/27/73**

- *We feature singles regularly appearing in the special survey.*

**Billboard Soul LP's**

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**Billboard Easy Listening**

*Continued from issue*
MOR's On-Third Share Still Paces FM Format; Over Half Stereocasts

ADOLPH, Miss.—In spite of the growing popularity of rock on FM radio, the dominant format is still middle-of-the-road, according to a study just completed by FM Atlas and Station Directory, an annual publication published by Dr. Bruce F. Elving here.

The study was conducted by a list of reporters who listened to define the formats, then the information was fed into computers. The result showed that 31.9 percent of the stations on the air feature MOR formats, 20.3 percent feature rock, 10.4 percent country formats, 5 percent classical, 4.5 percent gospel, 1.6 percent soul, 1.3 percent Spanish (of which 28 stations were in Puerto Rico), and 8 percent jazz and 4 percent foreign language. The directory identifies the program types as those of three-quarters of the FM stations in the nation and Mexico. Canadian FM formats differed from the states. There 20.6 percent of the FM stations featured classical music, 18 percent MOR formats, 8.7 percent rock formats, 4.5 percent country formats. The directory also lists 11 FM stations in Mexico that feature English-language programming.

Stereo Cast Up

The study, done by 32 reporters, showed that 54 percent of the FM stations in the nation are broadcasting in stereo, up from 48 percent a year ago. In addition, 45.5 percent broadcast with vertical polarization for improved car reception. In Mexico, 42 percent of the stations broadcast in stereo. Canada has 65 percent of its stations stereo-equipped. Dr. Elvin said that FM stereo stations are also listed in: oremuda, Cuba; El Salvador, Guatemala, and Jamaica, while only monaural stations were located in Haiti, Honduras, the Bahamas, and Greenland. The directory covers more than 3,000 FM stations in North America.

DJ & Packager Form Automated Service Co.

SAMI VALLEY, Calif.—More Music Enterprises here has just launched "The Great Hit," an automated programming service. The service is the first venture for the new partnership between Jay Stevens, afternoon personality for KKDF-FM in Los Angeles, and Ron Lewis, manager of special projects for Custom Fidelity, a record pressing firm in Los Angeles. Lewis has been running More Music Enterprises since 1970. The service is being offered at a price range even small market stations can afford, the team said.

In addition to the new service, the

DJOX AT KNJ, KMPC, WCFL, WLS, WLIF & WIBG USE IT ... so can you or form your own.

Ask for a free sample of the new, improved SULLIVAN LETTER.

WJL morning man, Charlie Van Dyke, says: "It's great!" WIBG's Tom Dooney adds: "It's an irreplaceable tool for any air personality."

Interesting infoBits about recording artists, with bits of the making of a top hit and no record company hype. 14 pages for only: 8 nos. $8; 12 nos. $12; 24 nos. $20. Sample FREE-

The Sullivan Letter 887 Seventeighth Ave. Rm. 400 New York, N. Y. 10019

 receiving

RECEIVING A PLACQUE for helping break Diana Ross' "Touch Me in the Mornin'" has been the relaxation for radio station members was Stan Lewerke of Motown Records. From left: Tony Kilbert, San Francisco promotion representative for Motown; Bill Groves, operations executive with Eric Mainland Distributors in San Francisco; Don Kelly, program director of the Top 40 station, and Lewerke.

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Yesteryear Hits

FIVE YEARS AGO
October 26, 1968
SINGLES
1. Hey Jude (Beatles)
2. Little Green Apples (E.L. Smith & Sunda)
3. Free Crazy World Of Arthur Brown (Track)
4. Village Green (Village Green)
5. Johnnie Ray (Apple)
6. Nobody Knows (Green Goodwin)
7. Over You (Gary Puckett & The Union Gap (Columbia))
8. Happal Valley P.T.A. (Seasick)
9. Cleantease (White Whole)
10. I've Got A Fit (Bobby Bosticot & The Usual Suspects (Capitol))

FIVE YEARS AGO
October 26, 1968
ALBUMS
1. Big Brother & The Holding Company (Capitol)
2. Nascals Time Piece/Greatest Hits (Atlantic)
3. Jose Feliciano Feliciano (RCA)
4. Chambers Brothers The Time Has Come (Columbia)
5. Iron Butterfly In-A-Gadda Da-Vida (Alfa)
6. Glen Campbell Gentle On My Mind (Capitol)
7. Jefferson Airplane Crown Of Creation (RCA)
8. Cream Wheels Of Fire (Atlantic)
9. Crazy World Of Arthur Brown (Track Atlantic)
10. Jimi Hendrix Experience Are You Experienced? (Reprise)

Radio-TV Programming

Vox Jox

• Continued from page 26

commercial radio station to go on the air in England was a talk station; what a waste.... And, as long as we're talking about things I just can't comprehend, I don't understand KFI-AM. Los Angeles, programming two-way talk eight hours a night. The signal reaches several states. I don't think those people in Albuquerque, N.M. or Tulsa will be interested in the phone conversations of Los Angeles people. And if the station isn't programming for Albuquerque, then I would think that there's inefficient use of the air signal. Randy Roberts, station manager of KTXT-FM in Lubbock, Tex., says the college station is programming a modified Top 40 format which includes everything from light progressive to soul. Station bases its playlist on Billboard and calls from listeners, averaging about 15-20 phone calls per three-hour shift. John Phillips is program director, Karen King is music director, Pam Hatcher works in production. Air personalities include Bob Willis, Lance Klein, and Steve Coggins, all of whom have done considerable professional work.

Here's a letter I'll just print verbatim from Chester E. Pike Jr., president of WRKT-AM, Cocoa, Fla.: "This letter makes reference to your comments regarding Jack Gale and his implied relationship in the ownership of WRKT-AM, or as misprinted in your article, WRTI. The fact that Love Broadcasting Co. has absolutely no financial interest in Flagler Broadcasting Co., as implied in your article, could be very damaging to both parties since no such records appear with the Federal Communications Commission, Sec.

(Continued on page 28)

maybe you saw the write-up on us in the september 29th Billboard. maybe you didn't. tinsel & sham....productions...in edmonton...that's in canada. anyway, the girl who wrote the write-up exaggerated a bit. just a tad. she said tinsel & sham "was the only company in this area bestowing a constant supply of broadcast specials to programmers." well, you know how this business is. but we are very good. shown above is the tinsel & sham logo. dave did that. dave has a beard. if you see that logo on a tape box you can be sure....pretty sure, anyway, that what's inside is quite good. so, if you're interested in comedy, or nice public service features, or jingles, or like that....call paul (484-9685) area code 403, he'll tell you all about it. one more thing about the write-up. they spelled gayle's last name wrong. it's helfrick. thank you.

tinsel & sham productions limited
225 birks building, 104 street & jasper avenue
edmonton, alberta....that's in canada
CINCINNATI: 203.
GREENFIELD, DARIO JACKSON

Radio-TV Programming

ROBERT W. MORGAN, announcer during the summer on the Heien Reddy television show, receives a plaque in appreciation from Ms. Reddy with the help of Capitol Records vice president of promotion Al Cyour, left, and his assistant Bruce Wendell, center.

FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.


AMAZING BLONDIL "Blondil," Island: KCRW FM
BACK ROAD, "Eight Street Nights," Warner Bros.: WYCN FM, WYCN FM
MARTY BALIN, "Seductive D.O.C.," RCA: KYMY FM
GATO BARBERI, " Chapter 1-Latin America," Impulse WYCN FM
JACKSON BROWN, "For Evermore," Asylum KYMV FM
PAUL BUTTERFIELD'S BATTER Days, "If I Come Back," Bravado WYCN FM, WYCN FM, KYMV FM
DENIS GOLSON, Ostelo WYCN FM, WYCN FM
KIRBY DOLTON, "Don't Let WYCN FM, KYMV FM
RAN DAVIES, "Aim," USA: KYMV FM, ASHE FM
MR. DUD "Dud," Geffen: CHRM FM, KYMV FM, WYCN FM
MATTHEW FORD, "One Night Stand," RCA: KYMV FM, KYMV FM
FRUITY BINGHAM: WYCN FM
DWAY GATES, "First," Elektra: WYCN FM
GREENFIELD, "Bee-See," RCA: WYCN FM
MIKE GODFREY, "Foolish Belies," Virgin: KBPI-FM, WYCN FM, WYCN FM
ORLANDO, ABC: WYCN FM
DAVID OSSMAN, "How Time Flies," Columbia: KYMV FM
P.F.M., "Before The Wind," Sparks: WYCN FM


WYCN-FM AND EPIC Records teamed up recently to give Cleveland listeners a ride on a London double-decker bus as part of a promotion for the record "Take This Ride" by the Edgar Winter Group. From left: WYCN-FM air personalities Terry Stevens and Mike Roener, Bill Catino of Epic Records, the WYCN-FM gorilla, and Marty Money of Columbia Records.

FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.
save time...
save money...
7 days which count
at midem 74

8th international record and music publishing market
january 19/25 - 1974

palais des festivals - cannes - france

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London W1
Tel. : 493-55-63
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New York N.Y. -10019
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John Nathan
International Representative

www.americanradiohistory.com
Industry associations are actively involved in efforts and world standards being set by a special Electronics Industries Assn. committee.

VA. ASSN. RIPS POOR 45'S

By RAY BRACK

(EDITOR'S NOTE: During a recent weekend Billboard reporters covering three state jukebox meetings spoke on the many efforts to improve the quality of 45's, including the retailer at this meeting. At least three

VA. BEACH, Va.—A discussion of defective 45's was sparked at the recent Music Operators of Virginia convention in Norfolk.

The MOV has long been a trade leader in pushing for 45's more suitable for jukebox playback. It was the first association to formally pass a resolution (two years ago) calling for some type of industry constraint on over-long singles producers. The national association, Music Operators of America, later took up the issue.

The state's leading one-stopper, Dean Hogan of Dean's One Stop, Richmond, reported to the group that most of the too-thin 45's appear to be coming from one major industry corporation which prides on a custom basis for its own and other labels.

Hogue said he'd be the conduit for feedback of complaints from operators to its suppliers.

MOV's new president Jim Donnelly suggested that it might be effective if operators—purchase well over half of the singles produced, or not carry enough collectables. He told the group that a label should be consistently faulty. "Look what happened to beef during the war," he said. "If a label continues to produce bad records, maybe we could quit buying from that label altogether.

Donnelly agreed, however, with another operator who said that an operator boycott would be helpful. "I'm interested in operators buying reissues of artists who have received bad reviews," another said.

NL 86-4000, 401 Madison Avenue, New York, N.Y.

New Spots: $1 Mil Deal

LAKE OZARK, Mo.—Arcade areas in department stores and mobile arcades are among new jukebox locations according to operators here at the recent Missouri Coin Machine Council meeting. One reported that his firm will do $1 million this year with K-Mart, though in this case, just via concessions on orders for a kiddie merry-go-round. It's a big business.

Jack Sully, Rock-Ola rep, Bird Music, Manhattan, Kan., said double-wide mobile homes are being outfitted as arcades throughout Kansas and equipped with a jukebox, pool table and pinball games. The operator offers these on a more or less franchise basis and even has control of the beer selling at $3 a keg. The operator offers 25 percent of the sales.

Nework Vending, Carousel International Corp., sees giant department stores such as K-Mart as lucrative areas for operators. Carousel with just the merry-go-rounds offers 50 percent commission, but this is exceptional. Veatch said in most stores Carousel offers 40 percent. He has a mechanic in each city contracted to handle service.

Gene Gennett, local operator, is opening up very small markets renting stores to set up arcades (Billboard, Oct. 20).

Route Chief Aids Colo. Firm's Programming, Profits

DENVER—Appointing a full-time supervisor, whose sole responsibility is running all operations, has proven the ideal pattern for improving programming and thus increasing profits at Interstate United's Apollo Stereo division, said Ralph Ludt, programmer.

Now the largest jukebox operation in the Mountain State, Apollo has hired Kenny Catt, a veteran of 6 years as a route man with the same firm, as supervisor. Working directly with five full-time collectors, and out regularly visiting every stop on multiple routes, Catt's responsibility is "the right music and the right equipment in the right place at the right time.

Catt, with a total of 23% years in jukebox operations, fills a notable void in wide-scale route operations, said Ludt. "The collector is only familiar with his own route, and it is often too close to his own circumstances to see the need for changes, better relations, or better music programming."

Catt regularly shuffles jukeboxes from one location to another to insure that units which represent the largest investment are not mistreated assigned to a marginal, or low-profit spot. Simple switches involving one box exchanged for another only a block away, will produce better returns on each, comparing net revenue with investment. Catt has upgraded locations where he has found that the jukebox regarded as ideal for the spot (and usually where the collector responsible is wise enough to report) would be doing little or no business because of service trouble, or simply didn't attract the attention it should.

One of Catt's prime beliefs, along with that of general manager Jack Hackett, is that there is a crying need for greater selection capacity in prime locations—a need which cannot be easily fulfilled with 45's on the market today.

For example, both are so impressed with the need for more selections per spot that a unique tandem installation, consisting of two 160-play boxes, set up together with relays, is being tested in one top-notch spot. Offering the music-playing public 320 selections between the two boxes is working out well.

Cooperating closely with his collectors, as well as long-established programmer Ludt, Catt assays the music-play potential at every location, talks to customers as well as location owners, discusses the results with the collector, and often reflects broad changes. Normally these will consist of reprogramming a location to incorporate more country-western, more Spanish music (see separate story on more novelties, or Top 40), as the case may be. He likewise answers service calls, smooths over every disagreement between location owner and the company, takes care of new-location acquisition and equipment-setting. "Also fill in any route where the collector responsible is ill or must be off duty for any length of time," Catt said. "Moving from one route to another, of course, helps me to develop familiarity with the sharp differences which probably exist."

Naturally, a major part of Catt's role is "building the image" with location owners, which has included setting up a program to exchange ideas with all. For example, on one popular spot, Catt found that the jukebox was playing the same record 40 times out of 244 selections, which didn't exist in any other location in the area. Catt, with a quick flash of inspiration, substituted another接地气的的 record for the original and a new 40 was placed in the jukebox. Immediately, the record began to sell better, which, in turn, helped the entire unit."

Another of Catt's prime causes is the growth of the jukebox business. "The competition is fierce, but we can fight with the best," Catt said. "As long as we offer the best music and the best equipment, we can stay on top of the competition."

"We can't rest on our laurels," Catt added. "We must always strive to improve the service we offer. This is the key to success in the jukebox business."

Catt's philosophy is echoed by many in the industry, who agree that the future of the jukebox business lies in improving service and selection, and not just relying on price. "We must offer the best music and the best equipment," Catt concluded. "And we must always strive to improve the service we offer. This is the key to success in the jukebox business."
It still doesn't look like a jukebox.

When we built the world's first deluxe console jukebox, it didn't look like a jukebox. Neither does our new Model 452 Console Deluxe.

And that's the real beauty of it. Its handcrafted cherry-wood finish lets it enter sophisticated clubs and restaurants that wouldn't allow any other jukebox. Its elegant curved fabric grille and original oil painting on the lid let it blend into any decor from traditional to ultra-modern.

And underneath its smooth exterior beats a heart of solid Rock-Ola. Like its predecessors, we've given the 452 The Works, the famous Rock-Ola mechanism that's the envy of the industry.

The 452 Console Deluxe, it doesn't look like a jukebox, but it sure makes money like one.

For more information, contact your Rock-Ola distributor.

www.americanradiohistory.com
**What's Playing?**

A weekly survey of recent releases and a current and older selections getting top play.

**AKRON, OHIO: EASY LISTENING PREFERENCES**

Ida Woolf:

- **1030 AM**: "9:24 "The Way We Were," Barbra Streisand, Columbia 45944
- **1030 AM**: "Take Me Away," Bobbie Gentry, RCA 45971
- **1030 AM**: "Love Don't Care," Perry Como, RCA 45006
- **1050 AM**: "Photograph," Ringo Starr, Apple 1865
- **1050 AM**: "Summer (That First Time)," Ooh Baby, Gilbert O'Sullivan, MCA 3633

**Baltimore, MD:**

- **Custom** (name?): "Roll With You," Julio Iglesias, RCA 4366
- **Custom** (name?): "Magic Name," Mervyn Warren, CBS 19122
- **Custom** (name?): "Miami Love," The Love, CBS 19122
- **Custom** (name?): "I'm Gonna Be Me," Stu Dennis, Diamond 2987
- **Custom** (name?): "Woman," Hot Chocolate, CBS 19122

**Chicago, IL:**

- **WGN** (name?): "Now That I've Found You," The Carpenters, A&M 1682
- **Windy City** (name?): "Hey O'Sullivan," O'Sullivan, RCA 44742
- **Windy City** (name?): "Hey O'Sullivan," O'Sullivan, RCA 44742
- **Windy City** (name?): "Hey O'Sullivan," O'Sullivan, RCA 44742
- **Windy City** (name?): "Hey O'Sullivan," O'Sullivan, RCA 44742

**Cleveland, OH:**

- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926

**Denver, CO:**

- **KOLO** (name?): "Ooh Baby, Baby," Aretha Franklin, Atlantic 2987
- **KOLO** (name?): "Ooh Baby, Baby," Aretha Franklin, Atlantic 2987
- **KOLO** (name?): "Ooh Baby, Baby," Aretha Franklin, Atlantic 2987
- **KOLO** (name?): "Ooh Baby, Baby," Aretha Franklin, Atlantic 2987
- **KOLO** (name?): "Ooh Baby, Baby," Aretha Franklin, Atlantic 2987

**Emporia, KAN.**

- **Emporian** (name?): "Hit & Run PURCHASES" (name?): "Hit & Run PURCHASES" (name?): "Hit & Run PURCHASES" (name?): "Hit & Run PURCHASES" (name?): "Hit & Run PURCHASES"

**Los Angeles, CA:**

- **KHJ** (name?): "One Day in L.A.," Al Jolson, Columbia 45926
- **KHJ** (name?): "One Day in L.A.," Al Jolson, Columbia 45926
- **KHJ** (name?): "One Day in L.A.," Al Jolson, Columbia 45926
- **KHJ** (name?): "One Day in L.A.," Al Jolson, Columbia 45926
- **KHJ** (name?): "One Day in L.A.," Al Jolson, Columbia 45926

**Miami, FL:**

- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926
- **WQWQ** (name?): "One Day," Kingsley, Columbia 45926

**New York, NY:**

- **WABC** (name?): "The Love," The Love, CBS 19122
- **WABC** (name?): "The Love," The Love, CBS 19122
- **WABC** (name?): "The Love," The Love, CBS 19122
- **WABC** (name?): "The Love," The Love, CBS 19122
- **WABC** (name?): "The Love," The Love, CBS 19122

**Phoenix, AZ:**

- **KLO** (name?): "One Day," Kingsley, Columbia 45926
- **KLO** (name?): "One Day," Kingsley, Columbia 45926
- **KLO** (name?): "One Day," Kingsley, Columbia 45926
- **KLO** (name?): "One Day," Kingsley, Columbia 45926
- **KLO** (name?): "One Day," Kingsley, Columbia 45926

**San Francisco, CA:**

- **KFOG** (name?): "One Day," Kingsley, Columbia 45926
- **KFOG** (name?): "One Day," Kingsley, Columbia 45926
- **KFOG** (name?): "One Day," Kingsley, Columbia 45926
- **KFOG** (name?): "One Day," Kingsley, Columbia 45926
- **KFOG** (name?): "One Day," Kingsley, Columbia 45926

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**Latin Scene**

**Los Angeles**

- **Vincente Valdes, Tico recording artist, to tour Southern California to promote his new album, "Amor Con Cafe."**
- **Reyes (Caytonrys) will promote Camilo Sesto in the latter part of this month in all the Zodiak retail stores and on Spanish TV.**

**National**

- **Los Angeles**
- **National**

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When answering ads . . . Say You Saw it in Billboard

OCTOBER 27, 1973, BILLBOARD
London Gives ‘Turandot’ A Month-Long Promotion

SAN FRANCISCO—London Records instituted a month-long promotion for their three-record set of Puccini’s ‘Turandot’ as album stars Joan Sutherland and Luciano Pavarotti appeared together for an autographing session at this city’s downtown Discount Records store. The autographing session, marking the first day of release of the London deluxe opera packages, was a most unique event since both artists were appearing locally with the San Francisco Opera Company they were available to appear together for the special London promotion.

The autographing session, announced for just one-hour, lasted more than two and a half hours as a result of the large and unprecedented crowd that turned out. Discount’s West Coast Regional Director, Mal Goldberg, stated the London “Turandot” promotion the most successful in the history of Discount’s Northern California outlets with more than 500 “Turandot” sets sold during the artists stay at the store.

In addition, Goldberg estimated another $12,000 to $15,000 of Sutherland and Pavarotti merchandise sold in the time period during the artists autographing session.

Along with a saturation newspaper and radio campaign announcing Sutherland’s and Pavarotti’s appearance, a hand painted 12-foot-square reproduction of the “Turandot” cover covered the entire front window of the Discount Records store.

NEW YORK—RCA Records has released the first three volumes of a recorded salute to the late composer-pianist Sergei Rachmaninoff. Two additional three-record sets will be released in November to complete the 15-record document containing all the known recordings of the Russian pianist who was born 100 years ago this year.

The edition showcases Rachmaninoff as composer, performer, and even conductor. A service announcement was made by R. Peter Mures, director of Classical Music for RCA Records. “At least 13 items have not been previously released, and we additionally have all his Edison discs, his first recordings,” Mures said.

The five albums were co-produced by John Pfeiffer, executive Red Seal producer for RCA, and Gregor Benko, vice president of the International Piano Library.

Contents of the two November sets include Rachmaninoff’s collaborations with the late Fritz Kreisler, Rachmaninoff conducting the Philadelphia Orchestra in performances of his orchestral works, and Rachmaninoff performing his four piano concertos and his Rhapsody on a Theme of Paganini, with the Philadelphia Orchestra conducted by David Skowronski and Eugene Ormandy.

DEUTSCHE GRAMMOPHON artist Rafael Kubelik, left, goes over the score of the rarely-heard opera “Palestrina,” which he recently conducted. The four LP set features Nicolai Gedda, Dietrich Fischer-Dieskau, Hermann Prey and others, with the Bavarian Radio Symphony Orchestra and Chorus. With Kubelik are, Heinz Willighagen, recording engineer; Fischer-Dieskau; Hans Weber, recording supervisor; and Gedda. The set is due for national shipment this week.

RCA Offers 1st 3 Sets of Rachmaninoff in Tribute

CHICAGO—Musicians of the Chicago Symphony Orchestra have agreed on a three-year contract calling for a $50 a week minimum pay rise. The agreement ends a four-week strike, which began when the Orchestra Association would not allow musicians to perform without a contract.

The present scale for the musicians is $520 a week. This will be increased to $530 the first year, $540 the second, $530 the third year. The previous contract expired Sept. 16.

RCA’s New 3 Albums for Rachmaninoff

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DENVER ORCHESTRA Cuts 1st LP

NEW YORK—The Denver Symphony Orchestra launches its 40th anniversary season with the release of its first recording conducted by music director and conductor Brian Priestman.

The recording features two works: Milhaud's "Timba for Septet and Orchestra 37" by Alberto Ginastra with Phyllis Curtin and Piano Concerto No. 2 in F minor by Frederic Chopin with Jacqueline pianist Neave Brown.

The recording was received in world premiere in Denver last April to standing ovations with the composer in attendance. The work was commissioned by the Institute of International Education to commemorate the 50th anniversary.

Financing of the record is attributable to the Denver Symphony Guild, an auxiliary organization supporting the Denver Symphony Orchestra annually through its myriad projects. The Denver Symphony Guild Board voted unanimously to make the recording in order to meet a budget for a commercial recording for the Denver Symphony Orchestra. The recording is due to be released on Capitol Records.

The recording is due to be released on Capitol Records and at all May D. F. Stores, selling for $6.75 plus tax.
C. Rich, Roy Clark & ‘Dirty’ Ditty Top ’73 CMA TV Awards

NASHVILLE—A song banned by many major radio stations as “too dirty” was the big winner at the Seventh Annual Country Music Awards at the Grand Ole Opry House here last Monday.

“Behind Closed Doors,” written by Kenny O’Dell and recorded by Charlie Rich, was a triple winner. Charlie Rich was voted Male Vocalist of the Year.

Baunach Better After Accident

NASHVILLE—Larry Baunach, vice president of sales and promotion for Dot Records, is in satisfactory condition following emergency surgery at Vanderbilt Hospital here. Baunach suffered a smashed hand and loss of a finger in a freak auto accident. It is expected that he will book his star, Charlie Rich, down the street, rescued into a culvert, and was virtually demolished.

Roy Clark walked away with the top prize. However, the versatile multi-talented was named Entertainer of the Year.

Chet Atkins was named to the Country Music Hall of Fame in the living category, while the late Patsy Cline, who was killed in a plane crash while up at the peak of her career, is in the posthumous category.

It was a big night for Rich and his controversial song, the only country music tune which sold more than a million singles during the year. And it brought the popular singer one step closer to being the country music’s record holder. Rich won the Single of the Year and Album of the Year awards to close the evening.

Loretta Lynn, last year’s top entertainer, won or shared a total of six awards this year, the first time a woman has attained such a status.

The only winner not to present pick-up or price possession was Danny Davis, who, for the fifth consecutive year, won the Instrumental Group of the Year category. It was accepted by Bill McElhiney, his arranger, and Bob Ferguson, his producer.

The Starlett Brothers won the Vocal Group of the Year award for the second consecutive year. Also winning two years in a row was Charlie McCoy, Instrumentalist of the Year.

Johnny Cash hosted the show, and handled it excellently. Outstanding scripting was done by Bob Hagan.

The awards show began as a week of schedule conflicts, on the business sessions here as the “Grand Ole Opry” celebrated its 48th birthday with a five-day series of parties within a party.

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Seven Penners Named to Songwriters Hall of Fame

NASHVILLE—Seven contemporary songwriters, two of them operating as a team, were named to the Nashville Songwriters Association Hall of Fame at a special ceremony which ignited the spark for the big week of celebrations here.

The new inductees were Don Gibson, Willie Nelson, Harlan Howard, Jack Clement, Carl Wilson, Fred Kauffman, and Steve and Ed Nelson.

The Hall of Fame members were announced by Clarence Felton, president of the Nashville Songwriters Association, at a party attended by approximately 450.

Jiff Collins hosted the pool report, hosted the ceremonies the fourth year in a row.

Plaques to the winners were presented by Eddy Arnold, C. Al Davis, Mrs. Frances Preston, Ralph Emery, Hank Cochran and Sam Phillips. Only Harlan Howard and Jack Clement were on hand to accept the plaques.

Wesley Rose accepted for Don Gibson, Merle Kilgore, and Billy Sherrill for the Nelmans, and Red Lane for Roger Miller.

In a sharp contrast to all of those named to the Hall of Fame are still active writers. However, they won on their successes of the past. Voting was by the NSA membership, after careful screening by officers and directors of the organization.

Gibson is best known for such songs as “Fool For You, Sweet Rain,” “I Can’t Stop Loving You,” and “Blue, Blue Day.” He has written literally hundreds of songs.

Nelson is remembered best for “Hello Walls,” and “Funny How Time Slips Away.”

Howard, whose credits also ran into the scores, wrote such tunes as “Heartaches by the Number,” “The Blizzards” and “Busted.”

Clement, a successful publisher, (Continued on page 38)

Japan’s Goodwill

NASHVILLE—The Chugoku Hojo Broadcasting Co. of Hiroshima, Japan, has sent a massive Miyajama Ladi to Irving Waugh, program director of WSM in the new Old Opry House scheduled to open next April. Conducted as a goodwill gesture of Japan, it contains a character called Koyukichi, which means best wishes and best love.

One of the most dramatic activities of the week took place involving the annual gathering of the International Country Music Buyer’s Association.

At this meeting it was revealed that promoters, for the first time, will insist upon their own contracts at the request of the A.F. of M., containing no m-s or cancellation clause. “Too many name artists have left promoters holding the bag,” said Roy Clark.}

CMA Award Winners are shown, back row, I to r: Conway Twitty, Roy Clark, Bill Fergusen, Bill McElhiney, Charlie Rich, Randy O’Dell, the Starlet Brothers and Chet Atkins. Front row, Loretta Lynn, Mrs. Hensley (mother of the late Patsy Cline) and Charlie McCoy.

CMA Turnbull Best in History

Tenn. Supreme Court Asks Re-Hearing of Lynn/Will-Helm Suit

Conn Draws Iron Curtain With Country Music Arts

Conn said country music already is the most popular music in Czechoslovakia, and is securing a foothold in Russia and the Soviet Union. He feels these visits will open new markets for recording and publishing.

States Set Fest Week

NASHVILLE—Governors of 18 states have declared Oct. 1-7 Gospel Music Week. Two other states had made a similar proclamation earlier in the year for specific functions. Those states which have made the proclamation for this week are: Alabama, Arkansas, Connecticut, Georgia, Illinois, Michigan, Minnesota, Maine, Maryland, Missouri, Nebraska, Ohio, South Carolina, South Dakota, Louisiana, Tennessee, Vermont and Wisconsin.

WANTED AND REQUESTED!

JOE SHINNALS’

APRIL 12

LATELY WE DON’T TALK ABOUT IT

JAPAN’S GOODWILL

NASHVILLE—The Chugoku Hojo Broadcasting Co. of Hiroshima, Japan, has sent a massive Miyajama Ladi to Irving Waugh, program director of WSM in the new Old Opry House scheduled to open next April. Conducted as a goodwill gesture of Japan, it contains a character called Koyukichi, which means best wishes and best love.

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To Roy Clark:

You Truly Are
“The Entertainer Of The Year,”
And You Have Been Ever Since
You’ve Been In The Business.

Your Friend,
Sonny James
BILLBOARD'S TALENT IN ACTION HAS A LOT OF PUNCH!

Watch for it in Billboard's December 29 issue!

This year, Billboard's Talent in Action is knocking down on music industry talent with a list of information that will be read by more than 100,000 readers around the world.

Over the years, Talent in Action has become an indispensable guide that carries a lot of clout (Biff! Pow! Zap!) for leading international talent buyers and promoters with listings of every recording artist, their personal managers and booking agents.

Billboard's Talent in Action will recap the biggest hits (Zort! Blam! Crunch!) of 1973, and announce the winners of this year's Trendsetter and Number One Awards.

And Talent in Action will unveil a brand new section devoted entirely to Newcomer Artists who burst upon The Charts during 1973. Don't miss it! Billboard's Talent in Action is your opportunity to show off before an audience of music heavyweights and Billboard's the year of style. Billboard annual that puts it all in your wallet and $$ $$ $$ in your wallet.

Advertising Deadline: November 30

Contact a Billboard sales representative at any of the following offices:

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NEW YORK: Donna Hoven 145 East 42nd St., New York, N.Y. 10017 (212) 746-7500

CHICAGO: Joe Kaji 110 N. Wacker Drive Chicago, Ill. 60606 (312) 427-8816

TOKYO: Ryoji Nakano 6-8-39 Azabu, Minato-ku Tokyo, Japan 03-686-2881

MILWAUKEE: John Mooney 1770 West 56th Ave. Milwaukee, Wis. 53216 (414) 226-3295

LIBERTY: Bill Boretz 901 N. Row Blvd. L.A., Calif. 90046 (213) 753-1462

LONDON: T. C. Mistry walsall, England 637-8089
1st Southern Convention Makes Eight Act Awards

By BILL WILLIAMS

WEATHERFORD, Texas—Eight awards for "promoting Christ through Gospel music" were awarded at the First Annual Southern Gospel Music Association convention here last week.

The convention, formed nine months ago to accelerate the growth of Gospel music in the southern and southern states, brought in more than 50 acts from six states to take part in the affair.

"It was not a popularity contest to determine who was the best singer," explained I. G. vice-president Joseph Raven, a promoter with more than 40 Gospel music acts. "It was strictly a contest to determine who was promoting Gospel best." He said this was the real purpose of the SGMA.

Named the leading vocalist was Calvin Wells, who serves as president of the organization. The leading female vocalist was Merle Conn Longnecker. Raven was named the leading promoter. David Sapp, known throughout the nation for his sacred songwriting, was the songwriters award. The best Quartet award went to the Calvary Singers. Cecil Pollock of the Gospel Lights was named best musician. Howard Rogers was a winner in a special category for his overall work, and Ken Ray Sound of Fort Worth was the sound engineering award winner.

Four sessions of the convention were held, two night concerts and two in the afternoon.

The event was held in the 2,100 seat auditorium here and, according to Raven, may have to be moved to the Dallas Municipal Auditorium next year to accommodate the expected crowd.

States represented in the association are Texas, Oklahoma, New Mexico, Louisiana, Mississippi and Arkansas.

Wendell Awarded "Metronome"

NASHVILLE—E. W. "Bud" Wendell, manager of the "Grand Ole Opry," was awarded the city of Nashville Metronome Saturday night in a ceremony on stage at the Opry House.

The Metronome is the symbol of the Metropolitan Government of the city, given to the individual who has contributed the most during the past year to the betterment of the music industry.

A former administrative assistant to the president of WSM, Inc., Wendell is native of Akron, O., and was graduated from Wooster College.

He became an employee of the National Life and Accident Insurance Company, parent firm of WSM and the "Opry," and was transferred here. His ascent followed his obvious abilities not only to manage the oldest show in the history of radio, but to bring about a cooperative spirit among all artists, on and off the "Opry."

He also has been instrumental in the growth of Fan Fair, and the WSM "Opry" birthday party in October. He has served on the CMA board of directors, and has shown a cooperative attitude toward every organization and individual in the music industry. He also has been active in the operation of the Opry Trust Fund, through which more than $300,000 has been given to indigent artists, musicians and members of their families.

Robinson Slates IGM Syndication

INDIANAPOLIS—"Country Living," a radio syndicated show hosted by WIRE's Bill Robinson, is being distributed by International Good Music, Bellingham, Washington.

The show now is being sold to 50 stations in the U.S. and Canada. In some markets stations are using the service for up to nine hours of their broadcast day.

NASHVILLE—The 16th Annual National Quartet Convention gets underway here this week, expanded to six days to accommodate the anticipated 30,000 attendance.

Held in Memphis for the first 13 years, the Convention was moved here three years ago because of the concentration of gospel groups in this area.

Some 50 groups are listed on the program to entertain at the Municipal Auditorium, with an estimated 10,15 more to be added, according to Don Butler of the Sam Talley Agency.

About 70 display booths are set up at the auditorium for purposes of promotion and sale of albums.

The program gets underway tomorrow (Tuesday), with a special "Old Timers" show, featuring the original LeFevres, the Sunshine Boys, the Sons of Song (together for the first time in 10 years), the Speer Family, including two retired sisters, and the Blackwood Brothers.

On Wednesday, Thursday and Friday nights, 11 top gospel groups, all different, will perform, with the show scheduled to last until 2 a.m.

On Saturday, the Annual Parade of Stars will be held, with some 35 groups in all performing their shows. This is listed as an "open end" show, with no closing time established.

On Sunday morning, there will be a 10 a.m. worship service, followed by a concert that afternoon by six of the leading groups.

Other activities are scheduled throughout the week. On Saturday morning at 10 there will be a special talent contest for groups not established in the recording business. This will be followed by a Saturday afternoon concert of semi-professional groups.

On Thursday morning, the National Quartet Convention will host disk jockeys programming gospel music at a breakfast, with Bob Benson as master of ceremonies. SESAC also has a luncheon planned for Thursday.

Throughout the week, meetings of the Gospel Music Association will be held.

Hall of Fame

Continued from page 34

producer, and artist as well as writer, wrote such tunes as "Ballad of a Teenage Queen" and "Miller's Cave."

The Nelson brothers wrote "Bouquet of Roses" and "With This Ring I Thee Wed."

Miller's songs include "King of the Road," "Dang Me," "England Swings" and many others.

Joe Allison, guest speaker for the evening, referred to the songwriter as the poet of the singer. "With our songs we can hold up a mirror to him and let him reflect his work, his heartfelt, his happiness, his love, his family and his God," the Capitol executive said.

THE BALLAD of BEN GAY

by

BEN GAY

and

THE SILLY SAVAGES

NUMBER 1 AT
KSJB, K MOR, WWNC

CHARTED AT

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SMASH HIT!!!
Country Music

Nashville Scene

By Bill Williams

Look for the Four Guys to become permanent fixtures on the Charley Pride show. He's pleased with the group, and they are happy with him. It could be a long contractual arrangement. Peggy Little is making everyone happy with her return to singing, and doing some performances again. Ramona and Mark Jones (son of Grandpa Jones) join Jimmy Driftwood in a college concert at Martin, Texas. Driftwood will be doing one of his rare appearances on the "Grand Ole Opry" in November.

Last week marked the 40th anniversary on the "Opry" for Al-

cyon Bate Beasley, the only one of the originals left. She questioned whether she would make it to 50 years. When Stringbean did a concert at Auburn, Ind., the crush of the crowd was so great it took four policemen to escort him to the stage.

When former pop singer Lou Christie made his visit to Nashville, he, too, was surprised when Bud Wendell put him on the "Opry." He's moving back to the U.S. from England. After playing to the biggest crowd ever at the Nashville Wives' Fashion show, Jack Greene and Jeannie Seely departed immediately for Toronto to join Jose Felici-
nio in taping the Ian Tyson show. Miss Seely went back to Canada a week later to guest on the Tommy Hunter Show. Melba Montgo-

er is off on a big promotional tour for her Elektra hit. Archie Campbell headlined the Outdoor Rec Vee World Show near Dismoworld. The Country Cuts of Kelso, Wash., will have their first release out during November, a single on the Charter label. The group consists of a pre-teen family. Earl Owens now handling business and promotional affairs for writer Grant Grieve. Del Delamont goes home to Canada for a month in February. Johnny Cash plans a Christmas single this year. Diana Trunk has signed with the Hughes Hotel organization in Las Vegas for three years. Jim and Mov, the Hagers, are back in Nashville taping segments of Hee Haw. Bobby Fischer ('not the chess player') is heading up a new division of Ricci Marco Enterprises called American Country Promotions. Ural Albert, who drove a truck for 15 years even while he was recording, worked with Porter Wagoner in the old days in Missouri. One of the things he has done over the years is

(continued on page 9)

Wood Re-Forms Pot O' Gold Co.

NASHVILLE—Luther Wood has reactivated his Pot O' Gold Music Enterprises, which includes independent national record promotion and publishing. The firm will specialize in country music.

Wood reactivated the firm after leaving Mega Records, where he had been national promo chief for two years.

As of now, Pot O' Gold has working agreements with Trine Productions, a Nashville-based label, and Granite Records, a subsidiary of ATV Music, based on the West Coast, and headed by Corky Mayberry.

Pot O' Gold Publishing, with a substantial catalog, is the publishing arm.
Warmest Thanks
To The
Country Music Association
For Voting Me
“Entertainer Of The Year”

Roy Clark
TOOPY
OVERSTREET’S
CHAIN OF HITS

Continued.

Tommy’s latest single, “I’ll Never Break These Chains,” is another winner. It’s the story of how much a man can enjoy being chained to the woman he loves. It’s the big single from Tommy’s new album, “My Friends Call Me T.O.” The talented Texan’s got lots of friends, and more fans every minute. Don’t keep them waiting. Stock up.

The Single: “I’ll Never Break These Chains” ODA-17474
The Album: “My Friends Call Me T.O.” DOS-20012

CMF HONORS
AFM CHIEF
NASHVILLE—George W. Cooper Jr., long-time president of the Nashville local of the American Federation of Musicians, was honored in a special ceremony here Thursday.

The Country Music Foundation, in conjunction with the union, unveiled a plaque to Cooper, who has been instrumental in building this city as a music capital over the years.

A reception followed the activity at the Hall of Fame building.

Nashville Scene

Continued from page 30

to cut football records, that is customized records for various football teams. . . . Baltimore’s child prodigy, Johnny Anthony, has signed a long-term contract with the Baltimore Colts. He was discovered shining shoes on the street at the age of seven. He’s now 18. . . . Charlie Louvin is cutting his first sessions for UA. . . . the supervision of Kelso Herston. Slinger Clay Hart has been so busy on the road for a couple of years that he has had little or no time for recording. Now he is taking the time. He is working with, Tommy Alsup in Nashville, on a new single to be released on Randwood.

David Rogers is winding up a five-week tour that took him from the East Coast to Texas. His new Atlantic album, "Farewell to the Ryman," has just been shipped. Rex Allen Jr. has signed a recording contract with Warner Brothers Records, and his first release is due out at once. He’ll be produced by Larry Butler. . . . Judy Brie has been signed to a contract by Oryland Records and will record on Dec. 10, which happens to be her birthday. . . . Songwriter Gary Reed is a new father. The baby boy, Gary Neal Jr., was born in at just under seven pounds.

The Oak Ridge Boys, just finished with their first session for Columbia, will appear on the Mike Douglas TV Show next week, with co-host Cherley Pride. . . . Johnny Paycheck performs at a benefit in his hometown of Greentree, Ohio, late this month, with proceeds going to underprivileged children. Then he goes back into the recording studio. . . . Joe Stampley of Dot has had four consecutive top ten records. . . . Merle Haggard did it again, sold out a show at the Veterans Memorial Hall in Columbus, Ohio. The night before he had raised $10,000 in two sold-out shows at the Cincinnati Music Hall.

Jeni Rose, a fine singer, has signed with ABC-Dunhill. . . . Commander Cody and His Lost Planet Airman will play at least nine cities and 14 concerts this fall with the New Riders of the Purple Sage. . . . Since moving into the country fold, Atlantic Records has produced 12 chart singles and two chart albums. . . . Bobby G. Rice showed up for a date in San Angelo, Texas, which (without his knowledge) had been cancelled. He ended up doing a lengthy interview with T.G. Carter of KETO-AM. . . . Residents of Waynesboro, Va., proclaimed Oct. 21 as Mac Wiseman Day. It’s his home town and it’s been 21 years since he performed there. . . . Canyon Records, now relocated in Portland, Oregon, has a new release by singer Linda Rae Miles, which he is pushing nationally. . . . Merle Haggard is
taping the "Sonny & Cher" show. . . . Waylon Jennings has a new fan club at P.O. Box 2428, East Peoria, Ill. 61611; Paramount Records is releasing a new album by Irvye Joe Hunter in November. In it are three songs from the catalog of Jack Music, One is the relatively recent "Shelter of Your Eyes," written by Don Williams.
Congratulations

We are proud of the newest member of The Country Music Hall of Fame.
# Billboard Hot Country Singles

**Week Ending 10/27/73**

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<tr>
<th>Title</th>
<th>Week Ending</th>
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<tr>
<td>&quot;Too Many Memories&quot;</td>
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<td>&quot;I Don't Wanna Be Wrong&quot;</td>
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<td>&quot;I've Got a Feeling&quot;</td>
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<td>&quot;I'll Be the First to Know&quot;</td>
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<td>&quot;You're My Number One&quot;</td>
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<td>&quot;I'm Alright&quot;</td>
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**G&M Records #14669**

**Made Exclusively for**

**Century & Hughes**

**SONNY SIMMONS, Chairman**

**RON BLACKWOOD, President**

**Billboard Special Survey**

**October 27, 1973**
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OCTOBER 27, 1973, BILLBOARD
By Ron Tepper

much more sophisticated. They know who has what album out."

"You don't need giant, bold-faced type to sell LPs," maintains Capitol's art director, John Hoernle. "Kids know what they're looking for and they'll find it. The myth, at least here at Capitol, of blasting the artist's name and picture on the cover is gone. About the only thing we do is put the cut titles on the back of the jacket to keep kids from tearing off the shrink wrap and looking inside for the name of the songs."

Hoernle points out several packages that contain neither the artist's photo or his name on the cover. "And, we'll sell just as many," he adds. "The theory, however, is modified in the case of the new artist. We'll use the same basic approach but we will recognize the need for some identity on the cover. Maybe a picture or the name prominently displayed. Maybe both."

Hoernle maintains the art director at Capitol has more freedom than ever before. The things he advocates today he would have been fired for three, maybe even two years ago. "There's a hell of a lot better relationship today between sales, merchandising and art than ever before. To illustrate it, we now, for the first time, on the same floor. Christ, before we wouldn't get within two floors of each other. Sure, there's more freedom but I think we understand their problems more and they understand ours. Plus there's been that radical sophisticated change among kids who buy records today."

The freedom has also brought a new sense of responsibility to the art directors. Before, they would assign a cover to a designer before anyone knew anything about the artist, his music, personality or his ideas about album covers, etc. Today, that practice has disappeared.

"I wouldn't think of just assigning a cover to a designer without meeting and talking to the recording artist first. Finding out what kind of person he (or she) was, what they're interested in, how they see their music and the package that's going to hold it. I try to understand what they're trying to say musically. Once I grasp that, I'll assign the cover."

More than likely, the cover will be assigned to someone outside of Capitol's art department. Once, Capitol had one of the largest art departments of any label. Today, it's down to three with most of the work done by independent contractors. The same trend prevails throughout the industry, with one or two exceptions. Hoernle, as do many of the other art directors, utilizes a variety of freelancers, however, their roster of independent contractors is constantly expanding. "It talks to three or four new people every week and look at their work." The same is true for most other directors. One of the exceptions to the independent contractor practice is Columbia, where there are still more than two dozen staff people employed.

Despite the enormous amount of product Ed Thrasher, Warner's executive art director is responsible for, he operates much as he did when he came to the label 10 years ago—with a small staff (two others within the department), and a lot of outside help.

"It hasn't changed much for us," says Thrasher, "since we always used outside people. We also are given a great deal of freedom in our designs and the relationship between art and sales here is one in which we realize that the only thing sales asks is that we don't buy what we are trying to sell. I agree wholeheartedly with that philosophy. You can't sell what you can't see."

Saul Saget, MGM's vice president of creative services, brings up a different point. He agrees there is less influence from the sales department, but the area in which sales has stepped back has been filled by another influence—the artist.

"In the past, the company has always had the say as to packaging. Today, the company's influence has diminished and the artist has stepped in with his influence. Nevertheless, the art director still has about the same amount of outside influence."

(Continued on LM-8)
This A&M LP by Cheech & Chong has a "moving" cover in which the inner sleeve is printed on hard cardboard and is both part of the cover and its own individual piece of artwork when removed.

IF ONE WERE TO CHOOSE A WORD to summarize the atmosphere of the album jacket business as a whole, that word would have to be "change.

"Excitement" has been another key word over the past few years. There are new means by which a jacket is manufactured, giving the record company more options as to the type of jacket used. These new methods have also increased the speed of production time.

Graphics are changing constantly, and the jacket manufacturer is prepared to meet these changes. New methods have been developed for dyeing ink and an almost unlimited choice of paper, from simulated cloth to foil to textured, is now available to the record company. Jacket manufacturers are moving heavily into the sticker business for those LP's which feature only artwork and no liner notes or song titles, while most firms report that the back of a jacket is now as important artistically as the front.

The inner sleeve has taken on a new role. More and more firms are using this sleeve as a promotional tool as well as a protective cover for the disc. And the contents of a jacket contain much more than a record, with manufacturers called on to produce posters, lyric sheets and booklets.

The actual manufacture and delivery time of a finished jacket is faster than ever through the use of new, high-speed machinery and many major manufacturers are spacing facilities throughout the country to facilitate delivery time.

What do some of the leading jacket manufacturers and printers say about what's happening to the overall business today?

Ivy Hill Packaging has been in the record jacket business for nearly 30 years, and board chairman Lewis Garlick offers some views on his firm and the industry as a whole.

"The firm began in 1910," Garlick says, "and I came in in 1944. That's when I decided to specialize in one area, and the manufacture of record jackets became that field. We first picked up Decca Records through Jack Kapp and went on to work with RCA, Columbia and Capitol.

"We changed our name from Gordon Press, the name my father-in-law had used, to Ivy Hill in 1950, and started working on LP jackets, inner sleeves and record labels.

"In 1955 we got into the so-called board packages. Now we have a plant in Seattle, 1 Long Island and one in Los Angeles, and we make everything from labels to sleeves to board jackets. "(A jacket board is a jacket which has the art printed directly on cardboard. The board is white, bleached and there is no pasting of cover art on the board. The board is also one piece and is folded into the shape required.}

Ivy Hill has also bought a parcel of land in Terre Haute, Ind., directly across from the Columbia press facilities. Garlick says he expects construction of a plant to begin within 30 days, and this plant will serve the needs of the Midwest.

What are some trends Garlick sees in printing and jackets?

"For one thing," he says, "we've developed equipment which can speed up the actual making of a jacket. But I think a major trend might be one back toward the more conventional, simple packaging away from the super deluxe jacket. It's a lot cheaper and you look at the top LP's today, many are in these conventional packages. Most, however, are doublefold, even if the disk is a one album set.

"There is also quicker drying on four-color," Garlick adds. "We have infrared gas dryers and we can use them on sheet fed press. We are also experimenting with producing liquid lamination onto a sheet fed press and this should reduce the cost factor.

"There is also a trend toward board jacket, but this changes from time to time. There have been no major changes in colors used. Basically, there is nothing radically new. There are a million variations which can be used, and most are from time to time. We can do fancy design cutting and embossing, but this has been done."

At Queens Lithographing Corp, in New York, vice president Eric Kolmen notes that "within the past year, we have seen a huge swing toward board jackets involving a special shape or construction. But the current paper shortage is affecting this trend.

For alternate materials, certain types of paper, and I think you'll see more simple types of paper being used in the future. I also expect smaller jackets and simpler art.

Queens Lithograph is equipped to make board jackets or jackets featuring paper pasted on cardboard. Also used is an ultra violet drying system for four-color. "The use of a lamp for drying, as opposed to an oven," Kolmen says, "makes for a sharper printing job and the paper is more flexible because no moisture is removed through ultra violet drying."

"I also see a swing toward the board jacket. The cost differential between this and a standard jacket is minimal, but many firms like it because of its artistic values. In addition, we've introduced in the past year some high-speed finishing equipment for die cutting and the gluing of finished jackets."

Kolmen also notes there has been a tremendous swing toward new material in jackets, such as felt, simulated cloth, textured paper and other material.

"There has also been more and more use of the inner sleeve as a promotional tool.

"The sleeve features more advertising, coupons or other material and is updated more often than it used to be. This gives us an additional tool to work on. Also, because a great many covers do not include notes or song titles, we are making more stickers with this information than ever before.

"Even if the jacket is not a specialty item, there may be material such as posters or lyric sheets in the sleeve."

At Shorewood Packaging Corp., with facilities in New York, Los Angeles, England, Canada and Holland, marketing president Floyd Ginler says, "We produced the first one piece record jacket in 1963, and it was an invention of Paul Share. This jacket lends itself to wrap around color as opposed to adding a slick to a blank board. When we first introduced it, it lent itself only to large runs, not the small ones which are the basis of the record business.

"But this changed in 1968 when we started Shorewood Packaging. The division is now headed, and introduced low cost wrap around color to the U.S."

"The most significant trend in packaging today," Ginler adds, "is printing directly on board. The reason is simple. One is that it looks better from an artistic point of view. You get the full bleed characteristics you can't get on a regular jacket. On double fold jackets, there is no cracking when the jacket is opened."

Ginler says Shorewood's basic machinery was built and designed by the company, and this includes a unit which takes a sheet, dye cuts, folds it and glues it into a jacket.

Shorewood produces the Unipak and Interpak, a double fold jacket that is "put together by precise gluing and then automatically folded. What we are looking for, he continues, is a one-world look. We would like the same jackets in all countries. Another type jacket, for which we have applied for a patent, can bring together two different types of board."

Concerning printing, Ginler says an infinite amount of color is possible today. For example, if someone wishes to make a six color jacket, the jacket is run through a four color press and then a two color press. "You can do anything almost," he adds. "For instance, you can rework an odor from a sticker." Ginler also says ultra violet drying is an important process.

As far as LP jacket shapes are concerned, Ginler says, "I think there has been a period of gimmickry and I think you'll see a standard pack with emphasis on better graphics as the future trend. The paper shortage will play some role in this return to simplicity. You may also see a trend to the thin board inner sleeve, as opposed to regular paper."

Modern Album and Finishing Co. has plants in New Jersey and Los Angeles as well as Terre Haute and Nashville. An international facility is located in Toronto.

"The purpose for the various locations," says Modern's Rollie Froehlich, "is to offer better service in terms of delivery speed. The key factor now in the jacket industry is service."

"We are basically," says Froehlich, "is a jacket fabricator for record companies. We are 25 years old and our product is a three piece jacket. The cover is (Continued on LM-12)
Cassettes are a tiny medium. Played by a huge market. A market that's into everything from Shostakovich to Sly. The whole wide world of recorded entertainment.

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Ivy Hill Packaging
"If it's in the grooves, it deserves an Ivy Hill Package"

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shooting the artist honestly and naturally seems to be how photographers aim at their subjects.

WHAT IS AN ALBUM COVER SUPPOSED TO DO?

In the opinion of photographer/designer George Whitevan, "It is supposed to entice the consumer, keep the LP from rolling off the shelf, enhance the musical motif, stroke the artist, win awards, become a point of purchase tool, keep dust off the record. It is supposed to do all of the above or none of the above."

That delightful bit of philosophy from one of Los Angeles' most talented craftsmen, pretty well sums up much of the reasoning behind the graphic look of much of today's album covers. Looking at covers is both a rewarding experience and an exercise in frustration for the person interested in the graphic arts. For while there is so much beauty being created photographically, you do run into something which is so disappointing that you wonder how the company could have released the LP with the cover done so poorly.

But there are reasons why albums have both beautiful and inventive photography and why they have terrible photographs. In surveying photographers around the country for their thoughts on just what and how they contribute to the musical world through their own art, one comes across a variety of reasons why covers look the way they do.

For one thing, being a professional photographer today means not only competing with other pros, but seeing assignments go to friends of groups or managers who follow the

Photography: Where realistic images head the look of music

By Elliot Tiegel

action and click away. Thus the list of photographers credited on jackets lists new names all the time. There isn't the hard core fraternity of shutter clickers that one would imagine. In the kooky world of music where artists can control the graphic look of their LP's, the unprofessional professional has made his niche. And as a result, we see many photos of unprofessional quality on front, back and inside jackets.

But there are enough good, hard working pros on the staffs of labels and in the freelance world to counter balance this situation.

Since photography, like music, is a subjective experience, one finds photographers speaking about their styles and approaches with a heated involvement. There are, however, several glaring situations which represent where music/record industry photography is today:

- The slant seems to be toward realism and honestly in the way musicians are presented.
- gimmicky situations are on the decline.
- studio situations are holding their own with on-location situations.
- art directors and artists play a major role in setting the direction photographers are aimed toward.
- psychedelic, crazy, hard to understand designs have faded for good (or until some new trend built on this concept re-emerges.)
- most photographers feel they are not being paid the same scale as they would be if they were working in the advertising industry.
- This year's favorite photographers may be out of favor next year because of the wide open nature of the business in which the unprofessional has a good chance of superseding the professional for political reasons.

David Gahr is a veteran photographer, who at 50, says he is the oldest in the field by 20 years. Working out of New York, he has built up enough of a reputation so that he is confident enough to say that he choosers whom he associates. He doesn't like the word freelance, noting that it infers someone who will work for anyone. "I won't take up my lens for anyone," he says. "I photograph who I want." Gahr has close ties with Columbia and Atlantic. He shoots for two assignments a week as his financial base. He has been in the business over 15 years and has seen music photography reflect the varying moods of the artists and art directors. Nowadays he sees two directions: straight or tableau. Straight indicating honestly capturing the performer and tableau indicating a storyboard approach in which the artists portray characters in a story setting. And Gahr gives the Eagles recent LP in which they were placed in an old Western setting with five desperados dead at their feet as a prime example.

Gahr seems to land assignments to shoot new performers. He sets his personality up to meet his subject head on. "I'm funny and mean and they know who I am and it helps. I might tell them to get up the wall because they are the ugliest MF's in the world."

Gahr says that trying to manipulate a group to do things spontaneously within a two or three hour shooting session is very difficult.

He says he is never given any direction by art directors. The companies expect him to come up with the motif. He listens to the performer's music which gives him a feeling and lead toward what might be appropriate for the setting.

Gahr feels that all artists would be better off if they didn't have their pictures on the cover. He would prefer the industry trend to be for documentary photos or pictures taken in a natural situation which portrays the music. He would prefer shooting "pictures that capture a mood."

Generally Gahr shoots around the Northeastern part of the country and he eschews studio situations. He prefers natural light and looks for locations where the light is soft and which "encrase" the subject.

"You try to make it as honest as possible, in terms of the feeling in the face or the way they sit."

Gahr says he "lets the location determine how I photograph the subject—soft or hard, closeup on the faces or on the background. You rarely find musicians being photographed with their instruments and I would love to shoot some sitting on the curb with their instruments."

He avoids putting grease on the lens or shooting through

(Continued on LM-12)
ILLUSTRATE "MOON MUSIC?"

Earliness Lloyd Dunn, who helped answer the question, offers an explanation

By Lloyd Dunn

The author of the following article served with Capitol for 23 years in various creative positions. He also participated in the history making placement of a photograph on a long playing record. The year was 1948 and the subject was the first moon maiden hired by anyone in the record industry.

"SHOW IT LIKE IT IS, MAN!" shouts today's photographer, as he throws a sidelong on the young artist's face to play up his pimples for the album cover.

Yeah yeah... I know. Today things are real. No pink lights. No phony palm trees. And never any retouching!

My teenage son has a whole pile of such albums. "How do you tell the boys from the girls?" I asked him. Same long hair. Same dirty dungarees. Same shapeless shirts.

Then I realized. Of course... the boys have beards.

Well, tellas, I can tell you it was different in my time. When we got hold of a girl (for an album cover) our finished photo would set you to dreaming dreams. Even fat opera stars came out slim and sexy. It was an art. And it was fun.

And it sold a heluva lot of albums.

My career in album covers started decades ago, as head of an advertising agency, with Capitol as my big account. In addition to ads and booklets, we did all their graphics and wrote their liners.

I remember... came that wonderful development... 33⅓ r.p.m. Capitol issued a flood of 10 inch LP's in leatherette paper jackets, stamped with the album title, and artist's name. Pops were blue with silver type. Classics maroon and gold. We started talking about illustrated covers. "But how can you picture a product that you can only hear?" my client asked. I told him about a perfume account that I had in New York, where we illustrated products that you could only smell... and created illusions that made an ounce of liquid costing pennies to brew up worth many dollars as a fragrant apodosis.

A fine example—not mine—was the picture of the guy with the violin, tossing it aside while he embraces the girl at the piano, irresistible in her new perfume.

Then Capitol recorded a new album, featuring eerie quavers of the electronic Theremin. They wanted to call it "Music Out of the Moon." The artist and the instrument were relatively unknown.

Stamp that exotic title in plain type? So it looks like every other album on the record rack? Never!

Photographer Paul Garrison, art director Jerry Navor and Lloyd Dunn came up with a better idea. An actual photo—in glorious color—of a gorgeous moon maiden stretched out on an exotic Lutra landscape! (This was before rocket ships ruined our illusions.) She was scantily attired for those days.

They tell me the album made history—and piled up lots of sales from people lured to listen by the cover. Capitol quickly followed with more Theremin—an album called "Peace of Mind."

Not wanting to upset a successful formula, we decided to show a provocative young girl in the rear nude spread out on a cloud dreaming peacefully. I decided to personally supervise the photo session, as any dedicated account executive would.

(Continued on page LM-16)
What becomes a legend most?

This Dazzling duo, Rod Dyer, Bob Weiner, of Shorewood Graphics. They’d like to design and manufacture an original custom creation just for you. A two-piece board jacket perhaps. Using Shorewood’s exclusive Interpak package. Frankly it makes all those ordinary “off-the-rack” packages look like a drag.

Shorewood Graphics
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THE ART IN RECORDS IS EXCITING, AND CHANGING

Though Berg may not be pioneering the utilization of in-
depth art direction—his work is done in another area—the creation of a "logo" or "total identity for
an artist." Many in the industry give Berg's department credit for creating a new LP jacket that was
developed for use in all graphic and sales areas.

Berg sees the "artist logo" as a growing responsibility of
the art department and one of the most important new func-
tions that designers are likely to perform. "Designing
album jackets has become a total merchandising
thing. It's a change we wouldn't have dreamed of years
to.

to-day, we're doing more things on an LP jacket that
will be used on album jackets, advertisements, merchandis-
ing and any other facet of the artist's career."

Other art directors throughout the industry share
Hoenie's enthusiasm for merchandising. And, the merchandis-
ing and sales departments of labels are particularly pleased.
For the first time they have a definite identifying mark for an
artist that everyone at the label can see and read. They
can create their own thing or get away from the logo design
although we have been asked to do some. We try and

correct it."

"We haven't created individual logos for each artist,
CIT's creative director, Berg. "But, we have tried to create an
identification for the label itself."

"We don't, of course, put out an abundance of product
so we can't really have too many different things. We
have album jackets that are designed for the first time,
so every artist has a slightly different logo. Once
someone sees one of our packages he immediately knows it's
CIT. We try not to use the same artist's portrait photos. You
might say our covers have a surreal appearance. The
sales department has left

things pretty much up to us, but I think everyone creative
director has his own thing. If we're on our own
we don't buy the sales department."

Elektra's Bob Heimall is on his own well as finds
that although today's art director has more freedom, he still finds himself in the position of trying to
sell something that is sales and public. That's the biggest problem, trying to
satisfy everyone, but it has to be done. Luckily, we, our
art design department, 35 covers a year so we have plenty of time for each one."

Enlightened attitudes on the part of sales/merchandising
personnel are sapped out by most art directors as the reason for
design work is to obtain cooperation and cooperation the two
departments have now. There may, however, be one other
reason for the art director's increased freedom—that is, the
new merchandising packages being large and many long
record retailers. No longer do they burn most LP's in a bin
without any identification. Today, you identify the
success of the merchandise, high- and low-volume artists, and the
art department. At one time "PIB" has also been known as the
must have, or the most of the art director can be
involved in a head. Actually every art director agrees that in
the past few years the album packages have become
ever more elaborate—and expensive.

Printed board, says Polydor's production art director, Ron
Nackman, "has given us the ability to do things we never
thought possible before. At the same time board can be
to much higher costs than paper. Take, for instance, a paper LP
package. Say that each one costs two cents. Print 50,000, and
you've just added 100,000 to your costs. But what can see with
that kind of cost difference you can get buried."

"That cost factor is a real one, especially in view of the
current paper shortage. The raw material for paper is available,
however, on many of the mills in the country, so the art

can deliver the stock. Thus the user is caught in a "paper shortage" that really isn't there. Nevertheless, supply and
demand are holding the costs exorbitantly."

"Those rising costs, coupled with a lighter market, have led
to some turndown bows. "Record companies are getting fed
up with fancy packaging costs," says Heimall. "We used
to run about eight cents for a standard jacket, we can run
up to 30 cents for the fancy die cuts today. We used to print on
printed board. I'm looking for a simpler LP package in the future and I think most other art directors are, too."

"It's a shame I have to use sim-
plified packaging, not only because of reduced cost but because that's also "the way the artist wants it," today," says
Hoenie. "He's let the board design the package for him, and it looks great.
It was great but we're reaching a limit. If you look at most la-
tels today you'll find we're all 'gimicing ourselves to death'
with packaging.

"Simplicity will be the answer," theorizes ABC Dunhill's
Peter Worli. "We're heading toward a cleaner design phase
that will work toward a more common packaging than ever before, but I don't think it is necessary."

"There's rumblings about paper and board shortage and
I can almost hear the sales people saying things continue, we would say we're finding people back
and going back to the simpler covers."

"It's amazing how far you can get by not not so much the cost, but with the overall size of the
package. If we're not looking for a good front and back and that's what. What's inside the consumer never
sees but the cost isn't great for those days out of hand. I don't see a reversal, however, as long as the album
cover is considered an 'extension of the artist's music,' which is a very strong idea. We're still doing things
to do it. But, however, that if packaging continues in this direction and goes to the point where it is just a matter of
a few dollars, the artist should be asked to contribute directly to the cost. Otherwise, it may never end."

The biggest problem is that of the package and
sees a return to simplicity. "I feel there's a kilter
between the artist and the sales people who want the packaging to
cover reveals me of a a hardcover edition. The fancy, gym-
capped up package is novelty. It reduces the hardness to a package.

Development of the fancy, intricate package has also led to
the development of the independent fabricator and design
-er who can give the artist the kind of package he can
slip into the industry that has integrated both functions. We do for either company, or we can do both."

AGI isn't the only one in the field. There are others, all
highly sophisticated, along the same lines. They, like
Hoenie, see an increase in the importance of the fabricator
and design consultant. As manufacturing consists, the
problems of a "domestic" covers papers marketing people have objected to
in Britain.

The past decade has also seen the development of printed
board, a material used by most art directors in preparing al-
bum jackets. Printed board has been in use for years, but latest to
become popular at least, the size of albums now

covers anywhere between those of a book covers and the
average package. But, most of the time that is, after the

speciality suppliers to the industry that the industry
used to do for itself. The rise of these independent, much like the
rise of the design independent, is the result of a
towards specialization by art and creative directors. Several
majors, which used to depend on their own plants for jacket
fabrication, are now considering the development of
these in-house operations. As the cost of printing to
several art directors, are comparable, much as the costs for
an outside designer or internal man.

Several years ago, the thought of having an outside, in-
dependent contractor like AGI, would have created numerous
problems. The art director would have objected to an outside influence and the manufacturing vice president
would have raised eyebrows as well.

Today, however, the art directors are willing to listen—and
see outside ideas more than ever before. The egos don't get
in the way. It's easy to get new ideas from manufacturing vice presidents, and the artists may feel the same, but with the permissiveness and fre-
dom allowed the creative areas, they have little choice.

"It's almost become," Block says, "accepted practice. If
we're planning a bunch of covers for a certain artist, we look
to him first, itself, eliminates the problem of "who art direc-
tor to look at. I'm sure we would never have gotten back in the
door. But we have taken time and given a lot of creative thought not only for the package but for manufacturing as well so I think it is paying off for us and other companies in the field.

Sophisticated, high cost packaging has reached beyond the
art directors of major pop labels. It's even had its effect on
some of the budget priced manufacturers, such as Pickwick.

Frank Daniel, creative director of Pickwick International,
says that "budget records aren't cheap anymore." Most chil-
dren's record jackets are now printed on board, and if
any
thing, the children's line is getting more fancy. Pickwick has a new line where the package is part of the merchandising unit (other than the record itself). That is the line that is going to try and
give more "across the board" appeal to its Christ-
mas line by turning part of an album jacket into an 11-inch
calender. They call it the "play activity" package, and predicts the industry will see many more of such similar types.

While dropping out jackets and designs to independents
is hard, the trend is on. We're going, lap by lap, they've
stopped away from it."

"For one thing," Daniel says, "we don't have the problems that it costs a lot. Artist ego isn't a concern: we're more
sales-oriented."

Sales, however, is a concern of all labels. But, during the
past few years that concern has been tempered with the co-
operation apparent between independent and manufacturer.

For the first time in its history, record industry sales and
customers departments are working together to get.
Whether or not that cooperation is permanent, or just a
fad, much like the fifties and loks now in vogue, only time will tell.
Most becoming legends.

Shorewood Packaging Corporation


New York, California, England, Canada, Holland.
Hulking in-store merchandisers seem a thing of the past but banners and T-shirts are very popular.

Anyone interested in old merchandisers, display units or other type of artist in-store marketing devices?

Contrary to the hopes and desires of many companies, the utilization of merchandising devices is rapidly becoming a thing of the past. A survey of most labels finds that few, if any, are bothering to manufacture anything more costly than a streamer, poster or album slick. The day of the giant display or dump is gone and most merchandising men in the industry are well aware of it.

Other devices have taken their place. T-shirts, for example, are a popular method of creating a walking image for an artist. They are given out by the promotion departments of labels to people they feel are image-makers: disk jockeys, writers, reviewers, staffs of music publications.

At first they were seen on a small group of people, but as the practice has expanded and more and more companies have gone in for sending out LP's along with boxes and T-shirts, one sees more people on the street wearing them.

The graphics varies with each project. From simple printing on white material to complex color runs to colored shirts emblazoned with the name of the artist one is supposed to promote as he goes about his business.

If anything, the T-shirt field continues to remain active with many labels using the device as a communications tool.

On the matter of retail merchandising devices, a check of several mass merchandisers reveals an astonishing lack of any type of merchandising device. Even the big name acts—Rolling Stones, Grand Funk, Elton John, Lennon, McCartney and others—are limited to a poster, divider card, streamer or a device that can either a) hang from the ceiling, b) hang on the wall, c) fit in the browser box and take up a minimum of space.

Typical of store reaction to label attempts to get display units in a store was one by a retailer in Southern California. "There's just no room for that crap. We're jammed enough with the product. How can we possibly take valuable floor space that we can fit three or four albums on by different artists and give it over to a display? There's no economically feasible way."

What stores are doing, however, is going for the "mass merchandising" technique of stacking cartons of LP's in the aisles and then sticking home made signs on them identifying the LP and price. The psychological effect on consumers seems to be more effective than a neat, elaborate display unit. "Consumers like the feel of seeing cartons on the floor. It says 'action' to them... that the album is moving."

(Continued on page LM-16)
With VD
On The Rampage
Why Do A Number
On A Few Warts?

If You Need A More Graphic Example...
Reach Out
213-463-8159
Gribbitt! LTD.
FILTERS. "I look for clean, well illuminated work and I'll say anything I can to elicit something out of the subject. They've got to be part of the action."

Gahr works on a $300 day rate plus expenses for processing and printing and transportation. Depending on the stature of the artist, he can earn $200-$300 for a front or back cover. He always shoots color and black and white on every assignment.

If photos from the sessions are used for advertising or publicity he can earn an additional day rate. The figure can run into several thousand dollars for multiple uses. He finds Columbia, Atlantic, Prestige, Folkways and Vanguard are the only companies which "really respect the photographer."

Norman Seef, a 33-year-old South African doctor who became a photographer in favor of the graphic arts, says that Gahr's comments on getting involved with the performers. He uses "relaxation psychology" on his subjects. He tries to get into a dialogue with them to relax and establish a comfortable ground. "I don't try to deal with interpreting their music," he says. He "Assembler with the person as a human being."

Seef says a photo session is a two-way dialogue. He likes to work in the controlled environment of his studio. "My photography is a confrontation between me and the people; it's a human communication; it's an intense session."

Seef's approach of confronting his subjects evolved over the past year and one-half. He feels there is no current "in" style. Seef's own style is shot relaxed, honest photos. "I'm not dealing with environments anymore as much as I'm concerned with the people in front of my lens."

"I'm on stage when I do a session ($350 for a front cover $150 for a rear). He researches his music, knows the names of all the members of the group and thus has a personal bridge into their lives. A drink, a pill, it all helps.

Seef finds the tendency is to photograph "the guy in his own home as he works with a Nikon with a medium size strobe. (Gahr also works with 35mm (Lisa and Nicon), and like Seef does his own lab work.)"

Five years ago, Seef came to New York from South Africa and knocked around for two years trying to break into photography. Bob Gato got him started and his first cover was for the Band. Then he started doing freelance and that led to a job with United Artists as its art director for two years ending at the beginning of this year.

Having been an art director, Seef knows from whence the pressures fall upon the art director from sales, artists, and the management. He feels it's a "political battle to get through a truly creative project because sales wants you to under-achieve and the group wants to go for as far as possible."

He usually handles the entire graphic presentation, from theme to type to illustrations or photos.

Seef says that a new factor in the industry revolves around LP printing houses making pitches to name photographers to bring them business in return for commissions. These commissions run from one to two percent of all printing tossed their way by the record company. "It's not immoral, it's intelligent business. A big printing company will call you up and make you an offer of a commission if you push your work their way."

A disciple of Seef's is Fred Valentine, a staff photographer with United Artists who formerly worked as Seef's lab assistant. Valentine has been shooting for UA two years and he has adopted the confrontation technique in dealing with his subjects.

He also feels realism the "in" technique to show honest expressions on faces and to shoot people in natural situations which make sense.

Working realistically doesn't make the job easier. "This way there's no hiding behind anything," he answers when I suggest that having to think about locations and costumes and off-beat themes sounded tougher than just shooting someone straight on.

Valentine speaks of a lot of photographers getting into diffusion, or softening the effect through filtration. "You lose detail in the white areas," he explains. "People are also combining using grain patterns in film with diffusion." He likes to use Kodakchrome 2 or Anso 500.

While he speaks of realism, Valentine concedes that gimmicks are a factor which pop up. In trying to interpret a title of an album for example, Valentine shot a fat nude lady leaping over Jo Jo Gunne who was in bed. The LP's title? "Jumping the Gun."

Valentine is also trying to get a "studio lighting effect which feels much like the kind one associates with the advertising industry. He feels the outdoor situation, the large open field scene has been overdone. Valentine tosses out the cliché about trying to find out where "their (the act's) heads are at" in formulating some thematic idea. He uses a Nikon for color and a Hasselblad with a 120-150mm lens for color. Usually, he uses a 35mm film from the UA art director.

George Whitteman differs from the others in how he sees the photographic world. For one, he believes the groups are all "looking for that magic shot... the artists don't want to see themselves commercially clean. They want to see themselves as they'd like people to see them. And a lot of groups with power hit it that way."

Five years ago, Whitteman says, "you couldn't get a record company to spend $1000 on a session. Two hundred and fifty and a hundred top it. There was very little money behind most music covers. You could shoot a pretty cheap cherry by a tree. But that market has diminished. I've got two drawings full of pictures of a lot of groups I know."

"Today, you spend a day with a new group shooting and you come back with some situations. But within six months they're out of the picture. They've changed their appearance. They've split up or they've come up with kooky titles which don't match up with the pictures."

CONTINUED ON PAGE LM-2

JACKET BUSINESS

[Continued from page LM-2]

printed on a piece of paper and the back is printed on another sheet of paper."

We can either get these parts from a printing house or do it ourselves. We cut the sheets and manufacture around a cardboard card. We benefit the most. They have to commit to a solid figure and the printing time is faster. Another advantage is that when an album begins to slow down and a company has covering lying around, he is only throwing away paper, not board. So the cost is lower to him."

Forsey says his firm has made shapes of almost every kind, but he feels there is more emphasis on art now than there is on gimmick-type packages.

At Vanguard Packaging, Inc., general manager Norman Ravis says his firm will offer a complete package. "We offer mainly the standard jacket," Ravis says, "and we don't make the boxes and jackets today are four color and there is also one color on the liners."

"I also think it is important to note that there has been a tremendous increase in the use of emblematic designs in the jackets and liners, even if there is only one LP involved."

Viewlex prints both the cover and the liners, and then wraps the cover around a base during its process. "Our equipment is faster today," Ravis says, "and every cover has liquid lamination. We don't get too many calls for odd shaped jackets, but there are many different types of paper and band many colors. We use primarily a coated or laid stock for the jacket, because the uncoated jacket has a flat feel."

Another advantage Forsey states is faster than ever, and paper can be used within minutes after the printing is finished. "There is nothing radically new in our means of manufacturing, Ravis says, "but there has been certainly more color and information on the jackets, and more color even on the liners. For example, today we use solids, photos and the back of the jacket is as good as the front."

William Pine, president of Imperial Packaging Corp., says, "We try and focus the attention of the record company to the so-called jacket, and sell packages, primarily because relative simplicity keeps the cost down for them. As far as we are concerned, a lithographed sheet coupled with a jacket is the best answer to this, as opposed to direct printing."

Pines feels that what is good for today's market, given the problems such as the paper shortage, allocations of vinyl and the like, is a simple package. He says he is seeing this trend develop every day.

Among developments in the jacket field, Pines says his firm has given artists automatic folding, squaring and trimming machinery which makes a perfectly square jacket and allows for a neater overall appearance. "We have done a total service packaging house," Pines says, "and we like to think we can create whatever is asked of us. We have made packages of all shapes and colors, but I'm not interested in this trend less and less."

At Bert-Co, vice president of sales Lewis Cooper says his firm is "a suppliers of chip board record jackets and direct buyers of card packages, primarily because the trend jackets the past few years as far as I can see is toward more specialized packages with specially designed graphics. There seems to be more of an attempt to sell to the point of the purchase market, although the conventional jacket is still a major factor."

"The special jacket," according to Cooper, "is serving the purpose of making the jacket a unique vehicle for every artist."

Most of the major jacket manufacturers are not yet feeling any pinch yet due to the result of the paper shortage, primarily because they are huge buyers and have built up supplier loyalties."

Most however, do say that certain stocks of paper (primarily those that have always been low profit margin stocks for the mills and are now even lower) are harder to get. However, jacket manufacturers are not overly worried at this time.

Art director: Bernie Rollins; section editor: Eliot Tieg; photo credits: lead story—Los Angeles art directors Ed Thrashar, Saul Segal, Roland Young, John Hoernle and Peter Whorf by Bonnie Tieg; John Berg by Teresa Allerton; photographers story—Ken Vooer by Bill Harvey; other photos by the photographers themselves; display photos—Picket International, independent; models United Lifestyles.
Some of Rosemary's Favorite Picks at AGI

She picks and packs jackets for AGI that are shipped off to pressing plants. It is her inspection and sorting that insures our customers high standards for quality. Rosemary's job is as important to us as our designers (Cheech & Chong, Sing it Again Rod), or our account men who might suggest special coatings, embossing, or tell you what our 6/color press offers.

So keep on picking, Rosemary... the more you pick, the more you're packing.
The INDEPENDENT GRAPHICS STUDIO, usually built around a top-rated designer and idea-man, has been becoming an increasingly important part of the look of music. The independents have been missing out in that the recent changes in record packaging and in fact are generally in the forefront of instituting changes.

One of the latest changes for the way independent studio men work with the rest of the industry can be seen in studio owner Dyer Inc.'s eighth-month tie-in as consultant to Shorewood Graphics, which in fact a new division of Shorewood Packaging, the Los Angeles company here which developed high-speed direct board printing in 1968.

Shorewood wanted to be able to offer clients a full design service on request, also feeling they would be in a perfect position to overcome the communication problems which sometimes arise when a designer is translating his concepts into manufacturing neediness.

A similar house design operation has also been set up by Quents Litho, a large New York printer who now has designer Glen Ross working for them in Los Angeles.

Because the Shorewood Dyer teaming is so new, Dyer still gets the bulk of his assignments outside the deal which has him doing all the work for Shorewood Graphics. With a full-time staff of six, Dyer averages three album covers weekly.

The sprawling studio in Dyer's Los Angeles Laurel Canyon home has a complete photographic darkroom as well as a direct link to the ABC Messenger Service. Los Angeles typography and photostat houses average six daily trips to Dyer's studio.

A former Capitol art director who went on his own seven years ago, Dyer feels the most interesting new development in album packaging is Shorewood's interpack process, a high speed automated technique for bonding two different surfaced papers as inner and outer surface for a double-fold record jacket.

Pacific Eye & Ear in Los Angeles, a partnership of artist Ernie Cafeula and idea salesman Tony Grambs—who met working for New York designer Craig Braun—prefers to average one album cover a week and concentrate on more specialized imaginative projects.

Both for Braun and on their own, they have been noted for wildly shaped album jackets disguised as something else. There was the Alice Cooper "School's Out" classroom desk, the Jefferson Airplane's "Long John Silver" cigar box, the Cheech & Chong's "Big Bambu" cigarette paper dispenser.

But they have gotten away from the fancy die-cut album packages. Partly because of the paper shortage and partly because they feel the technique is overdone now, they prefer to use less board surfaces and let the boldness of the graphic illustrations make an equally strong statement.

This technique will be widely used during the winter in their new Black Sabbath LP cover, a stylized photographic series about an apparent vampire orgy which is far different than the solid color covers on most previous Sabbath albums.

Designer-manager Sid Maurer has seen many record graphics changes since he opened his New York studio in 1949 after two years with Columbia and Decca. For the past two years, Maurer has been chairman of the NARAS committee on album graphics.

He has a staff of 11 as well as using outside talent and 95 percent of his output is album covers. Maurer used to specialize in contracting to handle a label's entire output of album covers. He used to do it for Columbia, MGM and Buddah. But the growing trend towards in-house art directors has made this sort of total coverage possible only with smaller labels. Maurer still does all the work for Avo and Bang.

Maurer would like to see a movement where record graphics designers unite and demand royalties for each album, since he feels the illustrations are now nearly as important as musical content in selling records. But he admits there isn't yet enough support to put this idea across.

However, he feels that artists today control their packaging generally and take such interest in design that override graphics recognition will eventually come.

Tom Wilkes used to be the West Coast partner of Craig Braun, after leaving as A&M's art director. He has three full-time assistants and averages six LP packages monthly. He is also branching out into promotional music films and has done five so far.

Among his latest efforts were the Ode all-star "Tommy" set and most George Harrison solo LPs including "Living in the Material World" and "Concert For Bangla Desh."

Wilkes feels that record cover illustration is becoming increasingly competitive, as record people get more sophisticated and demanding about LP jackets, thus making the design field more lucrative. Wilkes does a lot of travel for assignments to outlying recording centers and says he enjoys that part of his work.

Alan Hartwell's Artwork studio does a lot of music print book design because of its New York base. Unlike most of the other record designers, Artwork only puts some 25 percent of its output in music projects. The agency began in 1959 and now has a staff of seven.

Artwork just completed designing Vanguard's "new Avant-Garde series of contemporary gospel LPs. According to Hartwell, a trend to watch is the increasing concentration on unusual lettering and typography.

David Larkham's two-year-old Teepee Graphics established a solid Los Angeles footing since Larkham came here with his credits as designer of all Elton John's albums. Elton has continued with Larkham and the designer has also done unusual work for Three Dog Night (their boxed "Seven Separate Fools" set) and many others.

Larkham just completed the Neil Diamond "Jonathan Livingston Seagull" package. He is currently moving his studio to his large North Hollywood home, away from the Sunset Strip offices of publicist Norma Winter who sponsored Larkham's U.S. start and was his partner until recently.

"It's no good to have to drive 30 minutes to your studio if you get an idea in the evening," Larkham says in explaining the move. "Most L.A. designers have combination home-studios and that's just the best way."

Larkham and his staff turn down work to maintain their quality average of one LP a week. Larkham has been working consistently and effectively in tandem with a busy local record photographer. Ed Caroll. He keeps his own stat machine, to reduce lettering to needed sizes, as a timesaver. This is a somewhat unusual practice, due to the machine's high cost.

In Atlanta, Wonder Graphics has been concentrating on the albums of the increasingly important Southern artists such as the Allman Brothers' "Eat a Peach" and Al Green, Willie Mitchell and Dr. John. Company is owned by two brothers from South Carolina, business manager David Holmes and creative director James Flourney Holmes.

Gribbitt, a year-old Hollywood partnership between George Whiteman and Dennis Liddle, stresses its availability for rush assignments. The studio with its staff of six will operate seven days a week, 24 hours a day and complete an album cover in one day if necessary.

Gribbitt has in its two buildings a photo studio, darkroom, headline machines and stat darkroom. The only work they have to go outside for is body type setting. Some 25 percent of its output is devoted to LP covers. It also produces dealer aids and catalogs plus music trade paper aids.

We become an adjunct to a company's art department," says Whiteman, who has been in the graphics field as a designer and photographer in Los Angeles 14 years. "There's a difference between a freelance art designer and a place like ourselves. The freelancer can disappear for several days, we are open every day."

Liddle describes another service factor thusly, "Staff art people can not handle crash assignments. They quit after 5 p.m. and have to send them out."

The two feel that the art director wants to do the prestigious project and farms out the other jobs including the ancillary items like dealer aids, catalogs, banners, streams, album re-constructions.

By Nat Freedland

(Continued on LM-15)

Bobbi Miller of Lee-Myles checks a press run of six covers in his print shop.

David Krieger, DFK's creative director, with several of the campaigns on which his New York agency has worked.
REALISTIC IMAGES HEAD THE LOOK OF MUSIC

Continued from page LM-12

Up to this point Whiteman’s references are all relevant to rock acts. “Country acts are easy to cover. You shoot them in their silver lame suit standing by their Cadillacs smiling,” Whiteman calls today’s photography more journalistic than Hollywood schmaltz. It’s not as staged. People like to see themselves on their farms or boats.” Whiteman speaks of double exposures, infrared film and solarization are among the devices modern photographers use.

If he’s shooting for a double jacket he likes to use a 2¼ format, but 35mm “gives you a spontaneous ability.” In dealing with individual artists, Whiteman finds that a confident performer produces the best pictures.

Ken Veeder represents the mainline photographer who has seen it all and competes easily with the best of the young lads.

For 18 years he was with Capitol running its photo department. Now he freelances. At his peak he used to shoot 10 covers a month.

Ironically, Veeder has just shot some classical re-packages for which he did the original covers. In looking back in time Veeder notes that years ago more models were used to illustrate covers. “Today, it’s the artist appearing on the cover not an attempt to illustrate the music.”

Veeder thinks it’s easier to work with a concept and “shoot it. Today, when you get an assignment half the time you won’t even have a little for the LP. You have to shoot a variety of things. It’s like shooting backwards. A group standing on a rock doesn’t say anything about the music.”

Years ago, companies wanted 4x5 cameras. Then they shifted to 2¼. Today, Veeder shoots in all three sizes. Half of his time is spent inside a studio.

Regarding his favorite LP project, Veeder snaps out: Nat Cole’s ‘Wild Is Love.’ For that one Ken and two models rode the roller coaster in Long Beach, Calif. five times. “We rented it for the morning, I shot different frames at different speeds each time we went around to get different times to illustrate the ‘Wild Is Love’ idea. He walked away from that assignment with sore legs,” he sait with Chico because I couldn’t hang on. I was too busy holding the camera.”

Veeder sees a return in the industry to more artwork and a “hybrid combination.” He says styles and techniques which parallel magazine ads.

Veeder earns between $200-$350 for black and white work and from $350-$450. That’s in addition to materials and processing.

Veeder has some specific ideas about what shooting various kinds of musicians means. For instance, rock players concentrate doing something off beat or strange, not a standard good looking picture. Jazz means doing a live performance and the lines seem to be breaking down here as more labels seek to pop a “pick-up” for their jazzmen.”

Country music usually meant the artists shooting their own pictures in Nashville. “Now they’re taking a more pop approach.” Classical players used to call for straight portraits but that’s changed too. The labels are getting away from the hassel attitude, saturated at their instrument situation. “It’s a much more informal approach.”

Ed Caraff is a 22 year old walking success story. Since coming out of high school four years ago he has been a professional photographer. And he claims he’s the only photographer in Los Angeles who still maintains an unlisted number. Business is that good that it isn’t hindersance.

Right now Caraff is a special package supporter, claiming going into the design of the album jacket is a natural extension from merely shooting the photo. It also pays more, upwards of from $1500 to $3200. His newest endeavor is Neil Diamond’s “Jonathan Livingston Seagull” on Columbia.

Not only did he shoot Diamond at the beach at Malibu with a sunset behind him which spreads across the front and back covers, but he worked with David Larkham in the package. And that package features a special pocket jacket in which color booklets, plus a die cut hole in the inside cover through which a specially prepared Neil Diamond photo label on the LP itself comes through. While he prefers to be hired to handle the entire package, he does shoot covers alone, with a base daily rate of $300 but of course all photographers, they modify that with the words “de pending on . . .” He retains his negatives and adds the additional costs for film, processing, printing, including his own color print work in his lab.

A cautious person in speaking about prices, Caraff speaks of handling each project individually. He gets assignments directly from artists and from label art directors. He shoots in the three camera formats, but uses the large nega tive sizes for schemes.

One thing’s certain: photography is a valuable medium which both art directors and photographers know can be used in many ways. Sad are the days for the liner note writers who have been all but put out of business by the demands of artists for their photos—good or bad—filling the back space formerly reserved for erudite background information on the players and their art.

A person’s individual tastes are what stimulates him when he looks at a cover. So that there is no right or wrong way of illustrating a cover. There is only good or bad photography.

STUDIOS PROVIDE MAJOR AID TO LABELS

Continued from page LM-14

There are instances where an artist has some far out idea for his cover and Whiteman has to confront the act with the realities of the situation, namely the idea doesn’t work. “Artists can be a little crazy.” he notes. “Art directors are easy to work with.” Whiteman concudes that in order to change an artist’s mind, he generally needs support from someone at the label.

What is the look of covers today? “There is no look,” White man answers. “It’s everything and anything and it’s different every time a group has a smash LP there’s a tendency to stick with the same designer. If the LP bombs, groups will “blame a lot on the graphics. Frankly, you’re only going to have point of purchase stimulation because of graphics.”

A brand-new company to watch is Harvey House. Just begun by Bill Harvey who guided the visual image of Elektra Records as art director since the ’50s. After winning 1973 first prize at the U.S. Industrial Film Festival for a documentary on the company, he decided he was doing too much administration and not enough art as the label’s West Coast general manager and executive vice president.

His new private firm plans to offer total corporate graphics image services, providing an overal company “look” as he did with Elektra. Another ex-Elektra vice president, Mickey Kopp, now heading WEA special products office, has set Harvey to designing the visual and album covers for the first big WEA television album campaigns.

David Fried-Krieger is a New York-based ad agency which is heavily into LP cover designs for Stax, Polydor, GIT Corp. and CBS.

Dave Krieger, the creative director-vice president, cites his firm’s ability to design the album, prepare the print ads and then also the radio spots. “This way we have a format look to it and it all connects.”

Krieger sees a move away from photography and into ilustrative artwork. The reason, he feels is that groups want concept album covers. In fact, Krieger feels the graphics industry is at its most creative point. “It’s not a matter of putting a picture on the cover, slapping some type above it and coverlines. When we start on a cover we’re also thinking of the music. We can’t just do this one product or image, it’s inside photography from Joel Brody or Carl Fischer and believes in using cameramen outside the record field. This way he feels he’s getting close to cover. LP designers, he feels, have the same idea too when it comes from all the other music oriented photographers.

The three year old company has a staff of 11 including five art directors. Krieger reports they have netted from $200 to $2000 depending on such factors as photography and record company.

Krieger is on the NARAS graphics committee and he is pushing to have the judging criteria for LPs changed. In place of simple voting on the visual look of the jacket. Krieger feels the Grammy should be given for the total package since packaging has become so sophisticated.

In the Midwest, Album Graphics is a powerhouse firm. It has offices in New York and Los Angeles and will plan opening in London. It does Krieger’s work including Inprint large runs. It does design as well as printing and has handled projects for Elektra, Motown and A&M, for example. Artists: Youseuf, Dani, his four art directors and three designers on the staff) notes that for the past several years the company has been developing concepts and showing them to labels.

In fact, when this story was being prepared, Jim Ludwig, the creative director, was in Denver showing faces a concept it had developed. The company’s salesman seek out LP properties and then the graphics people go to work. They also develop concepts in conjunction with the company, the artist, his producer and manager.

One of the oldest graphics houses in the country is Bob Miller’s Lee Myles Associates in New York. The firm calls itself a one stop production center, from concept to printing. Miller feels the current paper shortage will curtail to some extent the development of unusual types of packaging.

Design-wise, several years ago it was popular to have model and sex girls. Nowadays Miller estimates he uses girl models around three times a year.

Lee Lebowitz
Art Director/Designer
1 Astor Plaza N.Y.C., N.Y. 10036 (212) 916-8414
171 Dorset Drive Clark, N.J. 07066 (201) 382-2655

Would you buy a used car from this man?

Probably not—he doesn’t sell cars. He’s an Art Director/Designer. He’s a specialist in the record industry, designing albums and tape covers, brochures, promotions or your thing for over 20 years.

Write or call, who knows, you may be interested in his 1964 Oldsmobile.
ACCESSORIES LOOSEN UP 4-COLOR IDEAS

While art directors throughout the record industry have reached the ultimate in the use of graphics, use in the accessory field are just now beginning to get their feet into the graphic area.
The record industry has had the demands of the artist combined with a relaxation on the part of the sales department to help hasten the graphic revolution, but in accessories there has been a more cautious approach, one that is particularly aware of the increased cost that four-color and full-color will bring to accessory packages.
Thus, graphics have been confined to only a few items. Tape and LP home storage units are one. LeBo's general manager, Al Alexander, says his company has confined four-color graphics to the more "expensive" home cases. That's where it makes the most sense and is financially feasible.

No Sweat Savings.

LeBo has been using four color labels on home cases. Photos of the case set up with an at home setting in the background is the traditional type of graphics found on the cases.
The same is true of most other accessories, according to Peter Wish. "Unquestionably, cheap graphics help but it's a matter of cost," says Wish. "We have a carousel storage cabinet for the home that fits together with one screw and we have used the four-color card with a picture of the unit assembled, as the artwork on it."

While Recoton and other accessory manufacturers take that traditional route, Richard Westover has been responsible for the introduction of a new graphics approach in the selling of diamond needles. Instead of just having the words with the needle, Recoton has introduced a catalog with life-size pictures of the diamond needle.
Thus, all a customer has to do is bring in his old needle and match it up with the picture on the page.

"Graphics will help sell anything," says Eugene Kneefl, advertising manager of RMS Electronics. "But like everyone else we're worried about cost." One area where RMS—and virtually any accessory manufacturer—has gone is in the graphics approach to headphones.

"We use display windows and color in the package to help attract the buyer. Very little of the other accessory manufacturers have done something in the graphics approach to headphones.

"We have found that dealers don't push headphones and other types of audio items. Consequently, the packaging becomes the more important and something has to be done with it if we're going to sell it."

"We've found that it is those smaller items that need the graphics help so we've put most of our money there."

It's not an easy cost factor to get away from because seasonally that graphics have been held down and utilized only where absolutely necessary. Disagreeing with that approach is Jerry Geller, one of the owners of Peerless Vitronics, a company that creates packages.

"Sure it costs money," Geller says enthusiastically, "but the quality of the graphics are as important as the music for the record. If you're going to sell four-color and full-color on all our packages the mass merchandisers, (Woolco, Woolworth, etc.) have talked. They've got you to re-make the product about the same way they do in the magazine business. They operate on the same line of thinking that is, wherever the business is the places where most business is done but they are also places that are under-priced. So, if you can give them a package that sells itself then it's a lot easier.

Peerless utilizes graphics on every package and Geller estimates that the increased cost runs something like ten cents a card when you get up into the packages that carry 24 tapes.

Peerless is also pioneering a "fold away illustrated case." It is the idea that "these can be put together into the carryall case or display unit for the store.

"We've got 'em, that by late November, his company will introduce a new graphics accessory item that will really knock the industry for a loop."
The accessory business has also limited graphics in another area. Virtually all graphics used are photos of the item itself. There is no illustration, surrealism or subtle art tones even attempted on the packages.

"The battle is between graphics and cost. Phase two, the manipulation of some of type graphics other than a photo of the product is still a long way off. In fact, we may never get to it."

Take stock in America.

Sometimes the hardest work of all is trying to save a few extra dollars. Those everyday necessities just seem to eat up your paycheck until there's nothing left to tuck away for the future.

But there is an easy way to build a nest egg.

The Payroll Savings Plan. Just sign up where you work, and any amount you specify will be set aside from each paycheck and used to buy U.S. Savings Bonds. It's so simple, you almost forget your money's there working for you.

And, pretty soon, you'll be surprised at how your savings have grown.

The Payroll Savings Plan. Takes some of the perspiration out of planning ahead.

Fred Rice, Capitol's merchandising vice-president, reluctantly agrees with the estimate. "We're making less displays now and posters and hanging things. That's about all that the stores want."

Rice says that Capitol is putting most of its merchandising funds into film—films on artists that can be utilized by sending them across the country to local TV bandstand shows. That's because of the better identification in those bands and the cheaper cost. Identification in the other theaters, and make some sort of display outside of Russell and the others. But that's about the only way they can compete with the big record companies on the big display board.

"We try to give them space. They're die-cutting jackets so that many are really self-contained display units. The dealer just puts up a couple of the shelf units and sets it out on the counter."

"PLS," says Rice, "that are merchandising devices shouldn't be shrink-wrapped because you can't see the goodie, you can't see the bonus and the bonus item in the LP. Don't hide it with shrink wrap."

Everything today is being designed so that it can fit into the shelf with the rest—soft sheets are folded, divider cards are inserted. There is nothing that is shipped separately because "it will just get lost in the shuffle or the garbage can."

It's an acute problem for the industry but one most companies are beginning to cope with. It has its good side—by eliminating displays the dealer is going to have more room to display product. Many displays, which were used to sell an artist's new album as well as his catalog are out today, because, as Rice theorizes, "catalog is dead now. It's what's hot and what's not."

There are, however, companies in the field that are trying to unlock the dealer's door and get units back into the store. The best example of this is Miller Corporation, Celiad and Vereo O'Keefe, vice president and creative director of the Group, says that "right now there's nothing really new out of the problem is the obtaining of raw materials (paper) and it's usually tough to develop things for the record industry because it is so subject to change in type of business."

O'Keefe's company has done many of the things that Rice advocates—"making everything so that it fits right in with the album. The biggest problem is getting the displays to get it out there. So we've made everything collapsible."

O'Keefe sees the one functional display unit as a device that will help the dealer. It should sit on the counter or if there's no room on the counter it can be hung from the ceiling or just put in another way and put in a window. Some of the dealer will have options and they're not and pin him down to any one thing.

The future, at least at this point, O'Keefe views as the multi-faceted display. "We're specialists in this thing. We've done in-depth studies and surveys for years seeing what will and can work. Right now, the multi-faceted unit is the only thing."

The multi-faceted display may indeed be the only option open to the industry. In checking with other designers, most of them are utilizing the multi-faceted unit. One is, Group. No space, Stores want everything for the product. Per- hand one reason is that business is down and dealers are looking for something new. It's not possible appeal the overwhelming situation to the buyers (making them look like football coaches).

When a dealer issues a test, he will test with art director Miller Schwartz, which the dealer feels is right, of course. So, because we get enough of grumpy reality today coping with life around us.

Mark the market is ready again for covers with pretty girls and colorful illusions to match the mood of the music.

Try it—you'll like it!
Chicago Show Reflects Car Stereo Upgrading

West: Stereo For Car Part Of Hi-Fi Now

By BOB KIRCH

LOS ANGELES—The auto sound business is rapidly becoming as much a part of the consumer electronics business as a stepchild to home products, according to most West Coast auto stereo manufacturers.

Visitors to this year's Automotive Parts & Accessories Association Show (APAA) are likely to find that auto stereo product is in more years with more elaborate means of displaying, a more powerful and distributor. But the primary purpose of this product is on display to the retailer and distributor. The cassette is gaining in popularity and it is in the background of other areas of car stereo, such as speakers, are growing in quality to match the basic unit.

In-dash continues as a strong trend in auto sound, especially with the number of new car dealers.

(Continued on page 46)

East: PVC Lag Looming

NEW YORK—Car player manufacturers are starting to feel the crunch of shortages in polyvinyl chloride (PVC) that have been plaguing the recording industry, according to a check of eastern equipment producers said for the auto parts show in Chicago.

Ed Lieusey, national sales manager, Panasonic Auto Products, said his firm will switch to metal housings for speakers in an effort to combat the price shortage. He foresaw no immediate price hike, but others who preferred to be identified, said the overall shortage could result in at least a 10 percent increase in prices.

(Continued on page 49)

Midwest: Quality Emphasis

By INGRID HANNIGAN

CHICAGO—New product by midwestern manufacturer of auto stereo tape equipment, to be exhibited at the APAA show, stresses quality at higher prices for the consumer who, despite the economy, is willing to pay more for better sound.

Motorola's new entertainment center Model T833AS, at $129.95 list, includes an AM and FM-8 track player with in-dash reception. An AM-FM step up model T852, with 8-track player, lists at $199.95. Motorola will also debut its "Golden Voice" line of speakers, sales and promotion manager George Mahoney reported.

A 8-track player, listing at $99.95, introduced last March, has proven extremely successful, and will be followed by other quadrasound models, Mahoney said.

Arthur Failer Co., Memphis, will show a completely renovated under-

(Continued on page 47)

In-dash, New Car Dealer Tie-in, Auto Cassette Trends Analyzed; Roundup of Midwest Car Stereo

By ANNE DUSTON

CHICAGO—The introduction of the in-dash stereo unit requiring custom installation is raising car stero to a new dynamic market for the small merchant nationally. Because of this and other changes, Billboard is presenting here a round-up of changes, trends and sales directions from car stereo dealers throughout the midwest.

(Continued on page 48)

CMC—Car Stereo to Components; New Store a Month

By EARL PAIGE

ST. LOUIS—Ten-year-old Custom Music Corp. based here is probably a classic example of the expansion of car stereo chains into full range audio equipment. But the privately-held firms now expanding at the rate of one store a month cannot be compared with any other operation.

Expansion and the way this is being executed by new president Pat Morris is just one aspect of CMC's unusual charac-
ter, store executives believe. Other aspects include the fact

that all 38 outlets are racked for software by its own BANCO
operation under manager John Sullivan.

The firm, under the leadership of founder and now board chairman Byrle Northrup, even has its own recording studio.

But probably as unique as any other aspect is CMC's training program for sales employees, the heart of which is a 43-minute audio-visual presentation also available as a 20-page booklet complete with quiz. CMC will have three of these, the first already complete, and not surprising, covering car stereo from its very inception.

Closely keyed to the training program is a new consumer research effort aimed at identifying new markets and consumer buying attitudes. Morris showed one thick book that involved, in part, 1,800 telephone interviews with consumers.

The market research going on here is closely tied to CMC's steady expansion, up dramatically from the pace of five stores

(Continued on page 50)

'40 Stores by '74'

For Pat Morris, 33, new president of 38-unit Custom Music Corp. based in St. Louis, mapping out distinct marketing objectives in the retail audio field comes naturally. Before meeting CMC founder and now board chairman Byrle Northrup while in St. Louis nearly 10 years ago with Gardner Advertising (super-
vising accounts such as Pei Milh and Robins), Morris was with Standard Oil of New Jersey four years in financial planning and economic and business analysis. Curiously enough, Morris and Northrup found they had identical academic backgrounds (each has degrees in chemical engineering and masters in business administration).

"As I got more acquainted with Byrle I saw the fantastic growth potential in this business," said Morris, who by the way just happens to teach marketing at the 15,000 population Univ. of Missouri campus here "as a kind of hobby." He joined CMC last Nov. 1 and is now applying principles of the petroleum and food industries in a comprehensive program of consumer research, em-
ployee training and marketing expansion.

(Continued on page 51)
7th TV LP System; $300 Unit

New York—J. O. Metrics of Sunnyvale, Calif., has developed a videodisk system which it hopes to launch on the consumer market by 1975.

The system designated the IOM Videodisk was unveiled at the recent SMPTE show held here. It utilizes a laser technology and high resolution photography.

According to Peter Wohlmut, president of J. O. Metrics, the combination of these technologies allowed his company to produce a system that could retail for under $300, with programming listed at least $5 for a color disk containing up to 60 minutes of information.

Explaining the technology of the system, Wohlmut said the video and audio signals modulate a laser beam which exposes a spinning disk made of high resolution black and white film. He said, "This real-time recording produces a continuous spiral track that, stretched out, would reach a distance of almost 30 miles for a one-hour program." Each revolution of the disk contains one full color video frame.

Wohlmut said the film disk containing the latest spiral tracks is processed normally. "The recording method is somewhat analogous to the recording of an optical soundtrack on movie film," he said.

Wohlmut said the disk could be read and recorded in a large volume for under $20 cents, thereby allowing it to be priced competitively with today's audio recordings.

Stressing the disk's immutability from unauthorized duplicating Wohlmut said that since it had been sealed in plastic it would be impossible to use it for making unauthorized duplicates.

CAR STEREO

In Between the Home and Auto Market

The IOM executive maintained that the IOM Videodisk was the simplest, most necessary and least costly of all the video playback systems developed so far. He said that the playback unit was remarkably simple turntable whose essential components were an ordinary turntable mechanism, a regular record, some transducers, a phono cartridge, and an automatic signal processing electronics. The entire unit is about the size of a standard TV set.

The announcement of the IOM videodisk system takes the number of announced contenders in the videodisk area up to half dozen.

Among the systems now in various stages of development are TDK by the TDK Co., RCA, RCA-DuoVision, Philips, Zenith, and the MDR (Magnetic Disk Recording) bow now in Berlin.

This was the first EY Partnership included Philip of Holland who had one quarter of the interest and bowed out after their requests for a greater slice of the pie was turned down.

The leading West Coast auto sound manufacturers have said to say about new product and growing or upcoming areas.

Pioneer Electronics of America probably would not be participating in the APAA but president Jack Doyle feels the car radio business is becoming stronger than ever. "I think the whole auto sound spectrum is being approached," Doyle said.

"I would guess that the continued growth of the market will come from this company as opposed to the automotive aftermarket, but I definitely don't have any indication that this is right that more and more retailers are talking in-store displays, I don't think there are that many different types of outlets involved."

At Bostom Automotive, marketing director Tom Zabel explained his firm's somewhat unique method of marketing auto sound. "We have the Banana Band which is a two-step distribution to auto and electronics dealers, the Gibbs line going directly to the salesman which goes to anything in between. As far as we can see this year, the big thing in our sound is either 8-track or cassette with radio of some sort, it is also showing a radio with digital clock at the APAA, and will be emphasizing our line of 4-track and a cassette with adjustable shaft as a kit deal."

"Quadrasonic is holding fairly steady for us," Gable added, "not that we find the matrix unit moving faster than the discs. We're pushing in-dash in a display kit which takes up very little space and is appropriate for any type car dealer."

At Kraco, there will be two additions to the firm's Universal radio line, the new Universal 8-track system with 8-track 8-unit systems, and a dash 8-track system, one with push button and both with AM/FM. The firm line also has a chart packet and carries a quadrasonic unit as well, and they hope the APAA will provide good exposure for 4-channel. "We hope to use the show as a gauge to exactly define what is happening in auto sound," Ms. Kraus said, "and to the firm's Owen Bradley, "We will be showing our entire line of 16 units, dash and 8-track, as well as five radios."

Car Tapes will also be at the APAA and president Jim Levitus is excited over the new item they will be showing, the Invisadash. "This is a dash that works with your tape and controls disappear when the car is up," Levitus explains. "It looks as if it is part of the dash, it only not only helps with the little of the decor of the car but I feel it may help some of the theft problems that are concerned."

Levitus also said the car radio business is excellent, as is the new car dealer business, "Recreational vehicles are also moving well for us," he said. "They are a very healthy percentage of our business and it is primarily 8-track going into them," The firm also showing a new speaker at the APAA, and Levitus believes the demand for quality speakers is not as great, as Levitus and the demand for quality basic units.

TEAC's Jim Ohbaka, whose firm has two audio cassettes in the field and will have a third, Dolidolized model in the Spring, said his firm's cassette sales are up close 15 percent since January. "More dealers are picking up on our material," he said, "and we feel this is because a price that gets good quality performance at home doesn't want to hear that same tape on a cheap unit in his car. This was obviously part of our marketing program when we entered the car stereo field. We really do feel the home-auto crossover is working to our advantage." Ohbaka added, "as while all three of their units are under-dash at the moment, in-dash is a distinct possibility for the future."

A number of other leading manufacturers were also contacted for the survey, including Craig Corp., MultiStar Corp. and Sanyo Electric Co.

Lauren Davies, vice president at Craig, said the firm is placing more emphasis on displays, with one in-dash display being offered which can show 10 different audio equipment and a home converter. Five speakers may also be fitted into the display.

"Our push now," Davies said, "is behind Powerplay, a unit allowing the listener to see if his volume control is ever excessing the capacity of his speakers. We're also offering a number of custom plate kits to meet the growing demand for in-dash equipment and we think these kits will add to about thirty percent of all cars. Speakers have also become very important to us," Davies added, "and they are now marketed as a separate product line with a special product manager handling that line."

Sanyo's Bill Byron feels the dealer and consumer are more quality conscious and points out that his firm's sales are increasing in the mid to high range price area. "Auto sound has become a staple in the consumer electronics field," Byron said, and we're seeing more retailers of all kinds showing an interest in the field. We will be showing our entire line at the APAA though we will not be demonstrating any new models."

Bryon was also enthusiastic about 4-channel equipment, especially with the additional software coming out.

Muntz's Jerry Adler will be at the APAA to introduce four cassettes and an 8-track coming out. A convertible unit will also be shown. All of the units are supplied from one configuration including AM/FM radio.

Adler feels in-dash is the trend of the future and that more types of dealers are getting involved in car stereo. The new car dealer is also becoming increasingly profitably, he said.

The biggest mistake of all as CBS refusal to go into EVP programming. Goldmark's book chronicles the turbulent years of the EVP system. "CBS was in and out of business until, in anger, CBS involved with the system after its company had lost more than $14 million.

Goldmark recounts that Paley's greatest line of resistance was the feeling that if EVP was manufactured and touted as a home entertainment system it would threaten CBS involvement in the broadcast TV field.

He recalls that the early EVP Partnership included Phils of Holland who had one quarter of the interest, and bowed out after their requests for a greater slice of the pie was turned down.
Reps for car sound products are busy in- volved this week with 500 APAA (Automotive Products Association) members. One of the first affairs was the Second Gen- eration Club's annual dinner for reps in the market for over 20 years, according to lan- ging Flanders, who was here with his sales associate Marylou Flanders. Flanders is located at 3021 Ferndale, Ferndale, Mich. 48022 (313) 824-6433.

Other reps involved include Ed Cadden, Storer, Ill.; James Beans, Cranes; and Mike Shapin, Abington, Pa., participating in an APAA panel along with John Arpas, J&L Products; and Ray Smith, Stoves & Snack; Ron Goo, Tennis; and Dan Giffen, Fish & Opinion. Also, buyers Bernard Frank, Steel City Products; Charles Hig- gins, Montgomery Ward; Charles Schwartz, Target Auto Stores; and Stuart Steen, Show's Auto Supply.

Unable to attend APAA was Howard Roach, incorporating from Ford positions, but association Bill Hall and Jim Vnenes were in Chicago Roach & Associates headquarters out of Support 1300 W. 75th, Prairie Village. Kan. 66208 (913) 452-3703 or 648- 4125.

The third regional professional manage- ment seminar sponsored by the Electronic Products Association (ERA) will fea- ture speakers Jack Berman conducting the six-hour " Becoming an Effective Sales Trainer" program at the Wattham Motel, Inn. Wattham, Mass. October 26. The pro- gram will teach sales managers how to train their men, using various meeting formats and over fifty sales training subjects, includ-

Emphasis on Quality

• Continued from page 45

dash list geared to the quality-conscious buyer. The top of the line, Model 504, features FM radio and 8-track player, fast forward, au- tomatic replay, and program repeat. An anti-theft device allows the unit to be quickly removed from its bracket, Model 503, lean the radio, lists at $79.95. The economy version of Model 504, with smaller size and less deluxe appearance, Model 505, lists at $69.95.

A new in-dash unit, the Model 3901, which features FM/AM-MPX and B- track player, is priced at $159.95, in- cluding installation. A step-up model, 4001, lists at $179.95.

Cassette

Ron Edmundson, sales manager, reported that the company is watching the sales of its cassette unit, in- troduced at the winter CES. "Car cassette has become more popular since the upsurge of home casset- tape equipment. We are now ready to expand into that market, and be- cause of a de-emphasis by other firms on car cassette players, that market would be fairly well in our pockets if we expanded into cassette again," he said.

Medallion, Kansas City, is intro- ducing the custom in-dash plan at the APAA, with all in-dash units capa- ble of being installed by the pur- chaser. The shaft of tape and radio units can be adjusted to six positions to fit any car requirements.

Newest model for the APAA is the mini FM-MPX 8-track player, model 65589, listing for $89. Ron Hopp, Medallion automotive prod- ucts manager, said. For recreational vehicles, Model 65599 is Introduced, roof-mount housing, completely self-contained, holding tape and ra- dio unit as well as speakers. Any in- dash unit fits into the housing.

Medallion plans to bring out more quadrasonic models because of the success of the discrete tape unit in- troduced at last year's CES. Hopp said. Medallion's economy priced rear deck wedge speakers are the most popular model speakers, with the 3½ in. door, 10 in., 12 in. mag- net, convertible wedge, the next best seller, Hopp said.

DISTRIBUTOR PRICES AVAILABLE

on Quantity Orders (500 pcs & up)

on written request

All Cassette and 8-Track Tape cases are covered in handsome Affilator Vinyl, Velvet-like inside

We also manufacture 45 and LP Record Jackets.

Also Tape Sleeves, printed or plain, or Paper Bags for retailers. These can be printed with music or your special logo.

Representatives Wanted.

Custom Case Mfg., Co., Inc.

Two New 8-Track Tapes

Model 504

Model 188

Tape/Video/Video RepRap

October 27, 1973, BILLBOARD
John Burch, vice-president, electronics, at Audimation, Inc., Chicago, reports that plans for an automatic cassette winder using an automatic slider are being considered for development for next year.

Sanyo, Magnetics, Inc., manufacturer of custom and standard or longer-life heads, with manufacturing and laboratory facilities in San Monica, Calif., uses an impressive list of equipment to test the laminated, hand-tight, and hot pressed, glass bonded ferrite magnetic heads, including: an Exceol projector with lenses from 10x to 100x; a deposition machine with an 8-inch diffusion pump coupled to an electron beam gun; a tape deck capable of checking heads at speeds from 1/2 ips to 250 ips; and a video readout enabling technicians to visually check gaps on heads within one microinch, incorporating a 5,000x scope with 8x video monitor and direct readout.

John Koota, corporate vice-president, notes that the duplicator can put programs directly onto Walkman. For later loading into cartridges, the duplicator directly onto cartridge hubs, eliminating the loading procedure. The direct loading procedure results in a lower production output of 20-25 percent, and is suitable for low production applications. Super high production applications could retain the direct load feature and increase production time by adding reel slaves for direct hub loading, he said.

Roundup of Midwest Car Stereo

Noreloc

CARRY-CORDER SPECIALS!

Here's a chance to profit on these fine cassette recorders in original factory-sealed cartons with factory guarantee and service area.

- 100 up $24. $30.
- 4 up $26. $29. $33.
- 4 up $24. $26.

Terms: Check with order

COMMISSIONED ELECTRONICS CO., INC.
1776 Columbia Road, N.W., Washington, D.C. 20009
(Ref: Figge Nat'l Bank, D&B, Better Business Bureau, Wash., D.C.)

TOSHIBA America's model PT-740 has Dolby feature and lists at $239.95 and has handy buttons for all controls designed in brushed metal and walnut cabinet.

OCTOBER 27, 1973, BILLBOARD
Motorola Push, Pact With Ford

CHICAGO—Motorola has received a multimillion dollar contract to supply Ford with entertainment centers, according to Oscar Juusniemi, president, Motorola Automotive Products, Inc., who sees the firm's spreading involvement in the automotive component manufacturing field.

He said FM car radio and tape "entertainment centers" is the new direction of Detroit car manufacturers and that Ford, after almost a year of internal study, recently realized, "We had the technological expertise and component support to produce a product far beyond what they had achieved regarding their integrated facilities alone."

Nevertheless, the trend to vertical integration continues. With the aid of Motorola's drive into direct sales to major accounts, the recreational vehicle (including marine) market and more recently stepped up custom designed car stereo, he said branded car stereo sales are expected to exceed '72 figures by about 40%.

Citing rising Japanese labor costs (average wages up 20 percent) he said yen revaluation has helped Motorola because of its heavy domestic content. He also said that Motorola is proceeding in 4-channel radios so as to be in a favorable patent position when approval for discrete broadcasting occurs.

Eastern Roundup: PVC Lag Looms

Several see a more or less desperate search for PVC substitutes and said that the first to feel the crunch will be the auto manufacturers who lack the clout with raw material suppliers. Many thought, however, that anyone who used PVC would not be ready to comment on it.

A previous bulletin that will go on display at the show revealed that 8-track stereo tape players still dominate the automotive market. However, this year's show trends towards discrete 4-channel players, cassette players and FM-in-dash custom car players.

Panasonic's Line-Up

Included in the line-up is the model CQ-979, a compact, in-dash 8-track player with pushbutton AM/FM/FM multiplex radio. The unit, which, according to Ed Lucey, national sales manager, Panasonic Auto Products was designed with new car dealers in mind, offers adjustable control shafts that fit the dashboard of almost any car or truck. It offers a two-stage preamp for pure sound reproduction, and can be played with either two or four speakers. In addition, according to Lucey, the pushbutton control is available for immediate delivery, carries a suggested retail price of $195.

Also new to the Panasonic 74 automotive products catalog is the model CQ-489, a compact, lightweight home stereo tape player with FM/FM multiplex radio. The unit, listing at $139.95 is easily installed in the car by sliding it into the mounting brackets and into a matching home cabinet. There are no wires to connect. Panasonic's model CQ-414 is a cassette player that incorporates a pushbutton that allows both sides of the cassette to be played without flipping it.

Adjustable In-Dash

The CQ-141 also offers manual reverse, and a dual discriminator disc and lamp. It can be installed in or under most dashboards, and carries a suggested retail price of $195.

Rounding out the new Panasonic automotive tape players in the CQ-252, a compact, solid-state, in-dash stereo tape player with AM radio, and adjustable shafts that allows the unit to be fitted into the dashboards of most cars and trucks. Massachusetts-based Automatic Radio will also be showing a comprehensive line of automotive stereo components offered in the line group, is a 4-channel tape player, designed model QME-2445.

AR's model UX-2345 is an automatic stereo tape player with AM/FM/FM multiplex radio and included a line shaft for custom in-dash installation. According to AR's George Lyall, the unit can be combined with any 8 or 4 channel stereo player for stereo reproduction. The unit is solid-state, with slide bar tuning, illuminated tape program indicators, automatic and manual channel selection, a tape program repeat button, stereo balance control, FM stereo station indicator, and FM local-distant control. The unit also comes with all mounting hardware.

The APAA, Elecaphon will be pushing three automatic 8-track stereo systems, models AT-2902, TC71A and TC7-2A3 along with fully automatic under-dash and in-dash circuitry and compact design.

In-Dash Popular

The model AT-2952, is designed for use with four speakers to create a surround sound atmosphere. It contains a compact cassette player and subwoofer, balance and tone controls. The Elecaphon TC-722 features anti-theft lock and two 8-channel high impact wedge-type speakers.

The Audiophon will place emphasis on its automotive tape players, models C905, and C796, the most recent additions to its catalog. According to Ray Thompson, the Audiophon's vice president sales, the C905 is an in-dash 8-track stereo tape player, fully automatic with FM/FM multiplex radio, designed for OEM type in-dash custom installation.

Audiophon's model C-905 places emphasis on its compact design for under dash installation in any make of vehicle. It is listed for $499.95 and features automatic track switching, slide, volume, balance and tone controls. It is equipped with a channel indicator.

According to John Barrick, vice president, distributor marketing, the North Carolina based Bolshevik, that company will be pushing its model TC450 in the 4-channel system.

FTC Rating Rule

WASHINGTON—The Federal Trade Commission has officially re-issued its suggested testing rules for advertising power output of home entertainment audio product. The proposed rules are a revision of an earlier version, and will provide a standard for rating output in terms of consumer perception. The proposed rule is in effect 90 days after publication in the Federal Register. The FTC said last week. The basic requirement for all advertising that reflects an improvement over the RMS or continuous power output capability has been known for some time to the complex of formulas from interested parties due to the FTC up to Dec. 1. (Billboard 10/6/75)

The FTC is concerned that there may be tests that are designed to standard a "wide absence of output ratings" which are presently based on a variety of rating measurements, such as IP! (instantaneous Peak Power) and other claims. The various ratings for amplification equipment could allow consumers into buying a set advertised as a 100 watt stereo set in preference to a 50 watt set, when the latter might be as good or better, considering the cost.

Other advertised aspects of amplified power for audio products, in-channels, including those of components, systems, radios and phonographs, will have to conform to standard, under the proposed rules, if the advertiser makes any output claims. These include rated percentage of total harmonic distortion, rated power band or power frequency response, as well as the continuous output in watts per channel. The new rules set up standard test conditions to be met when the заячивое громкость is measured.

Any advertised performance rating which would require extraneous aids would be banned under the rules. Exempted from disclosure requirements are items with power rating output maximum of 2 watts, per channel or total.

150 Software Dist. for Sony Videocassettes

NEW YORK—the Sony Corp. of America has released its list of 150 software distributors for its U. S. branch. The company has also made public the names of its 14 authorized videocassette duplication centers across the country.

The software distributor list ranges from companies specializing in entertainment and "how-to" programs, to education, medical, political campaigns, cosmology, electronics, law enforcement training, data processing, scuba diving, and Indian Culture and human spirit.

The list of U.S. software distributors includes Caratelli, Kleinman, Columbia Pictures Caruset, and Play Line. The following are Talking Pictures, Motorola Tele- programs, Inc., Time Life Films, Tele Gem, Tele-Cassette, Tele-Car- bridge and Video, Free Media, Wells Fargo, Video Tape Network and Video California.


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Tape, VHS Cassette, Radio Tape, Tape Recorder, TAPE/VIDEO TAPE, C-0, or loaded cassettes?

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Tape/Audio/Video
Chain Urges Mfr. Aid in Q. Hardware, Software Push

By SARA LANE

MIAMI—Quadrasonic sound is forging ahead in Florida; at least in the ten stores owned and operated by Burdines, stretching from West Palm Beach and South Dade County. But manufacturers could be doing more to help quadrasonic if it is to catch on.

According to Mike Parks, buyer of entertainment electronics, "We've taken a very forward position in quadrasonic sound, gearing probably 50 percent of our advertising to quadrasonic in our newspaper ads. We're consulting with Burdines that we have a very progressive management, especially when it comes to playback electronics. We're exceedingly strong in our top management and because of this we are able to take our business in many new directions."

Burdines' philosophy is not so much to mold and educate the consumer in music as much as it is to sell it through advertising and expert in salesmanship. "I'm sure our 4-channel advertising has helped the entire quadrasonic industry even in such an area as this. We feel that we're doing everything we can and selling something even one sells merchandise which is fine with us. We'll continue to sell our share."

2 Fair Trade Suit Fines

NEW YORK—New York Supreme Court Justice Noel Rosenberg has levied a $1,500 fine against Newmark & Lewis Babybloon Corp., for its violations of the Fair Trade Law. The fine was paid to the New York City Municipal Agency for sale in violation of the injunction granted in May 1964.

In another court decision against fair trade violations, Judge Martin Evans has levied a $500 fine against Jackson Gas and Electric—also for a similar violation of the law. The fine was levied against the order to Newmark & Lewis for sale in violation of the injunction granted in May 1964.

The APAA convention also provides the chance to learn the membership is made up in a member of legislative affairs taking place.

MagnaVOX Honor

NEW YORK—Northeastern University has presented a "Citation for Distinguished Attainment" to Alfred de Sjépo, president of MagnaVOX Consumer Electronics. The citation, presented by Dr. Alas Knowles, president of Northeastern University, is presented to his outstanding record of professional achievement.

The award was conferred at a MagnaVOX Anniversary Convocation commemorating the start of Northeastern's 75th anniversary.

Quadrasonic is hot in Florida—only a few steps behind the chain's national sales push. "Quadrasonic claims many merchants have taken an aggressive attitude with it. "They've been in other major areas in the country and have seen no quadrasonic at all, which really amazes me," said Burdines. "But we're starting to catch on because we have put a lot of money into its promotion."

One of the reasons quadrasonic does as well as it does at Burdines is due to the proper setup, 4-channel centers where a customer may walk in at any time and listen to the music without having to leave the store. As many as six quadrasonic systems in a single area may be heard.

It's impossible to demonstrate quadrasonic in any form with four speakers hanging in a row on the wall. Many stores do this, probably because of space limitations. Then, quadrasonic becomes nothing to the consumer, or, if it's demonstrated, he can't hear it because he doesn't understand the audio effect of it."

Burdines' quadrasonic shops or centers feature speakers set up so that the product can be demonstrated immediately with the sound around. There are chairs where he may sit and relax and enjoy the experience. "We feel it's the best way to sell. If you have ten models on the floor, you might demonstrate only four, which will give the customer the audio effect to see a number of differences, and he can hear it directly from quadrasonic to stereo to point out and it's quite dramatic."

Software

Parks does admit that lack of a wide variety of software prevents the consumer from buying. "Of course, his next question after deciding to buy a quadrasonic system will be what about tapes and records? There are many software tapes and records sold direct and 8-track and we stock them all from the popular rock to the classics."

The Couri-8 remains slow, but this month Warner Brothers will have their first releases out, and RCA has 10 to go before Christmas.

Before Burdines opened its most recent store in Orlando, extensive advertising blanketed that area as it was the first time Burdines has gone out of the eastern coast area into a new territory. The case is untested, and the survey indicated that 4-channel was not selling. But now when Burdines is successful in other areas, it sells in Orlando and the other stores, it is decided to set up a special demand for quadrasonic records.

The next store will prove to be a wise move. More than 50 percent of sales in Orlando Burdines and the other stores are quadrasonic, and they passed their sales projection for the month of August during the first week in business. As many sales were made during that week as were to be made in the entire month.

Location

"You probably have the worst location for electronics in the store. It's located in the basement, in a physically a fashion image store, not a hardline store. When a customer comes in, he may not see the fashion image. I'd like to see more locations for us, but I don't think that's so important. We do a good business and we don't have to worry too much about the department in the store or the price we pay for that store."

(More to continue)

ITA Pushes for Global Standardization of Tape

TUCSON, Ariz.—In a move designed to expand its standardization activities on an international scale, the International Tape Association (ITA) was formed during the recent Audio-Visual Engineer's Conference to represent the Magnetic Recording Tape Manufacturers Organization of Japan.

According to Larry Finley, the ITA's executive director, as a result of the successful cooperation between the ITA and MTA will formally exchange technical information for the establishment of unified specifications and guidelines that will be followed by tape manufacturers throughout the world.

Finley said that the $20,000 grant to the ITA has been awarded by the United States government.

CMA—Car Stereo to Components

By SARA LANE

Though an outside consultant was used for the car material organization, all key CMA executives were involved. This includes Charles Evans, chairman and director of retail development; Ben Sarnicki, administrative director; Frank Gmelach, general manager; Jim Oldham, automotive merchandising manager and Norman Schurch, director of automotive merchandising.

Audio merchant manager and special products coordinator (now regional credit desk coordinator); Larry Gustafson, audio merchandising manager; Peter Neeley, sales manager; Paul Grossman, audiocar stereo sales manager; and Norbert Wanner, controller.

The next two ads will deal with software (covering distribution as well); and audio. Besides car stereo, which still represents a hefty percent of hardware sales and significantly better profits, CMA handles a full line that includes Sony portable telephones, which is regarded here as a kind of component, radios and blank tape and accessories. Car radio lines include Pioneer, Motorola and Marantz. CMA handles a full line of components, radios, and blank tape.

Petroleum Theory

Aside from prerecorded tapes, CMA does stock disks that almost exclusively quadrasonic releases. Most are sold after being used. "We have no target audience," said Finley. "We know our target audience is not the same as the consumer."

Two elements in the criteria for expansion are the potential in the segment and the marketplace perception, both measurable, said Morrisey. "We know we have to target potential audience segments. We know where the competition is, and we have to have a better perception, both measurable and not measurable.

Where should I be next?" asked Morrisey. He said eight markers were recently studied. But he would add only that CMS is more interested where a market is a target market.
Survey: In-Dash Car Stereo Trend Boosts Indie Dealers

By ANNE DUSTON

CHICAGO—A spotcheck survey shows that competition with mass merchandisers is having little effect on the small retailer or specialist, especially with the introduction of the 8-track, which requires custom installation, giving the small businessman a competitive edge.

Ron Solomon, president of Parker House of Music, Fayetteville, N.C., believes "the secret of selling is installation. The 8-track service station uses glass enclosed, air conditioned waiting rooms, and a $1.60 fee for standard installation.

Parker House also competes in price by operating a wholesale business in the Fayetteville area as well as in Chambers, Ga.

The mass merchandiser sells the lowest price product on appearance and because of this they can’t advertise better products without a higher price and be competitive toward the 18-24 male market through AM and FM rock radio advertising. More sophisticated advertising is also being done, like live remote broadcasts and simultaneous advertising.

"FM is our major thrust for advertising because it is more fidelity oriented, and at a generally lower cost and that’s the way to get the young market," Wham Stinson, president, Listen Up Inc., Denver, reports. Stinson also works as a consultant to 2 FM area stations, lending credibility to the store's image as an audio specialist.

Stinson initiated stereo simulcasts, most recently of Tanya Tucker, and broadcasts live from various night clubs in the area.

Promotion

A spectacular promotion by owners Jim and Ben Hur, House of Sound, Springfield, Mo., involved flying in Penthouse Pet Annette De Lorenzo to greet customers during a live remote sale in a country and western AM/FM simulcast and Top 40 broadcast, all three at the same time. The promotion was supported with newspaper and radio saturation. Jim Hur believes strongly in the value of radio advertising, and has continuous advertising on five local stations, two FM and three AM.

Ron Solomon, Parker House of Music, Fayetteville, N.C., learned how to do a lot of radio better. "FM is mostly easy listening in his area. In-store remote broadcasts of 30 minute same radio more than six on a 4-track stores supplements the daily three spots over four stations delivered by a remote receiver. In one country area.

His advertising is geared to auto electronics in an effort to keep his business on the move. Because of the emphasis on AM radio, his best selling models are those that fit the car's audio range.

"We are hitting the after-market, with most new cars coming equipped with an AM/FM radio," he said.

Advertising

"The key is advertising," Jim Treanor said. The Cassettes, Inc., is a stereo shop. The store's city USA in New Orleans, said in explaining a 30 percent increase in sales this summer over last. Radio advertising accounts for 99 percent of the advertising budget, he said, consisting of 20 to 30 spots a week during drive time. During the Christmas season, this is almost entirely in AM radio stations.

Jim Hur believes audio oriented stores are missing the boat if they don’t care better car stereo units because of the ‘continuing customer’ market, that is, people who buy expensive home entertainment equipment and then come back for an auto unit. At Custom Music Corp., St. Louis personnel are trained to listen to a 45-minute slide and audio presentation as a sales aid. The stores have a demonstration area that includes 26 car stereos and speakers, and quadraphonic units with four speaker hookup. Automotive manager Jim Oldani noted trends toward higher quality, power and fidelity, and therefore higher price. He sees a strong trend holding on, and in-dash growing, with under-dash staying in because of price.

Speakers for Car Stereo Larger, Heavier, Higher

By INGRID HANNIGAN

The Super Majestic Sound Model 6512 is in 5 oz. with 21 oz. magnet, or chrome grille, listing at $31.95.

The Super Sound is in in 14 oz. chrome or padded grille, at $26.50, a pair. The Bold Sound, specifically designed for comparable car, are available in 4, in speakers and 5 oz. magnets.

The Gallant Sound, a two-way system with black grille, is also available for rear deck installation.

Each speaker lists for $19.30.

Also featured is a 5 oz. unit with extended range coaxial speaker and 10 oz. magnet with either padded or chrome grille, listing at $39.80.

The super features include present all of its speakers for quadrasound units.

Oxford Speakers, Chicago, will show a full line of replacement speakers designed for use with automobile radio, available in three groups, the new models being the RC-46, RC-48 and RC-6902. A new TSK-1 kit, with black or chrome grille, will be available in a black and walnut case, but will also be exhibit, with price not as yet set. The most popular model is a speaker for large deck, designed for the rear deck, with 5 in. round speaker, and the most popular unit, the speaker for medium deck, priced at $39.95.

Jenson Sound Labs is offering four new products at the AFAA, rear deck kit #9739, listing at $32.95; a stereo kit, CST740, at $59.95; replacement kit CST315, at $42.95; and an 8-in. speaker for the recreational vehicle business, the C9737, with 10 oz. or 20 oz. magnet, for $15.95.

LE-BO accessories at the Automotive Parts & Accessories Show this week will include this home stereo storage unit for 36 cartridges at $29.95.

Audiovox's booth will contain this ultra-compact model FMX-20 FM stereo radio only 4½ in. high. It lists for $99.95.

TENNA's in-dash cassette car stereo model TC-112-CMX features built-in AM/FM stereo, custom-styled trim plate with adjustable shutters, fast forward and reverse, tape eject and end of play light. Radio has indicator lights for program mode and built-in A/C.

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**MGM Carol Channing**

- Continued from page 1

works being written prior to the New York debut.

"Lorelei," which has been touring the country for the past seven months, opens at the Palace Theater in Manhattan January 8. The new cast will be recorded at Columbia's 30th Street studio on the first Sunday after the opening.

As a result of the play's trying to straighten out its musical problems, MGM has halted selling the album. Composer Jule Styne, along with lyricists Betty Comden and Adolph Green, have prepared several new pieces of material which necessitate recording the album. Styne claimed 23,000 copies have already been sold in cities where the tryouts have been held: notably: Oklahoma City, Houston, Indianapolis, Toronto, Detroit, Washington, Columbus, Pittsburgh, Cleveland, Chicago, Denver and San Francisco.

After Los Angeles, it's Philadelphia and Boston and then Manhattan. Styne, here for the Los Angeles opening, has been working on adding "dramatic value" to the play. It has been criticized for a weak book and weak secondary characters.

But Styne, who wrote the original music for "Gentlemen Prefer Blondes" which launched Ms. Channing into stardom in 1949, emphasized that the original work had been also a powerful vehicle for Ms. Channing. Responding to criticism that the play, while based on "Gentlemen Prefer Blondes" seems to lack much of the punch of that initial production, Styne has:

- added "Bye, Bye Baby" to the play, it along with "Little Rock" and "Diamonds are a Girl's Best Friend," were the three major copyrights emerged from "Blondes."
- added "Let's Live In Sin" and substituted a new song, "Waiting" in the last scene of act two.
- redone "Honeysuckle" as a duet between Ms. Channing and her gifted protege, Tamara Loggia. Herefore the two had no songs together.

- created an opening dramatic material with Peter Palmer changing "Lorelei," "Lorelei" offstage before Ms. Channing goes into her first number in which she is her late husband. The bit will be used in other situations where she speaks about him.

Possible Name Change

In addition, there is a move on to change the name of the play to bring the original title back in a modified manner. This will occur during the Philadelphia run.

In addition to "Live In Sin," the authors have also written two other songs: "American Dollars" and "A Girl Like I."

Ray Ellis, now a resident of Los Angeles, has orchestrated "Dollars," "Sin" and the moody sounds behind Palmer's "Lorelei" calls.

The new vocal tracks were introduced here last week. "Dollars" and "Sin" were added in San Francisco.

This is Styne's 26th play. He claims that MGM did not release the two songs he had designated in the contract, the "Lorelei" theme and "I Won't Let You Get Away" as exploitation for the LP. He also claims he was against the idea of recording the LP that early in the play's development, adding he hadn't completed two key songs when discussions were finalized anent the LP.

While there has only been one instrumental cover from the score, the "Lorelei" theme by Philip Bennett and Universal Sound on LP, there seems to be some activity developing as a result of the local stand.

Personal manager, LMR Records owner, Laguna Beach's Jim Lowe,90028 has an extensive set to record works. Della Reese will do "I Won't Let You Get Away" and Patti Austin will do the "Lorelei" theme.

Styne feels the "Lorelei" score is better than "Gentlemen" (lyrics by Leo Robin, who has also credited in "Lorelei"). "Gentlemen Prefer Blondes" was only my second show," Styne says. "Since then I've learned a lot more."

McCARTNEY GETS GOLD

NEW YORK—"Live and Let Die," the title tune of the James Bond film as recorded by Paul McCartney & Wings, has been certificated gold by the RIAA. The single is on Apple Records.

**Novel Shadow-Box Wall Fixtures Boost LP Sales**

- Continued from page 10

Specials and discount programs are advertised on two local TV stations, WOAI and KSAT, with the as many as 40 spots telecast on the same days as the sale. Sales have generated $16,000 highs. Karcher-Couser, local agency, made the second-second spots. The ad schedule through Dec. 1 was set by Sept. 1. The stores report excellent coop aid from WJ/A, Columbia, H.W. Daily and Heilekli Bros. of Texas. Whoever possible, the stores buy direct. The stores previously relied more heavily on FM underground advertising.

**Accessories Carried**

Record Hole No. 2, a smaller store, is a smaller version of the big store. Because of its location, its inventory is more youth oriented. No classics are carried. Both stores carry a compact stock of the best-selling audio accessories for tape and record playback, except for needles. The inventory mix is approximately 20 percent 8-track: 5 percent cassette: about 100 different tap-selling singles and the remainder is albums.

The No. 1 store has 10 employees, including the two owners and Rudy Gonzales, who heads buying for the two stores. Gonzales was formerly with the Record Town Texas chain. Three clerks are continually kept on the floor, circulating among customers. A clerk often spends from 6 to 90 minutes with a good customer, going over merchandise. Records and tapes are continually being played over the playback system for interested patrons. The owners feel that the tremendous output of new product requires that a great deal of personal selling be done in regular, known customers, as well as newcomers. They feel a customer must hear and know what he is buying.

**Educational Assist**

Maxymoff pointed out that a great deal of the store's success stems from partner Pietrzakowski's master gained at the University of Buffalo in Human Factors in Engineering, a course which combines psychology with engineering. Both men spend most of their time in the stores, which are open six days a week from 10 a.m. to 9 p.m. Maxymoff concentrates on management of stores and oversees finance and administration. Pietrzakowski handles all advertising and store construction and maintenance.

Both men feel the records/tape industry has great potential and will continue to add stores in the future.

**Sharing the graphic allure of full-color LP covers, the store owners of the San Antonio store display over 700 different covers in the radically new bl-level store concept.**

**Customers can browse the open 8-track and cassette tape area, where Record Hole No. 1 has over 2,000 different titles accessible.**

**Realizing the graphic allure of full-color LP covers, the owners of the San Antonio store display over 700 different covers in the radically new bl-level store concept.**

**Combining merchandising with sales area, the new four-high shadow box concept on the store wall affords the 4,000 plus square foot Record Hole place to showcase far more albums covers than the norm.**

**For Total Capability in Custom Mastering, Plating, Pressing, Printing**

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Discrete
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**General News**

**Cast**

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Combining merchandising with sales area, the new four-high shadow box concept on the store wall affords the 4,000 plus square foot Record Hole place to showcase far more albums covers than the norm.
ALL SYSTEMS ARE "GO" FOR BILLBOARD'S LAS VEGAS SPOTLIGHT COMING IN THE DECEMBER 8 ISSUE.

VEGA—within the constellation of Lyra, a star of the first magnitude.

VEGAS—within the universe of the sun's earth, a galaxy of stars.

Las Vegas, where stellar performers explode on stage with the brilliance of a cosmic nova. Las Vegas, where entertainment reigns supreme in magnificent hotels along a glittering Milky Way. Las Vegas, where the gods of the Sun—Apollo, Helios, Phoebus—sucumb to the goddesses of the moon—Diana, Luna, Phoebe—and illuminate the night with a bevy of heavenly and mortal stars. Las Vegas: an oasis of entertainment. A shining comet in the vast, Nevada desert.

And in the December 8 issue, Billboard again chronicles the meteoric rise of Las Vegas as the mecca of live entertainment. Because Las Vegas is growing, Billboard's Las Vegas Spotlight is growing also. This year's Las Vegas Spotlight will highlight the talent business as seen through the booking policies of the hotels. You'll also learn more about the kinds of talent entertainment directors are buying.

The Las Vegas Spotlight will also offer provocative reading on the other facets of 'Vegas' entertainment:

- Recording Studios
- Television Production

As you can see, Billboard's Las Vegas Spotlight, coming in the December 8 issue, is a BIG one. If you're into Las Vegas, then you'd be wise to get into Billboard's Las Vegas Spotlight. We offer you a bonus distribution to hotels all along the Strip. Isn't it about time you starred in our Las Vegas spotlight?

Billboard's Las Vegas Spotlight.
Ad deadline: November 23
Issue Date: December 8

Contact a Billboard Sales Representative at any of the following locations:

LOS ANGELES: Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK: Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 794-7390

CHICAGO: Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 949-9810

NASHVILLE: John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 323-3825

สองระบบเดียวกันไม่ได้ การ์ด 2020 พร้อมกัน เพื่อความปลอดภัย
Canada in Polyvinyl, Cardboard Shortage

Continued from page 1

"In a sense, we've been living from hand to mouth," admitted RCA Canada's administrator of purchasing, Jim Yatenam.

"It's certainly going to be rough for a while. We claim that benefits will be better than the first of the year but up until then, it looks like we'll be living dangerously on a precipice."

Yatenam said that RCA obtains almost all of its components required for polyvinyl production in Canada, but "about 10 percent" comes from the U.S. in the form of a secondary resin.

"One of our major suppliers in Canada is expanding his facilities and another is reorganizing the plant. But these changes will not come into effect before the end of the year," Yatenam said.

"There are a number of problems confronting us with the 1973 Christmas season. Vinyl shortage is just one of them. There is also a shortage of corrugated cardboard. Suppliers of corrugated cardboard delivered within two weeks of an order being placed, are now taking three months."

RCA is one of five companies operating large pressing plants in Eastern Canada. The others are MCA Canada, Columbia Canada, Quality Records and the Canadian branch of Mot.

Richard Bibby, vice president of MCA Canada, said that did appear to be no sign of a significant shortage of pressings existing in Canada, but that they had not affected MCA. "We have plenty," Bibby said.

Columbia is another of the companies reported to be affected by the shortage.

AHED's Phil Anderson and Ron Gardiner of Quality were also unavailable for comment, said that they too were feeling the vinyl squeeze. A & M Canada reported that they were experiencing problems through the corrugated cardboard shortage.

Evert Garretson, president of Poly- dor Ltd., has appointed Antoine Panay-Rodriguez as marketing manager.

Panel-Raymond returns to Canada after six months spent at Poly- dor's headquarters in Germany, where he headed the special projects division.

Prior to joining Polydor in 1968, Panel-Raymond was advertising director of Canada Wana, New York, promotion manager for Time Canada and head of direct marketing at RCA Victor.

He replaces Claus Petermann, who is returning to Polydor's Hamburg headquarters to assume a new staff function.

Cap Canada Adds Outlets

TORONTO—Capitol Canada's retail division has announced the development of four further locations, bringing the company's total of outlets to 18.

Set to open Nov. 1 are a Sher- man's in the international Plaza in Toronto and in Giffton's suburban Galerie St. Anne near Quebec City.

These will be followed next Feb. by five new locations at the Rockwood Muskoka Shopping Centre, near Toronto and Levis, which is across the St. Lawrence River from Quebec City.

Tom Burney, general manager of Capitol's retail division, said that further openings in Ontario and Quebec will be announced within the next few weeks.

Burney predicted that the Sherman's/S. M. Sound chain would be increasing to 50 stores within the next three years.

Merchandise manager Wolfgang Simpkins has announced that the FIND service, for hard-to-get records and tapes now is operation at all locations. FIND Service International has a nationwide warehouse carrying more than 70,000 different titles. Automatic ordering is made within one day of receipt of order.

Cost to the Canadian customer for FIND service is $1.00 to $1.50 above the federal sales tax on album; with tapes plus $1.00 on list to cover higher duty and tax. Orders will be freely available in all of Capitol's retail outlets.

Ellington LP Via MPS/BASF

TORONTO—Capitol's Dr. John Mateszrock this week announced the release of a Canadian album by Duke Ellington with the Ron Collier Orchestra. The album will be marketed through the international network of MPS/BASF labels.

Originally recorded in 1968 by Louis Applebaum as a special proj- ect of CAPAC and the Canadian As- sociation of Broadcasters, the Elling- ton album was recorded in Toronto and released for the Decca but deleted after two years.

While at MIDEM earlier this year, CAPAC had been approached by the BASF company and secured global re-release for the LP which features Ellington with the Ron Collier Jazz Orchestra performing tunes by Canadian compo- sers, Gorden Delamont and Ronald Collicott.

Previously known as "North of the Border," the LP has been re-titled "Collages." The album was rem- ised by MPS after staff members at the Music Capital of the World

TORONTO—GRT expecting its first real U.S. hit with "Painted Ladies" by To- mmy LaRusso. LaRusso's latest comes from an album ("Fan Thomas") released last week by Janis Joplin. U.S. and GRT in Can- ada... CKLW Detroit went right on the single and reported immedi- ate reaction... LaRusso was re- corded in Los Angeles with pro- ducer John Lombardo.

Canada has been approached by jacket fabricators and major labels are be- coming increasingly concerned about vinyl and paper shortages... the AHED Music Corp. is re-locat- ing its premises which includes pressing plant facilities. D & G celebrating 75th anniversary

Rights Societies Backing CRTC Content Regulations

TORONTO—Sections of the Canadian music industry which have been pushing for an easing of Can- ada regulations on AM broadcasters can expect no support from the major performers and record com- panies. Composers, Authors and Publishers Association of Canada

By Ritchie York

Limited (CAPAC) and BMI Can- ada. Interviews with the chief executives of both societies this week re- vealed committed support to the CRTC, which has been reviving the black and white evidence of what the regulations have done for Cana- dian music and radio. Moreover, with the CRTC's decision last week, even a suggestion that the CRTC should consider tightening the con- traction of content regulation.

John Mills, general manager of CAPAC and a veteran in the battles over the CRTC regulations, would agree that CAPAC would resist any attempts to change the regulation. He would also lend his voice to the growing percentage of original Canadian material to prevent stan- dards from playing oldies to meet the CRTC quotas.

At present, all AM broadcasters in Canada must program 5 percent original Canadian compositions. This counts as one-sixth of the over- all 30 percent deception regulation, which defines domestic content as those records which meet any two of four categories—artist, whose pro- duced, music and lyrics. Some broadcasters feel that there are not enough Canadian records of suffi- cient merit to meet the 30 percent regulation. In recent times, this atti- tude has been reflected in the growing number of record industry execu- tives who feel that removal or reduction of the regulations will do a long way towards improving record industry relations, which have been strained of late.

While CAPAC came out strongly in support of maintaining the regula- tion, Mills has also traditionally adopted a low profile in any discussions of Canadian content—"I'm a neutral on regulations," Mills said.

Edward Hoople, producer of the old Moon Toddle Bill were Bicycle Radio, Sweden. "We can't be pleased to see any reductions."

"I'm neutral on regulations," Mills said.

Mills added that this was one of the founding fathers of Canadian content, says that CAPAC can only announce what back there exists on the content legislation has been a "great deal of good for the Canadian music industry."

"A much broader range of com- positions are being performed and recorded in Canada," Mills said. The Canadian-owned association's membership has increased by 120 percent (150 to 330) since the ins- tinction of the CRTC regulations. BMI's Harold Moon personally

Continued on page 173
“Ringo Fever” Grips Canadian Playlist

“Ringo fever” has hit hard for Beatles drummer Starr as smash PHOTOGRAPH haunted the airwaves and raised by both major and secondary Canadian outlets.

Stations were grabbing tapes, private servicing, and unofficial exclusives while the group has gained momentum in both American and Canadian plants.

CHUM’s (Toronto) Dave Charles, jumped with an initial 30 points in the market, while CFTY’s (Toronto) Paul Godfrey has leaned on high playlist rotation, CKLG’s Roy Hennessey (Vancouver) has ringstaunumbered, says CHUM’s Charles, “it may well be the record of the year.”

Surrounded by rave reviews by Toronto Star critic Peter Orland and the Toronto Sun’s Corinne Musgrave, pianist-writer Bill King has received solid support in what has been the Canadian sleeper of the summer. Entitled GIVE ME LOVE, this catchy King-written tune was first, the bridge of a single released a month ago, CKXGM’s (Montreal) Tom MacLean and Lee Murray stubbornly held King at an initial 26, and now GIVE ME LOVE holds impressive ratings at stations with heavy initial numbers at CKXGM Vancouver, CKXGM Montreal, CKGB Toronto, CFTY Vancouver, CHRS CH measured by the CFTY’s DJ’s and CHRS. CFRA and Montreal’s CJMS has also led the solid support for King.

Justin Paige Glitters In Quest Of Gold

Justin Paige has been booked as “100% Superfly.” He has been reviewed as “Canada’s king of rock and roll.” He is about to be discovered as Capitol Canada’s newest recording artist on the strength of a powerful song called STOMP ME BAYOU.

Justin Paige himself, however, is hardly a new sight or sound. He has been around just long enough to develop into the mache mohren that he is. In 1967, he was playing to capacity crowds at Haltobipool with his band. He was with Sam and Dave, Billy Stewart and the Every Brothers. At the opening of Montreal’s Place Bonaventure. Justin worked the show with names like the Jefferey Brothers and the Anthony Brothers.

“’68 was Action House on Long Island, New York with the Young Rascals and the group that evolved into today’s Vanilla Fudge. Then the Cheeta Club in New York City with the Brooklyn Bridge and the Everly Brothers.”

“’71—Justin excited audiences right across the country, including the L.A. Smokehouse, Disneyland and the Red Noodle in Hawaii with Ten Years After.

Mike Thompson described that excitement at length in NOW Magazine. Here are the first six paragraphs of this disquised pornography inspired by Justin Paige:

Justin Paige has an extraordinary everyday energy. He is the type of performer... just an everyday atomic bomb!

During each thirty-minute stint he’s on stage, the crowd is never satisfied just working up a sweat which can be a genius being offered into delineation. After each of this pitch in everyone. Looking like a glittering Burt Reynolds, he is a dancer in jean, of sex, sight and gouty sound. Solid energy mass they call one man. Justin does it with you, wings flying and swooping into his microphone for a last love. He wheels in a flash of brilliant light and surging power, bounding to the top of his organist’s cabinet to whip the notes from the keys with his fists. Funky music grows louder. Baring shots of light shatter the soft tones of darkness and they leave their marky marky haze. Everyone experiences the fury and force of Justin’s storm, thundering, charging and being wrung from the inner core of the frenzied devil inside him. Faster, harder, faster! He becomes drugged with the sound of his own music.

HOT FLASHES

TORONTO—Capitol Canadas Flying Circus have cannonned into their first U.S. tour like an airborne Barnum & Bailey.

The rock quartet is currently playing more than 30 major American dates... most of the tour is going to be spent with the circus band... the band... the association follows the success of their tour of Western Canada together last year.

The third Flying Circus album, called LAST LAUGH, is being rush-released to coincide with as much of the tour as possible. People who have previewed this hard driving rock and roll record feel that this is the band’s best effort to date.

Suzanne Stevens and Lise Thoyn, on November 11 and 18 respectively, will be doing the “Jeunesse” show, the most important TV vehicle for a record act in the Province of Quebec.

CHUM-FM’s noon show announcer Bill Thomas is going to Montreal’s progressive CHOM as Program Director, replacing Reiner Schwartz who will be spending a year in Europe. Michel Tremblay had as his first major Capitol promotion assignment accompanying Lise Thoyn on a media tour. During Glen Campbell’s recent visit, he was taken to a home game of the Montreal Expos and found a welcome on the stadium scoreboard!

Paul McCartney building a home in Saranina right next to the Aga Khan. Fluid drummer Pat Little did the percussion on Van Morrison’s Moondance album way back when. Among the instrumentalists on the new album by ex-Walholi superstar Ultra Violet are Todd Rundgren and James Cotten; among the vocalists are Lou Reed and Andy Williams. Anne Murray’s WHAT ABOUT ME is entered the Swedish radio Top Ten at #4. Waldo de los Rios is bringing out a lush Christmas album; the single will be LITTLE DRUMMER BOY. Shirley Ekhard is making a pilot for CTY with David Whitten and moderator Cliff Edwards.

Our Leading Ladies Lead Accolades

HALIFAX—Feedback from Anne Murray’s homecoming tour of the Maritime Provinces was “fantastic. Bill Bannon, Artist Development Exec, reports that reviews of her performances were unanimously enthusiastic and that the tour, covered by representatives from The Canadian Musician, will be reported in a cover story available later this month in newspapers in every major city in the country.

With 17 sold-out concerts in 14 days breaking all known house and gross records and routinely rousing audiences to ecstasy, what really stands out in the general warm of Anne’s welcome home.

OTTAWA—Helen Reddy was the first major U.S. star to take up the recent Capitol U.S. suggestion that their artists should “Consider Canada.” Her Canadian debut September 25th was before 3500 ardent fans at O.T. National Arts Centre. On December 6 she will be coming back to play Victoria. Other Canadian dates are still being negotiated.

MONTREAL—Suzanne Stevens will make her English language show debut next month as the featured artist on the Juliette Show November 27. Stevens is a completely bilingual singer whose first single LE SOLEIL was recently #1 in the Province of Quebec, now has a strong follow-up in ON QUITE LE PORT A SEIZE ANS (Flip: a French version of Shown Phillips I Took A Walk called AMERICA). An album is being rush-released for Christmas, and the results of the first session are a glorious distraction around the office these days.

Capitola Canada Now Introduced At Retail Level

Capitol Canada’s major promotion of the year CAPITOLA CANADA has now reached the retail and rack level with impressive gains at major and secondary stores.

Radio, television and newspaper media have splashed the excitement of the project that tells the tale of the history of Canada via the medium of a rock musical.

Doug Hutton, Capitol’s producer and self-styled media entrepreneur from Edmonton, just completed a national tour with Capitol Canada’s National Promotion Manager John Small. The 15,000 mile tour netted major stories in virtually all daily and feature sections throughout the country, television and radio interviews.

Close on the heels of the national tour is a single release from the CAPITOLA CANADA album: HIRED MAN, written by Marc Jordan, has been the nod. A national station mailing has been completed with impressive play lists gained throughout the country.

The rock musical is slated to be performed at the summer arts festival at the Banff School of Fine Arts in Banff, Alberta, preparing to tour the country with a tentative premiere date at the National Arts Center in Ottawa.
LONDON—British artists and musicans who are owed something like £250,000 in neighboring rights payments by Decca. Gramophone organiza- tion run the risk of forfeiting the money unless some means can be found of distributing the payments.

Firms to Hike Prices

HELSEK—The Finnish IFPI group of companies, which includes Finley, Discophon, PSA, Scandia Musikkli and EMI Finland has agreed on new prices for records and pre-recorded tapes.

The suggested retail prices of disks and tapes have leaped up about 6 per cent or Fmk 2.70 (50 cents). As a result, the price of a new release of at least two months old at 15.5 per cent or Fmk 4 ($1.10). Wholesale prices (dealer prices) excluding taxes are 15.4 per cent or up about 8 per cent from the level valid before the first price increase on July 1.

However, singles and EPs are unaffected. Said Anu Blom of Love Records, U.S., a Decca record company outside the IFPI group: "We were informed about these latest price increase plans so late, that we had nothing else to do but accept it. Our company deals almost fully with record companies and, therefore, it is understandable that progress on an international level is not the same. Personally, I think there would have been a good opportunity to increase prices for singles, but probably IFPI has stood at present level about six weeks.

Osmo Ruuskanen, marketing di- rector of Finley, the leading IFPI company in Finland, said there was no choice but to accept the increase: "The development has been very alarming. The uneasiness of international movements and the rise in production costs both home and abroad and the annual inflation of over 10 per cent in Finland, we were a some of the facts we had to face. It may be that we will need further rises later, but we will fight against them in the best possible way."

Ruuskanen and some other industry ta get state that without state aid to make any price adjustments in case of singles. Although the market share for singles is in double figures, some experts state that singles are getting smaller (under 500,000 units were traded in 1972 in the Finnish market group), they still serve as a good pro- motional vehicle for artists and album producers and are given by a welcomingly favored by proteens and teenagers.

Record prices took effect from Oct. 1 and soon after the decision of

U.K. Artists Facing Loss Of Danish Rights Payoffs?

The money has been accumula- ting since 1968 and this month Otto Lassen, representing Gramophone, was in London trying to find a means of getting the remuneration to the 2,000 odd British artists and musicans involved. Gramophone is a per- forming right society for records.

There is no problem in paying Danish artists and record companies and equally British record companies have always had their share of these payments, paid either through their Danish licensees or directly.

British artists, however, have al- ways missed out and because of the five-year moratorium, which applies to this arrangement, money which has been collected for them has still not been paid into the Gramophone funds for the ben- efit of the Danish members.

The present sum of about £250,000 has been accumulating since 1968 and this, too, will shortly be lost to British artists unless some way can be found to distribute it.

Said Otto Lassen: "We have tried to distribute the money through the Musicians' Union and through Equity but they have been unable to help, even though we have ener- gized them with elaborate lists of British right everies who are entitled to receive a cut."

It would be much more practical to make these payments through a British record company, regardless of the aggregate sum owed rather than write out individual cheques in Den- mark and send them through each of these involved—say, if we had all the addresses, which we haven't."

"A new agreement was signed by IFPI late in 1973 and already has a reciprocal agreement with sister organizations in Sweden and Westen. That may prove involved in handing over the claims.

April in 2

Pub Deals

NEW YORK—CBS Interna- tional has negotiated a publishing deal with Heat Music, owned by independent record label group, and the American Society of Composers, Authors and Publishers. Under the deal, April will administer all Heat copy- right, including those held in the U.S. under the agreement is "Shot of Rythm n' Blues," recorded on Decca by a new group, Smith and Weston.

April Music's general manager, Tom Cooke, said: "We are truly pleased to be involved in a song which has already received a lot of public exposure. The song is "I Need Your Love," which was just released."

K-Tel Into M.O. With Set

On BBC ‘Pop’ Serialization

LONDON—K-Tel is going into the mail-order on a one-off basis with a two-volume set inspired by the BBC's "Story of Pop" television series on Radio I. (The records will not be available to the trade initially, although this may happen early next year.)

K-Tel has joined forces on the di- rect-marketing front with the publishing company which is mar- keting "The Story of Pop" as a parti- cipant in the television documentary. The set is described as being available for fulfillment of orders, for the records, Volume One, which covers the period from 1955 to the early 1960s, includes tracks by Bill Haley, Larry Williams, Sam Cooke, Duane Eddy, the Beatles with Tony Sheridan, Beach Boys and Del Shannon. Volume Two brings the music up to the present and among the artists featured are Jimi Hendrix, Cream, T Rex, Joe Cocker, Jethro Tull, Lonn- e Spofford, Modern Talking, Monkees and the Bee Gees. The records will also be released in New Zealand, Australia and the U.S.

The records sell at $5.99 each, and customers buying both together will have $2.50 knocked off the total price.

"Manufacturing problems are so great at this time that we decided against mailing both records on each at the same time, although both are available in the normal way, if demand warrants it, then we will probably release them to the trade in the new year," commented K-Tel managing director Ian Howard. "It is not our intention to get deeply involved in direct-mail—our policy is to encourage people to go into record shops."

But there is: a highly-rated Toronto group.

From the Music Capitals of the World

the National Lampoon's "Lem- prings" opened at Massey Hall (9), with Myer's releasing the soundtrack, and the previous single "Don't Forget Me Honey" by Odyssey getting play- ing airplay, reports Kenny Harris.

Fludd, getting first major market play on "I Used To Love Her But I Don't Love Her No More," with present single "In My House," at Seneca College (1) with Morn- ings show. "I Used To Love Her But I Don't Love Her No More," a single by group managed by Fludd's William "Skinny" Tenn... GTS, Joe Men- delson was well received in Poland at the 13th International Song Festival and Record Fair, RITCHIE YORKE

LONDON

Ronnie Lane, former bus player with the Faces, has signed a long-term deal with EMI, who are distrib- uting America and Canada. First re- lease will be a three-track maxi- single Nov. 16, with "Heartache," written by Lane and Kevin Westlake on the A-side. Lane is managed by the new production and manage- ment firm for Pleasure is a launch a new series of children's LPs called Headwind, recorded in November, re- tailing at $1.68. First release will comprise eight LPs of specially re- corded material including building bedtime tales and lullabies and the line is intended to be complimentary to the existing range of Surprise, Surprise children's LPs.

Chasima has signed a three-year-lease deal with Atlantic for America and Canada, following the end of a similar association with Budish. Managing director Tony Stratton Smith said that the first re- leases would be albums by Clifford T. Wells and Genesis... Dave Cot- yer, formerly a promotion man with GM Records and Polydor, has gone into business for himself and will release Tony Hall's new Fresh Air label as his first client... EMI press officer David Sandelson has taken up a new post in the company's air-program department. His replacement is John Bag- hall, formerly a production assistant to publicist Tony Brinsby.

J.C. (Bill) Stanford, formerly EMI's international director, has re- tired from the board of directors to reduce his business commitments, but has agreed to continue his supervi- sion of EMI's various South African interests... Capital Radio, the UK's first commercial music station, went on the air on Oct. 16 with a DJ team which includes Dave Cass, Tommy Vance and Kenny Everett, all ex-BBC, with ex-corpo- ration producer Aidan Day in charge of music programs. One of the first advertising campaigns on the class Miss Selfridge fashion show which was recorded by Brian Bennett, formerly leader singer with the Hot Shots, which may be re- leased as a 45... Newly-formed Magnet Records will release four singles before Christmas from singles by CBS. The first, "My Coo Ca Coo" by mystery singer Alva Sturday has received Powerplay plugging on Radio Luxembourg. Stuart is stated to be a familiar music business figure, but his identity (JOHNS) ... Ray Davies of the Kinks has be- gun negotiations for distribution of the group's new album, "Loose... It's expected to be known as Kink, the name already given to the group's previous recording studio. Dave Davies is laying down tracks for his first solo album which has "Death of a Clown" and "Susannah's Still Alive."... Decca has released "United We Stand" by Brotherhood of Man, the early '70s hit, which has aroused new interest since it was featured as background music in a recent TV documentary, "... the BBC has taken the unprecedented step of allowing the "Story of Pop" to be advertised on independent television and Radio Luxembourg by BCP, the com- pany which is publishing a serializa- tion in magazine form... "... BBC also reports that the "Sounds of the Seventies" contemporary music program has attracted one million listen- ers for the first time."

The Henry Hadway Or- ganization has signed a worldwide recording and publishing contract with former hitmaker Neil Christian and has also concluded a leasing deal with President for World to publish an album and sing with singer-songwriter Tony Thomas... Bernard Hunter and Terence Owen. Both previously with Chartwell Artists, have joined (Continued on page 56)
Teldec Holds Sales Meet

HAMBURG—Under the slogan, “Partners in Sounds,” the Teldec/ AEG-Telefunken group in Germany, according to a statement by Polydor Canada, has announced dates for an extensive tour of Western Canada. According to a statement by Polydor Canada, the group has received a large amount of recognition with its first album “Bachman/Turner Overdrive.” A single “Hold Back the Water” has been released in the U.S. and Canada.

The tour is being coordinated by Bruce Allen, Teldec’s Promotion Manager of Vancouver and includes the following dates: Red Deer (Nov. 20), Edmonton (Nov. 21), Prince Albert (Nov. 22), Saskatoon (Nov. 23), Regina (Nov. 25), Calgary (Nov. 27), Lethbridge (Nov. 28), Medicine Hat (Nov. 29), Brandon (Dec. 1) and Winnipeg (Dec. 2).

Another Polydor-distributed act under the Canadian Tour will be the Prairie provinces in Kenny Rogers and the First Edition, whose “Rollin’ TV show will be featured.

First Edition dates are: Brandon (Oct. 20), Regina (Oct. 21 & 22), Saskatoon (Oct. 23), Medicine Hat (Oct. 26), Medicine Hat (Oct. 27), Calgary (Oct. 29) and Winnipeg (Oct. 30).

RCA Rushes Buck Single

TORONTO—Gary Buck, one of the very few Canadian country singers to reach No. 1 on the U.S. country charts (“Happy to Be Unhappy”), has a new single crossing noise in the U.S.

“National Pastime” has been rushed-released in the U.S. for a recent appearance on the Johnny Cash Syndicated TV show and radio exposure in key areas, particularly KCLA, Los Angeles.

“National Pastime” is a reversal of the usual pattern—it was written by an American Michael Donovan but first published by Dunbar Canada. Subsequently it was picked up by Dunbar U.S.Buck, one of Canada’s most widely known country performers, appeared at last year’s Maple Music Junet.

CASTLEBRO, Ireland—“Gonna Make It” by Decca, a song written by British singer/producer Vince Hill and pianist/arranger Ernie Dunstall was voted winner in the 39th Castlebro International Song Contest for Britain.

Mr. and Mrs. Nigel Denny, who attended the competition, said that they were expecting to win the award.

The winning song will be recorded by Decca for Michael Georgghan’s album. The two entries from Malta’s Joe Vella were also given for the U.K. and some other territories by Gilbert Gibson of Sun-Putrid Music (London). Gibson also adopted U.K. publishing rights of the German-Spanish song “The New Super-Hit,” written by Fred Habib and sung by Erna Rossen. The judges for the final were Michael Georgghan, general manager of Irish Record Factors; Michael Casey, assistant director of Irish royalties; and Michael Georgghan, general manager of Irish Record Factors; Michael Casey, assistant director of Irish royalties.

The judges have made this point very forcibly and we are considering the possibility of a new series of 12 songs in each.

The song was sung by Decca for Michael Georgghan’s album. The two entries from Malta’s Joe Vella were also given for the U.K. and some other territories by Gilbert Gibson of Sun-Putrid Music (London). Gibson also adopted U.K. publishing rights of the German-Spanish song “The New Super-Hit,” written by Fred Habib and sung by Erna Rossen. The judges for the final were Michael Georgghan, general manager of Irish Record Factors; Michael Casey, assistant director of Irish royalties; and Michael Georgghan, general manager of Irish Record Factors; Michael Casey, assistant director of Irish royalties.

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Music Program of the World

From the Music Capitals of the World

GRT of Canada recently hosted a press reception for Dave Van Ronk, center-tenor with his signing with Janus Records, one of GRT's corporate affili-ates, the on-air show with Van Ronk, Once Upon a Time, and promotion manager, GRT, Canada and Esmond Edwards, vice president and general manager of Chess/Janus Records in the U.S.

Brian Call, Ray Lynnae, Philo-
mena Begley, Brian Harkin, Linda Maoyer, the California Brakemen and Van Ronk have recently won a songwriting award for their song "At the End of the Road," which was recorded by Engelbert Humperdinck.

Marlene Dietrich is in for two sell-out concerts at the National Stadium with the Vienna Philharmonic and with regard to a special October campaign on his new album "Harmony," he says (in the Daily) that his "Nostalgia" and "Cinema" have been so successful that he is looking forward to the next concert season.

Bill Gruen has announced the opening of a new music hall, Les Varietes. He has written 30 numbers for the occasion. Stainless Steel, once with Philips, has joined Polydor as joint national and international director. Duncan Rich-ardson has joined Patece Marcoux-EIM as press chief. He was formerly with Decca. Jean-Pierre Marcoux (Canada) and Soul Mokossa (Mozambique) have joined Decca as producer. Reportedly, he will try to develop Decca's already significant sales on the French market while still encouraging Anglo-American imports.

Danielle Darrieux will star in a French version of "Hello, Dolly!" to be called "Chichis." Musik Week reports that the new version is being produced by a major French producer with regard to a special October campaign on his new album "Harmony," he says (in the Daily) that his "Nostalgia" and "Cinema" have been so successful that he is looking forward to the next concert season.

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Seven Years of Constant Innovation
Much of what's happening in today's music began with Sly. From his first explosive hit single to the latest, his genius has changed and evolved... pioneered new sounds and new concepts making him a totally unique artist, songwriter, and startling concert performer.

Unprecedented Gold Singles and Albums
Sly's songs and recordings are all classics of contemporary music. No other catalog is as vital and relevant. When it comes to music, always expect the unexpected from Sly. When it comes to sales, expect success.
Nine Sold-Out Concerts at Madison Square Garden

Sly is unquestionably among the most exciting personalities now performing. Each of his concerts is an explosive, sold-out event. And now Sly is shattering his own attendance records. Coming soon: Sly's tenth sold-out appearance at Madison Square Garden. Also, on Friday, October 26, Sly appears in a new role as the host of the NBC Midnight Special. The following night, Saturday, October 27th, Sly stars in Don Kirshner's third televised rock special. And Friday, November 23rd, Sly will continue his television blitz with In Concert.

Partial Itinerary

October
13 Curtis-Hixon Auditorium  Tampa, Fla.
14 U.S. Naval Academy  Annapolis, Md.
19 Expo Hall, Santa Clara Fairground
20 Memorial Auditorium  Sacramento, Calif.
21 Ice Palace  Las Vegas, Nev.
22 Coliseum  Denver, Colo.
25 University of California-Santa Barbara  Santa Barbara, Calif.
26 & 27 Palladium  Los Angeles, Calif.
28 Coliseum  San Diego, Calif.
31 Coliseum  Richmond, Va.

November
1 Georgia Tech  Atlanta, Ga.
3 Cornell University  Ithaca, N.Y.
4 State College  Shippensburg, Pa.
11 Civic Center  Savannah, Ga.
15 & 16 Coliseum  San Juan, Puerto Rico
December
7 Madison Square Garden  New York City, N.Y.
16 Sport Center  Minneapolis, Minn.
Fresh Gold!

Sly's latest gold records are also his latest releases.

The album “Fresh” is over a million in sales.

The single “If You Want Me to Stay” is gold.

Sly’s new single: just-released future gold.

“Frisky” from “Fresh.”

On Epic Records.

FRANCE

(Courtesy of Solutions)

SINGLES

1. DAVOINA (EN CREUX) (EN CREUX)

2. MUSICAL TRIBAL (MUSICAL TRIBAL)

3. TUTTISRI TUTTI (TUTTI)

4. HONEY (HONEY)

5. JAMIE WINTER (JAMIE WINTER)

6. LADY SUGAR (LADY SUGAR)

7. MOTHER DISTANCE (MOTHER DISTANCE)

8. ANDREW (ANDREW)

9. CHERYL FISHER (CHERYL FISHER)

10. THE BEATLES (THE BEATLES)

MEXICO

(Courtesy of DejaVu)

SINGLES

1. LUIS MARIANA (LUIS MARIANA)

2. HECTOR MACHADO (HECTOR MACHADO)

3. MARVIN GAYE (MARVIN GAYE)

4. THE BEATLES (THE BEATLES)

5. THE BEATLES (THE BEATLES)

6. THE BEATLES (THE BEATLES)

7. THE BEATLES (THE BEATLES)

8. THE BEATLES (THE BEATLES)

9. THE BEATLES (THE BEATLES)

10. THE BEATLES (THE BEATLES)

SWEDEN

(Courtesy of Radio Sweden)

This Week

1. (LP) KILLING ME SOFTLY—Roberta Flack (Atlantic)

2. (LP) A LOST SOUL—The Rolling Stones (Rolling Stones)

3. (LP) COME AND GET YOUR LOVE—Earth, Wind & Fire (Atco)

4. (LP) CLARE, CARL—Human Nature (Elektra)

5. (LP) I'M A WRIGHT, NOT A FIGHTER—Eileen Ivers (CBS)

6. (LP) LET'S GO—The Rolling Stones (Rolling Stones)

7. (LP) SWEET FREEDOM—The Sweet (Elektra)

8. (LP) GOODBYE—The Byrds (Columbia)

9. (LP) YOU CAUSE ME TO SING—The Isley Brothers (RCA)

10. SWEDEN-FORTUNE—Sven-Ake Berg (Polydor)

SPAIN

(Courtesy of EMI Music)

SINGLES

1. A LLAMOS—Sergio Díaz (Polydor)

2. EN AMOR—Sergio Díaz (Polydor)

3. AL SERIO—Sergio Díaz (Polydor)

4. NO ME QUESO—Sergio Díaz (Polydor)

5. NO ME QUESO—Sergio Díaz (Polydor)

6. NO ME QUESO—Sergio Díaz (Polydor)

7. NO ME QUESO—Sergio Díaz (Polydor)

8. NO ME QUESO—Sergio Díaz (Polydor)

9. NO ME QUESO—Sergio Díaz (Polydor)

10. NO ME QUESO—Sergio Díaz (Polydor)

AFRICA

Music Week is the only trade weekly covering the music/record/tape industry in the U.K. Special and regular features include news on new releases, recording studios, music retailing, and all facets of the music business. Weekly. £5.00

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7. Record retail

8. Record retail

9. Record retail

10. Record retail

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Name

Address

Mail to: Music Week, P.O. Box 41, Kettering, Northants, England.
NEIL DIAMOND—Jonathan Livingston Seagull Soundtrack, Columbia KC 53550. Diamond’s first film score is a dramatic, swinging work which works as good music, too. The depth and beauty of his orchestral arrangements allow Diamond to present a wide range of colors, with several moods ranging from feeling good to feeling bad. But one gets a real sense of what he is doing and why these works are the foundation for these tracks. (“Looking Out the Window” and the wonderfully-styled version of “Do the Oldies”) are the top tracks.

ANDY WILLIAMS—Satisfied, Columbia KC 32383. Andy cuts out a sad position within contemporary music and song. With his David and Goliath debut and his pop rock appeal, he surely is a modern soul singer who appears to be a significant bar to the present-day standards of his material. Andy’s vocals are sometimes so的话 that it’s hard to follow along. The album is a bit too slow in getting the idea across.

Paul Butterfield’s Better Days—are All Over, Bell Records 65116. Butterfield’s band has been in existence only a short while, but their second set is a much more successful effort. The band’s new style is a bit too “in-your-face” for some tastes, but it is definitely more commercial material than the earlier recordings, and the group’s potential is still there.

GEORGE CARLIN—Occupation: Fools, Little Richard 1005 (Atlantic). The very funny, very smart Little Richard album leads off the label’s hit, “(You’re So Square) Baby!” Carlin’s sharp wit and talent is on display throughout.

BILLY SHYBERRY—Poor, Poor Little Richard 1006 (Atlantic). The album title refers to Shyberry’s first album, which was also a hit.

The Committee—Wide Wide World Of War, Little Richard 1007 (Decca). little Richard is in great form on this album, with the title track being one of the group’s most popular hits. The other tunes include “Dancing In The Street” and “The Best Man.”

LETTY FRIZZELL—The Legendary Letty Frizzell, RCA Victor 3051 (RCA). Letty Frizzell’s new album is a country music album with some personal touches. The staff at RCA has been excellent in their promotion of the album.

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POP—Sunny and Cruel, Live In Las Vegas Vol. 2, NCG 2042 (LP). Sunny and Cruel is one of the hottest bands on the West Coast, and they are well worth seeing. The album features some of their best material.


Piping Hot—Do the Oldies, Live In London, Vol. 2, NCG 2043 (LP). Piping Hot is one of the most popular bands in England, and they have a great new album. This one features some of their best material, including “(You’re So Square) Baby!”

IN THE MIX—How I Met Your Mother, Little Richard 1008 (Decca). The album title refers to Shyberry’s first album, which was also a hit.

pop—Sunny and Cruel, Live In Las Vegas Vol. 2, NCG 2042 (LP). Sunny and Cruel is one of the hottest bands on the West Coast, and they are well worth seeing. The album features some of their best material.

BOOBIE BAILEY—Take My Time, Warner Bros. BS 2279. The album features some of their best material, including “(You’re So Square) Baby!”

BOB MILLS—Spotted on the Beach, Warner Bros. BS 2280. The album features some of their best material, including “(You’re So Square) Baby!”

NEW YORK—The rapid growth of Bell Records’ independent U.K. operation, formed last January, is reflected in this week’s list which represents the Hits of the World singles chart in six positions, including the top. It’s a sign of the times that Bell Records, a small independent label, is competing successfully with larger, more established companies.

The company projected a conservative sales figure for the first year of operation, said Uta. However, we plan to be in the $2 million range by the end of the first year, which is realistic. The company project a conservative sales figure for the first year of operation, said Uta. However, we plan to be in the $2 million range by the end of the first year, which is realistic.
HE GENIUS OF
RAY
CHARLES
JOIN A GREAT NEW LABEL,
CROSS
OVER Records

IS FIRST SINGLE
"COME LIVE
WITH ME"
B/W
"EVERYBODY SING"

WATCH FOR THE
SOON TO BE RELEASED ALBUM,
"COME LIVE WITH ME"
CR-9000

DISTRIBUTORS

ATLANTA
London Records Southeast Distributing Corp.
Servicing — Georgia, North/South Carolina,
Alabama, Eastern Tennessee

BOSTON
London Records New England Distributing Corp.
Servicing — All of New England and N.Y. State

CHICAGO
London Records Midwest Distributing Corp.
Servicing — Illinois, Indiana, Wisconsin

EVELEND
London Records Midwest Corp. (Ohio Div.)
Servicing — Ohio, W. Virginia, Kentucky,
Western Pennsylvania

ALLAS
Heilicher Bros.

TRUANT
Arc-Jay Kay Distributors Co.

ONOLULU
Eric of Hawaii

LOS ANGELES
London Records of California, Inc.
Servicing — Southern California, Nevada, Utah,
Colorado, Wyoming

EMPHIS
Hot Line Distributors

AMM (Hialeah)

Tone Distributors

MINNEAPOLIS
Heilicher Bros.

NEW ORLEANS
All South Distributors

NEW YORK
London Record Distributing Corp.
Servicing — All of N.Y.C. and surrounding
counties, up to Poughkeepsie, New Jersey

PHOENIX
Associated Distributors

PHILADELPHIA
Universal Record Distributing Corp.

SAN FRANCISCO
London Records of California, Inc.
(San Francisco Div.)
Servicing — Northern California, Oregon

SEATTLE
ABC Record & Tape Sales Corp.

SHREVEPORT
Stars Record Shop

ST. LOUIS
Roberts Record Distributing Co.

WASHINGTON-BALTIMORE
Joseph M. Zamolski Co.

CANADA
London Records of Canada, Ltd.
HINTENICITY - Leave Me Alone (Ruby Red Grass) (2:26); producer: Tom Caamano; writer: Linda Lantie; publisher: Anisfield, Brooklyn, ASCAP; Capitol 45-2921.

ROGER MILLER - I Believe In The Sunshine (2:49); producer: Ron Medich; writer: Roger Miller; Columbia 45-2995; CSMT is as fine an example of the way that Pop songs in this period were composed and produced, with a catchy, upbeat melody and a memorable hook.

WILLIE - Country Road (4:52); producer: Bill Sherrill; writer: Mel Byrd, ASCAP; United Artists 359.

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**Chart Bound**

**FOR WEEK ENDING OCTOBER 27, 1973**

**ME AND BABY BROTHER—War**

**LEAVE ME THE CLOSE RUBY RED DRESS—Helen Reddy (Capitol 378a)**

**SEE TOP SINGLES PICKS. PAGE 82**

**BILLBOARD 100**

**HOT 100 A-Z (Publisher/Licensee)**

**Sheet music**

A reflection of National Sales and programming activity by selected callers, one-stops and radio stations as compiled by the Chart's Department of Billboard.

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**This is What it Takes to Bring Back A Legend.**

After more than two years, an electrifying album has brought the Spencer Davis Group back together—with cuts that surpass former hits like "Gimme Some Lovin'," "I'm a Man," and "Somebody Help Me." "Gluggo" is just out and already filling the airwaves, and looking like it'll fill a Davis cup—with gold.

Features their next hit single, "Don't Let It Bring You Down," already receiving airplay all over the country.

**Tour Dates:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Place</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/26</td>
<td>Hammond Civic Center (w/Focus)</td>
<td>Hammond, Indiana</td>
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<tr>
<td>10/27</td>
<td>Masonic Temple (w/Focus)</td>
<td>Detroit, Michigan</td>
</tr>
<tr>
<td>10/29</td>
<td>Massey Hall</td>
<td>Toronto, Canada</td>
</tr>
<tr>
<td>11/2</td>
<td>Memorial Union, University of Indiana</td>
<td>Bloomington, Indiana</td>
</tr>
<tr>
<td>11/3</td>
<td>Elliot Hall of Music, Purdue University</td>
<td>Lafayette, Indiana</td>
</tr>
<tr>
<td>11/7</td>
<td>Northeast Louisiana University</td>
<td>Monroe, Louisiana</td>
</tr>
<tr>
<td>11/9</td>
<td>Tower Theater</td>
<td>Upper Darby, Pennsylvania (near Philadelphia)</td>
</tr>
<tr>
<td>11/10</td>
<td>State Theater</td>
<td>New Brunswick, New Jersey</td>
</tr>
<tr>
<td>11/11</td>
<td>Constitution Hall</td>
<td>Washington, D.C.</td>
</tr>
<tr>
<td>11/15</td>
<td>Richie Coliseum, University of Maryland</td>
<td>College Park, Maryland</td>
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<tr>
<td>11/17</td>
<td>Assembly Hall, Illinois University</td>
<td>Champaign, Illinois</td>
</tr>
<tr>
<td>11/20</td>
<td>Robin Center, Richmond University</td>
<td>Richmond, Virginia</td>
</tr>
<tr>
<td>11/21</td>
<td>Felt Forum, Madison Square Garden</td>
<td>New York, New York</td>
</tr>
<tr>
<td>11/23</td>
<td>Field House, Hofstra University</td>
<td>Hempstead, New York</td>
</tr>
<tr>
<td>11/24</td>
<td>Student Center, Greenwich High School</td>
<td>Greenwich, Connecticut</td>
</tr>
<tr>
<td>11/30</td>
<td>Auditorium, Gettysburg College</td>
<td>Gettysburg, Pennsylvania</td>
</tr>
<tr>
<td>12/1</td>
<td>Ithaca College</td>
<td>Ithaca, New York</td>
</tr>
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</table>

Products of Phonogram, Inc., one IBM Plaza, Chicago, Ill.
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<thead>
<tr>
<th>ARTIST</th>
<th>Titled Label, Number (Roll, Label)</th>
<th>SUGGESTED LIST</th>
<th>ALBUM</th>
<th>SUGGESTED LIST</th>
<th>ALBUM</th>
<th>SUGGESTED LIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROLLING STONES</td>
<td>&quot;Not Fade Away&quot;</td>
<td>36</td>
<td>DEEP PURPLE</td>
<td>10</td>
<td>FLEETWOOD MAC</td>
<td>5</td>
</tr>
<tr>
<td>ALMAH BROTHERS BAND</td>
<td>&quot;My Homesick Heart&quot;</td>
<td>37</td>
<td>BONNIE RAITT</td>
<td>16</td>
<td>CRASS</td>
<td>2</td>
</tr>
<tr>
<td>CHEECH &amp; CHONG</td>
<td>&quot;El Cubano &quot;</td>
<td>38</td>
<td>POCAHONTAS</td>
<td>17</td>
<td>ANNIE</td>
<td>12</td>
</tr>
<tr>
<td>MARVIN GAYE</td>
<td>&quot;Ain't Nothing Like the Real Thing&quot;</td>
<td>39</td>
<td>KATE &amp; THE HI-JACKS</td>
<td>18</td>
<td>BOBBY</td>
<td>12</td>
</tr>
<tr>
<td>STEVIE WONDER</td>
<td>&quot;You Can't Hurry Love&quot;</td>
<td>40</td>
<td>HERBIE HANCOCK</td>
<td>19</td>
<td>FLOYD TOPS</td>
<td>21</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>&quot;This Ain't Makin' Love&quot;</td>
<td>41</td>
<td>HERBIE HANCOCK</td>
<td>20</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>ODDY BROTHERS</td>
<td>&quot;Door to Door&quot;</td>
<td>42</td>
<td>RICHARD HARIS</td>
<td>21</td>
<td>CAROLE</td>
<td>25</td>
</tr>
<tr>
<td>THE Judds</td>
<td>&quot;Release Me&quot;</td>
<td>43</td>
<td>NOEL SLOANE</td>
<td>22</td>
<td>KATIE</td>
<td>25</td>
</tr>
<tr>
<td>THE POINTER SISTERS</td>
<td>&quot;Brand New Day&quot;</td>
<td>44</td>
<td>THE Judds</td>
<td>23</td>
<td>INES</td>
<td>25</td>
</tr>
<tr>
<td>WYNONNA JUDD</td>
<td>&quot;She Was Made to Be Someone's Wife&quot;</td>
<td>45</td>
<td>MANSON</td>
<td>24</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>SELF</td>
<td>&quot;I've Got Something&quot;</td>
<td>46</td>
<td>JOHN</td>
<td>25</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>SHELLEY MILLER</td>
<td>&quot;Sweet Pea&quot;</td>
<td>47</td>
<td>PHILIP HART</td>
<td>26</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>STEVE MILLER BAND</td>
<td>&quot;I Gotta Make It&quot;</td>
<td>48</td>
<td>JOE WOODS</td>
<td>27</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>JONI MITCHELL</td>
<td>&quot;The Bitter End&quot;</td>
<td>49</td>
<td>BOB WEAVER</td>
<td>28</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>STEELY DAN</td>
<td>&quot;The Complete Idiot&quot;</td>
<td>50</td>
<td>THE Judds</td>
<td>29</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>CROSBY, STILLS &amp; NASH</td>
<td>&quot;The Dinner Party&quot;</td>
<td>51</td>
<td>THE Judds</td>
<td>30</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>SIMI</td>
<td>&quot;It's Gonna Take Some Time&quot;</td>
<td>52</td>
<td>THE Judds</td>
<td>31</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>THE CHORDS</td>
<td>&quot;Sixteen Tons&quot;</td>
<td>53</td>
<td>THE Judds</td>
<td>32</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>THE Judds</td>
<td>&quot;The Girls&quot;</td>
<td>54</td>
<td>THE Judds</td>
<td>33</td>
<td>THE LEE MARRS</td>
<td>5</td>
</tr>
<tr>
<td>THE Judds</td>
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<td>64</td>
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<td>THE LEE MARRS</td>
<td>5</td>
</tr>
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<td>THE Judds</td>
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<td>70</td>
<td>THE Judds</td>
<td>49</td>
<td>THE LEE MARRS</td>
<td>5</td>
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</tbody>
</table>

*FOR WEEK ENDING OCTOBER 22, 1973*
The Mancini Season.

Mancini Season—all year round, every year, and especially now!

Mancini Season means a catalog of solid best-sellers that never go out of style: "Moon River," "Peter Gunn," "The Pink Panther," so many more. The way to celebrate Mancini Season is with these sixteen great albums and the special posters and colorful in-store display pieces designed to show them off.

Mancini. He's always in season.

RCA Records and Tapes
Track Records and MCA Records proudly announces a new single...

LOVE,
REIGN,
O'ER ME

Produced by The Who. From their soon to be released album.
Paul Label: Col in Deal

NEW YORK—Steve Paul, manager of Johnny Winter and the Ed-}
gora, is also former owner of the
c Scene, nightclub operated
in the late ’60s, has expanded
his artistic management activities
to include the formation of Blue Sky
Records, to be distributed by
Colgems.

Initial release for the label is the
solo debut of guitarist Rick Derr-
inger, formerly with Johnny Winter and
later with Edgar Winter’s White Trash.

Paul will serve as president of
the new company. Rick Dobbs, for-
named with Eire Records, has
been named vice president and
general manager of the Blue Sky
t label In forming the label, Paul has made
key appointments at both the record
company and in the newly ex-
panded Organic Management oper-
ation (see Executive Turntable).

Paul’s move into records follows
an involvement as manager of
Johnny Winter, Dragons and Dan Hart-
man, preceded by his involvement
tv in television, Derringer’s album “All
American Boy” ships later this
month. 

Chicago APAA Show

- Continued from page 3

Curiously enough, quadratonic is
still slow according to dealer surveys
can sales for this product com-
pared to 2-channel running from 2-
70. “A Football Hero,” plus many
are also far behind 8-track (1-10
generally), but more manufacturers
than ever seem to be getting in
on the 8-track scene.

APAA at press time was hoping
for another 25 exhibits so it could
open up another area. Player manu-
facturers set included Acro Electronics,
Audiovox, Automatic Radio,
Borax Auto, Car Top, Dyna,
Gibbs, Island Dynamic, JFD,
J.I.L., Kardon, Kustom Kreations.
Los Angeles’ Audio, Panasonic,
Medallion, Mitsubishi, Motorola,
Muntz, Sanyo, RCA and Technix.
Numerous manufacturers set includ-
ing LeBo, Recore and
prominent firms such as
Electronic Industries and Jensen.

Hits’ Songwriter Sherman Dead

LOS ANGELES—Albert (Al)
Sherman, ’67 a noted songwriter
and former manager of the
songwriting songwriters, died here Sept. 16.
Sherman, writer of “You’ve Got To
Have Love” and many other
hit songs, was survived by his wife, Connie, to
son Robert B. and Richard M.

Neil Bogart, former Buddha Grove co-owner, has
real estate and has been looking around in Los Angeles.

Jerry Wexler, Atlantic executive vice president, and
Bob Dylan have been enjoying a production partnership.

The last Dixie Chicks album has now been
recorded. The group’s next album will be
recorded for the group’s next album.

It was earlier this month at Atlantic.

The Rolling Stones is expected
from Atlantic by his year’s end. But
Geffen/Atlantic is getting ready to
release the group’s next album.

Bobby Norbert Putman is set to sign on the dotted line
with a major at any moment. She left Vanguard two years
to sign on with a major label and to repackage her
product. 

Oscar Toney, Jr., several
years-old Bell LP for “Your Precious Love,” resuming
in Imperial’s stable of acts.

Russell Means leaves for a two-month tour of the
Far East.

It looks like Phil Ochs is really trying to get
busy again and is planning a trip to
Africa, where two tours this fall (in several years)
was excited enough to cut a single immediately—
without. One side is in Swahili, the other half English
and half Congolese. No report on titles yet, but the
disk will presumably be released in Africa. Few other
News, the “Legends of Rock”/unreleased
five-set, is slated for Canadian release, while a
greatest hits LP is set for Sweden. CAMUSA’s Jiminy Jones,
more appropriate to the £P’s “Hi-Five”
for over a year now, will handle distribution.

The label will be based on the
company.

Now young with the paper shortage by supply-
ing lyrics to his new Reprise LP “Time Flies Away,”
newspaper: “The Johnny Nash and
colleagues concert that Nash offered
to perform in was cancelled due to poor un-front ticket sales. Harreg
had it’s day,” Dick Davis will play host to Kris
Krofford and the Larsen Whaler, plus the
davis and the Nashville Brass and the Earl Scruggs
Revue on an NBC-TV special slated for Nov. 24.

Columbia hasalgone with a few more
clegories this month. They
are doing a Half Note jazz club celebrating its first anniversary
up and its 15th year in operation...Bell Records
ship a “jazz series.”” The line-up
of ten week...”For All I Know”
completes a week, stripped strip and sleeve pictures.
Just in for Halloween...Columbia has sent an LP
4-groves” which has been hailed as a “jazz landmark”
All “I Know” single to many radio stations...Leon
Russell is closing a performance and a 
three-week...”On the Road”
theater...Roger Davis, formerly of
the band’s lead singer, has been
“Swing Out” single to the band’s
his name...Columbia has
of the name “Waltz”...Columbia has
and “The Life of the Party...”任职
Alaire...”On the Road” single to the band’s
people...It will be recorded in Chicago....The
list price of the product is $10.87, with a
suggested list price on the three-record “Most Happy Baby”
set.

MGM Records is marketing a campaigning
support to release in November of “General Elec-
t MPH LP” and the Sammy Davis Special which aired
over NBC-TV on Nov. 16...Bill Monroe’s “Grand Opry/WSM Song
Festive time for the classic bells...The
attained by the band’s lead singer, has been
in the audience...It will be recorded in Chicago.
the list price of the product is $10.87, with a
suggested list price on the three-record “Most Happy Baby”
set.

“Earthquake has changed its name to Moonquake, and
its Fantasy single is appropriately titled, “Remember.”

A three-week nationwide promotional and
publicity blitz has been planned for Asbury Art Center’s
Chicago...The band’s lead singer, has been
in the audience...It will be recorded in Chicago.
the list price of the product is $10.87, with a
suggested list price on the three-record “Most Happy Baby”
set.

The band’s lead singer, has been
in the audience...It will be recorded in Chicago.
the list price of the product is $10.87, with a
suggested list price on the three-record “Most Happy Baby”
Any company that achieves a position of leadership must be prepared to meet the challenge of innovation. In the recording industry, this is a particularly crucial factor—because constantly evolving musical material demands ever newer and better recording techniques.

For nearly 30 years, one name has dominated the studio monitor market: Altec. In 1973, Altec had more than twice as many speakers in recording studio use in the U.S. than its nearest competitor; And nearly as many as all other brands combined. (Source: Billboard's 1973 International Directory of Recording Studios.) That's leadership without question.

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Even if we have to do it ourselves.

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MCA-40148
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With Davey Johnstone, Dee Murray and Nigel Olsson
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Lyrics: Bernie Taupin/Music: Elton John