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TAPE/AUDIO/VIDEO PAGE 40

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Billboard

Steinberg's 'Summit' Probes Distribution

By EARL PAIGE

CHICAGO—Phonogram, Inc. is initiating a series of in-depth mini-conferences with big users and distributors to analyze changes occurring in distribution, said Irwin Steinberg, president. One result of the first meeting was an adjustment of Phonogram's return structure on singles.

Steinberg said these are not typical distributor type meetings and that the first one involved a very unique cross-section of users including...
(Continued on page 66)

ATV and Stone Set Country Line

By CLAUDE HALL

LOS ANGELES—ATV Music, an international music publishing firm, has launched a new record label here in the U.S. called Granite Records. Sam Trust is president of the western hemisphere operations of the ATV Music Group, which is...
(Continued on page 6)

Raid Nets 100G In Tapes & Gear

MARTIN, Ky.—Over \$100,000 worth of stereo tape duplicating equipment, supplies and finished tapes were confiscated here after a raid Oct. 11 on two buildings in this northeast Kentucky town and another building in nearby Maytown. Raid was believed to be first anti-piracy action in the state.

Thomas W. Kitchens, FBI agent based in Louisville, where the con-
(Continued on page 66)

Record Cos. Deny Payola In McClellan Promotion Quiz

By MILDRED HALL

WASHINGTON—A number of labels showed only perfunctory interest in the payola scandal in their answers to the Senate Copyright Subcommittee's quiz on payola practices and controls.

Instead, these labels took the opportunity to blast the conglomerate structure and business practices of the major record companies, and the shut-out of new talent and independent products from airplay by radio stations, particularly the Top 40 outlets.

Out of approximately 75 replies received thus far by the Subcommittee in answer to some 300 questionnaires mailed out in August, about half were non-RIAA labels, with a wholly different focus from that of the majors (see separate...)
(Continued on page 10)

WASHINGTON—The majority of record companies submitting answers to the tough payola questionnaire sent by the Senate Copyrights Subcommittee in August have assured Subcommittee chairman John L. McClellan that company investigations have turned up no evidence of the widespread drug payola rumored in press stories this past summer, and currently under probe by a U.S. attorney in Newark, N.J.

The six-part questionnaire was sent by Sen. McClellan in view of the rumors of "illegal and unethical practices" in the industry, which could affect a subcommittee vote on retaining performance royalty for records in the copyright revision bill (S. 1361) now undergoing markup. The 37 questions covered every as-
(Continued on page 10)

RIAA: Give PVC to Disks

NEW YORK—The RIAA is calling for Congressional action this week aimed at insuring favorable treatment for the recording industry in the allocation of the basic petroleum derived resources vital to disk manufacture.

Conferees from the Senate Interior and House Commerce committees meet this week to reconcile bills concerning the mandatory allocation of crude oil and refined petroleum products, and the RIAA is working for inclusion in the final conference report of assurances of fair access to adequate supplies of polyvinyl chloride (PVC) by the mu-
(Continued on page 66)

Philadelphia Intl Will Bow In U.K. & Europe Via CBS

By JIM MELANSON

NEW YORK—CBS International Records will launch Philadelphia International Records in the U.K. and Europe Friday (2), in a move which will mark the first time in the firm's history that a U.S. CBS custom label has been released with its own identity throughout Europe.

Walter Yetnikoff, president of CBS International, said that the launch will be backed by an extensive promotional and advertising campaign. He stated that retail aids being made available throughout the U.K. and Europe include in-store display posters, logo cards, window streamers, blow-ups, and stickers. In addition, commercial time buys have been scheduled for Radio Luxembourg, as well as a number of other radio stations, and a special product mailing has been prepared for some 600 U.K. discotheques.

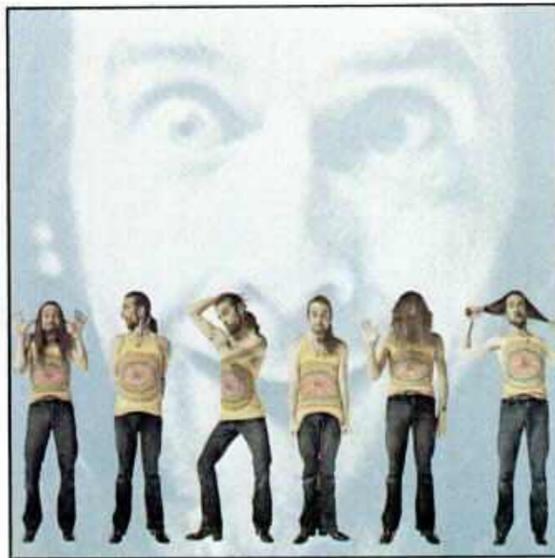
The first release comprises LP and single product by such artists as Harold Melvin & the Blue Notes, Billy Paul, the O'Jays, MFSB, and the Intruders, as well as a special "Sound of Philadelphia" LP package which spotlights a number of label artists.

To coincide with the label's overseas introduction, the O'Jays, Billy Paul and the Intruders will begin a four-country tour in late November. Countries on the tour are Holland, France, Germany and the U.K.

Also, Philadelphia International co-presidents Kenny Gamble and Leon...
(Continued on page 50)



The Incredible Bongo Band's new single "LET THERE BE DRUMS" is receiving excellent response in secondary markets all over the country. The Incredible Bongo Band second chart record "LET THERE BE DRUMS" is an attempt to meet your specific programming needs. It is being played on stations such as WMAK and WPGC for your consideration.
 (Advertisement)



Following his two gold albums on Little David Records and his Grammy for the Best Comedy Album of the Year, George Carlin has a new smash LP—OCCUPATION: FOOLE (LD 1005)—Distributed by Atlantic Records.
 (Advertisement)

"Journey's End." Just the beginning for Matthew Fisher.

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RCA Records and Tapes



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HE MADE IT EVEN BIGGER WITH
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TO MAKE IT BIGGEST OF ALL
WITH HIS NEW SINGLE
"THE RIVER OF LOVE."

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RCA Records and Tapes

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Gaff Urges U.S. Correct Ills During Dual Shortage Crisis

By JOHN SIPPEL

LOS ANGELES—With paper and vinyl shortages threatening to cut total LP production, Billy Gaff, head of Gaff Management and GM Records, London, feels the droughts combine to form a perfect environment in which the U.S. record industry can correct some of its ills.

"With a product pinch approaching, the U.S. record industry should take advantage of the shortage by raising the price of LP's to perhaps \$8. Returns should be stopped completely. Manufacturers should curb discounting. In fact, if you stop returns, you halt discounting automatically," he said.

Gaff said he is working positively to have the new two-pocket "Faces With Rod Stewart—LIVE" album, set for early Dec. release, come out at a list price higher than originally anticipated. Album will be distributed jointly by Warner Bros. Records, who have Faces contractually, and Phonogram, which has Stewart. WB has world rights for tape sales, and disk sales rights for France and Germany. Phonogram has world disk rights except for France and Germany. The sales split is another indication of the way in which tape sales are overtaking LP sales (Billboard, Oct. 13).

Gaff pointed to the consistent album sales in the U.K., where "kids buy an album and the most they get in discount is 20 cents." He feels that the British buyer in paying a regular list price psychologically treasures a good LP more than his American

(Continued on page 4)



EPIC RECORDS artist Charlie Rich, third from left, presented with a gold record at this year's CMA Convention in Nashville for his single "Behind Closed Doors," displays the disk with CBS executives, from left to right, Irwin Segelstein, president, Columbia Records; Goddard Lieberson, president, CBS Records Group, and Ron Alexenburg, vice president, Epic Records and Columbia custom labels. Rich also received a CMA award for the best male vocalist of the year, as well as awards for the best single and LP of the year with "Behind Closed Doors."

WB Asking Artists to Simplify LP Design During Paper Cut

LOS ANGELES—In a move to cope with the rising paper shortage, Warner Bros. Records last week sent requests to all artists and custom labels with final approval on pack-

aging asking them to simplify cover design as much as possible.

Double-fold jackets for single-disk albums are one item Warner is requesting discontinued for the paper shortage. Also asked to be shelved are lyric sheets or posters for insertion in album packages.

WB president Joe Smith said that the new policy will not take effect

(Continued on page 6)

Disneyland Slates Lavish Promotion For "Robin Hood"

LOS ANGELES—Disneyland Records here anticipates its biggest sales yet for an LP based on a Disney motion picture for the forthcoming "Robin Hood," a full-length animated cartoon movie which breaks nationally in the midst of the Yule season.

Jerry Weiner, Disney records chief, said that the movie opens in mid-November at Radio City Music Hall for a stay through Christmas, with a national break-in of major theaters starting Dec. 21. He pointed out that the movie is slated for three to six-week stays, in contrast to normal two-week opening stays.

The label is backing the \$3.98 LP with a special full-color counter browser box and a store mobile plus assorted merchandising materials. Disneyland's seven regional men have held numerous dealer meetings showing a 20-minute promotional reel from the film. Store personnel, participating in the promotion, will be given collateral merchandising wearing apparel made in conjunction with the film. There will be a co-op ad campaign and the film ads carry plugs for the album. Disney has a nationwide tour by characters from the film starting in mid-December, with store and TV appearances locally.

Phonogram Rushing Reynolds' LP for TV

CHICAGO—A debut album of Burt Reynolds is being rush-released to coincide with Reynolds' upcoming November NBC-TV special and features large theme-oriented artwork removable from the jacket and similar posters to be used for in-store merchandising. "Ask Me What I Am," on Mercury/Phonogram, will also receive heavy print and radio advertising.

Eight of 11 songs were written specifically to reflect Reynolds' life and general philosophies by Bobby Goldsboro, Red Lane and Dick Feller. The album was co-produced by Goldsboro and Buddy Killen.

Philharmonic Pact Near?

NEW YORK—The strike by the New York Philharmonic musicians "will be over in less than a week," according to a reliable source close to the scene. The source stated that the agreement will be reached based on a \$50 increase for musicians over a three-year period. This is \$10 less than the contract gains reflected by the recent settlement of the Chicago Symphony.

The source indicated, however, that the \$10 would be made up in fringe areas. The strike, which has just concluded its sixth week, has already had an effect on the recording of the Philharmonic by Columbia Records. The group had been scheduled to record works by Handel and Ravel last week, but the sessions were postponed because of the strike.

Gold for Garfunkel

NEW YORK—"Angel Clare," the first solo album by Art Garfunkel, has been certified gold by the RIAA. Garfunkel, who, with Paul Simon, has a past record of seven gold album awards and four gold singles, records for Columbia Records.

NEWSMAKER

Martell Makes Famous a Family of Independents Spurred by Independence

By ROBERT SOBEL

NEW YORK—Tony Martell's success story as head of Famous Music is much unlike the kind of egomaniacal, self-serving rhetoric offered by some label presidents who attribute to themselves only what falls on the profit line. In fact, if low-key is an old-fashioned term, then Martell is decidedly low-key to the point of modesty.

In fact, too, it's apparent that the

very nature of his low-key modesty and a reliance on team effort have been responsible for the most part for the firm "finding itself" and becoming an exciting, viable and productive force in the industry since Martell became Famous Music's chief some two years ago.

Documentation: A) An increase in gross sales in the first six months which were nearly equal to the entire



MARTELL

12 months of last year. Projection is double the volume by the end of the fiscal year as compared to last year's sales. B) An increase of 233 percent sales volume on album product since the Martell takeover. C) 35 albums on the charts from September 1972 to September 1973 period, starkly contrasting with the 15 LP's on the charts in 1971. Based on the 88 titles released by the Famous family, this is about a 40 percent average, some 3 to 5 percent better than the industry average.

The reasons for this kind of factual progress are many. But, basically, the words Martell conveys are independence and independents. A team effort from his "partners" (heads of the 11 labels under his aegis) and from the other executives

(Continued on page 6)

Harmony Drops Its \$1.89 Line

NEW YORK—Columbia Records has phased out its \$1.89 Harmony Records line, according to a label spokesman. He said that product pressing has been stopped and that existing inventory will be utilized. The \$2.98 Harmony line, which, according to the spokesman, has been receiving a greater market acceptance, will be maintained.

Also, pressing of Columbia's limited-edition disk line has been stopped. The spokesman stated that the label will be placing a greater emphasis on its limited edition budget-tape line.

Radio/Theater Chain Backs U.S. Song Fest; 100G Prizes

LOS ANGELES—The American Song Festival, postponed from its scheduled debut last Labor Day weekend at Saratoga, N.Y., has been acquired by Sterling Recreation Organization. SRO is a Seattle-based company which owns six radio stations and over 50 movie theaters throughout the Pacific Northwest. Just under \$1 million is budgeted for the first nationwide songwriting contest ever held in the U.S.

Lawrence Goldblatt, former Blood, Sweat & Tears manager, continues as festival director. SRO will fund songwriter awards over \$100,000, announced president

Fredric Danz and general executive Malcolm Klein.

Meetings are being held this week to finalize Saratoga Performing Arts Center again as Labor Day 1974 site for the festival. Also in the works are deals with nationwide radio affiliation and a national advertiser to participate in promoting the event including sponsorship of the finals.

Amateur and professional songwriters will be eligible to enter the contest on payment of an entry fee of approximately five dollars. Last year's scheduled event was cancelled on the grounds that not sufficient time for preparation and national promotion had been allotted.

Nashboro Names Dual LA Dists.

LOS ANGELES—Nashboro Records, headquartered in Nashville, has realigned its distribution here. Two separate operations will now carry the full line, according to label president Bud Howell. Howell was in town last week making the arrangements.

The two outlets now handling Nashboro product, including its soul

and gospel and pop lines, are RR Records, located in the Glendale suburb, and Soul City 1-Stop. Howell made the arrangement with George Hocutt at RR Records and with Sam Billis, owner, and Jim Blevins at Soul City 1-Stop.

Tom Ray, local independent record promoter, will coordinate promotion with the two firms.

Nashville AFM Local President Cooper Retires

NASHVILLE—George Cooper Jr., president of the American Federation of Musicians Local 257 here for the past 36 years, has announced his retirement effective Jan. 1.

Cooper, 77, is credited as being among those most responsible for the development of this city as a recording center, and for the building of the "Nashville Sound."

Election of a new president will take place here Dec. 10, just 30 days after a special nominating meeting.

Cooper's tenure as president predated the boom of recording com-

(Continued on page 35)

Chess/Janus Diversifies

NEW YORK—Chess/Janus Records, primarily a r&b label, plans to diversify its catalog to include a greater selection of pop and rock product, according to Marvin Schlacter, president.

Schlacter said that while Chess/Janus will maintain its current market stance with respect to r&b product, in terms of quality and quantity, it will seek to broaden its product selections by signing artists other than primarily r&b acts. One such example is the label's newly signed singer Ian Thomas, who, said Schlacter, has been enjoying good market results for the label.

In other developments, Chess/Janus held meetings here Oct. 23 for its U.S. field force. Topics covered included the planned diversification and promotional and advertising activities for the next year.

GRC Adds 2 N.O. Publishing Firms

ATLANTA—General Recording Corporation (GRC), based here, has opened two new publishing firms in New Orleans.

Attorney-businessman Mike Silvers of New Orleans will work with Michael Thevis, GRC president, in setting up the companies, Silver Thevis Music (BMI) and Nolanta Music (ASCAP).

Curtis Smith, public relations director for GRC, has been in New Orleans working with Silvers to prepare the new locations.

In its full year of operation, GRC has more than 30 artists signed to the roster, and plans to add ten new acts within the next several months.

Jason Management, the booking-management arm of the company, is moving to a new office site here.

More Late News
See Page 66

Labels Eye Cutout Distrs. For Possible LP Recycling

By BOB KIRSCH

LOS ANGELES—At least three major distributors of cutouts have been approached by record labels seeking defective merchandise for potential use in vinyl recycling in an effort to solve the present PVC shortage.

The distributors, Nehi Record Distributing Corp., NMC Corp. and Koester marketing all say that out of every large amount of cutouts they purchase, a small percentage is generally damaged in some way. In the past, this product has generally been thrown away, given to charity or sold to premium houses. Now, spokesmen for all three of the dis-

tributors say they are hanging on to this defective merchandise.

At Nehi in Los Angeles, vice president Neil Heiman said "we are holding on to all defective cutout product rather than throwing it away or giving it away. We haven't had any firm offers yet, but certain manufacturers have called on us. One told us he needed two defectives to recycle into one new record and said it might be to our advantage to hang onto the defectives."

Heiman added that "The very low line material we often sell to premium houses is also being held up for the present. This is product we

would receive under 25 cents for. What we are doing now is storing, not hoarding. We will continue to buy cutouts and sell them normally with the exception of defectives."

Labels Analyze

At NMC Corp. in New York, financial vice president Tom White said he has "been approached by certain manufacturers who want sample copies of defective cutouts to analyze for vinyl content. At the moment, we are selling our defective cutouts to anyone who wants to buy the things, but holding them for the manufacturers is a possibility. If they can use the vinyl in cutouts, it may really hurt the cutout business. You may find people grinding instead of selling."

Charlie Schlano of Koester Marketing here said "We are now holding defective cutouts because they have a value they may not have had in the past. Several manufacturers have talked to us about the possibility of recycling for new disks, and the ratio quoted to us was three cutouts for one new record."

All three distributors emphasized that they are holding only defective, not front line, cutouts, for the present time.

Two other large distributors, Galgano Distributing Corp. and Ruby Sales Co., Inc., both in Chicago, said they have not been approached by manufacturers in regard to saving defective cutouts. John Galgano did say he had heard several manufacturers are talking of pulling the center part of defectives and recycling that.

'Seagull' LP Soars Despite Rhubarb Regarding Picture

NEW YORK—Initial orders for Neil Diamond's "Jonathan Livingston Seagull" Columbia Records LP have exceeded 400,000 units, even though Diamond and author Richard Bach have filed separate legal actions against the film's producer-director Hall Bartlett claiming unauthorized alterations in both music and dialog in the film.

Bruce Lundvall, Columbia vice president, marketing, said that the differences between Diamond, Bach and Bartlett have not had an adverse effect on record sales, stating that additional orders for the album have been substantial.

The Paramount film premiered here Oct. 23 with the following notice on the screen: "By agreement of the producer, the author of the book, 'Jonathan Livingston Seagull,' and the composer of the music, certain changes are now being made in dialogue and music in the picture you are about to see." Los Angeles Superior Court judge Campbell Lucas had ruled that the film could open in New York and Los Angeles only, with the disclaimer, and that all parties were to return to court on Mon-

day (29) to resolve the differences.

The Diamond "Jonathan Livingston Seagull" LP makes its introduction to Billboard's Top LP chart this week, coming on at 167. "Be," a single from the album has been on the Top 100 chart for two weeks and is currently 63.

Shortage Crisis

• Continued from page 3

counterpart buying at various discount prices.

Consistent Chart Sales

Gaff, whose artist roster sparkles with consistent sellers, pointed out that British acts can usually guess-timate pretty accurately what their LP's and singles will bring, dependent on their length of stay on the British charts and the positioning of the British charts. He said that "Sing It Again" by Stewart, a long-time top 5 LP chartmaker there, had hit 180,000 and would probably go to at least 250,000 before it hits a falloff, as Stewart LP's usually hit this figure. Status Quo, a newer group he has on Vertigo, has another top 5 LP which also has been as high as No. 1 very recently. "Their 'Hello' LP is over 90,000 and we feel we will eventually hit 160,000 before it peaks in the U.K."

Gaff also noted that the impending shortages will probably force American record companies to pare the number of record releases and the number of acts they are signing. "This can only help get more steam behind the big albums, such as Rod and the Faces," he said, creating a better sales climate in which to raise prices and cut discounting, he said.

Gaff is spending a month in the U.S. in conjunction with a recently-completed Faces/Stewart tour and on behalf of his large stable of talent and his record company.

Chess/Janus 'Devil' Push

NEW YORK — Chess/Janus Records has geared a major marketing and merchandising campaign to back its first soundtrack LP release, "The Devil & Miss Jones," according to Harold Komisar, director of marketing.

Komisar stated that the campaign, initially tied-in with the King Karol record chain here and with Tower Records in Los Angeles as a market test, includes radio spots, consumer print advertising, display cards, and streamers. He said that results of the Los Angeles and New York campaign to date have proved successful and that the campaign will now be offered in all major U.S. markets.

Griffin, Cooper Set Prod Co.

NEW YORK—Paul Griffin and Ted Cooper have formed a production company, Get Out of New York Fast, Inc., and a BMI publishing firm, Copyright Construction Co. Both firms are affiliated with and headquartered at the Marks Music corporate offices here. Griffin is president of Copyright; Cooper heads GONYF.

Immediate activity for the new firm includes the production of a Paul Griffin LP, a project with TV personality Steve Allen, and production of an album featuring Simba, a newly formed rock group. Several feature film score projects are also set. Griffin has been a producer, arranger and performer, and Cooper a writer-artist.

Morrow, Karol Buyer, Dead

NEW YORK—Thomas Morrow, chief record buyer for the King Karol chain, died of a heart attack on Oct. 23 at the Karol warehouse in Manhattan. He was 44. Morrow started his career as a sales clerk with Karol some 20 years ago. Morrow was characterized by Ben Karol as being "the best informed man regarding catalog items in the world."

Mass was given at the St. Clemens Mary Church here on Oct. 26. Morrow was not married.

Executive Turntable



KRASNOW



RANALDO



WENRICK

Bob Krasnow has been named chairman of the board at Blue Thumb Records and has promoted **Sal Licata** from vice president and general manager of the label to president. Licata will supervise all merchandising and administration activities for Blue Thumb. . . . **Lou Ranaldo** has been appointed director, management information systems and procedures, CBS Records Division. Most recently director, management information systems, for the division, Ranaldo will assume the duties of **James Judge** who will now serve as staff assistant to the vice president, finance and planning, CBS/Records Group. . . . **Eddie Wenrick** has been appointed to the newly created position of director, talent acquisition, West Coast, for Epic Records. Wenrick, who previously was associate director, East Coast a&r for Columbia Records, will headquarter in Los Angeles. Prior to joining Columbia, he was executive director, West Coast operations, for Vanguard Records.

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Ed Ochs, publicity and artist relations director for Playboy Records, has assumed the additional duties of creative services director for the label. He will be responsible for Playboy graphics, advertising and merchandising. . . . At Warner Bros. Records, **Jo Bergman** has been named director of special projects for the label's artist relations department. She headquarters at the label's New York offices. . . . **John Leetham**, formerly general manager of Pickwick International's Canadian division, has been promoted to vice president and general manager of the firm's Canadian operation. He had joined the company several years ago as its sole sales representative. . . . **Betsy Volck** has been appointed East Coast publicity director for Phonogram/Mercury Records. Her responsibilities include coordinating press functions and working with label acts in the East. . . . **Lon Harriman** has joined Sutton Artists Corporation as a vice president of the firm. He was previously head of the contemporary music department at CMA and Associated Booking Agency and most recently headed Tasty Management. . . . **Howard Durbin** has been named vice president, research and engineering, for James B. Lansing Sound, Inc. He was most recently with Electro-Voice Co., as senior vice president and technical director. **Jim Barthell**, vice president of engineering administration, will continue in his post for some time to assist Durbin and then move to general administration as vice president, development.

★ ★ ★

Saul Holiff has resigned after 13 years as agent and manager for singer **Johnny Cash**. He goes into semi-retirement to spend more time with his family. . . . Promotions at the John T. Benson Publishing Company in Nashville include: **Robert C. Rogers** from sales manager to director of marketing; **Kathie White**, sales manager; **Neil Newton**, director of radio promotions and artist relations; and **Bob Benson Jr.**, advertising manager. . . . **Terry Atkinson** has joined Capitol Records as western publicity manager. He was most recently a music critic for the Los Angeles Times. Atkinson will report to national publicity director Patti Wright. . . . At Audio Magnetics Corp., **Robert Harris** has been promoted from vice president to senior vice president of the industrial product division; **Hap Unfried**, formerly vice president, has been named senior vice president engineering; and **Jim Lantz**, formerly general sales manager, has been named vice president of the consumer electronics division. Also at Audio, sales manager of national accounts **Dan Fine** has been named national sales manager of the consumer electronics division. . . . **Con Merten**, former manager of Cherokee and freelance producer, has joined Gene Shefrin Associates, Los Angeles, as a public relations account executive. . . . **Joe Gregg** has joined the staff of Jobete Music Company's West Coast professional department. Gregg, who was most recently with Landers-Roberts Publishing as professional manager, will be responsible for working with exclusive staff writers and casting material for West Coast producers and artists. . . . **Barbara Burgess** has been appointed to the artist management division of Jason Management, a division of Thevis Enterprises. She was most recently affiliated with the William Morris Agency in New York where she was an administrative assistant in the legitimate theater department. . . . **Ed Garland** has been named merchandising manager, consumer products, and vice president of the Sony Corporation of America. His responsibilities will include the creation of programs to support sales activities. . . . **James R. Collier**, president of Zenith Time, S.A., Switzerland, has returned to Chicago, resuming his former position of vice president, corporate development for the parent company. . . . **Harvey Urman** has been promoted to national custom duplicating sales manager for Ampex Music division, Hackensack, N.J. Urman had been national sales manager and national distributor relations manager. . . . Executive v.p. **Bud Fraser** and senior v.p. of corporate planning, **Dick Rising** have left MGM Records.

DUAL PHONOGRAM SOLD

CHICAGO—Official RIM certification of two gold LPs on Mercury/Phonogram was announced last week: "Sing It Again, Rod," by Rod Stewart and "Uriah Heep Live," by Uriah Heep, for sales over \$1 million. This marks the third gold LP for each act.

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STEVIE WONDER'S "LIVING FOR THE CITY"

T54242F



From the
Gold Album
"Innervisions"

This One



86WB-6H7-2527



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Vol. 85 No. 44

Program Backs Who Opera Set

LOS ANGELES—The Who's first new album in two years, a double-record rock opera titled "Quadrophenia," unveiled this week with one of MCA's most extensive pushes. Airplay premiere of the entire LP was Oct. 19 on 28 major FM stations, with a taped interview by Who composer-guitarist Peter Dinklage explaining the surrealistic storyline.

And in mid-November the Who tour 11 major U.S. arenas, their first stateside concerts in two years. Exact dates are still being finalized. The show will be amplified quadraphonically, ambitious lighting and photographic effects are being assembled, and "Quadrophenia" will be performed in its entirety along with Who standards.

A longer American tour is planned for spring 1974, after the Who complete production in England of the film version of their rock opera, "Tommy," under direction of flamboyant moviemaker Ken Russell. Appearing in the "Tommy" film with the Who is to be a rock star lineup, including Mick Jagger and David Bowie.

Charisma, Atl Deal

NEW YORK—Ahmet Ertegun, president of Atlantic Records, and Tony Stratton-Smith, head of the Charisma label, have closed a deal that now brings distribution of all Charisma products in the U.S. under Atlantic's operation.

Initial release on the U.K. based label through Atlantic will be a new LP from Genesis, already represented with three albums on the label. The group's new release is "Selling England by the Pound."

Forthcoming Charisma product, following the Genesis release, will include a new album from the English comedy group, Monty Python, and a debut album by singer-songwriter Clifford T. Ward. In addition, Stratton-Smith has recently signed guitarist Bert Jansch, whose first album for Charisma is in progress.

Audiofidelity Distrib Deal

NEW YORK—Audiofidelity Enterprises has acquired for distribution Bark Hickox's World Jazz Records. The deal follows AFE's recent acquisition of the Chiaroscuro and Black Lion labels. Indicating a firm belief in the market value of catalog jazz, AFE president Herman Gimbel said he is aggressively pursuing other jazz lines for distribution.

The World's Greatest Jazz Band of Yank Lawson and Bob Haggart has three albums out on World Jazz with a fourth due for release shortly.

Big-Band LP Tied to Tour

NEW YORK—RCA Records is releasing "Big Band Cavalcade," a two-record album featuring Freddy Martin, Frankie Carle, Bob Crosby and Margaret Whiting, to coincide with the 80 city tour by the performers now underway.

The stage presentation, from which the album was recorded during the early part of the tour, focuses on the biggest hits from those artists during the 1930's and 1940's.

Executive producer for the album is Larry Aiken, with the show itself a Theatre A Corp. production.

General News

EDITORIAL

A PVC 'Hot Line'

Now is the hour for the industry to marshal its forces in the face of the polyvinyl chloride shortage crisis.

We call on each reader to support RIAA President Stanley Gortikov in his all-out effort to convey the industry's needs to Washington (Page one, this issue).

Each of us must wire his senator and congressman asking that the lawmakers contact Rep. Harley Staggers, chairman of the House Interstate and Foreign Commerce Committee and Sen. Henry Jackson, chairman of the Senate Interior Committee, on the recording industry's behalf.

While these committees are studying mandatory allocation of crude oil and refined products, they must be told that the life and growth of our industry depends upon a fair access to an adequate supply of PVC.

Send that wire now, while it's on your mind.

Independents Spurred

• Continued from page 3

concerned with marketing and promotion, all indoctrinated with a singleness of purpose, and free to participate as individuals in an atmosphere of creative autonomy.

Initiated New Deals

Martell cited several arrangements which bear out that he speaks with certainty. Soon after joining the firm, he initiated deals with independent distributors and with smaller but bright-eyed labels such as Sire, Neighborhood and Just Sunshine. Companies which Martell felt fit his pattern of autonomy. He also tripled the sales force during an 18-month period.

His faith was not a dream. Sire, headed by Semour Stein and Richard Gottehrer, distributed by Famous, produced "fantastic" results. The latest achievement: Bringing the Dutch youth market to America with a group called Focus and winning two gold LP's this year ("Moving Waves" and "Focus 3") in the process.

Neighborhood Records, headed by Peter Schekeryk, achieved success, with Melanie, its only artist, reaping in 5 million singles and over 1 million LP's in sales. And a change in direction of Blue Thumb, engineered by Bob Krasnow, tripled the sales of the label over last year. "He turned the label around from what was once FM-product oriented, into a full-spectrum Top 40 and pop label," Martell said.

New and Old

But it's not just the newer labels that have contributed to the bright sales picture, according to Martell. "Since Jim Foglesong's takeover at Dot Records, the label has shown a great deal of sales strength, making Dot synonymous with country music. And our marketing thrust was responsible for Donna Fargo's crossover from a country artist into the pop field, moving up the pop chart to earn a gold LP with "Happiest Girl in the Whole U.S.A." and two gold singles."

Famous' oldest label, Paramount, once mainly noted for its soundtrack albums, is also flourishing, but in this respect Martell underplays his own importance and gives a large deal of the credit to the marketing and advertising departments. "As a matter of fact, much of the praise should go to Andy Miehle for the

Simplify Design

• Continued from page 3

until the releases of Jan. and Feb. 1974, which are the covers about to be designed. Album inserts are to be deleted not only due to the paper shortage, but because of the need to save assemblage time at Columbia pressing plants which have cut down from a 7-day to a 5-day work week due to the vinyl shortage.

Smith said, "I think all of our people will understand the need for this measure and cooperate fully."

Famous Music surge in general," Martell said. As the flagship label, Paramount has been building on new acts such as Commander Cody, Morgana King and B.J. Thomas, while releasing only four tracks in two years. This includes a gold LP for the "Godfather" soundtrack.

Famous also handles Sweet Fortune, Family Productions, Crested Butte, Crunch, Passport and Tara. The latter four labels are newly signed.

Country Line Set

• Continued from page 1

headquartered in London, and Cliffie Stone is director of country music division for publishing and records. Corky Mayberry, veteran country music air personality and program director has been named manager of the record label. A Nashville office will be opened in the near future and Charlie Williams, another veteran country music air personality, will head up that office.

But the main record label action will be in Los Angeles and the aim of the new label will be country music, at least at first, according to Stone.

First artists signed to the new label include Molly Bee, Tex Williams, Ron Fraser, and Chase Martin. The first single, featuring Martin with a tune called "Mother Maybelle," has been released and is already getting airplay on many major country music stations. The first album on the new label will be released in January.

The label's tape product will be handled exclusively by GRT Music Tapes in the U.S. and Canada. GRT will also handle record product in Canada.

Stone, one of the legends in country music, said that he hoped to re-establish Los Angeles as a major country music center as well as "provide a whole new market to both country music songwriters and record artists." This includes the development of new writers and artists. He pointed out that in previous years, many country music artists rose to fame in the Los Angeles market, but that in recent years there had been a high attrition factor toward Nashville.

ATV is deeply involved in television both in the U.S. and on an international basis, producing not only several music series, but specials as well.

The new label will use independent distributors and many of these have already been lined up, according to Mayberry.

Cheech & Chong Gold

NEW YORK—Cheech & Chong have had their third consecutive Ode album certified gold by the RIAA. The comedy duo's latest, "Los Cochinos," joins previous gold winners "Cheech & Chong" and "Big Bambu." Ode is distributed by A&M Records.

WALK LIKE A MAN

3760



GRAND FUNK

their 2nd single from their #1 gold album
We're An American Band



produced by Todd Rundgren on Capitol

Earnings Reports

Market Quotations

COLUMBIA BROADCASTING SYSTEM

3rd qtr. to Sept. 30:	1973	1972
Sales	\$370,400,000	\$342,200,000
Net income	23,400,000	20,700,000
Per share	.82	.72
nine-months		
Sales	1,088,300,000	985,200,000
Income	63,600,000	53,500,000
Special credit	65,400,000	
Net income	69,000,000	53,500,000
Per share	a2.23	1.85

a—Based on income before special credit. b—Non-recurring gain from sale of New York Yankees. c—Equal to \$2.42 a share.

WABASH MAGNETICS INC.

3rd qtr. to Sept. 30:	1973	1972
Sales	\$6,580,891	\$6,106,329
Net income	313,220	a119,906
Per share	.18	.07
nine-months		
Sales	22,475,347	19,844,799
Net income	1,131,128	507,479
Per share	.64	.29

a—Including discontinued operations loss of \$87,679.

TRANSAMERICA CORP.
(United Artists Records)

3rd qtr. to Sept. 30:	1973	1972
Revenue	\$529,232,000	\$480,227,000
Income	19,989,000	20,638,000
Cap gain	427,000	820,000
Net income	20,416,000	21,458,000
Per share	.30	.31
Shares	66,561,000	67,279,000
nine-months		
Revenue	1,540,059,000	1,436,316,000
Income	62,720,000	60,112,000
Capital gain	6,637,000	6,756,000
Net income	69,357,000	66,868,000
Per share	.94	.89

a—Based on income before capital gains. b—Equal to 31 cents a share in the quarter and \$1.34 a share in the nine months of 1973, compared with 32 cents and 99 cents, respectively, in 1972.

WARWICK ELECTRONICS

3rd qtr. to Sept. 30:	1973	1972
Sales	\$45,710,000	\$48,839,000
Net income (loss)	(890,000)	1,413,000
Per share (loss)	(.20)	.32
nine-months		
Per share	.55	.51

AMERICAN BROADCASTING COMPANIES INC.
(ABC Records, ABC Record & Tape Sales)

3rd qtr. to Sept. 30:	1973	1972
Revenues	\$208,802,000	\$205,521,000
Net income	7,752,000	7,612,000
Per share	.46	.43
Fully diluted	.44	.43
nine-months		
Revenues	661,119,000	619,010,000
Net income	35,168,000	24,293,000
Per share	2.07	1.46
Fully diluted	2.05	1.43

BELL & HOWELL CO.

3rd qtr. to Sept. 30:	1973	1972
Revenues	\$109,742,000	\$99,071,000
Net income	5,485,000	5,360,000
Per share	.96	.93
Average shares	5,720,000	5,755,000
nine-months		
Revenues	360,771,000	270,665,000
Net income	14,679,000	13,051,000
Per share	2.57	2.27

a—Based on average common and common equivalent shares. b—Restated to include acquisition, on a pooling-of-interest basis.

SUPERSCOPE INC.

3rd qtr. to Sept. 30:	1973	1972
Sales	\$33,098,000	\$20,063,000
Net income	2,419,000	1,075,000
Per share	1.05	.47
nine-months		
Sales	83,111,000	52,674,000
Net income	6,473,000	2,780,000
Per share	2.81	1.21

K-TEL INTERNATIONAL INC.

Year to June 30:	1973	1972
Sales	\$43,308,186	\$25,389,155
Net income	3,301,654	2,312,218
Per share	.82	a.58
Average shares	4,003,020	4,000,490
fourth-quarter		
Sales	\$5,757,464	\$244,741
Net (loss)	(705,162)	(1,055,837)

a—Adjusted for four-for-three stock split in Dec. 1972.

MOTOROLA INC.

3rd qtr. to Sept. 30:	1973	1972
Sales	\$351,790,011	\$279,024,644
Net income	22,484,411	13,446,746
Per share	.81	a.45
nine-months		
Sales	1,041,658,018	809,335,645
Net income	60,486,380	35,218,598
Per share	2.18	a1.29

a—Adjusted to reflect a two-for-one stock split in 1973.

MINNESOTA MINING & MANUFACTURING

3rd qtr. to Sept. 30:	1973	1972
Sales	\$665,540,000	\$547,053,000
Net income	76,438,000	63,715,000
Per share	.68	.56
Common shares	113,054,311	112,952,637
nine-months		
Sales	1,883,444,000	1,568,311,000
Net income	218,603,000	178,305,000
Per share	1.94	1.58

NORTH AMERICAN PHILIPS

3rd qtr. to Sept. 30:	1973	1972
Sales	\$181,084,000	\$154,579,000
Net income	7,926,000	5,937,000
Per share	.89	.67
nine-months		
Net per share	a2.70	b1.89

a—Including special credit of 10 cents a share. b—Including special charge of 16 cents a share.

CRAIG CORP.

1st qtr. to Sept. 30:	1973	1972
Sales	\$16,101,000	\$15,874,000
Net income	681,000	613,000
Per share	.22	.20

As of closing, Thursday, October 25, 1973

1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	6	1336	15	12%	14		+ 1/4
41	21%	ABC	13	1288	32%	31%	31%		- 1/2
15%	5%	AAV Corp.	5	38	6%	6%	6%		+ 1/4
15%	3%	Ampex	13	426	5%	4%	4%		+ 3/4
8%	2	Automatic Radio	8	39	4	3%	3%		- 1/4
20%	8%	Avco Corp.	4	310	10%	10%	10%		- 1/4
15	6%	Aynet	7	745	11	10%	10%		- 1/2
73%	22	Bell & Howell	10	1145	32%	31	32%		+ 1/4
14%	6%	Capitol Ind.	9	64	10%	9%	9%		- 1/4
52	25%	CBS	11	1198	35%	34%	34%		- 1/4
14%	4	Columbia Pictures	—	963	5%	4%	5%		+ 1
3%	2%	Craig Corp.	6	113	3%	3%	3%		+ 1/4
14	4%	Creative Management	7	62	6%	5%	5%		- 1/4
123%	70%	Disney Walt	44	1570	7%	7%	7%		+ 1/2
6	2%	EMI	11	30	4	3%	3%		Unch.
74%	56%	General Electric	21	2810	67%	66%	66%		+ 1/4
44%	21%	Gulf & Western	7	732	30%	29%	30%		+ 1/4
16%	7%	Hammond Corp.	8	158	10	9	9		- 1/4
42%	6%	Handleman	7	502	9%	8%	9%		+ 1
7	1%	Harvey Group	34	0	1%	1%	1%		+ 1/4
62%	29%	ITT	—	5269	35%	34	35%		+ 1/4
40%	8%	Lafayette Radio Elec.	9	507	13%	13%	13%		- 1/4
35%	8%	Matsushita Elec. Ind.	7	1653	22%	22	22%		+ 1/4
34%	4	Mattel Inc.	—	593	5%	5	5		Unch.
35%	18%	MCA	10	138	28%	26%	28		+ 1
27%	13%	MGM	18	88	18%	17%	17%		+ 1/4
32%	10	Metromedia	6	928	11%	10%	10%		+ 3/4
90	74%	3M	37	1039	89%	87%	89%		- 1/4
40%	10%	Morse Electro Prod.	9	220	14%	13%	13%		- 1/4
67%	42%	Motorola	26	1039	63%	62	62%		- 1/4
39%	20%	No. American Philips	8	180	26	25%	25%		+ 1/4
57%	22	Pickwick International	17	76	31%	29%	29%		- 1/4
25%	6%	Playboy Enterprises	6	145	7%	7	7		- 1/4
45	22%	RCA	12	3285	26	25%	25%		- 3/4
57%	38%	Sony Corp.	36	5323	39%	38%	39%		+ 3/4
39%	11%	Superscope	11	550	36%	35	35		- 2
49	15%	Tandy Corp.	17	1072	29%	28%	29%		+ 1
23	4%	Telecor	7	128	6%	6%	6%		- 3/4
14%	2%	Telex	—	1531	5	4%	4%		+ 3/4
10%	2	Tenna Corp.	—	282	3%	2%	2%		+ 1/4
32%	11	Transamerica	10	1765	11%	11%	11%		- 1/4
20	11%	Triangle	9	51	16	15%	15%		+ 1/2
17	6	20th Century	8	233	7%	7%	7%		Unch.
50	11	Warner Communications	5	2526	13%	12%	13%		+ 1
20%	10	Wurlitzer	7	23	10%	10%	10%		Unch.
12	1%	Viewlex	—	66	1%	1%	1%		- 1/4
56%	32%	Zenith	12	910	36%	35%	36%		- 1/4

As of closing, Thursday, October 25, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	3	2	2	2	Mills Music	—	—	—	—
Bally Mfg. Corp.	1056	66	63%	64%	Recoton	47	2	1%	2
Cartridge TV	—	1/2	1/2	1/2	Schwartz Bros.	7	2%	2%	2%
Data Packaging	9	5%	5%	5%	United R & T	—	—	—	—
Gates Learjet	100	8%	8%	8%	Wallich's	—	—	—	—
GRT	89	1%	1%	1%	Music City	—	—	—	—
Goody Sam	—	1%	1%	1%	Omega-Alpha	265	3%	2%	3%
Integrity Ent.	—	1%	1%	1%	MMC Corp.	—	—	—	—
Koss Corp.	138	15%	15%	15%	Seeburg	403	29%	28%	29%
M. Josephson	3	13%	13	13%	Orrox	6	2%	2	2

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

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Off the Ticker

CAPITOL INDUSTRIES-EMI INC., Hollywood, declared 8 cents a share dividend payable Dec. 15 to stockholders of record Nov. 1. The company previously had paid 25 cents a share in September.

* * *

GRT Corp., Sunnyvale, Calif., said sales and earnings were off the first two months of the second fiscal quarter, but had rebounded substantially in September when profits improved over the previous year. GRT reported earnings for the second quarter ended Sept. 30 of \$267,000, or 7 cents a share, compared with \$419,000, or 13 cents a share, in the same quarter a year ago. Sales for the second quarter were \$7,154,000 compared to \$7,370,000 a year ago.

Earnings for the six-month period rose to \$661,000, or 18 cents a share, from \$522,000, or 16 cents a share, a year ago. Sales for the half increased to \$14,837,000 compared to \$13,029,000 for the first half last year.

* * *

TANDY was the subject of a recent report by E.F. Hutton & Co. Bruns, Nordeman, Rea & Co. issued a report on **Zenith Radio**. Soundesign was outlined in a report by Dean Witter & Co.

* * *

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TON DEAR
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Payola Survey Replies Let It All Hang Out

• Continued from page 1

pect of the companies' PR policies and practices, internal supervision, relations with radio stations and distributors—including questions on the possible use of drugs, illicit sex, or the infiltration of organized crime. Financial information was given confidentiality. (Billboard Aug. 18.)

To a man, these major industry members said internal examinations (and some had outside audits) had revealed no payola on the part of their promotional personnel by offers of money, drugs or illicit sex. None found any indication that organized crime had infiltrated their company. None owned financial interests in outside distributors, and vice versa. (As of Billboard's deadline, replies were still not in from MGM and United Artists, or from Stax and Motown, the latter blaming delay on difficulties over moves to new offices in different cities.)

These members of Recording Industry Association of America particularly, submitted copies of company directives to show that they had, in addition to investigation, restated their antipayola policies to personnel. In most cases, explanations of the federal antipayola law of 1963 were sent to all personnel, with explanation and warnings by company attorneys that violation of the law requiring sponsorship identification whenever money or other consideration is paid for airplay, can bring fines of up to \$10,000 or prison terms of up to one year, or both. Many companies require signed

pledges not to use any form of payola in pushing company records.

Also to a man, these companies, including CBS, RCA, Warner and Atlantic, MCA, ABC, Capitol and others, rejected the idea that additional laws were needed to curb payola. All felt that the present antipayola laws were enough, plus the "new and vigorous" program of the Recording Industry Association of America (RIAA). Most offered evidence of close supervision and accountings required of promotional workers at the home base and in the field on free records and other promotional spending they are allowed.

In response to the questionnaire, a number gave totals of firings and resignations in 1972 among promotional employees, but no individual explanations. Turnover in promotional departments, and in the field, has always been fairly high in the entertainment businesses. Many of these companies use "some" outside independent promotion men, but said their own company employees handled most of it.

"On Retainer" Aid

Companies reporting payment beyond subscription costs to publishers to tip sheets and lists, said it was for legitimate promotional services. In answer to the question on the number of outside personnel "on retainer" to the company since 1970, the average ranged between 8 and 16.

The name most frequently mentioned in outside promotion service was Kal Rudman, publisher of the "Friday Morning Quarterback," used by RCA, CBS, Warner-Atlan-

tic record companies, MCA and others. CBS reported payments of \$44,000 in 1972 for "legitimate public relation services," up from \$7,550 to Rudman in 1971. RCA said it had spent \$100 in 1971 and \$3,300 in 1972, overall, to list publishers beyond subscription costs, for legitimate services. Atlantic Records reported paying Kal Rudman \$150 weekly through 1971 and the early part of 1972. Other names cropping up frequently were Bendno & Wright, Jim Benci, Tony Richland, Bob Robin, Lou Fields, Ernest Phillips and Percy Stevens. Retainer sums were not given on these.

On the radio scene, anywhere from 3,000 to 6,500 radio stations out of the country's approximately 7,000 AM's and FM's were sent free copies of new releases. Admittedly, stations in smaller markets received "some" free, but often paid a "nominal charge," for new releases.

RCA preferred not to reveal either the number of free records sent stations, or the record company's overall promotional costs. CBS said 6,000 stations got free records. Capitol reported sending over 2.2 million copies to some 3,000 radio stations, reviewers, store buyers, etc., and for other public relations purposes in 1971, and in 1972 the number was 2,094,000. ABC said it sent out 113,358 copies of 106 LP's released in 1972 and 501,310 copies of the 76 singles released that year.

MCA did not mind revealing that its promotional activities costs were mainly those of salaries and related expenses of their own employees, at a total cost of \$1,050,000 in 1971. Of this, \$140,000 was spent on radio. In 1972, the overall total was \$1,450,000 and of this, \$250,000 was spent on radio. An additional \$120,000 was spent on a sales and promotional convention. Everything spent is accounted for, said MCA, but "in the past," there have been no written directions—only verbal.

Also in 1972, MCA sent 7,500 free copies of each single, and 7,000 copies of each album to radio stations. Warner Bros. Records reported sending about 3,000 singles to branch distributors for redistribution to radio stations, and about 4,000 LP's of a release.

CBS said its own investigation was still going on. Since early June, the firm of Cravath, Swaine and Moore has conducted an audit to check CBS records personnel about press-rumored payola by drugs. The company said it is not probing alleged infiltration by organized crime (an area being looked into by the U.S. Attorney in the Newark-based probe), or rumors of illicit sex activities.

The CBS' parent company's annual report to the SEC for 1972 (a public document) shows marked increase in the revenue share produced by sales of records and music-related enterprises since 1968. Income by percentage of net sales before taxes shows music-related percentage share went from 29 percent in 1968 to 40 percent in 1972, while the broadcasting which produced 59 percent of revenue in 1968, dropped to 48 percent in that year. The report shows 1972 net sales in broadcasting were \$674.8 million, with net income after taxes of \$56.5 million. Records and related product showed net sales of \$567.9 million, and net income of \$27.6 million.

RCA Outside Audit

RCA said it has a longstanding policy and standards of procedure to bar payola, and "conducts its business in accordance with highest ethical and moral standards." Nevertheless, in response to press rumors

about the industry, the company said it had conducted not only its customary inside audits, but had an outsider investigation by Arthur, Young & Co. The audits discovered "no instances of improprieties" mentioned in questions 5-7 in Part III of the payola quiz—i.e. use of drugs, illicit sex or infiltration by organized crime.

ABC had the heaviest entry—two thick, plastic-bound volumes containing not only answers to the payola questions, but what appeared to be zeroxed copies of a stack of the promotional division's administrative paper work—including names and addresses of every radio station receiving records, plus voucher sheets; an inch-thick compilation of reproductions of ABC album covers in color, and a General Policy manual. Almost lost in the compendium were an exchange of memos (xeroxed) between parent company vice president I. Martin

Pompadur, and ABC records president Jay Lasker, showing that a payola investigation had taken place, and no indications of illicit activities had been found.

Capitol Manual

Capitol Records, not to be outdone, also produced a heavy bound and tabbed volume of warning and instruction to employees called "Career Growth Through Training." (The company noted that it is owned 70 percent by the British firm EMI, which found no evidence of wrongdoing in its own ranks, and has not had a special investigation made of the U.S. subsidiary.) The bible of proper record-employee behavior covers everything including: how to read and use the Billboard charts; how to feed marketing facts—but just the facts—to the Gavin report by phone and follow-up telegram, and how to use special mentions at radio station presentations.

Independents' Complaint

• Continued from page 1

story). The indie companies accused the majors not only of controlling, but "strangling this business, as well." They urged use of antitrust and fair business practice laws to give the smaller and independent companies their chance to compete.

Labels like Starday-King said the smaller independent record company "without his own pressing plants, using independent distributors, with no factory-owned branches, or co-owned racks or retail outlets, faces a terrific task to compete."

London Records said the role of payola was actually a minor issue, unconnected with the principle of record performance royalty. London said the Subcommittee should focus on granting the "simple justice" of record royalty from the radio broadcast industry which gets a free ride on the 70 to 80 percent of its programming made up of recorded music. "The overriding consideration is that radio broadcasters are receiving something for nothing."

The target of most complaints was the "vertical concentration" of the industry's conglomerates, with their own branches, tie-ins with indies, ownership of rack jobbers, and an ultimate reach into retail outlets. Also, "majors can afford to finance their inventories for distributors and retailers on a consignment basis," while the smaller indie label cannot afford the outlay.

Radio stations were accused of fostering payola because of the restrictions of the Top 40 formats. Instead of choosing from 200 and more titles, as deejays did in earlier years, the stations have such limited time slots for the few records played, that the competition for them is beyond the reach of smaller labels. It is also a heavy incentive for payola, smaller labels said.

Biograph Beef

Biograph Records, a folk and native American music company, had written to Sen. Buckley, New York's anti-payola crusader, but not to report any sensational payola finding. Instead, the company urged a check on "favoritism" on airplay. Other labels also urged some surveillance of the way radio stations simply favor big label recordings, and their big-name recording stars, denying the public variety on its own air waves.

On the payola issue, London Records bluntly said the Subcommittee was in error to "imply a connection between the alleged illegal promotional practices of record companies and the establishment of

a performance royalty in sound recording." In issuing the questionnaire, Sen. John McClellan, Chairman of the Subcommittee, wanted information to enable the Subcommittee members to judge the record royalty issue without being unduly influenced by the unsubstantiated payola allegations made in the press, (Billboard, August 18).

London Records pointed out that radio stations program old and new recordings, and "alleged illegal practices affect at any given time, only a small number of new releases of pop songs." Also, since the record royalty section and the revision bill would not be retroactive, only those recordings made after the bill is activated would be covered. By that time, "needed remedial action, if any, will have been taken, and records granted the new performance royalty would be free of any taint of illegal promotional practices."

Concluding statements will be continued in next week's issue.

Union vs. Mgt. In D.C. Area

WASHINGTON—Record wholesalers in the Maryland-District of Columbia area can expect a steady campaign by the Warehouse Employees Union to sign up their employees. A start has been made at Schwartz Brothers, here, where negotiations are currently at a standoff between members of the striking union employees and management of the Schwartz distribution center, which is being picketed.

Sources at the Warehouse Union headquarters here say that the Schwartz Brothers' retail outlets, the Harmony Huts chain of six stores largely in suburban shopping centers, will be picketed next, if the strike is not settled. The Warehouse Employees union, an affiliate of the Teamsters Union, will next try to unionize two other Maryland record distributors—Joseph M. Zamowski, and Warner - Elektra - Atlantic (WEA). Asked if the unionizing of record wholesaler employees would eventually reach nationwide, the answer was "No comment."

In the strike in progress for the past six weeks at Schwartz Bros., accord has been reached on all terms except the wages, according to the Warehouse Union official. He said Schwartz management has given what it says is its last best offer, but it is unacceptable to the union local.

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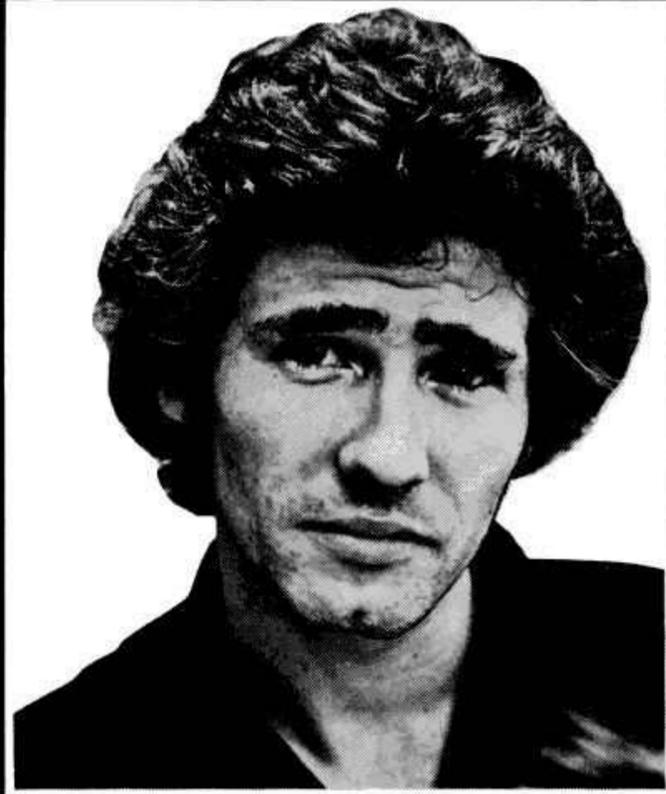
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Talent in Action

PETER YARROW

Max's Kansas City, New York

The atmosphere was loose and informal on Peter Yarrow's closing night at Max's. The band, Peter Yarrow Band, took its place and subsequently Peter, of Paul & Mary fame, strode up to the mike and delivered an inspired "River of Jordan." The goatee was gone, with the mustache and spectacles remaining. His familiar, tilting folk tenor possessed a notable raspiness on this night—throat fatigue from a week of performing two shows a night. And the man does work hard.

He chose to avoid the catalog of PP&M songs he is associated with, save for sing-along versions of "Stewball" and "Puff." With instant recognition and total participation from those in the room, the race horse and magic dragon seemed like old friends from the past.

Yarrow and his band had only been playing together for about a month, but its components—Brian Cuomo on keyboards, David and Peter Scance on lead guitar and bass, and drummer Paul Marchetti—exhibited a genuine flair for the material and a joy in its execution. Yarrow continues to write good songs and interpret well the music of others. His impassioned version of Jimmy Cliff's kicking, reggae number, "They Harder They Come," demonstrated one reason for the impaired vocals. His voice is much better suited to the softer stuff.

Hampered by the off-again, on-again amplification of his acoustic guitar, the show tended to drag somewhat, saved only by Yarrow's cordial stage banter. Overlooked was the Warner Bros. artist's strongest number since leaving PP&M, "Weave Me the Sunshine." Otherwise, a diverse evening of music from a most promising oldcomer.

PHIL GELORMINE

ROGER MILLER

Sahara, Tahoe

The "King of the Road" progressive country pioneer debuted his new show format for the first time since release of his long-awaited Columbia debut album and provided a set of unexpected delights. Aside from his usual fine rhythm section, Miller had three lady back-up singers and a full hotel orchestra conducted by Don Tweedy.

The set allowed him time for both the Miller nonsense standards and for most of the new LP. He actually sounded even looser with the new songs onstage than he did on the album, as if the extra time for living with them had made some subtle difference. This makes it good news that his next album will be a live concert version of previous work.

When the showroom front row stood up at the end and reached out for Roger, it seemed the most fitting thing in the world for Miller to shake hands with everyone in the line as expression of a warmly pleasant shared experience.

NAT FREDLAND

JIMMY ROGERS TEXAS

Whisky, Los Angeles

Jimmy Rogers is a Chicago bluesman, who, while excellent at his craft, can appeal to only a minority of the rock audience as a result of his material. The material he does focus on, however, is top notch.

Long a staple on the Chicago scene, Rogers, a Shelter Records artist, showed himself to be a fine blues guitarist and a better than average singer during his stay here. He carries a good backup band with him, especially pianist Robert Reed who was exceptional throughout the show. Drummer Richard Robinson alternated with Rogers in lead singing chores and as a general master of ceremonies throughout. As a veteran of almost 25 years on the recording scene, Rogers will surely remain a force in the blues field. It is unfortunate that a wider range of audiences cannot be exposed to Rogers, but his visit here was one in the right direction.

Texas, a hard rock group from, of all places, Texas, a Bell Records act, opened the evening with a solid set of rock material.

BOB KIRSCH

SLADE BLUE OYSTER CULT

Academy of Music, New York

Judging from the hysteria generated by the group's return to Howard Stein's Academy, Slade, now on Reprise, may be on the verge of finally cracking the American rock market. The core of this successful British band is Noddy Holder—all rasp'n'roll, barking out followed commands with the execution of Adolf Hitler. The music is thunderous with lead guitarist Dave Hill sending out scorching, electric riffs. The four of them bounce along, hammering out U.K. singles hits "Gudby T'Jane," "Cum on Feel the Noize," "Mama Weer All Craze Now" and

so on—all are condensed, repetitive and frenzied. The group is strictly for the participant, not the passive. And, with all of the band's stage shenanigans, if humor in rock is needed, Slade is where it's at.

On the other hand, Blue Oyster Cult, opening the bill, had more meat to it than Slade's potatoes. A heavy metal band in the finest sense of the tag, the Columbia group of five intertwined layer upon layer of sound with straightforward vocal work, highlighted by some fine ensemble drumming. Loosening up its music somewhat, Blue Oyster drew cheers with the encore number, the old Steppenwolf rock favorite, "Born to be Wild."

PHIL GELORMINE

CLEO LAINE JOHN DANKWORTH

Carnegie Hall, New York

While Cleo Laine's reputation here has been virtually eclipsed by that of husband and jazz stylist John Dankworth, her Carnegie stand, being recorded for a new RCA Records album, made it apparent that Ms. Laine won't be merely a gourmet's choice for long. While her two long sets offered ample treats for the cognoscenti, Ms. Laine's sheer presence, and her frankly spectacular voice, were both indicative of a talent that should easily find new friends.

Working with Dankworth and a small but efficient back-up, Ms. Laine's program ran from Bessie Smith and old standards to Shakespeare and T. S. Eliot pieces set to music. That range of sources might stretch thin for most performers, but Ms. Laine's training as a singer and actress qualify her to flesh out each role dictated by the material. If her stage presence seemed somewhat affected at first—her facial movements and body gestures are highly stylized—the overall impact was all the more powerful by the evening's end, when she had offset more melodramatic readings with impish humor and her freewheeling jazz stylings. Richard Rodney Bennett's "Soliloquy," composed for the singer in 1966, defined one extreme, that of Ms. Laine the actress; other tunes suggested true comic timing and classic ballad form.

Throughout, Dankworth, on reeds, and his back-up played tight, flawless arrangements that supported the singer beautifully without overpowering her vocals. The evening's only flaw was in the house p.a., which occasionally buried the vocals behind noise and a bit of distortion. Still, a glamorous, if often fey, audience simply loved it.

SAM SUTHERLAND

TOM JONES

Latin Casino, Cherry Hill, New Jersey

At this luxurious theater-restaurant situated in Central Jersey, Tom Jones proved he still packs the fire and intensity his brand of performing calls for. At the Friday night late show, the wives appeared to have forgotten their husbands while they fantasized to the tune of Jones' teasing, taunting sexuality. "She's a lady... and she sure knows how to please me," he sings, grinding his slim hips in circular motion. The message is explicit and the women love it.

But Tom Jones is first and foremost a singer. With the expansive orchestra of the Jeff Sturges Universe and the sweet, soulful harmonies of the Blossoms behind him, the Parrot artist covered a wide range of material from rockers (Gilbert O'Sullivan's "Get Down") and ballads ("Me and Mrs. Jones") to rhythm and blues ("Twist and Shout"). His dramatic, often vibrant Welsh tenor was particularly striking on the often performed showpiece, Mickey Newbury's "An American Trilogy."

Jones works hard for an audience—twisting, flailing his limbs on the upbeat numbers under the flickering light of a strobe with an animal energy. Between songs, a constant flow of femmes rush the stage for a taste of those famous lips. Three burly security guards were required to restrain a frantic fan who lunged at her idol in the middle of "Letter to Lucille."

PHIL GELORMINE

IGGY POP & THE STOOGES

Whiskey A Go Go, Los Angeles

Iggy didn't spill any of his blood at this set so I assume he was quieter than usual. His costume was a spangled loincloth and high black boots. The audience knew what to do and held him over their heads when he flung himself at them. No recent scars were showing.

As for music, well... Alice Cooper's early-career sets were even more rudimentary. What Iggy, who records for Columbia, probably needs is a really strong producer to weed the self-indulgence from his sound. But even as is, you can't beat Iggy & the Stooges for tacky glitter-rock entertainment value.

NAT FREDLAND

Talent Signings

Veteran comedian **Bob Hope** will record a series of albums for the newly formed Spear Records label, to be exclusively distributed by Bell. The first Hope album, "Thanks for the Memories (A Holiday Collection)," will be released in November. Hope will advertise the LP on his four NBC-TV specials this season. Earlier in his career, Hope had recorded for Capitol Records.

Dorothy Morrison, formerly with the **Edwin Hawkins Singers**, has signed with **Van Morrison's** Caledonia Productions... **B.W. Stevenson**, RCA artist, has signed with **Heller-Fischel** booking agency and **Oldworld** publicity in Los Angeles... **Buckwheat**, London artists, signed with **Howard King Agency** of Beverly Hills... **Don Goodwin** has signed a long term recording contract with **Silver Blue Records**. First single for the label is "This Is Your Song," penned by his producer-manager, **Paul Anka**.

Stax artist **Rufus Thomas** has resigned an exclusive long term artist contract with the **Stax Organization**... **R. Dean Taylor** has signed a long term exclusive song writers agreement with **Warner Bros. Music**. Taylor is the writer of "Lovechild" for the **Supremes**... Elektra artist **Melba Montgomery** has signed a personal management pact with **Thruppence Management**... **Bola Sete**, Brazilian guitarist, has signed an exclusive recording agreement with **Columbia Records**. His initial album, "Goin' to Rio," set for release late this month.

Burt Reynolds has signed to record on **Mercury** with **Bobby Goldsboro** and **Buddy Killen** to produce the **First** album.

Evans Kicks Off Jazz Concerts

NEW YORK—Bill Evans is featured piano soloist for the opening concert by the **National Jazz Ensemble** for that group's concert series at **Alice Tully Hall** here.

The Nov. 21 appearance will find Evans performing with the **Ensemble** under the direction of **Chuck Israels**.

The **National Jazz Ensemble** was created as a repertory company to preserve traditional jazz forms, performing both older classic jazz compositions as well as new works created especially for the ensemble.

Sinatra, Garland Head List Into P.R. Hall of Fame

LAS VEGAS—Frank Sinatra and the late **Judy Garland** topped the voting by members of the **Public Relations Association of Las Vegas** and will head a distinguished list of superstars to be inducted into the **Entertainment Hall of Fame** here next March.

Five contemporary and five deceased headliners were picked by PRALV members at their monthly meeting. Paintings of the 10 winners and those who will be inducted in future years will hang at the **Hall of Fame**, which will be located in the **Las Vegas Convention Center**.

Sinatra heads the quintet of living superstars which includes comedian **Jimmy Durante** and vocalists **Elvis Presley**, **Ella Fitzgerald** and **Sammy Davis Jr.**

Deceased entertainers honored by the organization, in addition to **Miss Garland**, are **Louis Armstrong**, **Joe E. Louis**, **Nat (King) Cole** and **Sophie Tucker**.

PRALV President **John Romero** of the **Sahara Hotel** said, "Our organization hopes to raise funds through this project which will enable it to provide scholarships to deserving students in the **Las Vegas area**."

Riviera Hotel publicist **Tony Zoppi**, who originated the **Hall of Fame** idea and heads the committee, said he anticipated a celebrated list

of stars for the forthcoming awards fete.

"We hope all the living winners will attend the affair and that the deceased headliners will be represented by celebrated personalities who will accept for them," he said.

Others receiving votes include **Red Skelton**, **Liza Minnelli**, **Dean Martin**, **Johnny Carson**, **Wayne Newton**, **Don Rickles**, **Barbra Streisand**, **Shecky Greene**, **Lena Horne**, **Danny Thomas**, **Engelbert Humperdinck**, the **Mills Brothers**, **Duke Ellington**, **Buddy Hackett**, **Liberace**, **Mitzi Gaynor**, **Jack Benny** and **Debbie Reynolds**.

Deceased stars receiving recognition were **Betty Grable**, **Ted Lewis**, **Tommy Dorsey**, **Russ Morgan**, **Jack E. Leonard**, **Tallulah Bankhead**, **Noel Coward** and **Ted Fio Rito**.

Stevens TV Bow On 'In Concert'

NEW YORK—Cat Stevens, A&M Records artist, will make his national television debut for the U.S. on ABC-TV's "In Concert" series. The entire 90-minute segment for Nov. 9 will be devoted to Stevens' music, with a number of surprise guests slated to perform his material.

During Stevens' performance, taped before a live audience at the **Aquarius Theatre** in **Hollywood**, Stevens will perform his 18-minute "Foreigner Suite" without commercial interruption.

Show is being directed by **Joshua White** and produced by **Sunny Schnier**, with **Barry Krost** the television producer.

Concert Bows ABC Tour

NEW YORK—ABC/Impulse Records kicked off its fall national tour here last week with a **Carnegie Hall** concert, featuring three of the label's acts, as the first in a series of dates set nationally that will feature a total of eight Impulse artists in major halls and major markets.

Gato Barbieri, **Keith Jarrett** and **Alice Coltrane** were featured in the **Carnegie** bill. **Barbieri** is slated to headline all concerts in the series, with **Jarrett** included on all **East Coast** dates and **Ms. Coltrane** on all **West Coast** dates.

Tour is being promoted to support the current release of 14 new LP's on **Impulse**. The prime emphasis on all dates will be on reaching a progressive rock audience in addition to jazz fans.

Markets on the tour include **Los Angeles**, **San Francisco**, **Detroit**, **Boston** and **Washington**.

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Studio Track

By SAM SUTHERLAND

Last week's column, in noting **Martin Lennard's** activities on these shores as an engineer, unwittingly touched on some rather tasty illustrations of just how much recording is being done outside the conventional studio situation.

Speaking with **Michael Brovsky**, head of Free Flow Productions (and its parent firm, Directions Unlimited), a few more details filtered through about Brovsky's recent LP productions with **McKendree Spring** and **Jerry Jeff Walker** that indicated just how versatile producers and engineers have to be.

Walker, Brovsky explained, has never been too fond of studios; his first LP with Free Flow, which also marked his move to MCA, was recorded "in seclusion," one way of saying as far away from the city and the comforts of state of the art equipment as possible. That project was literally recorded direct into the tape machine, without a mixing console, and required a good deal of care in the remix.

Last summer Brovsky teamed

with Walker to produce his next one, and this time that concept was extended slightly. Brovsky insisted on a bit more sophistication in equipment, but was happy to center the project in a ghost town.

So, a few dozen musicians, engineers and miscellaneous acquaintances spent two weeks in Luckenbach, Tex., population zero, an old, dusty village consisting of four buildings. Owned by a well-known white haired storyteller named (so help us) **Hondo Crouch**, the town boasted a 123-year-old Dance Hall which, with the addition of the remote van recently fielded near New York by **Dale Ashby & Father**, and 75 hay bales for baffling drums, amps and instruments, became a studio.

Texas in August being something less than balmy, the old buildings' sides, which had been built to swing away, opening onto the ground around it to permit air through, were pulled back, letting the subtle presence of the great outdoors in.

Talent

Who/Where/When

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

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

LUTHER ALLISON (Motown): Oshkosh, Wisc. (31); C.O.D. Steam Laundry, Iowa City, Iowa, Nov. 1-3; Minneapolis, Minn. (8-10); Primo Show Bar, Ann Arbor, Mich. (13-15)

***ARTHUR, HURLEY & GOTTLIEB** (Columbia): Fairleigh Dickenson Univ., Teaneck, N.J. Nov. 10.

***AZTECA** (Columbia): Crabshaw Corner, Sacramento, Calif., Nov. 2; Orphanage, San Francisco (3); Concert By the Sea, Redondo Beach, Calif. (5); Motor Speedway, Ontario, Calif. (10); Calif. State, Northridge (30).

BACHMAN-TURNER OVERDRIVE (Mercury): Red Deer, Alberta, Nov. 20; Edmonton, Alberta (21); Prince Albert, Saskatchewan, (23); Saskatoon, Saskatchewan (24); Regina, Saskatchewan, (25); Calgary, Alberta (27); Lethbridge, Alberta (28); Medicine Hat, Alberta (29).

JOAN BAEZ (A&M): Hamburg, Germany, Nov. 28; Frankfurt (30).

BALLIN' JACK (Mercury): Spectrum, Philadelphia, Nov. 5; Paramount, Seattle, Wash. (9); Paramount, Portland, Oregon (10).

***GATO BARBIERI** (ABC): Hollywood Palladium, Los Angeles, Nov. 2; Community Theatre, Berkeley, Calif. (3); Bowdoin College, Brunswick, Maine (8); Symphony Hall, Boston (9); Yale Univ. New Haven, Conn. (10); Amherst College, Mass. (11); John F. Kennedy Center, Washington (16).

BARKAYS (Stax): York, Pa. Nov. 17.

***BLACK OAK ARKANSAS** (Atco): St. Paul Theatre, Minn. Nov. 3; Arena Auditorium, Duluth, Minn. (4); Univ. Arena, Eau Claire State Univ. Wisc. (5); State Theatre, Youngstown, Ohio (10); Ill. State Univ., Normal (11); Kiel Auditorium, St. Louis, Mo. (21); Municipal Auditorium, Kansas City, Mo. (23); Alpine Arena, Pittsburgh, Pa. (24); Municipal Auditorium, New Orleans, La. (30).

KARON BLACKWELL (Dot): Kings Club, Dallas, Texas, Nov. 19.

***BLOOD, SWEAT & TEARS** (Columbia): Venezuela, Nov. 1-4; Lewis & Clark Univ., Portland, Oregon (8); Arena, Seattle, Wash. (9); Oregon State Univ., Corvallis (10); Opera House, Honolulu, Hawaii (11-12); Idaho State Univ. Pocatello (16); Univ. of Washington, D.C. (17).

***MICHAEL BLOOMFIELD** (Columbia): Univ. of Toronto, Canada, Nov. 11.

***DAVID BROMBERG** (Columbia): Univ. of Syracuse, N.Y., Nov. 3; SUNY, Albany, N.Y. (4); Suffolk Community College, Selden, N.Y. (10); Rollins College, Winter Park, Fla. (16).

JAMES BROWN (Polydor) 66 D/I, Albuquerque, N.M., Nov. 7; Empire I, Sudbury, Ont. (19); Malco, Jackson, Tenn. (29).

JIM ED BROWN (RCA): St. Joseph, Mo. Nov. 3; Brainard, Minn. (7); Prairie de Sauk, Wisc. (9); Grand Rapids, Mich. (10); Christmas Village, Nashville, Tenn. (13); Tour of England, Nov. 16-Dec. 2.

***MARION BROWN** (ABC): Bowdoin College, Brunswick, Maine, Nov. 8.

SHERRY BRYCE (MGM): Toledo, Ohio, Nov. 2-3; Thomasboro, Ill. (9-10).

***THE BUOYS** (Polydor): Arena, Bloomfield, W. Va. Nov. 4; Stone Ballroom, Newark, Del. (5-9); Univ. of Scranton, Pa. (10); Community College, Herkimer, N.Y. (11).

DONALD BYRD (United Artist): Monksan Temple, Detroit, Oct. 30.

***CARPENTERS** (A&M): Arie Crown Theatre, Chicago, Nov. 9-10; Rock Valley College, Rockford, Ill. (11); Wisc. State Univ. Oshkosh (12); Western Ill. Univ. Macomb (13); Ohio State Univ., Columbus (14); Convention Center, Louisville, Ky. (15); Keil Opera House, St. Louis, Mo. (16); Auditorium, Nashville (17); Mid-South College, Memphis, Tenn. (18) Miss. State Univ., Starkville (19); Florence State Teachers College, Ala. (20); Municipal Auditorium, Mobile, Ala. (21); Coliseum, Macon, Ga. (22); Convention Center, Savannah, Ga. (23); Sports Stadium, Orlando, Fla. (24); Bayfront Center, St. Petersburg, Fla. (25).

CARTER FAMILY (Columbia): Morgantown, W. Va., Nov. 10; Singerly Fire Station Auditorium, Elkton, Md. (17).

RAY CHARLES (Crossover): Iwate Prefectural Hall, Morioka, Tokyo, Nov. 5; Tokyo Koseinenkin Hall Club Golden Gessikal, (6); Kawasaki Bunka Hall

Club White House (8); Club Golden Gessikal (9); Osaka Koseinenkin Hall, Osaka (11); Club Arrow (12); Tawata Municipal Hall, Fukuoka (Club Kokura Gessikal) (13); Hiroshima Yubin-Chokin Hall (15); Kobe International Hall (16); Osaka Koseinenkin Hall (18); Nagoya Municipal Hall (20); Kyoto Kalkan Hall Club Beiami (21); Tokyo Palace Hotel (22); Honolulu, Hawaii (24).

***CHICAGO** (Columbia): Mid-Tennessee State, Murfreesboro, Nov. 3; Municipal Auditorium, Birmingham, Ala. (4); Civic Auditorium, Knoxville, Tenn. (5); Columbia Coliseum, S.C. (6); Coliseum, Charlotte, N.C. (7).

***CLIMAX BLUES BAND** (Sire): Duluth, Minn., Nov. 4; Auditorium Theatre, Chicago, Ill. (5); Fox Theatre, St. Louis, Mo. (7); Univ. of Wisc. Oshkosh (9); St. Paul Civic Center, Minneapolis, Minn. (11); Smiling Dog Saloon, Cleveland, Ohio (13); Ohio Theatre, Columbus (14); Music Hall, Cincinnati, Ohio (15); Univ. of Calif., San Luis Obispo, (17); Palladium, Los Angeles (18); Whiskey A Go Go, Los Angeles (21).

***JERRY CLOWER** (MCA): North Lenoir High School, Kinston, N.C., Nov. 3; Lansing Civic Center, Mich. (4); Immanuel Baptist Church, Little Rock, Ark. (8); Sheraton Hotel, Biloxi, Miss. (9); Civic Auditorium, Grand Rapids, Mich. (10); Muncie, Ind. (13); JS Robinson High School, Plant City, Fla. (15); New Orleans, La. (20); Hot Springs, Ark. (30).

ALICE COLTRANE (ABC): Hollywood Palladium, Los Angeles, Nov. 2; Community Theatre, Berkeley, Calif. (3).

***COMMANDER CODY** (Paramount): Univ. of Texas, Arlington, Texas, Nov. 3; Laurie Auditorium, San Antonio, Texas (4); Winterland, San Francisco (16-17); Academy of Music, NY (23-24); Armadillo World Headquarters, Austin, Texas (28-Dec. 1).

THE COMPTON BROS. (Dot): Morning Sun, Iowa, Nov. 26-Dec. 1.

***COUNTRY GAZETTE** (United Artist): Tower Theatre, Upper Darby, Pa., Nov. 2; State Univ. West Chester, Pa. (3); Edinboro College, Pa. (4).

COUNTRY GENTLEMEN (Vanguard): Convention Center, Myrtle Beach, S.C., Nov. 23-24.

COUNTS (GRC): Civic Center, Philadelphia, Nov. 9.

PAPA JOHN CREACH (Grunt): Municipal Auditorium, Atlanta, Ga., Nov. 21; Bay Front Center, St. Petersburg, Fla. (22); Seminole Turf Club, Casselberry, Fla. (23); Jai Lai Fronton, Maimi (24).

***CROSBY & NASH** (Atlantic): The Dome, Rochester, N.Y. (29); Spectrum Theatre, Philadelphia (31); Appalachian Stage Univ. Boone, N.C., Nov. 2; Univ. of Ky. Lexington (3); College of William & Mary, Williamsburg, Va. (4); Constitution Hall, Washington, D.C. (6); Notre Dame Univ. South Bend, Ind. (10); Dane County Coliseum, Madison, Wisc. (11); Auditorium Theatre, Chicago (12); Ohio Univ., Athens (16); Fieldhouse, Ind. Univ., Bloomington (17).

***ANDRAE CROUCH & THE DISCIPLES** (Light): Vincent Massey Auditorium, New Westminster, B.C. Nov. 5; Bon Voyage Concert, Hollywood High School, Calif. (9); Phoenix Civic Plaza, Ariz. (46); The Queen Mary, Long Beach, Calif. (17); Dane County Exposition Center, Madison, Wisc. (19); Disneyland Anaheim, Calif. (23-24); Honolulu, Hawaii (26); Sydney Opera House, Australia (30).

DALTON & DUBARRI (Columbia): Fox Theatre, Atlanta, Ga., Nov. 2.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): State Fair, Sacramento, Calif., Nov. 3; State Fair, Phoenix, Ariz. (4-5); Richardson, Texas (8); Oklahoma City, Okla. (9-10); Birmingham, Ala. (16); Richland County Club, Nashville, Tenn. (17); Abilene, Texas (23); Amarillo, Texas (24); Coliseum, Hampton Roads, Va. (30).

***MAC DAVIS** (Columbia): Wichita, Kansas, Nov. 3; Texas A&M College Station (9); Charleston, Ill. (26); Baton Rouge, La. (27).

MILES DAVIS (Columbia): Tour of Europe, Oct. 24-Nov. 20; Carnegie Hall, N.Y. (25).

JIMMY DICKENS & THE COUNTRY BOYS (Columbia): Cumberland, Wisc., Nov. 10; Cincinnati, Ohio (11).

DIXIE HUMINGBIRDS (ABC/Dunhill): Whiskey A Go Go, Los Angeles, Nov. 7-11.

***THE DRAMATICS** (Stax): Savannah State College, Ga., Nov. 17; Cotillion Ballroom, Wichita, Kansas (22); Memorial Hall, Kansas City, Kansas (23).

JOHNNY DUNCAN (Columbia): Troy Elementary Auditorium, N.C., Nov. 1.

EL CHICANO (MCA): Manigua, Nicaragua, Nov. 2-4.

ELECTRIC LIGHT ORCH. (United Artist): Constitution Hall, Washington, D.C. (30); Montreal Forum, Canada, Nov. 2; Civic Arena, Ottawa, Canada (3); Maple Leaf Gardens, Toronto, Canada (5); Fox Theatre, St. Louis, Mo. (7); Milwaukee, Wisc. (8); Western Wash. State College, Ellensburg (8); Salem Armory, Oregon (10); Seattle Arena, Wash. (11); P&E Gardens, Vancouver, B.C. (12); Palladium, Hollywood (14); Regis College, Denver, Colo. (16); Cal Poly, San Luis Obispo (17); Feyline Field, Phoenix, Ariz. (18); Seland Arena, Fresno, Calif. (19); J.J.'s Ballroom, San Diego, Calif. (21); Winterland, San Francisco (23-24); Memphis, Tenn. (25); Atlanta, Ga. (26); Shreveport, La. (28); Mobile, Ala. (29); Jacksonville, Fla. (30).

***ELEVENTH HOUSE featuring LARRY CORYELL** (Vanguard): Symphony Hall, Atlanta, Ga., Nov. 3; Shaboom Nannsville, Conn., (6-7).

***EL ROACHO** (Columbia): Theatre Section Auditorium, Civic Center, St. Paul, Minn. (29); Mosque Theatre, Richmond, Va., Nov. 4.

***EMOTIONS** (Stax): Miles College, Birmingham, Ala., Nov. 10.

***BARBARA FAIRCHILD** (Columbia): Sunset View Inn, Brownsmill, N.J., Nov. 2; North Lenoir High School, Kingston, N.C. (3); High School Auditorium, Galesburg, Ill. (11); Minot, N.D. (16); Civic Center, Brandon, Manitoba, Canada (17); Watertown, S.D. (18); Iron River, Mich. (19); Palamino Club, N. Hollywood, Calif. (24); Silver Dollar Saloon, Las Vegas (26); Maverick Club, Tucson, Ariz. (27); Mr. Lucky's, Phoenix, Ariz. (28); Danny's Columbine, Pueblo, Colo. (29); Coliseum, Corpus Christi, Texas (30).

***MAYNARD FERGUSON** (Columbia): Univ. of Wisc., Milwaukee, Nov. 3; Michigan Tech Univ., Houghton (4); Civic Auditorium, Oshkosh, Wisc. (5); Univ. of Wisc. Stevens Point (6); St. Norbert College, DePere, Wisc. (7); Univ. of Wisc. Kenosha (8); Elmhurst College, Ill. (9); Clarenceville High School, Livonia, Mich. (10-11); Brown Derby Norton, Ohio (12); Cleveland Heights High School, Ohio (13); Oil City High School, Pa. (14); Wellwood Lounge, Eynon, Pa. (15); Stokesay Lounge Castle, Reading, Pa. (16); Holiday Inn, New Brunswick, N.J. (17); Famous Ballroom, Baltimore, Md. (18); State College, Slippery Rock, Pa. (19); Watchung View Inn, Somerville, N.J. (20); Place des Arts, Montreal, Canada (22); National Arts Center, Ottawa, Canada (23); Crossroads Restaurant, Moira, N.Y. (25); Mt. Anthony Union High School, Bennington, Vt. (26); Robinson High School Auditorium, Waltham, Mass. (27); Holiday Inn, West Peabody, Mass. (28); Unionville High School, Chadds Ford, Pa. (30).

***FLASH** (Sovereign): JFK Performing Arts Center, Washington, DC, Nov. 3; Philharmonic Hall, N.Y. (4); Case-Western Reserve Univ., Cleveland, Ohio (8); Coliseum, El Paso, Texas (16); Univ. of N.M., Albuquerque, N.M. (17).

***FOCUS** (Sire): Massey Hall, Toronto, Canada (29); Ind. Univ. Memorial Union, Bloomington, Ind., Nov. 2; Purdue Univ. Eliot Hall of Music, W. Lafayette, Ind. (3); N.E. La. Univ., Monroe (7); Tower Theatre, Upper Darby, Pa. (9); State Theatre, New Brunswick, N.J. (10); Constitution Hall, Washington, D.C. (11); Univ. of Maryland, Ritchie Coliseum, College Park, (15); Duke University, Durham, N.C. (16); Univ. of Ill. Assembly Hall, Champaign (17); Univ. of Richmond, Robin Center, Va. (20); Felt Forum, N.Y. (21); La Salle Square Civic Center, Providence, R.I. (22); Hofstra Univ., Hempstead, N.Y. (23); Greenwich High School, Conn. (24); Gettysburg College, Pa. (30).

FOGHAT (Bearsville): Philadelphia Spectrum, Pa., Nov. 2; Curtis Hixon Auditorium, Fla. (8); West Palm Beach Auditorium, Fla. (9); Los Angeles Forum (15); San Diego Sports Arena, Calif. (16).

FOX FIRE (MoWest): Antique Mirror, Encino, Calif., Oct. 22-Nov. 3.

JACK GREENE/JEANNIE SEELY (MCA): Lansing Civic Center, Mich., Nov. 4; Prairie duSaut, Wisc. (9); Grand Rapids Civic Center, Mich. (10); Trenton, N.J. (16).

***DICK GREGORY** (United Artist): Northwestern Univ. Evanston, Ill. (29).

(Continued on page 16)

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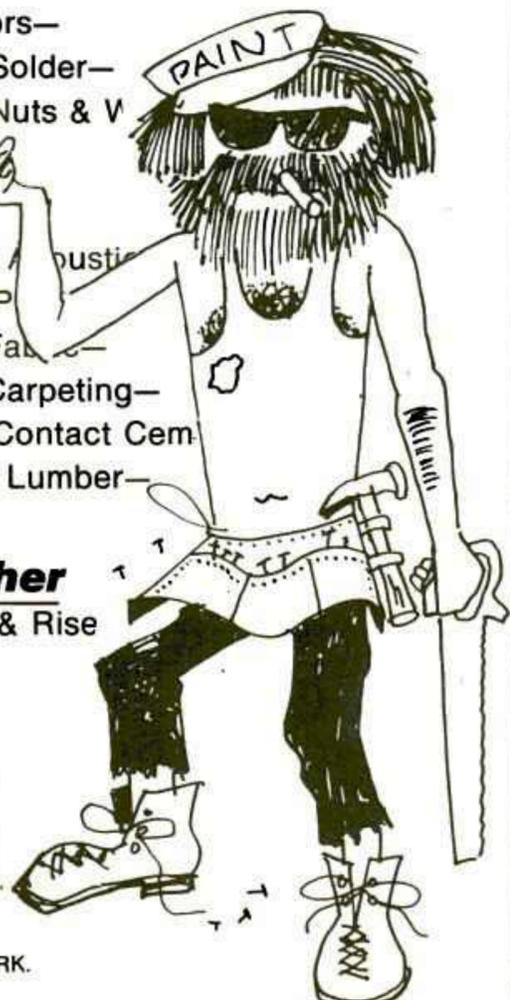
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New on the Charts



FIRST CHOICE



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AL WILSON ★ — "Show And Tell"—Rocky Road (Bell)

Al Wilson's career is guided by 5th Dimension mentor Marc Gordon. Top producer-writer Jerry Fuller provided the smooth soul-pop package with its catchy hook imagery about the children's game. Wilson has scored occasional success before with "Lodi" and "The Snake."

FIRST CHOICE; 187—"Armed and Extremely Dangerous"—Philly Groove (Bell)

First Choice becomes a soul crossover act with this LP containing current single "Smarty Pants" plus previously soul-charted title cut. Rochelle Fleming, Annette Guest and Joyce Jones formed Supremes-style trio as high schoolers in 1971. Managed by Philly Groove prexy Stan Watson and booked by Universal Attractions of NYC.

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Creative Trends

Kaperlik Predicts Hits Going 'Esoteric'

By BOB KIRSCH

LOS ANGELES—"With the music industry at a more eclectic point than it ever has been and more kids picking up on what used to be called ethnic or esoteric music, it's time for everyone to start checking their inventories," says David Kaperlik, co-manager of Sly Stone and a former executive in a number of positions with Columbia Records.

Kaperlik feels that people in the record business are constantly asking what's going to be the next big thing and he believes the next big thing "Is happening now, it's just a question of when it will completely expose itself."

In addition to his work with Stone, Kaperlik is also handling publicity for Alexandro Jodorowsky's "The Holy Mountain." Jodorowsky created "El Topo" several years ago, and Kaperlik feels both these films and others are reflecting in the movie medium what is happening in music.

Kaperlik has a track record which makes his views more than simply idle conversation. He became head of A&R for Columbia and Epic Records in 1960 at a time when the label was somewhat thin in the rock field and signed such acts as Tony Orlando, Dion, Paul Revere and the Raiders, and Bobby Vinton. He also hired producer Tom Wilson, who later went on to work with artists including Bob Dylan and Aretha Franklin.

Black & White Fusion

"In those days," Kaperlik says, "I felt instinctively and pragmatically that the time was ripe for a fusion of the white culture and the black experience. I acquired the recording rights for The Sweet Chariot, a gospel club in New York and received extremely heavy reviews. I also revived the old Okeh label with the help of Carl Davis, and we had artists such as Curtis Mayfield, Major Lance and Walter Jackson. Around the same time, I started April Blackwood for Columbia, because I felt it necessary for a record firm to have a viable publishing company."

What, then, does Kaperlik feel will be the next major trend in music? "These feelings I had years ago about black and white cultures and experience were simply presaging a greater coalescence of disparate cultures," he says. "After leaving Columbia I became sort of a talent scout for the label and signed Peaches and Herb, Dino Valenti, Sparrow and Sly. And I think Sly is an example in many ways of the new things happening in music."

The first important point to think of in looking at what the new music might be, Kaperlik feels, is what people want to hear. "I don't think kids want to be preached to anymore. They may want a vision of what's ahead, but they don't want to be told."

Multi-Media Changes

Kaperlik feels the transition to more eclectic material can be found in movies as well as music, and he cites this as a combining of audio and video which is what is happening with videotape and video disk today. "You have people like Pink Floyd," he says, "who are coming off a number one album and have also been involved in films. I also think it's important to note that this group has had a number of LP's out and this is the first to reach the top ten, which I think shows a certain mood among young people."

Also important, to Kaperlik's premise, are figures such as Guru

Maharishi who while not recording stars have large youth cult followings and often have music associated with them.

"What I'm basically saying," Kaperlik continues, "is that record buyers today want visions of a possible future in many forms, and these formats are gaining momentum daily. People's minds are being changed and as always, record buyers are evolving. I think kids are getting rid of the anachronisms of for-

mer generations, and they don't need drugs to do it. One combination would be a film like 'Billy Jack' which not only dealt with things at a philosophical and sociological level, but produced a hit song. What will happen in the next few years is what we're seeing bits of now. I'm not saying all of this is going to happen tomorrow or that rackjobbers and dealers should stock the most esoteric things they can find in depth, I'm simply asking people to be aware."

Andy MOR-Rocks To Market Shift

By NAT FREEDLAND

LOS ANGELES—If there's anyone who ought to know about the pop MOR market, it's Andy Williams with his 17 gold records and 35 million album sales. And Williams has made some extensive changes in approach on his latest Columbia LP, "Solitaire."

"Middle of the Road music has changed drastically in the past two years," says Williams. "Easy Listening radio now plays predominantly the softer new rock records, not cover versions by MOR artists. My Columbia albums of hit covers have all made money, but I feel it's time for me to move along with the market."

So, "Solitaire" was produced by Richard Perry, a strong rock-pop stylist who has achieved outstanding results with an artist roster including Streisand, Nilsson, Carly Simon and Tiny Tim. Some of Perry's friends who played on the Williams dates were George Harrison and Nicky Hopkins.

New Studio Style

Williams, who generally has never recorded his vocals until the entire instrumental tracks were finished, here found himself singing along with the all-star rock session men putting down his basic rhythm tracks.

"I think everybody agrees now that you get better results when the artist sings along with the rhythm track sessions, even if you erase the vocal track afterwards," says Williams. Ever the perfectionist, Andy wound up taping new vocals over the finished instrumental tracks.

"I just felt I could do it a little better than I did at the live sessions," he explains.

The total sound of the "Solitaire" LP is not drastically different from other Williams' albums, pretty ballads and lush string backgrounds are still much in evidence. The most obvious differences are a new concentration on strong rhythm instrument core and predominance of previously unrecorded songs.

Andy's Second Wind

In general, Williams seems to be taking a new interest in expanding his career base, making a multi-city tour to present "Solitaire" to regional heavies.

He is in the midst of his third five-year contract with Columbia. But for nearly two years, Andy's Barnaby custom label has been with MGM rather than Columbia.

"We let Barnaby expand too much and couldn't do a job for our artists," says Williams. "Now I'm taking a much more personal involvement in running the company with a very select group of artists."

Barnaby has just acquired from MCA the two teen Williams neph-



ANDY WILLIAMS

ews, Andy and David Williams. They will be produced for Barnaby by former MGM president Mike Curb, who helmed the biggest Osmond hits.

As for the senior Andy Williams, he is planning an album to be cut in Nashville with Columbia's high-flying country-pop producer, Billy Sherrill.

Who/Where/When

Continued from page 14

JOEL GREY (Columbia): Riviera, Las Vegas, Nov. 23-29.

THE HAGERS (Dot): Warren, Ohio, Nov. 4.

TOM T. HALL (Mercury): Laurel Auditorium Hall, San Antonio, Texas, Nov. 2; Civic Hall Auditorium, Ardmore, Okla. (3); Houston, Texas (4); El Sahuaro Lounge-Patio, Tucson, Ariz. (7); State Fair, Phoenix, Ariz. (8); WWVA Jamboree Wheeling, W. Va. (10); Show, Escoheag, R. I. (11); Armadillo Concert Hall, Austin, Texas (14-17); Timerlake Concert Hall, Lynchburg, Va. (21); Hazard Gym, Hazard, Ky. (23); Field House Concert, Hamburg, Pa. (30).

CHICO HAMILTON (Stax): Holiday Inn, Milwaukee, Wisc., Nov. 5-6; Jazz Showcase, Chicago (7-11).

JOHN HAMMOND (Columbia): SUNY, Stony Brook, N.Y., Nov. 8; SUNY, Buffalo, N.Y. (9); Great Southeast Music Hall, Atlanta, Ga. (13-18); Metro Club, N.Y. (26-30).

HERBIE HANCOCK (Columbia): The Fusion, Chicago, Oct. 30-Nov. 3; Grand Valley State College, Allendale, Mich. (4); Bijou, Philadelphia (7-10); Jazz Workshop, Boston (12-18); My Father's Place, Roslyn, N.Y. (21-25); Smiling Dog, Cleveland, Ohio (27-Dec. 2).

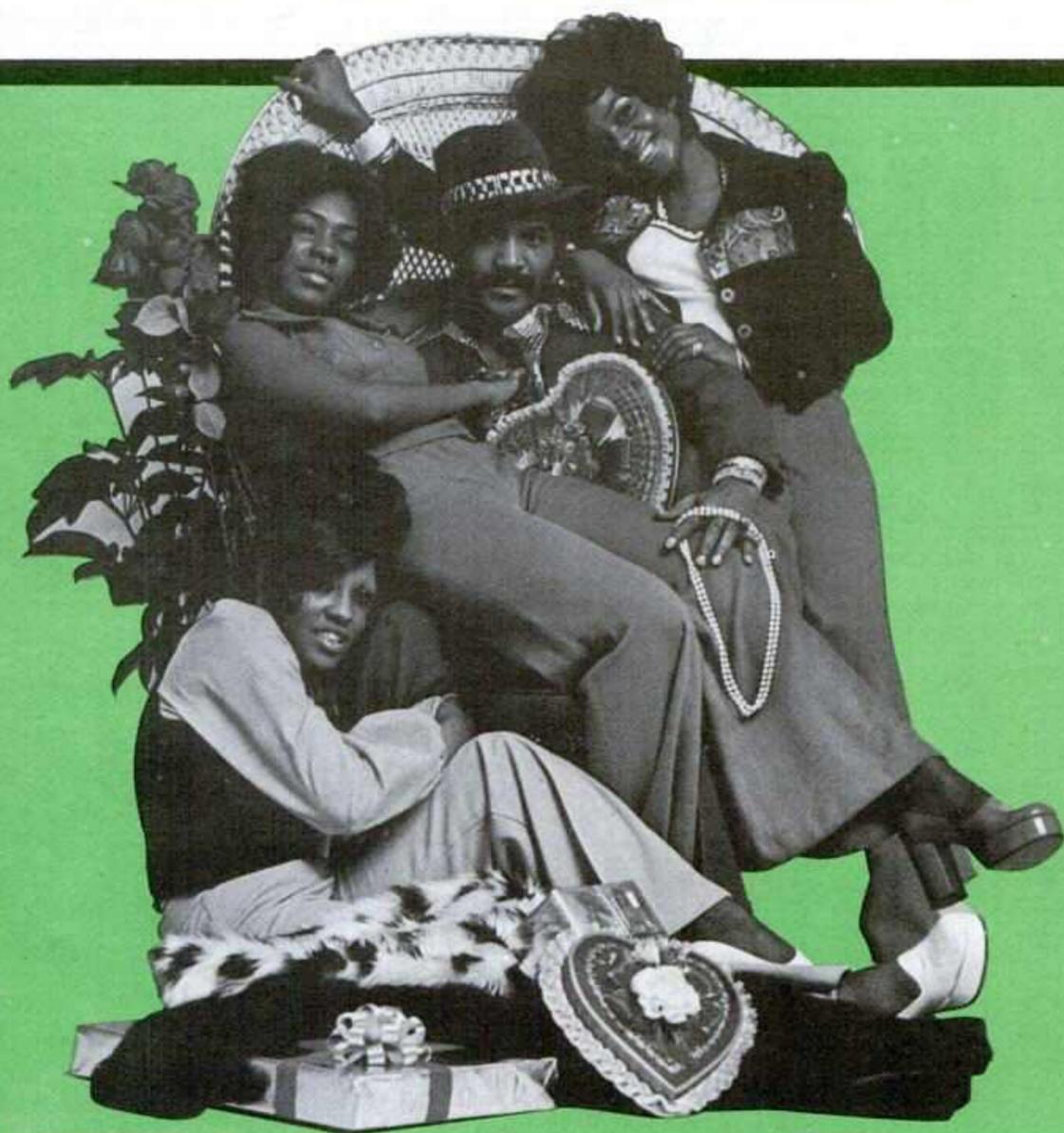
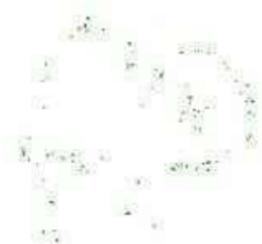
DONNY HATHAWAY (Atlantic): Cincinnati Gardens, Ohio, Nov. 2; Astro Room, Astro Dome, Houston, Texas (17).

HAWKWIND (United Artist): Auditorium Theatre, Chicago, Nov. 26; Ford Theatre, Detroit (28); St. Louis, Mo. (30).

SHERMAN HAYES (Capitol): Ohio Univ., Athens, Nov. 6-7; Mich. State Univ., East Lansing (8-10); Cellar Door, Washington (12-17); Great S.E. Music

(Continued on page 18)

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Who/Where/When

• Continued from page 16

Hall, Atlanta (20-25); Main Point, Bryn Mawr, Pa. (27-28).
DOYLE HOLLY (Capitol): Colorado, Nov. 12-18.
CLINT HOLMES (Epic): Saints & Sinners, Cleveland, Ohio, Nov. 5-11; Princess Hotel, Hamilton, Bermuda (19-30).
DR. HOOK & THE MEDICINE SHOW (Columbia): Memorial Auditorium, Sacramento, Calif., Nov. 11; Coliseum, Charlotte, N.C. (21).
***JOHN LEE HOOKER** (ABC): Matrix, San Francisco, Nov. 8-10.
HOOKFOOT (A&M): Kansas City, Mo., Nov. 7; St. Louis, Mo. (8); Dallas, Texas, (9); Houston, Texas (10); Albuquerque, N.M. (11); Denver, Colo. (13); San Diego, Calif. (15); San Francisco (16); Los Angeles (17).
LOIS HUNT & EARL WRIGHTSON (Columbia): Hyatt House-O'Hara, Chicago, Oct. 22-Nov. 4; I Do, I Do, Milwaukee, Wisc. (6-Dec. 2).
BOBBY HUTCHERSON (Blue Note): Workshop, Boston, Nov. 5-11; Jazz Boat, N.Y. (13-18); Stardust, Philadelphia (21-24).
***IMPULSE** (ABC): Berkeley Community Theatre, San Francisco, Nov. 3; Bowdoin College, Brunswick, Maine (8); Symphony Hall, Boston (9); Yale Univ., New Haven, Conn. (10); Amherst College, Mass. (11); JFK Center, Washington (16).
LUTHER INGRAM (Stax): County Hall Auditorium, Charleston, S.C., Nov. 3; Municipal Auditorium, Greenville, S.C. (4).
INTRUDERS (Epic): T.P. Warner Club, Washington, D.C., Nov. 2-8.
ISLEY BROS. (Epic): Spectrum, Philadelphia, Nov. 9; Auditorium, Atlanta, Ga. (17).
WILLIE JACKSON (Polydor): Papa's Bag, Flint, Mich., Nov. 3; Brown Club, Rocky Mountain, N.C. (22).
STONEWALL JACKSON & THE MINUTE MEN (Columbia): Grand Island, N.Y., Nov. 4; Kankakee, Ill. (10); West Point, N.Y. (21).
***AHMAD JAMAL** (Cadet): Brown Univ. Alumni Hall, Providence, R.I., Nov. 2; Northfield Mount Herman School, Mass. (3); Central State Univ. Wilburforce, Ohio (7); State Univ. College, Waterman Theatre, Tyler Hall, Oswego, N.Y. (8); Mercer County Community College, Trenton, N.J. (21).
SONNY JAMES (Columbia): Allendale, Mich., Nov. 3; Terre Haute, Ind. (4); Augusta, Ga. (9); Salisbury, Md. (11); Washington, N.C. (16); Jacksonville, N.C. (17).
***KEITH JARRETT** (ABC): Bowdoin College, Brunswick, Maine, Nov. 8; Symphony Hall, Boston (9); Yale Univ. New Haven, Conn. (10).
WAYLON JENNINGS (RCA): Miami, Fla., Nov. 23; Jacksonville, Fla. (25).
***STAN KENTON** (Phase 4 Stereo): 88 Lounge, Nashua, N.H., Nov. 1; Dartmouth College, Hanover, N.H. (2); Sanders Theater Harvard Univ. Cambridge, Mass. (3); New Bedford High School, Mass. (4); Hersey Community Theatre, Pa. (5); Middle School, Glen Ridge, N.J. (6); Montville High School, N.J. (7); Conard High School, W. Hartford, Conn. (8); Centurion Air Terminal, Grand Rapids, Mich. (10); Bethany College, W. Va. (12-13); Charles Boehm High School, Bucks County, Pa. (15); Reading Senior High School, Pa. (16); Penn Harris Motor Inn, Camp Hill, Pa. (17); Merion Inn, Cherry Hill, N.J. (18); Chalfonte-Haddon Hall, Atlantic City, N.J. (19); Brockton High School, Mass. (20); Knight Gallery, Worcester, Mass. (21); Salle Wilfrid-Pelletier, Montreal, Canada (22); Central Catholic Memorial Auditorium, Lawrence, Mass. (23); Franklin High School, Mass. (24); Canton High School Mass. (25); Midtown Tower Hotel, Rochester, N.Y. (28-29); Leisure Lodge, Preston, Ont. Canada (30).
B.B. KING (ABC): Geneva, Switzerland, Nov. 9; Bologna, Italy (10); Portugal (11); Barcelona, Spain (13); Paris, France (14); Brussels, Belgium (15); Rotterdam, Holland (16); London, England (17); Dakar, Senegal (20); Accra, Ghana (21-22); Lagos, Nigeria (23-25); African Drought Benefit, Sheraton Park Hotel, Washington, D.C. (30).
***ROBERT KLEIN** (Buddah): Upper Montclair State Univ. N.J., Nov. 6; Suffolk Community College, N.Y. (10); De Witt Clinton High School, N.Y. (21).
JOHN KLEMMER (ABC): Hollywood Palladium, Los Angeles, Nov. 2; Fusion, Chicago (21-25).
GLADYS KNIGHT & THE PIPS (Buddah): Waldorf Astoria Hotel, N.Y., Nov. 8-24; Concert, Detroit (25); Concert, Miami (30).

KRIS KRISTOFFERSON (Epic): O'Shaughnessy Auditorium, St. Paul, Minn., Nov. 30.
***CLEO LANE** (RCA): Univ. of Pa., Philadelphia (31).
***LOGGINS & MESSINA** (Columbia): Concordia College, Morehead, Minn., Nov. 15; Mets Sports Center, Bloomington, Minn. (16); Dane County Coliseum, Madison, Wisc. (17); War Memorial, Rochester, N.Y. (20); Madison Square Garden, N.Y. (22); Civic Arena, Pittsburgh, Pa. (23); Scope, Norfolk, Va. (25); Coliseum, New Haven, Conn. (27); Music Hall, Boston (29); Spectrum, Philadelphia (30).
***LOOKING GLASS** (Epic): Agorra, Cleveland, Ohio (29); Agorra, Columbia, Ohio, Nov. 1; Stardust Ballroom, Aurora, Ill. (2); St. Xavier College, Chicago (3); Knight's Palace, Arlington Heights, Ill. (4).
LORETTA LYNN (MCA): Coliseum, Greensboro, N.C., Nov. 3; Cumberland County Coliseum, Fayetteville, N.C. (4); Myriad, Oklahoma City, Okla. (8); Hirsch Memorial, Shreveport, La. (9); Municipal Auditorium, Mobile, Ala. (10); Coliseum, Baton Rouge, La. (11).
***MAHAVISHNU** (Columbia): St. Cloud State College, Minn., Nov. 1; Orpheum, Minneapolis, Minn. (2); Univ. of Colorado, Boulder (4); Celebrity Theatre, Phoenix, Ariz. (9); Univ. of Calif., La Jolla (10); Arena, Long Beach, Calif. (11); Community Theatre, Berkeley, Calif. (16); Paramount, Seattle, Wash. (17); Paramount, Portland, Oregon (18); Cornell Univ., Ithaca, N.Y. (29); Princeton Univ., N.J. (30).
BARBARA MANDRELL (Columbia): Troy, N.C., Nov. 1; Romeoville, Ill. (3); Livingston, Wisc. (5); Augusta, Ga. (9); Bloomington, N.J. (10); Salisbury, Md. (11); Paducah, Ky. (17-18); Lynchburg, Va. (21); Atlanta, Ga. (24); Waukegan, Ill. (30).
BARRY MANILOW (Bell): Syria Mosque, Pittsburgh, Pa. Nov. 11; Academy of Music, Philadelphia (25-28).
***MARK/ALMOND** (Columbia): Arena, Seattle, Wash., Nov. 9; Oregon State Univ., Corvallis (10).
***DAVE MASON** (Columbia): Duke Univ., Durham, N.C., Nov. 2; Univ. of Va., Charlotte (3).
MIREILLE MATHIEU (Polydor): Centennial Auditorium, Winnipeg, Canada, Nov. 6-7; Centennial Jubilee Auditorium, Calgary (9-10); Centennial Auditorium, Edmonton (12-13); Queen Elizabeth Center, Vancouver (15-17).
***JOHNNY MATHIS** (Columbia): Civic Center, Savannah, Ga., Nov. 1; Civic Center, Atlanta, Ga. (2-3); Coliseum, Greensboro, N.C. (4); Music Hall, Oklahoma City (17); Mabee Center, Oral Roberts Univ., Tulsa, Okla. (18); Arie Crown Theater, Chicago (21-24); Minneapolis, Minn. (25); Theatre-Goround, Nanuet, N.Y. (27-Dec. 2).
***RANDY MATTHEWS** (Myrrh): Evangel College, Springfield, Mo., Nov. 2; Sioux Falls College, S.D. (3); Anderson College, Ind. (29); Southern Ill. Univ. at Carbondale (30).
***JOHN MAYALL** (Polydor): Auditorium, W. Palm Beach, Fla., Nov. 3; Constitution Hall, Washington, D.C. (7); Civic Arena, Pittsburgh, Pa. (8); Franklin Marshall College, Lancaster, Pa. (9); Spectrum, Philadelphia (10); Palace Theatre, Providence, R.I. (11); Chrysler Theatre, Norfolk, Va. (14); Auditorium, Bangor, Maine (18); Coliseum, Charlotte, N.C. (21); Univ. of Mass., Amhurst (25-26).
O.B. McCLINTON (Stax): Fairborn, Ohio, Nov. 10; Phoenix, Ariz. (13-14); Macon, Ga. (30).
***ROGER McGUINN GROUP** (Columbia): Roxy, Los Angeles, Oct. 21-Nov. 3; Academy of Music, Philadelphia (4); Syracuse Univ., N.Y. (9); Fairfield, Conn. (10); Smiling Dog Saloon, Cleveland, Ohio (12).
***ELLEN McILWAINE** (Polydor): Metro Club, N.Y., Nov. 8-13; Grand Valley State College, Allendale, Mich. (28).
BETTE MIDLER (Atlantic): Syria Mosque, Pittsburgh, Nov. 11; Academy of Music, Philadelphia (25, 26 & 28).
BUDDY MILES (Columbia): Diplomat Hotel, Miami, Nov. 3; Motor Speedway, Ontario, Calif. (10); Crabshaw Corner, Sacramento, Calif. (14); Ice House, Provo, Utah (15); Salt Palace, Salt Lake City, Utah (16); Tucson, Ariz. (17); Shady Grove Music Fair, Gaithersburg, Md. (23); Richard's, Atlanta, Ga. (29-Dec. 1).
***STEVE MILLER BAND** (Capitol): Westchester St., College, Pa., Nov. 3; Palace Theatre, Providence, R.I. (10); Kiel Auditorium, St. Louis, Mo. (13); Coliseum, Denver, Colo. (14); Eagles Auditorium, Milwaukee, Wisc. (16); Mich-

(Continued on page 20)



Joel Whitburn's Record Research Report

There was a lot of excitement in the baseball world this summer as Hank Aaron charged after Babe Ruth's home run record. The music world is generating some excitement today as Kris Kristofferson challenges Johnny Mathis' record of having the most consecutive weeks on the "Hot 100" charts for a 45RPM record.

Back in 1957, nine records appeared on the charts for 30 consecutive weeks or more—headed, of course, by Johnny Mathis' "Wonderful, Wonderful" which lasted for 39 consecutive weeks. "So Rare" by Jimmy Dorsey was a close second, appearing for 38 weeks. Back then, however, the chart was titled "Top 100" and it wasn't until August of 1958 that it changed to "Hot 100." So, Kris Kristofferson's record "Why Me" appearing on the 10/27/73 chart marks the first time a record appeared on the "Hot 100" charts for 30 consecutive weeks.

Now comes the big challenge—the magic number-39. Just as baseball fans had their count down for Hank Aaron, the music world is counting down for Kris. Let's hope he doesn't come up one short!

Another record that may be broken this year is for the number of records making #1 on the "Hot 100" charts. As of the 10/27/73 chart, 22 records have made #1 and we still have nine weeks to go. The old record was set back in 1966 when 27 records reached the #1 position.

In the female vocalist category, nearly all records have been shattered, as 7 different female vocalists have had #1 records this year. Prior to 1973, it took the female vocalist five years (1968-1972) to achieve 7-#1 records. Helen Reddy was really something when she started it all with "I Am Woman."

Trivia Question #9

The longest a record appeared on the "Top 100" charts and never made the Top 40 was 29 weeks back in 1957. What was the name of this movie theme by Bing Crosby?

(Answer: "Around The World")

Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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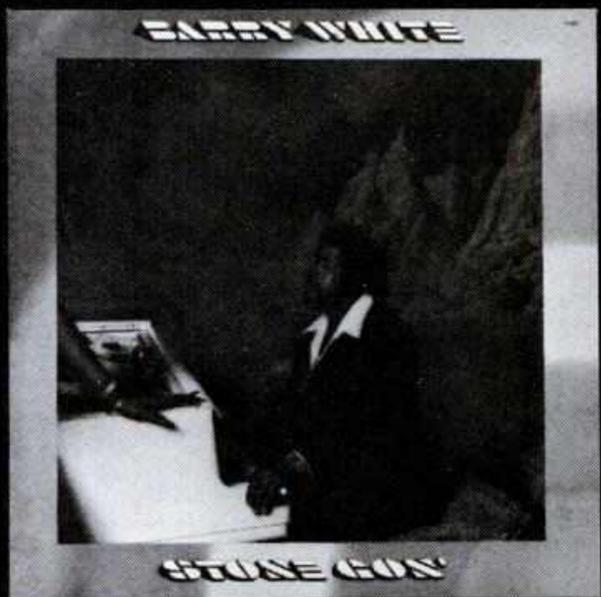


P. O. Box 82
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Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
2	1	7	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
3	4	6	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
4	6	6	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
5	5	9	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
6	3	7	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
7	8	5	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
8	7	8	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
9	12	6	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
10	14	6	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fantare, BMI)
11	16	4	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol)
12	11	11	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
13	9	13	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
14	10	14	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
15	13	7	RAMBLIN' MAN Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
16	17	5	JUST YOU & ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
17	15	14	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
18	18	7	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/ Leigh, ASCAP)
19	25	5	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
20	21	5	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
21	20	8	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
22	19	13	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
23	33	3	CORAZON Carole King, Ode 66039 (A&M) (Colgem, ASCAP)
24	29	4	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
25	32	5	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
26	26	6	POUR A LITTLE MORE WINE Wayne Newton, Chelsea 0091 (RCA) (Trousdale, BMI)
27	28	6	RAISED ON ROCK Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)
28	27	8	VADO VIA Drupi, A&M 1460 (ATV, BMI)
29	31	12	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
30	30	8	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
31	36	3	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
32	37	4	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
33	39	4	VENUS Christopher Paul, MGM South 7026 (Kec, Welbeck ASCAP)
34	34	5	SPACE RACE Billy Preston, A&M 1463 (W.E.P., BMI)
35	44	2	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
36	35	8	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
37	41	4	COUNTRY SUNSHINE Dottie West, RCA 0072 (Shada, ASCAP/Tree, BMI)
38	40	5	ANGIE Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
39	38	6	OOH WHAT A FEELING Johnny Nash, Epic 5-11034 (Columbia) (Johnny Nash, ASCAP)
40	43	3	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
41	42	2	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 45945 (Prophet, ASCAP)
42	-	1	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
43	45	3	YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye, Motown 1280 (Stein & Van Stock, ASCAP)
44	47	3	TOGETHER The Mission, Paramount 0213 (Contemporary Mission, BMI)
45	-	1	THERE AIN'T NO WAY Lobo, Big Tree 16012 (Bell) (Kaiser, Famous, ASCAP)
46	50	2	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
47	49	2	WALKING IN THE GEORGIA RAIN Sonny Geraci and Climax, Rocky Road 30074, (Bell) (Valendo, ASCAP)
48	-	1	WHEREFORE AND WHY Glen Campbell, Capitol 3736 (Warner Bros. Music, ASCAP)
49	-	1	UNDERSTANDING Four Tops, Dunhill 4366 (ABC/Dunhill, Rall, BMI)
50	-	1	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia)



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WHERE HIS
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What's Happening

By SAM SUTHERLAND

At the American College Radio Network, programming syndicator based in New York, Mike Nestel has been named acting director of affiliate relations, placing him in charge of contacting a reported 125 stations which ACR services. He replaces Bob Ackerman.

ACR's current series is the "Super 70's," syndicated to outlets in 40 states.

★ ★ ★

Steve Rhea, who fielded service hassles for Stax distributed Ardent Records last year, has informed us that Stax has a new address and a new college contact.

Stations needing service or information from Stax should contact Don Wright, Stax Records, 2693 Union Ave. Ext., Memphis, TN., 38112.

★ ★ ★

Freedom of the Airwaves & Other Myths

Hopefully, most readers scanned Billboard's front page last week and noted the recent Supreme Court decision regarding the FCC's drug lyric rulings. If not, dig out that copy and start reading, but, to recap it quickly, the Court refused to review the controversial 1971 ruling, which warned that stations must carefully monitor such programming.

When first made, that ruling drew wide criticism from many broadcasters, who felt that the move was equivalent to censorship, thus violating the free speech amendment. Among those stations was WYBC-FM at Yale University in New Haven, Conn., which, through the Yale Broadcasting Co., went on to lead a group of opponents to the ruling in drafting a petition challenging its constitutionality.

Two years have passed, and the issue is apparently a less than popular one. But the Supreme Court's reaction, and its aftermath—the continuation of the policy, which many feel intimidates programmers through its lack of any real guidelines make it obvious that the FCC's potential capacity for controlling programming content has far from diminished.

The future import of that decision remains to be seen. But college programmers should take the time and energy to remain on top of those developments, and, where possible, demonstrate the kind of effort shown by stations like WYBC-FM in participating directly in the outcome. Once you've lost your voice, you won't even be able to complain.

★ ★ ★

PICKS AND PLAYS: Canada—UTR, U. of Toronto, Katherine Willson reporting: "Night Vision," (LP), Bruce Cockburn, True North; "That's Enough For Me," (LP), Peter Yarrow, Warner Bros.; "Goodbye, Yellow Brick Road," (LP), Elton John, MCA. . . . Radio Sheridan, Sheridan College, Oakville, Ont., Bob Ansell reporting: "O! Jelly Roll," Sharks, MCA; "Intensity," (LP), John Klemmer, Impulse; "Exceptional Classics," (LP), Exception, Philips. . . . CHSR, College Hill Student Radio, Fredericton, N. B., Moe Latouche reporting: "Funky Stuff," Kool & The Gang, Delite; "Magic's In The Music," (LP), Ken Tobias, MGM; "My Maria," (LP), B. W. Stevenson, RCA.

★ ★ ★

WEST: California—KZSU-FM, Stanford U., Stanford, Paul Wells reporting: "Journey's End," (LP), Matthew Fisher, RCA; "Overnite Sensation," (LP), The Mothers, DiscReet; "Bananamour," (LP), Kevin Ayers, Sire. . . . Exception, Philips. . . . CHSR, Berkeley, Pelzel & Stevenson reporting: "How Time Flies," (LP), David Ossman with The Firesign Theatre, Columbia; "Wild and Peaceful," (LP), Kool & The Gang, Delite; "Fort Yawuh," (LP), Keith Jarrett, Impulse. . . . KSDT-CAFM, U. of California, San Diego, La Jolla, Linda Clark reporting: "Angel Clare," (LP), Art Garfunkel, Columbia; "Don't Mess With Mister T," (LP), Stanley Turrentine, CTI; "Rock Orchestra," (LP), Esperanto, A&M. . . . KDVS-FM, U. of California, Davis: "Happy To Meet, Sorry To Part," (LP), Horslips, Atco; "Hand Made," (LP), Doldinger, Atlantic (Import); "3+3," (LP), Isley Brothers, T-Neck. . . . KHSU-FM, California State U., Humboldt, Arcata, Richard Taylor reporting: "Wake of the Flood," (LP), Grateful Dead, Grateful Dead; "Don't Cry Now," (LP), Linda Ronstadt, Asylum; "Rutabaga Boogie," Paul Shelasky & His Musical Zombies, Rutabaga. . . . KEG, Sacramento State U., Sacramento, Ron Porter reporting: "Maria Muldaur," (LP), Maria Muldaur, Warner Bros.; "Be What You Are," (LP), Staple Singers, Stax; "Sail Around The World," David Gates, Elektra. . . . KCHO-FM, Chico State College, Chico: "Abyss," (LP), Robb Kunkel, Tumbleweed; "Can't You See," (LP), Marshall Tucker Band, Capricorn; "Bachman-Turner Overdrive," (LP), Bachman Turner Overdrive, Mercury. . . . Oregon—HLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "The Joker," (LP), Steve Miller Band, Capitol; "Photograph," Ringo Starr, Apple; "Here Comes Sunshine," Grateful Dead, Grateful Dead Records. . . . Utah—KUER-FM, U. of Utah, Salt Lake City, Robert Howard reporting: "Ten Years Are Gone," (LP), John Mayall, Polydor; "Don't Cry Now," (LP), Linda Ronstadt, Asylum; "Journey's End," (LP), Matthew Fisher, RCA. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln, Jay Hansen reporting: "The Smoker You Drink, The Player You Get," (LP), Joe Walsh, Dunhill; "You're A Special Part of Me," Diana Ross & Marvin Gaye, Motown; "Sail Around The World," David Gates, Elektra.

IBS Slates N.Y. Seminar

NEW YORK — The Intercollegiate Broadcasting System will hold a regional seminar for college stations in the New York state area on Nov. 10 at the campus of the State University College at New Paltz.

David Salkin, music director at WNPC-AM, FM, S.U.C. New Paltz, and Ira Rubinstein from S.U.C.,

Fredonia, will conduct the sessions, slated to focus on a wide range of topics.

Key topic will be a discussion of cable FM for interested college broadcasters. The seminar will begin at 10:00 a.m. and continue through the afternoon. Additional information is available from Salkin at WNPC-AM, State University College, New Paltz, N.Y. 12561.

Who/Where/When

• Continued from page 18

igan Palace, Detroit (17); Arie Crown Theatre, Chicago (18); Convention Center, Indianapolis, Ind. (21); Felt Forum, N.Y. (23); Shady Grove Music Fair, Gaithersburg, Md. (24); Cincinnati, Ohio (28).

LIZA MINNELLI (Columbia): Riviera, Las Vegas, Nov. 30-Dec. 6.

THE MIRACLES (Motown): Univ. of Fla., Gainesville, Nov. 2; Univ. of Kansas, Lawrence (10); Twenty Grand, Detroit (16-25); Masonic Auditorium, Detroit (26).

MOODY BLUES (London): Tarrant Convention Center, Ft. Worth, Texas, Nov. 3; Houston Coliseum, Texas (4); Omni, Atlanta, Ga. (6); Convention Center, Cleveland, Ohio (7); Univ. of Mich., Ann Arbor (8).

MOTT THE HOOPLE (Columbia): Civic Center, St. Paul, Minn., Nov. 1; American Theatre, St. Louis, Mo. (3).

RICHARD RADER'S ROCK & ROLL REVIVAL: Pershing Memorial Auditorium, Lincoln, Nebr., Nov. 9; Minneapolis Auditorium, Minn. (10); Milwaukee Auditorium, Wisc. (11); Capitol Center, Washington, D.C. (16).

NARVEL FELTS (Mega): The Red Barn, Savannah, Ga., Nov. 5-10.

JOHNNY NASH (Epic): Civic Auditorium, San Francisco, Nov. 3; Celebrity Theatre, Phoenix, Ariz. (8); N.M. State Univ., Las Cruces (9); Brigham Young, Provo, Utah (10); U.S. Air Force Academy, Colorado Springs, Colo. (11); Civic Auditorium, Omaha, Nebr. (15); Univ. of Mo., Columbia (16); Univ. of Iowa, Ames (17); Kiel Auditorium, St. Louis, Mo. (18); Providence Arena, R.I. (24).

PETER NERO (Columbia): Anderson, S.C., Nov. 1; Community Concert, Goldsboro, N.C. (2); Symphony, Springfield, Mass. (4); Eastern Wyo. College, Torrington (8); Univ. of Ariz., Tempe (9); Beaumont, Texas (10); Convention, Atlantic City, N.J. (16); Community Concert, Trenton, N.J. (17); Milwaukee, Wisc. (25); Duluth, Minn. (27); Irving, Texas (29); Nevada, Mo. (30).

NEW RIDERS OF THE PURPLE SAGE (Columbia): Texas Hall, Arlington, Nov. 3; Laurie Auditorium, San Antonio, Texas (4); Williams College, Williamstown, Mass. (16); Colgate Univ., Hamilton, N.Y. (17); Univ. of Hartford, Conn. (18); McCarter Theatre, Princeton, N.J. (20); Academy of Music, N.Y. (23-24); Syracuse, N.Y. (26); Auditorium Theatre, Chicago, Ill. (28); Bethany College, W.Va. (30).

NEW YORK DOLLS (Mercury): Coliseum, Clemson, S.C., Nov. 3; Richards, Atlanta, Ga. (5-10); Farley Dickenson Univ., Madison, N.J. (15).

NITTY GRITTY DIET BAND (United Artist): Great Southeast Music Hall, Atlanta, Ga. (30-Nov. 3).

THE ORIGINALS (Motown): Total Experience, Los Angeles, Nov. 2, 3, 4.

TOMMY OVERSTREET (Dot): Tulsa, Okla., Nov. 3; Ft. Lauderdale, Fla. (6-7-8); Berlin, Ohio (10); Bismarck, N.D. (16-17); Warren, Ohio (24); Detroit (25).

BILLY PAUL (Epic): Mackenberg County Fairgrounds, Charlotte, N.C., Nov. 16-18.

SHAWN PHILLIPS (A&M): La. State Univ., New Orleans (30-31); Municipal Auditorium, Austin, Texas, Nov. 1; Music Hall, Kansas City, Mo. (4); Orpheum, Minneapolis, Minn. (5-8); Rivelli Theatre, Indianapolis, Ind. (8); Ford Auditorium, Detroit (9); Palace Theatre, Dayton, Ohio (10); Capitol Theatre, Quebec, Canada (12); Palace Des Arts, Montreal, Quebec (13); World Popular Song Festival, Tokyo, Japan (16-18); Santa Monica Civic Auditorium, Los Angeles (29); Celebrity Theatre, Phoenix, Ariz. (30).

POCO (Epic): Nathaniel Hawthorne College, Antium, N.H., Nov. 1; Fairleigh Dickenson Univ., Teaneck, N.J. (2); Monmouth College, N.J. (3); MSC, Montclair, N.J. (4); State Farm Arena, Harrisburg, Pa. (5); Leyman College, Bronx, N.Y. (6); Welsley College, Dover, Del. (8); North Adams State College, Mass. (9); Sienna College, Loudonville, N.Y. (10); N.Y. State Univ., Oneonta, N.Y. (11); Hofstra Univ., Hempstead, N.Y. (12); Brooklyn College, N.Y. (14); Conn. State College, New Britain (15); Capitol, Passaic, N.J. (16); West Point, Highland Falls, N.Y. (17); Univ. of Conn., Storrs (18); Queens College, N.Y. (21); Music Fair, Valley Forge, Pa. (23); Springfield Auditorium, Mass. (28); CW Post, Greenvale, N.Y. (29); Columbia Music Hall, Hartford, Conn. (30).

DORY PREVIN (United Artist): Cellar Door, Washington, D.C., Nov. 4; Bitter End, N.Y. (8-10); Quiet Knight, Chicago (16-18).

RAY PRICE (Columbia): San Diego, Calif., Nov. 10; R.P.I., Troy, N.Y. (15); Municipal Auditorium, Bangor, Maine (16); Catholic Youth Center, Scranton, Pa. (17); Taylor County Coliseum, Abilene, Texas (23); Coliseum, Amarillo, Texas (24).

PROCTOR/BERGMAN (Columbia): City Auditorium, Portland, Maine, Nov. 3; NBC Convention, Grossinger's, Liberty, N.Y. (4); Univ. of R.I., Kingston (15).

BILL QUATEMAN (Columbia): Quiet Knight, Chicago, Nov. 21-25.

RAIDERS (Columbia): Flamingo Hotel, Las Vegas, Oct. 11-Nov. 7; Fair, Phoenix, Ariz. (10-11).

RANCE ALLEN SINGERS (Stax): Goodwill Review, Memphis, Tenn., Nov. 24.

JIMMY RANDOLPH (Motown): Stardust Hotel, Las Vegas, Oct. 12-Nov. 23.

RARE EARTH (Rare Earth): Civic Center, Tucson, Ariz., Nov. 17; Denver Coliseum, Colo. (21); Civic Auditorium, Amarillo, Texas (22); Civic Center, Albuquerque, N.M. (23); Coliseum, Odessa, Texas (24).

RETURN TO FOREVER FEATURING CHICK COREA (Polydor): Symphony Hall, Atlanta, Ga., Nov. 3; St. Lawrence Univ., Canton, N.Y. (11); Seaton Hall Univ., South Orange, N.J. (14); Georgetown Univ., Washington, D.C. (16); Kent State Univ., Columbus, Ohio (18); Bitter End, N.Y. (21-26).

DEL REEVES (United Artist): Tour of Europe, Nov. 16-25.

CHARLIE RICH (Epic): Municipal Auditorium, San Antonio, Texas, Nov. 2; Oklahoma City, Okla. (3); Music Hall, Houston, Texas (4); Showcase, Phoenix, Ariz. (9); Silver Spur Rodeo, Austin, Texas (10); WBN Show-Capitol Theatre, Passaic, N.J. (24); Ft. Worth, Texas (30).

PAT ROBERTS (Dot): Stampede Corral, Calgary, Alberta, Nov. 8; Centre of the Arts, Regina, Saskatchewan (9); Centennial Auditorium, Saskatoon, Saskatchewan (10); Playhouse, Winnipeg, Manitoba (11); Pasco, Wash. (14); Boise, Idaho (16).

JOHNNY RODRIGUEZ (Mercury): Lakeview Club, Bryan, Texas, Nov. 28.

DAVID ROGERS (Columbia): Norwalk High School, Conn., Nov. 3; Chanute, Kansas (10).

LEON RUSSELL (Shelter): Honolulu, Hawaii, Nov. 1; Osaka, Japan (5); Kyoto, Japan (6); Tokyo (8-9); Perth, Australia (14); Adelaide, Australia (15-16); Sydney (18); Brisbane (21); Melbourne (25-26).

THE SENSATIONAL NIGHTINGALES (ABC): Rocky Mountain, N.C., Nov. 3.

BOLA SETE (Columbia): San Diego State College, Calif., Nov. 13.

SHA NA NA (Buddah): San Antonio, Texas, Nov. 16; Arlington, Texas (17); Houston, Texas (18); Bakersfield, Calif. (21); Winterland, San Francisco (23-24); Hawaii (25).

GUY SHANNON (Mega): High School, Cumberland, Wisc., Nov. 10; Music Hall, Cincinnati, Ohio (11); Country Palace, Toledo, Ohio (23-24).

GEORGE SHEARING QUINTET (MPS): Groves High School, Beverly Hills, Mich., Nov. 4; London House, Chicago (6-Dec. 2).

JEAN SHEPARD (United Artist): Country Lounge, Sudlersville, Md., Nov. 3.

BEVERLY SILLS (ABC): St. Claire Hotel, San Jose, Calif., Nov. 4; San Francisco Opera (7-10); Music Center, Los Angeles (14-17); San Francisco Opera (20-25).

PAUL SIMON (Columbia): Univ. of Ill., Champaign, Nov. 2; Notre Dame Univ., South Bend, Ind. (3); Nassau Coliseum, Uniondale, N.Y. (6).

LYNYRD SKYNYRD (MCA): Municipal Auditorium, Birmingham, Ala., Nov. 3; Municipal Auditorium, Charleston, S.C. (4); Princeton Univ., N.J. (10); Kenny's Castaways, N.Y. (13-18); Smiling Dog, Cleveland (19); St. Louis, Mo. (21); Omaha, Nebr. (22-23); Kansas City, Mo. (24).

SLY & THE FAMILY STONES (Epic): Georgia Tech, Atlanta, Ga., Nov. 1; Cornell Univ., Ithaca, N.Y. (3); Temple Univ., Philadelphia (10); Coliseum, San Juan, Puerto Rico, (15-16).

CARL SMITH (Columbia): East Alton Wood River High School, Wood River, Ill., Nov. 17; Longhorn Club, Kerrville, Texas (21); C L Club, Jacinto City, Texas (22); W.H. Corral, Sulphur, Okla. (23); Cow Palace Club, Cliff, N.M. (24).

O.C. SMITH (Columbia): Latin Casino, Cherry Hill, N.J., Nov. 2-11.

HANK SNOW & THE RAINBOW RANCH BOYS (RCA): Tulsa, Okla., Nov. 24.

SOUND GENERATION (Dot): Bryan, Texas, Nov. 9.

REO SPEEDWAGON (Epic): Des Moines, Iowa (29); Martin's West Auditorium, Baltimore, Md. (30); Allen Theatre, Cleveland, Ohio (31); Veteran's War Memorial, Columbus, Ohio, Nov. 2; Hare Arena, Dayton, Ohio (3); Masonic Auditorium, Detroit (4); Divine Ballroom, Milwaukee, Wisc. (5).

SPURROWS (Dot): Sands Hotel, Las Vegas, Oct. 31-Nov. 13.

STAPLE SINGERS (Stax): Ceasar's Palace, Las Vegas, Nov. 1; Circle Star Theatre, San Carlos, Calif. (2); Caribbean Tour (8-15).

STATLER BROS. (Mercury): Consistory Auditorium, Freeport, N.Y., Nov. 3; Fontainebleau, Miami (7); Johnstown, Pa. (21); Huntington, W. Va. (22); Raleigh, N.C. (23); Richmond, Va. (24); Norfolk, Va. (25); Orlando, Fla. (29); Miami, Fla. (30).

STATUS QUO (A&M): Dallas, Texas, Nov. 24.

JOHN STEWART (RCA): Jubilee Auditorium, Calgary, Alb., Canada (29); Man. Center Concert Hall, Winnipeg, Man., Canada (30).

STORIES (Buddah): N. H. Univ., Manchester, Nov. 1; Wheeling College, W. Va. (2).

STYX (Wooden Nickle): Mineral Springs Hotel, Alton, Ill., Oct. 31; T. H. Barton Coliseum, Little Rock, Ark., Nov. 1; La-fette's Music Room, Memphis, Tenn. (2); David Lavander Coliseum, Columbus, Miss. (3); Birmingham, Ala. (4); Atlanta, Ga. (5); Nashville (6); Spoon River College, Canton, Ill. (7); Des Moines, Iowa (9); Sioux Falls, S.D. (10); Fargo, N.D. (11); Grand Forks, N.D., Nov. 12; The Oaks, Fort Wayne, Ind. (15); Seton High School, Chicago (16).

MORTON STUBOTNICK (Columbia): Beloit College, Wisc., Oct. 31-Nov. 3.

SWEET PIE (ESP): Richard's Lounge, Lakewood, N.J. (31-Nov. 4); Johnson State College, Vt. (10); Silver Keg, Burlington, Vt. (11); Univ. of Mass., Amherst (14).

TAJ MAHAL (Columbia): Univ. of Mass., Amherst, Nov. 9; Assumption College, Worcester, Mass. (10); Tufts Univ. Medford, Mass. (11); National Art Center, Ottawa, Canada (12); SUNY, Albany, N.Y. (14); Princeton Univ., N.J. (16); Trinity College, Hartford, Conn. (17); Philharmonic Hall, N.Y. (18); Buffalo, N.Y. (21).

GARY TAYLOR & THE BITTER CREEK CANYON BAND (TNS): Abduhls, Great Falls, Vt., Oct. 22-Nov. 4.

JOHNNIE TAYLOR (Stax): Coliseum, Memphis, Tenn., Nov. 24-29.

THE TEMPTATIONS (Motown): Eastern Carolina Univ., Greenville, N.C., Nov. 9; Wait Chapel, Wake Forest Univ., Winston-Salem, N.C. (10); El Paso Civic Center, El Paso, Texas (24); Denver Coliseum, Colo. (25).

SONNY TERRY & BROWNIE MCGHEE (A&M): Mich. State, East Lansing, Nov. 8-11; Cellar Door, Washington, D.C. (12-17); Great Southeast Music Hall, Atlanta, Ga. (20-25); Main Point, Bryn Mawr, Pa. (27-28).

TEXAS (Bell): The Lottery, Aurora, Ill., Nov. 2-4; Civic Center, Springfield, Mass. (5); Civic Center, Providence, R.I. (6).

RUFUS THOMAS (Stax): Honolulu, Hawaii, Nov. 1-4; Mid-South Coliseum, Memphis (24).

HANK THOMPSON (Dot): Mt. Home, Idaho, Nov. 4; Sacramento, Calif. (7); Hayward, Calif. (8); Portland, Oregon (13-18).

THREE DEGREES (Epic): Bahamas, Oct. 29-Nov. 3.

THREE DOG NIGHT (ABC): Richmond Coliseum, Va., Nov. 1; Philharmonic Hall, N.Y. (4); Civic Center, Springfield, Mass. (5); Civic Center, Providence, R.I. (6); Philadelphia Academy of Music, Pa. (7); S. Ill. Univ., Carbondale (9); Univ. of Ill., Champaign (10); Mich. St. Univ., Jenison Field House, Lansing (11); El Paso, Texas (16); Univ. of N.M., Albuquerque (17); Feyline Field, Phoenix, Ariz. (18).

JOHNNY TILLOTSON (Columbia): Hilton Inn, Tulsa, Okla., Nov. 5-18; Watergate Inn, Cambridge, Md. (27-Dec. 2).

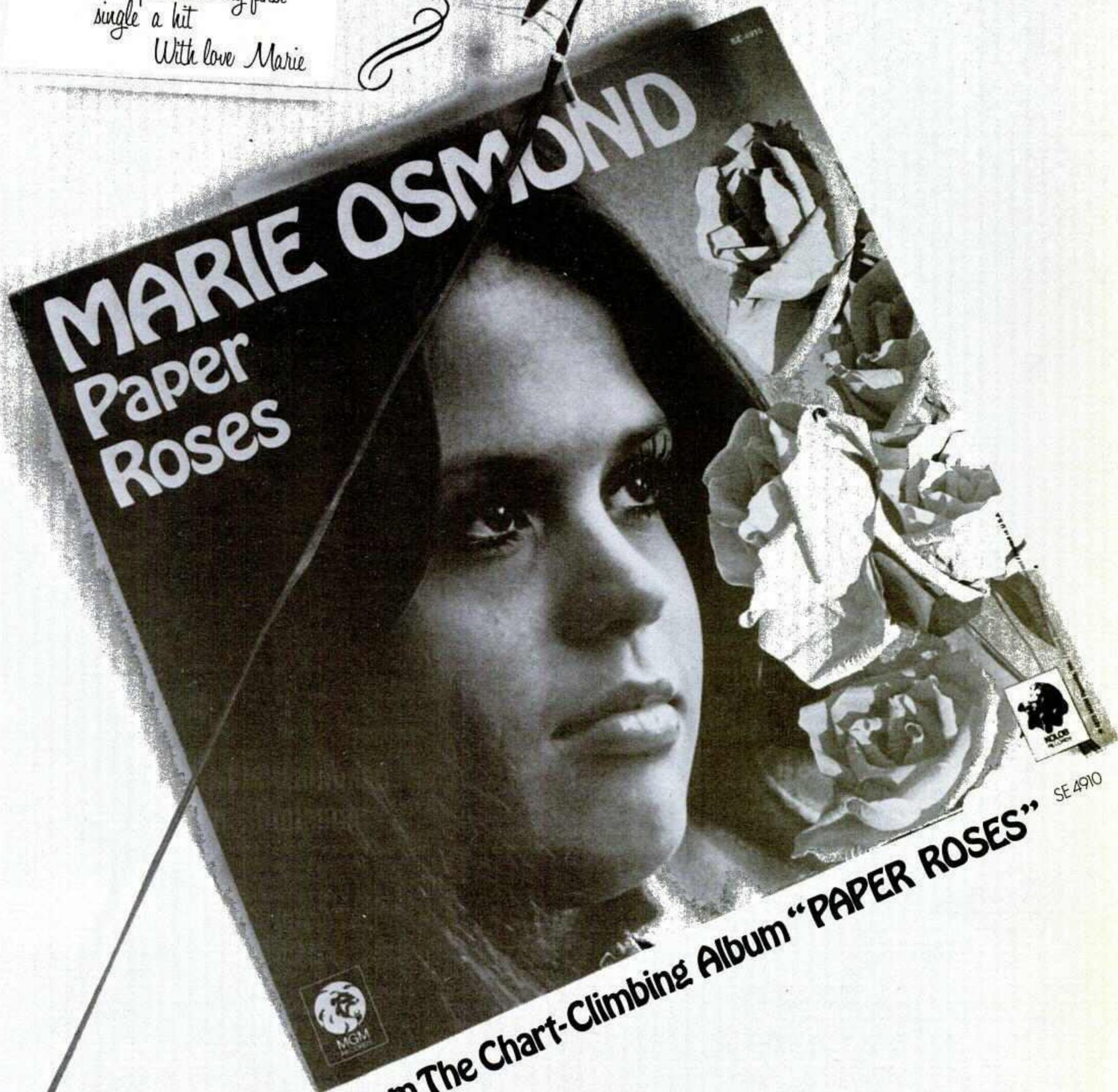
Z.Z. TOP (London): Univ. of Wash. Coliseum, Seattle, Nov. 3; Memorial Coliseum, Spokane, Wash. (4); L.A. Paladium, Los Angeles (10); Felt Forum, N.Y. (15); Music Hall, Boston (16); Kiel Auditorium, St. Louis, Mo. (30).

DIANA TRASK (Dot): Jacksonville, Fla., Nov. 15; Warner Robins, Ga. (16); Lancaster, Pa. (24).

(Continued on page 53)

A sincere thank you
to Sonny James and everyone
who helped make my first
single a hit
With love Marie

S.S.



From The Chart-Climbing Album "PAPER ROSES" SE 4910



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INTERVIEW:

Nelson Explains How Country Music Switch Vaulted WIRE-AM to #1 Slot

EDITOR'S NOTE: This is the first installment of an in-depth interview with one of the most outstanding men in radio—Don Nelson, general manager of WIRE-AM, in Indianapolis, one of the extremely few country music stations to dominate ratings in its market. The interview was conducted by Claude Hall, radio-TV editor, during the recent country music convention, Nashville.

HALL: When did you go to WIRE-AM?

NELSON: Sept. 7, 1967.

HALL: What was its format at that time?

NELSON: All over the road. CBS radio network news, Arthur Godfrey. . . .

HALL: Lord, was he still on the air then?

NELSON: He was still on the air and WIRE-AM was that type of radio . . . kind of block programming. We rocked a little in the afternoons and we played Guy Lombardo in the mornings. We were ninth in an eight-station market.

HALL: I interviewed Godfrey once; he was very big in radio at one point.

NELSON: When I was a kid, whatever Godfrey said: "Buy," we bought. That's all there was to it. Television killed him. When they

could see him, it took away a lot of his glamor.

HALL: When did you go to a country format with WIRE-AM?

NELSON: Twenty-three days after I got there.

HALL: Had you planned on it when you first took over the station?

NELSON: Yeah. I had been in the market . . . well, our company had owned WIRE-AM since 1964 and it had just kinda steadily gone downhill . . . I went into the market in June, 1967 . . . made my first trip there . . . spent some time in town . . . and again in July . . . and so we really decided in the latter part of July to go country. But I didn't know anything about country music. All I knew was that Nashville was down south a few hundred miles. So, I had to undergo quite an educational process. And I started off at our national representative's office—finding out what country radio stations were successful. There were only a handful. Our rep firm then was McGovern-Guild, who at that time repped WMNI-AM in Columbus, Ohio, a station that has done a good job for a long time. The rep firm had a tape of WMNI-AM's morning man who I thought was just terrific. I had to have him. And as soon as I got to Indianapolis, I picked up the phone and called WMNI-AM and asked for Bill Robinson and they said he'd left to manage a radio station in Lansing, Mich. So, I wrote that idea off and we stumbled around with WIRE-AM for six months trying to find the morning man that we needed. Finally, I went to one of these companies that specialize in finding employees. They said: "We've got just the man for you . . . he was managing a station and doesn't like it and wants to get back on the air," and his name was Bill Robinson and it only cost me \$1,400 to get the man I wanted all the time. And Bill has been with us ever since . . . as program director and morning air personality."

HALL: You had another program director before Bill for a while.

NELSON: Briefly. You see, everyone had told me that, to be successful with a country station, you had to have all country jocks. You couldn't have a rock jock, you couldn't have an MOR jock. The man had to be steeped in a back-

ground of country music. And we stumbled the first few months . . .

stumbled our way from ninth place in the market to second place . . . but

Robinson joined us in February of 1968 and Lee Shannon joined us that month. Lee's our music director now and does mid-afternoons. Gaylon Scott, who's between Robinson and Shannon on the air, was already with the station when I came there—a very smooth and easy-going mid-day personality . . . and the last change in our day-time air staff was in 1969 when we hired Ken Speck from WSLR-AM in Akron, Ohio.

HALL: When did WIRE-AM become No. 1 in the market?

NELSON: The spring of 1968. That was the second ratings taken in the new format.

HALL: Was it a surprise to you?

NELSON: Yeah. It really was. We would have been very happy with third place. Second place would have been wonderful. And if we'd been No. 1 even in just a couple of time periods, we would have been thrilled to death. We were, frankly, at the right place at the right time.

HALL: Why did you become No. 1?

NELSON: Initially, because we were the only station in the market that was alive. When I came into the market, WIFE-AM, the contemporary station, had in the Spring Pulse of 1967 a 54 share in afternoon drive. And everybody else in the market had just rolled over and died. So, we came in and came with some decent sounds, good personalities, good promotions, and we were the first station that woke up. Since then, of course, Jim Hilliard has come into the market with WIBC-AM, which is a great MOR radio station and Indianapolis has become one of the better radio markets in the country. Mike McCormick from WLS-AM in Chicago has come in and taken the old WFBM-AM and changed formats and is on an 18-34 target demographic sweep. So, all of a sudden, you have four good, very exciting, very viable radio stations. They're all moving stations.

HALL: You operate an FM station there, too, right?

NELSON: WXTZ-FM. We got it on the air last year; it features the background Jim Schulke syndicated format. It's the ultimate complement

for a country music format because both stations are targeted at a 25-49 age audience and so you get both sides of the spectrum.

HALL: Is the FM doing pretty well? Schulke has about the best service going in that type of format. I think.

NELSON: I think he does. Very few people realize how Schulke lives and dies with his radio stations. The problem with so many of these syndicated formats is they give you the razzledazzle pitch and you never hear from them again except getting the tapes in the mail. I probably average talking to Schulke—his calling me—at least once a week. It may be only for a minute or two, but he's got his finger on every market he's in.

HALL: Has the station begun to come up in ratings yet?

NELSON: Yes. The station has done well in ARB. Not in Pulse. Of course, my AM does better in Pulse than it does in ARB. I guess we've got a radio station for whichever ratings survey you want to use. But we were very pleased with the Spring ARB on WXTZ-FM . . . the station in adults 25-49 years old was second in some instances only to our AM station. So, it's a nice combination. But we've been constantly, on our stations since we started, looking for new ways in which to improve. There've been a lot of country stations since 1967 that came into a market and did something for a while in ratings and then died. You know, a flash in the pan. People keep asking: How long is WIRE-AM going to go on? Well, I think it'll go on as long as we're good. We have the attitude at WIRE-AM that we want to become an institution. And I think that that has got to be the key . . . we want to be like WCCO-AM in Minneapolis or WGN-AM in Chicago. I think the greatest advertisement that WGN-AM has ever run is just their call letters with the words: The most respected call letters in broadcasting. And I think that if you want to be an institution, you can. We're shy of it about 45,000 watts, but we can make up for that in other ways.

HALL: Did you expect to be so successful in country music when you started out? Had your initial research in the market before you switched formats been valid enough to show the format would be big?

NELSON: There was no question in our minds that we were going to be in a good position.

HALL: Was there a country station already in the market?

NELSON: Yes, there was a station in the market with better ratings than our MOR station . . . a daytimer that was country until noon and then soul until signoff. They were running about a 12 share. We were able, with our full-time facility, to take that audience they had and expand on it. The idea that all of the people who listen to WIRE-AM are country music fans is erroneous. Because we have a lot of other things going for us. News is a very important element to us. In the Associated Press state competition, we entered 10 of the 12 categories and won first place in seven and second place in three. And this covered news, public affairs, feature reporting. We have one man who's assigned full time to

(Continued on page 25)

WKLO DROPS PUBLIC LIST

LOUISVILLE, Ky.—WKLO-AM, a Top 40 station located here in one of the major record breakout markets of the nation, has discontinued printing a public Top 40 List, according to program director Robin Walker. He said the move was taken "after many weeks of research and consideration."

In an effort to help record companies, however, the advance list will be sent out to them each Monday; Walker pointed out that record companies no longer had to wait for the printer on this list.

Clark Launches Xmas Vignettes

LOS ANGELES—Dick Clark Radioshows Inc. has bowed a syndicated radio series dubbed "Your Christmas Dream."

Radioshows general manager Chet Actis said that stars of the series will include Rich Little, Lenny Weinrib and Fred Travalena. The series will run from Nov. 23-Dec. 25, according to Actis. It features 450 Christmas "programettes," with none longer than 60 seconds.

The contents include 100 Santa Claus calls with Santa Claus talking to children on the telephone, 50 progress reports on preparations for the Christmas Eve flight, 50 skits, 25 letters to Santa, 25 interviews with North Pole personalities and a number of other categories.

Brazil & Japan in Rock TV

NEW YORK—"In Concert," the series of rock music specials on ABC-TV network, have been sold to West Entertainment, which will distribute the programs in Japan, and to Globo Television, which will offer the concerts to broadcasters in Brazil.

Edwin T. Vane, vice president and national program director for ABC Entertainment, said the regular bi-weekly series will be offered to foreign distributors the world over. The 90-minute series will be aired both on television and radio in overseas markets. In the U.S., the programs are broadcast simultaneously on ABC-TV network and on ABC's FM stations and other radio stations coast-to-coast. In the U.S., the show is broadcast on alternate Fridays 11:30 p.m.-1 a.m. (New York time).

Middleport, O. FM Goes Mostly Country

MIDDLEPORT, Ohio—WMPO-FM has gone on the air here with basically a country music format. The lineup includes Bob (Cooper Caper) Cooper, who also manages WMPO-AM which features MOR music; program director Bill Pyne, the syndicated Ralph Emery show, John Kerr with dinner music (the only break in the format), and Bill Atkins. The station is a companion to WMPO-AM owned by Radio Mid-Pom Inc., a day-time operation.

NAFMB Maps Drive Against CATV Music

NEW YORK—The National Association of FM Broadcasters has mailed a questionnaire to every FM radio station in the nation as first move in an effort to counteract the growing number of CATV systems carrying music programming.

Based on the information from the FM stations, the NAFMB plans then to map a petition to the Federal Communications Commission calling for a rule-making which would prohibit the origination of audio entertainment programming by CATV systems. The questionnaire is to provide current information about the present activities and policies of CATV systems coast-to-coast.

'In Session' Half-hour TV Series Will Back Up ABC's 'In Concert'

LOS ANGELES—"In Session," a new interview and music series that will follow "In Concert" on most of the ABC-TV network affiliates, has been launched here by Transamerica Video. Sam Riddle, veteran TV and radio personality, is producer. Kip Walton is director. Phil Everly, a former member of the Everly Brothers duo, is host of the half-hour TV show, which is being taped in recording studios. Four shows have been put in the can; the series hits the air Nov. 9; about 20 major markets are slated and a vast number of other markets will begin featuring the show after the first of the year.

"In Session" is a syndicated show; the first show features three acts, but ordinarily the format will feature only two different acts. Everly chats with the artist or members of the group between tunes. The atmosphere is informal; the emphasis on high-quality audio. In fact, the video unit is patched through the console of the recording studio, Riddle said, and the mixdown of the music is achieved before it gets to the videotape stage. If the recording artist wishes, they can bring their own per-

sonal recording engineer to the session to handle the audio mixdown.

Among the artists who'll be featured in the first few shows are Ted Neely, John Prince, Jackson Brown, and Poco. . . . "people who ordinarily don't want to do the regular television shows," Riddle said. "The reason is, we're giving the acts a chance to talk. . . . to be themselves. Everly, a musician, talks music with them on their level."

Thus far, the recording studios of RCA Records and Capitol Records have been used.

Riddle said the shows are "honest television. . . . there are no plastic sets. . . . no audience."

So far, at least 39 shows are slated. "In Concert" is broadcast on ABC-TV network every two weeks on Fridays. Just like with the "In Concert" series, "In Session" will have its audio simulcast on local ABC-owned FM stations in stereo for high-quality sound. The shows are being taped in Los Angeles on Thursdays and Saturdays.

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THE SOUND ONE

How Music Switch Vaulted WIRE-AM to #1 Slot

• Continued from page 22

public affairs. We're airing a lot of public affairs in prime time... in the form of 90-second vignettes. And we're rapidly getting away from the old Sunday morning ghetto of public affairs programming. We hope to eventually have all of our public affairs in prime time.

HALL: I've always felt that it was a mistake in putting public affairs, religion, etc., on Sunday morning. Because then there's usually nothing else to listen to.

NELSON: It's not the broadcaster's mistake... it's the mistake of the Federal Communications Commission. They judge you, too often, on quantity and not on quality. And it usually doesn't matter what you do, it's how much you do. So, the FCC has brought about this lack of quality in public affairs programming on the public.

HALL: Many program directors tell me that you can achieve a greater impact most of the time with something short than you can with a boring program that's long.

NELSON: The vast majority of our audience does not want to be educated. They want to be entertained and informed just a little bit... about 90 seconds' worth and then you'd better get back to the entertainment. But right now our public affairs guy may involve himself in some specific campaign... work two weeks on it... put in 100 man-hours... then come back to the studio and put in another 15 or 20 hours in production and come up with a series of maybe 10 different 90-second vignettes that are run on the air over the course of a week. And the FCC gives us only credit for 10 times 90 seconds. Now, he could have gone to the local Kiwanis Club and put on the tape recorder while the president of some college spoke for 45 minutes and we'd have gotten much more FCC credit. And I could have buried that particular program somewhere on Sunday morning, say at 4 a.m. and that's just not right. It wouldn't have accomplished anything with the public.

HALL: It's true that the FCC's viewpoint is sometimes not appropriate to today's radio, isn't it?

NELSON: A lot of broadcasters complain about the FCC... but the FCC also does a lot of things right. I'm one of a growing number of broadcasters who think that the license renewal requirements—the ascertainment of community needs—is a great idea. Everybody just rolled over and died when the FCC came out with this ruling—that you had to go out in the community and interview people. We all said at that time that we were broadcasters and leaders in the community and that we knew what the needs of the commu-

nity were. But we found out we really didn't know as much as we thought we did. I personally interviewed 317 people for our license renewal application this time around... and it was fantastic. It was worth-

while, because it forced me to get out of my office and really talk to the people I'm trying to serve. True, when we put the list together, of the top 15 most-mentioned needs, we already had public affairs program-

ing running on every one of them... so we didn't learn anything startling on the top 15 needs, it was on the other things... the more specific neighborhood needs, that we learned about. I really think that this

ascertainment ruling is one of the more brilliant things that has come out of Washington.

EDITOR'S NOTE: Next installment will discuss music programming on the winning country music station.

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PVC DROUGHT HITS RADIO

LOS ANGELES—The vinyl shortage now looming over the record industry may drastically affect distribution of free promotional records to radio stations.

One custom pressing facility, which does a large portion of the nation's pressing for various labels, is suggesting that its clients cut back on promotional copies. Thus, there's a good chance that in the near future, if the shortage continues, only those radio stations that actively influence record sales will get free copies.

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 BUFFALO: WPHD-FM, David Cahn
 CINCINNATI: WEBN-FM, Mary Decicchio
 DALLAS: KAFM-FM, Loretta Angeline
 DENVER: KCFR-FM, Jeff Polleck
 EUGENE: KFMV-FM, Janice Whitaker

DAVID AKLES, "Five & Dime," Columbia: KSJO-FM, KCFR-FM
 AMAZING BLONDEL, "Blondel," Island: WVVS-FM
 AMERICA, "Hat Trick," Warner Bros.: CHUM-FM
 ATLANTIS, Vertigo (Import): WCMF-FM
 BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WEBN-FM
 KEVIN AYERS, "Bananamour," Sire: KGB-FM & AM
 BACHMAN-TURNER OVERDRIVE, Mercury: WEBN-FM
 MARTY BALIN, "Bodacious D. F.," RCA: WVBR-FM
 BARNABY BYE, "Room To Grow," Atlantic: WVVS-FM
 BLUES PROJECT, "Reunion At Central Park," MCA: WVVS-FM, WOWJ-FM, KNAC-FM, WBRU-FM, WVBR-FM, WORJ-FM, WBAB-FM
 DAVID BOWIE, "Pin-Ups," RCA: KNAC-FM, KAFM-FM
 JACKSON BROWNE, "For Everyman," Asylum: WOWI-FM, KSJO-FM, WZMF-FM, KGB-FM & AM, KNAC-FM, WMMR-FM, WBRU-FM, KAFM-FM
 BUCKWHEAT, "Hot Tracks," London: KSHE-FM
 BUCKINGHAM-NICKS, Polydor: WBAB-FM
 BURNS & SCHREIBER, "Pure B.S.," Little David: WVVS-FM
 DAVID BUSKIN, "He Used To Treat Her," Epic: WCMF-FM, WVBR-FM
 PAUL BUTTERFIELD'S BETTER DAYS, "It All Comes Back," Bearsville: WMMR-FM, WNEW-FM, KAFM-FM, CHUM-FM, KGB-FM & AM, WBAB-FM
 CARAVAN, "For Girls Who Grow Plump In The Night," Deram (Import): KCFR-FM
 BILLY COBHAM, "Spectrum," Atlantic: WRAS-FM
 DENNIS COULSON, Elektra: WOWI-FM, KGB-FM & AM
 KATHY DALTON, "Amazing," DiscReet: WOWI-FM, WORJ-FM
 DALTON & DUBARRI, Columbia: KFMV-FM
 MILES DAVIS, "Jazz At The Plaza Vol. 1," Columbia: KCFR-FM
 NEIL DIAMOND, "Jonathan Livingston Seagull Soundtrack," Columbia: WZMF-FM, KSJO-FM
 CHERYL DILCHER, "Butterfly," A&M: WEBN-FM
 GIL EVANS, "Svengali," Atlantic: WVVS-FM
 THE FIRESIGN THEATER, "How Time Flies," Columbia: KFMV-FM
 FLEETWOOD MAC, "Mystery To Me," Reprise: WCMF-FM

ITHACA: WVBR-FM, Ric Browde & Dan Boyle
 LONG BEACH: KNAC-FM, Ron McCoy
 MILWAUKEE: WZMF-FM, Steve Stevens
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWJ-FM, Larry Dinger
 ORLANDO: WORJ-FM, Mike Lyons
 PHILADELPHIA: WMMR-FM, Dennis Wilen

RORY GALLAGHER, "Tattoo," Polydor: WOWI-FM
 DAVID GATES, "First," Elektra: WORJ-FM, CHUM-FM
 GENESIS, "Selling England By The Pound," Charisma: CHUM-FM, KCFR-FM, WBAB-FM
 GRANICUS, RCA: KFMV-FM
 GRATEFUL DEAD, "Wake Of The Flood," Grateful Dead: WCMF-FM, KAFM-FM, WRAS-FM, CHUM-FM
 DOBIE GRAY, "Loving Arms," MCA: WPHD-FM
 GREENFIELD, "Blue Sky," RCA: WORJ-FM
 CHARLIE HADEN, "Liberation Music Orchestra," Impulse: KCFR-FM
 DARRYL HALL & JOHN OATES, "Abandoned Luncheonette," Atlantic: WVVS-FM, WOWI-FM, WMMR-FM, WPHD-FM
 HAWKWIND, "Space Ritual," United Artists: WOWI-FM
 KRACKER, "Kracker Brand," Dunhill: WNEW-FM
 LOGGINS & MESSINA, "Full Sail," Columbia: WCMF-FM, KNAC-FM, WNEW-FM
 MCKENDREE SPRING, "Spring Suite," MCA: WORJ-FM, WVBR-FM, WVVS-FM, WBAB-FM
 TAJ MAHAL, "Ooh So Good 'N Blues," Columbia: KGB-FM & AM, KCFR-FM
 MAN MADE, Good Noise: CHUM-FM
 JOHN MARTYN, "Inside Out," Island: KNAC-FM
 DAVE MASON, "It's Like You Never Left," Columbia: KSHE-FM, KNAC-FM, WCMF-FM, WMMR-FM, WBRU-FM
 J.F. MURPHY & SALT, "The Last Illusion," Columbia: WVVS-FM, WOWI-FM, KSHE-FM, WMMR-FM
 TED NEELEY, "1974 A.O.," RCA: KFMV-FM
 MICHAEL NESMITH, "Pretty Much Your Standard Ranch Stash," RCA: KSJO-FM
 NEU, Billingsgate: KFMV-FM
 DON NIX, "Hobos, Heros, & Street Corner Clowns," Enterprise: WEBN-FM
 MIKE OLDFIELD, "Tubular Bells," Virgin: KCFR-FM, WPHD-FM, WVBR-FM
 YOKO ONO, "Feeling The Space," Apple: KNAC-FM
 PACIFIC GAS & ELECTRIC (Starring Charlie Allan) Dunhill: WBAB-FM
 P.F.M., "Photos Of Ghosts," Manticore: WEBN-FM
 DAVID PORTER, "Sweat & Love," Enterprise: KFMV-FM

PROVIDENCE: WORU-FM, Marc Kirkeby
 ROCHESTER: WCMF-FM, Bernie Kimball
 SAN DIEGO: KGB-FM & AM, Art Schroeder
 SAN JOSE: KSJO-FM, Douglas Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TORONTO: CHUM-FM, Benjy Karch
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

PROCOL HARUM, "Best Of," A & M: WRAS-FM
 QUEEN, Elektra: WRAS-FM, KGB-FM & AM, KAFM-FM
 GERRY RAFFERTY, "Can I Have My Money Back," Blue Thumb: WVVS-FM
 BONNIE RAITT, "Takin' My Time," Warner Bros.: CHUM-FM, KGB-FM & AM, WVBR-FM, KAFM-FM, WMMR-FM
 EMITT RHODES, "Farewell To Paradise," Dunhill: WVBR-FM, KSJO-FM, KFMV-FM
 SAM RIVERS, "Live At Montreux," Impulse: KCFR-FM
 LINDA RONSTADT, "Don't Cry Now," Asylum: KAFM-FM
 GEORGE RUSSELL SEXTET, "At Beethoven Hall," MPS: KCFR-FM
 SIEGEL SCHWALL BAND, "953 West," Wooden Nickel: WSAB-FM, KAFM-FM, WEBN-FM, WRAS-FM
 SOPWITH CAMEL, "The Miraculous Hump Returns From The Moon," Reprise: KAFM-FM
 SPOOKY TOOTH, "Witness," Island: KAFM-FM, KGB-FM & AM, WRAS-FM, WBAB-FM
 THE SOUND OF GENIUS SERIES, Columbia: KCFR-FM
 RINGO STARR, "Ringo," Apple: KSJO-FM, WZMF-FM, KFMV-FM, CHUM-FM, WVVS-FM, WORJ-FM, KSHE-FM, WHEW-FM, WBAB-FM
 LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WEBN-FM
 ROD TAYLOR, Asylum: KGB-FM & AM
 TRAFFIC, "On The Road," Island: WOWI-FM, KNAC-FM, WRAS-FM, KFMV-FM
 DAVE VAN RONK, "Songs For Aging Children," Cadet: WNEW-FM
 T-BONE WALKER, "Very Rare," Reprise: WRAS-FM, WNEW-FM
 THE WAILERS, "Burnin'," Island: WCRU-FM
 LOUDON WAINWRIGHT III, "Attempted Moustache," Columbia: KNAC-FM, WVBR-FM
 THE WHO, "Quadrophenia," Track: WBAB-FM, WPHD-FM, CHUM-FM, KGB-FM & AM, KSJO-FM, WZMF-FM, KAFM-FM, WEBN-FM, WNEW-FM, WRAS-FM, WBRU-FM, KSHE-FM, KNAC-FM
 DAVID WIFFEN, "Coast To Coast Fever," United Artists: CHUM-FM
 ROY WOOD, "Boulders," United Artists: WPHD-FM, KFMV-FM
 JESSE COLIN YOUNG, "Song For Juli," Warner Bros.: WEBN-FM

- 201-TIM BUCKLEY, Serofina, DiscReet MS 2157
- 202-THE DELLS, Cadet CA 50046
- 203-SOPWITH CAMEL, The Miraculous Hump Returns From The Moon, Reprise 2108
- 204-SIEGAL SCHWALL BAND, 953 West, Wooden Nickel 0121 (RCA)
- 205-CRUSADERS, At Their Best, Motown M 795 VI
- 206-LOU DONALDSON, Sassy Soul Strut, Blue Note BN LA 109 F (United Artists)
- 207-JOE SIMON, Simon Country, Spring SPR 5705 (Polydor)

Bubbling Under The Top LP's

- 208-THIJS VAN LEERS, Introspection, Columbia KC 32346
- 209-PETER YARROW, That's Enough For Me, Warner Brothers 0598
- 210-MIKE OLDFIELD, Tubular Bells, Virgin BR13-105 (Atlantic)
- 211-ANDY WILLIAMS, Solitaire, Columbia KC 32383

- 212-MAIN INGREDIENT, Greatest Hits, Victor APL 0314
- 213-THE THREE DEGREES, Philadelphia International KZ 32406 (Columbia)
- 214-IKE & TINA TURNER, The World Of, United Artist UA LA 064 G 20698
- 215-TAJ MAHAL, Ooh So Good 'N Blues, Columbia KC 32600
- 216-AZTECA, Pyramid of the Moon, Columbia KC 32451
- 217-NEW BIRTH, It's Been A Long Time, RCA APL 1-0285
- 218-CREATIVE SOURCE, Sussex SRA 8027 (Buddah)
- 219-MATTHEW FISHER, Journey's End, RCA APL 1-0196

- 101-I'M THROUGH TRYING TO PROVE MY LOVE, Bobby Womack, United Artists XW 255 W
- 102-ALL THE WAY DOWN, Etta James, Chess 2144
- 103-COSMIC SLOP, Funkadelics, Westbound W 218 (Chess/Janus)
- 104-I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists XW 313W
- 105-OOH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 106-YOU OUGHT TO BE HERE, Annette Snell, Dial D 1023 (Phonogram)
- 107-LET THERE BE DRUMS, Incredible Bongo Band, MGM 146359

Bubbling Under The HOT 100

- 108-ROCK AND ROLL-I GAVE YOU THE BEST YEARS OF MY LIFE, Kevin Johnson, Mainstream 5548
- 109-TOGETHER (BODY AND SOULIN)-Mission, Paramount 0213
- 110-LOVE DON'T CARE (WHERE IT GROWS), Perry Como, RCA 0096
- 111-IN THE RAIN, Arthur Prysock, Old Town 100

- 112-HUM ALONG AND DANCE, Rare Earth, Rare Earth 5043 (Motown)
- 113-WHEREFORE AND WHY, Glen Campbell, Capitol 3735
- 114-TAKE LIFE A LITTLE EASIER, Rodney Allen Rippey, Bell 45,403
- 115-SHADY LADY, Shepstone & Dibbons, Buddah BDA 379
- 116-DANGWA, Manu Dibango, Atlantic 2983
- 117-SPIDERS AND SNAKES, Jim Stafford, MGM 1463
- 118-ROCK ON, David Essex, Columbia 45940
- 119-LAST KISS, Wednesday, Ampex 1325

Vox Jox

By CLAUDE HALL
 Radio-TV Editor

Good reports on Pat Martin at WXLW-AM in Indianapolis. One record promotion executive, who claims that Martin kept him captive six hours, says that the station "doesn't mean beans about in-

fluencing record sales, but Pat is so dedicated and sells the station so hard, you really get excited about that radio station." Martin even insisted on picking the promotion man up at the airport and driving him to the station. The enthusiasm paid off: the promotion executive has been playing an aircheck of the station in markets ranging from Los Angeles to Philadelphia. In any case, this week we pay tribute to Pat Martin of WXLW-AM for being concerned about new music and good programming and he wins a fur-tipped stylus for his left turntable.

Roy Elwell is now at KRLA-AM, Los Angeles; he'd been with KNBR-AM, San Francisco. General feeling is that program director Johnny Hayes at KRLA-AM may be rebuilding the station again. . . . WROA-AM, Gulfport, Miss., is looking for a 2-6 a.m. rock air personality. Contact Bob Marshall. . . . Lineup at WPAR-AM, Parkersburg, W.Va., includes program director Bob Rader 6-10 a.m., Randy M 10 a.m.-2 p.m., music director Tony Reeder 2-6 p.m., Dave McDowell 6-

midnight, and Gary Garrett midnight-6 a.m. Station needs singles service from United Artists and Dunhill.

Kris Phillips, 904-677-6030, is looking for an air personality position. He'd been at WRKO-AM in Boston and WLLH-AM in Lowell, Mass. . . . At the same time, Gerry Peterson, program director of WRKO-AM, Boston, informs me he's cutting the air shifts back to three hours and he needs another topnotch air personality; send tapes and resumes to him. . . . Jim Taylor, music director of KBUR-AM-FM, Burlington, Ia. 52601, wants to know where he can get some good, cheap jingles. Would some of you guys write him if you have or know of a source?

Cliff Barrett, who'd been general manager of WCBM-AM in Baltimore, has become program director of WMCA-AM in New York, replacing Cliff Hesse, who is working on a nationally syndicated radio program in New York while hunting for another position. Met Ruth

Meyer at the recent country music convention in Nashville and we didn't get to talk much—just long enough to shed a few silent tears about the days when WMCA-AM was a rock station and she was pro-

(Continued on page 29)

RADIO SPECIAL OF THE YEAR!

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- Custom jingles, promos, production and sales aids!
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 —Gary Owens KMPC
 - "Toulouse Letrec used it and he's only half the dj I am."
 —Jess Cain WHDH
 - "I work in Miami and never Tampa with new material."
 —Bwana Johnny WFUN
 - "Who said you could use my name, dummy?"
 —Stu Collins KING
 - "I wouldn't give you five DALLAS for that junk."
 —Jim Tate KULF Houston
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 LA, CA. 90069

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WND 11263

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b/w **"Sara Lee"**

(Chuck Jackson—Marvin Yancy)

Produced by Chuck Jackson and Marvin Yancy
For Art Productions

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Jukebox Programming

Programmers See No Relief In Long Record Trend

By ANNE DUSTON

CHICAGO—The problem of the lengthy record continues, with long records showing up proportionately higher on the charts, and programmers continuing to offer resistance to buying them, but apparently to no avail.

On the October 20 chart, six of the top ten were over three minutes, and two were almost five minutes.

Programmers in a quickie survey indicated that they didn't buy the long record, except on special request. Johnny Oakley, Farmington, N.M., defined this as "if the waitress asks for it." The long record is never ordered as a cover record.

Although "Ramblin' Man" (4:58), "Angie" (4:30) and "We May Never Pass This Way Again" were successful in test locations, Johnny Oakley chose not to order them because of their length. The longer the record is, the less records can be played during peak hours, he reasoned.

Lloyd Grice in Jefferson City, Mo., while basically against buying the lengthy records, does honor requests, but he bypasses the costliness by putting them in the al-

bum row at 25 cent play. He notes that long records are usually kid records, and don't get play in adult locations, like bars. He did place a few "Angie", "Ramblin Man" and "Let's Get It On" (3:58), the last only in soul locations. " 'Ramblin Man' appeals to the MOR audience because of its beat, and it is getting good play. But if it's a choice, I'll use something else rather than a long record," he said.

Radio play also affects programmers' decisions to buy or not buy long records. "Radio play makes requests, but I try to make the long record the smallest part of my selection. Also, I'll buy the long record if it is at the top on the charts," Pat Burns, Deadwood, S.D. said.

Billy McClain, Chicago, feels that the long record gets more play, offsetting any loss. "Most people want to hear the five and six minute records because they are usually taken from the LP album, and aren't available in a shorter version, for example "Masterpiece" by the Temptations, and "Never Gonna Give You Up" by Barry White."

Small Hole 45 U. K. 'Problem'

By EARL PAIGE

EDITOR'S NOTE: *Billboard* staffers Hideo Eguchi in Tokyo and Stan Britt in London have commenced gathering data on problems and standards for 45's as part of the overall global attempt to seek better quality control for singles. Recently, the P8.2 standards committee of the Electronic Industries Association appointed an ad hoc committee to explore problems with the single and to suggest new standards.

Han Tendeloo, Polygram, Baarn, Holland, told the P8.2 group he would obtain standards from the international Electrotechnical Commission, European counterpart to EIA. Vic Goh, JVC, said he would likewise supply standards from the Electronic Industries Association of Japan.

Orlando Taraborrelli, Philco-Ford, P8.2 chairman, suggested that world standards be studied. C. E. Bedford, General Electric, who has been a prime mover in pushing for quality control standards, and Harry Jarrett, also of GE, are both comparing various association standards and hope to have a new format to offer at an early ad hoc committee meeting.

CHICAGO—Ron Tomecek, head of Character Automatics in London,

was one of several operators who told Britt that there have been problems with punching out small holes for jukeboxes, a possible necessity if U.S. recording companies follow the suggestions of home phonograph engineers and rackjobbers, who are pushing the small hole idea.

Ron Way, assistant service manager, Phonographic Hire in London, called the problem of non-uniformity in small hole punchout "a major problem." Several operators told Britt that they wish there were more communication between jukebox operators in England and recording manufacturers.

Jukebox Meetings

- Nov. 9-11—MOA 25th anniversary convention, Conrad Hilton, Chicago
- Dec. 4—Mo. Coin Machine Council, Community Lanes, (Red Velvet Lounge), Moberly, 5 p.m.
- Dec. 7-9—Coin Operated Industries of Nebraska Mid-West Coin Machine Show, Omaha Hilton. Ladies activities, seminars, election
- Dec. 16-17—Music & Vending Assn. of S.D., host Ron Manolis, Huron
- Feb. 22—Music Operators of Minn., five-state football Tourney (site to be announced)
- May 17—Music Operators of New York, Stevensville Country Club, Swan Lake

Review, Research Aids at MOA

CHICAGO—Billboard Magazine's exhibit at the Music Operators of America (MOA) 25th anniversary convention at the Conrad Hilton here Nov. 9-11 will feature aids for jukebox programmers. Both Record Research, a publication firm specializing in Billboard's chart analysis, and Record Source International, Billboard's own programmer sample service will participate.

Joel Whitburn, head of Record Research in Menomonee Falls, Wis.,

and Nancy Erlich, of RSI will attend and explain how operators as well as programmers can use the services.

RSI offers packages in various music categories of advance releases, an ideal way to sample titles in test locations before determining further purchases.

Whitburn explained that programmers can make many uses of the books available from his massive research of Billboard's charts over the years. Offered are five books:

Pop/Rock 1955-1972; Top Pop 1940-1955; Country 1949-1971; Soul 1949-1971; and Top LP's 1945-1972.

Also soon to be released is a book cross-referenced for song titles with year-to-year listings and such factors as which act has had the most popular records.

Contests

Jukebox programmers can set up libraries keyed to the books, feature *(Continued on page 29)*

Wash. State Group Forms; Stresses Image, Action

By KENNETH W. FITZGERALD

YAKIMA, Wash.—Coin machine operators who provide the latest in popular music, entertainment, and wholesome enjoyment for thousands of people day in and day out are getting tired of being categorized as the boys in pin-striped suits and sinister black fedoras. They think it's time to change the image.

Such was the prevailing mood of operators who met at the Holiday Inn in Yakima, Wash., Oct. 13, to put the finishing touches on formal organization of the Washington State Coin Machine Operators Assn. The group held its founding meeting in Spokane Sept. 15.

On hand in Yakima to preside at the formal christening was Al Marsh, Hart Music Co., Bellingham, who had been elected president of the new organization at the Spokane meeting. Present, too, was Harlan Wingrave, president of Music Operators of America (MOA), who had flown out from Emporia, Kan., to help baptize the newest arrival in the state association family.

It was no sudden emergency, no life-or-death crisis, that brought the Washington association into being. Marsh explained in his opening remarks to the assembled group. The need for such an organization, he observed, had been building for a long time and that need stemmed from, not one, but a variety of problems that affect all phases of the industry. "We have many problems to solve," he stated, "but the key to them all is the restructuring of our public image. Once we get this under control, we'll have taken a long step toward righting what we feel is wrong with our business."

Bylaws Established

Operators present put their stamp of approval on a draft constitution and bylaws drawn up following a study of like documents made available by the MOA and by Oregon, Montana, South Carolina, and Illinois state associations. A board of twelve directors was decided upon, the directors to choose from among themselves a president, a vice-president, and a secretary-treasurer.

In order to get the organization under full sail for its first year of operation, officers were elected at the Spokane meeting in September to serve the rest of this year and through 1974. Officers designated were Marsh, president; Jim Hart, Yakima Music Co., vice president; and Bud Miller, Spokane, secretary-treasurer. Nominated for the board of directors at the Spokane meet were Whitey Schorth, Walla Walla; Don Anderson, Longview; Mike Donivic, Aberdeen; Ken Johnson, Olympia; Trip Triplett, Kennewick; Orville Coldsnow, Spokane; Don Foedisch, Spokane; and Keith Hollenbeck, Spokane.

A nominating committee appointed by Marsh will offer additional candidates for the board at a meeting in the Seattle-Tacoma area on Nov. 17. Appointed to the nominating committee were Don Foedisch, Spokane; Jesse Anderson, Seattle, and Jim Hart, Yakima. One other member is yet to be named.



OFFICERS of Washington State Coin Machine Operators group admire commemorative gavel presented by national MOA president Harlan Wingrave, right. Officers are, from left, Bud Miller, Al Marsh, and Jim Hart. Their wives are seated in the same order.



A prime concern of the Yakima meeting was the establishment of an association geared to complete democratic control and full membership participation. "This must be an association of operators controlled by themselves," Marsh stated in setting the keynote for the meeting.

Officers Take Turns

The newly adopted constitution specifies that no person can serve as president of the association longer than one year at a time. This provision was adopted from the Oregon state association constitution and, according to Don Anderson, past president of the Oregon Amusement & Music Operators Association



YAKIMA operator Mike Doherty, right, puts distributor reps at ease during Oct. 13 meeting. From left they are Seattle-based Rainer Sacchini, Rowe International, Buzz Heyer, Northwest Sales, and Dick Benjamin, Music Vend Distributing.

and also a member of the Washington association, guarantees that no one man can monopolize control of the association. There is nothing in the stipulation, he pointed out, that prevents a competent man from coming back another year and serving in the top post.

The board of directors of the new association is structured on a rotating basis, four to be elected each year for three-year terms. Elections will be held at annual membership meetings. In order to get the system started, the first general membership meeting (probably in November) will elect four directors for three-year terms, four for two years, and four for one year.

Membership in the association is broken down into classes—regular, comprising those actively engaged in the industry as operators, and associates, including distributors and others allied with the industry. Membership, it was agreed, is to be based upon the business unit. Participants voted to make the fiscal year the calendar year. Although the association is now established and actively building its organizational structure, dues paid during the remainder of 1973, it was decided, will count as 1974 dues.

Distributor representatives present at the Yakima meeting were Rainer Sacchini, Rowe International, Seattle; Dick Benjamin, Music Vend Distributing Company, Seattle, and Buzz Heyer, Northwest Sales, Seattle.

A dues structure based pretty much on Oregon's initial schedule was adopted. Dues categories for operators will be determined by the number of phonograph and amusement machines in operation as follows: 50 machines, \$50; 51 to 75 machines, \$75; over 75 machines, \$100. Associate members will pay a flat \$100 fee. It was felt that a flat fee, if too high, would tend to scare smaller operators away and, if too low, would not provide enough money for adequate operation of the association. *(To be continued)*

What's Playing?

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

CHICAGO: SOUL PURCHASES



Billy McClain
Eastern Music Co.
513 E. 75th St.
(312) 487-4900

- "In the Rain." Arthur Prysock. Old Town 100
- "Back for a Taste of Your Love"
- "Having a Party" Medley
- "Take a Closer Look at the Woman You're With"
- "Midnight Train to Georgia"
- "I Was Checkin' In. She Was Checkin' Out"
- "Cheaper to Keep Her." Johnny Taylor. Stax 0176

DAVENPORT, IOWA: "HOT 100" PURCHASES



John P. Cox
Cox Music & Vending
318 E. Second St. 52806
(319) 322-1824

- "Mammy Blue." Stories. Kama Sutra 584
- "Sweet Understanding Love." Four Tops. Dunhill 4366
- "Photograph"
- "Shady Lady." Shepstone & Dibbens. Buddah 379
- "Summer (The First Time)"
- "There Ain't No Way." Lobo. Big Tree 16012
- "Rockin' Roll Baby." Stylistics. Avco 4625
- "Top of the World"
- "Sister James." Nino Tempo & the 5th Avenue Sax. A&M 1461
- "Humingbird." Country Cavaleers. MGM 14606

DEADWOOD, S.D.: "HOT 100" PURCHASES



John Trucano, Pat Burns
Black Hills Novelty
500 Main St. 57732
(605) 342-2111

- "Raised on Rock." Elvis Presley. RCA 0088
- "Photograph"
- "Let Me In." Osmonds. Kolob 14617
- "Just You & Me"
- Cover
- "Paper Roses"

FARMINGTON, N.M.: EASY LISTENING PURCHASES



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

- "Marie." Boots Randolph. Monument 8588
- "Love Don't Care." Perry Como. RCA 0096
- "Photograph"
- "The Way We Were." Barbra Streisand. Columbia 45944
- "Solitaire." Andy Williams. Columbia 45936

JEFFERSON CITY, MO.: COUNTRY PURCHASES

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

- "Bleep You." Cal Smith. MCA 40136
- "If You Can't Feel It (It Ain't There)." Freddie Hart. Capitol 3730
- "The Fiddle Man." Red Steagall. Capitol 3724
- "Lila." Doyle Holly. Barnaby 5027

LANSING, MICH.: POP & COUNTRY PURCHASES

Larry Dodds
Action Amusement Co.
316 N. Pine 48933
(517) 482-7007

- "Ooh Baby." Gilbert O'Sullivan. MAN 3633
- "There Ain't No Way." Lobo. Big Tree 16012
- "I Won't Last a Day Without You." Maureen McCovern. Twentieth Century 2051
- "Rockin' Roll Baby." Stylistics. Avco 4625
- "If You Can't Feel It (It Ain't There)." Freddie Hart. Capitol 3730
- "Sometimes Memory Ain't Enough." Jerry Lee Lewis. Mercury 73423

ST. PAUL: "HOT 100" PURCHASES

Dave Eichinger
Northern Cola Machine Co.
1481 Marshall Ave. 55104
(612) 646-9686

- "Rolling in My Sweet Baby's Arms." Hank Wilson. Shelter 7336
- "Sail Around the World." David Gates. Elektra 45868
- "Photograph"
- "Cheaper to Keep Her." Johnny Taylor. Stax 0176
- "I Got a Name"
- "Photograph"
- Cover
- "Knockin' on Heaven's Door"

TRENTON, MO.: "HOT 100" PURCHASES



Art Hunolt, Bill Welch
Automatic Music Co.
320 W. 10th St. 64683

- "D'yer Mak'er." Led Zeppelin. Atlantic 2980
- "All I Know"
- Covers
- "Photograph"
- "Loves Me Like a Rock"
- "Half-Breed"

WASHINGTON, D.C.: SOUL PURCHASES

Shelly Rosenberg
D.C. Vending Co. Inc.
4115 Kansas Ave. NW 20011

- "Never Never Gonna Give You Up." Barry White. Twentieth Century 2058
- "Sweet Understanding Love." Four Tops. Dunhill 4366
- "Some Guys Have All the Luck." Persuaders. Atco 6943
- Covers
- "Space Race"
- "Nutbush City Limits"
- "You're a Special Part of Me"

WINCHESTER, VA.: EASY LISTENING PURCHASES



Jesse J. Richardson
Frye Amusement Co.
212 Sharp St. 22601

- "I Got a Name"
- "Ooh Baby." Gilbert O'Sullivan. MAN 3633
- "Photograph"
- "Be." Neil Diamond. Columbia 45942
- "Summer (The First Time)"
- "Just You & Me"
- "Top of the World"
- Spinners
- "Love Me Like a Rock"
- "Paper Roses"
- Oldies
- "Help Me Make it Through the Night"
- "For the Good Times"

Vox Jox

Continued from page 26

gramming it... Larry Smith writes that he has made the move from being "a nothing jock at KTOC-AM in Jonesboro, La., to production manager of KRUS-AM-FM in Ruston, La. He needs some good production music if anyone can help him out. I suggest you buy a complete package from either Major Recording Co., New York, or Alshire Records, Los Angeles. Both firms have excellent music production packages available and the cost is reasonable.

* * *

And then I got a two-page letter from Marc Franklin, program director of KJCK-FM in Junction City, Kans., bawling me out for not printing all of his letters. Mentions that one of the notes he sent regards "the most proud of our accomplishments, a visit from Ms. Cheryl Dilcher of A&M Records." Is she really all that pretty, Marc? In any case, your letter cheered up my whole day, Marc, especially such comments as: "Just because we're in Junction City, don't ignore the lack of fame and glory that is not connected to our name." Who writes your copy, Don Imus?

* * *

At WMPO-AM, an MOR station in Middleport, Ohio, you'll find that Jack Kane has departed the programming position for WLIT-AM, a new station in Steubenville, Ohio, where he'll be program director. Savas Arthur Argyries is the new program director of WMPO-AM and the lineup includes Art Alexander 6-10 a.m., Marcy Rogers until 2 p.m., music director and production manager Peter Chase 2-sign-off. On weekends, sales manager Dean Lutz, Bob Ekey, and John Hoffman handle mike duties. ... Drew Wilder is handling programming at WBAW-AM-FM in Barnwell, S.C., and the format is 60 percent contemporary, 40 percent oldies and he will play new records and feed back any response. But says he's currently getting lousy service. Drew, incidentally, was awarded three or four gold plaques for helping break records like "Traces" and "Color Him Father" when he was music director of WDOL-AM in Athens, Ga.

* * *

Here's a letter from Shadoe Stevens, program director of KROQ-AM, Los Angeles, that's interesting: "As for our plans for the station, anyone reasonably familiar with my past work as program director of KRLA-AM in Los Angeles will witness much of the same kind of attitude in the evolution of KROQ-AM. However, the 'ROQ' will be emphatically more innovative, entertaining, exciting, and musically unique. I still firmly believe in and am committed to contemporary radio as a commercial art form no different than any other art-visual or musical. We have plans for, among other things, an efficiently organized creative, musical, entertainment and informative structure that will become a distinct alternative to anything currently being offered on the radio dial. Working with a corporation, president, and management with the goals of Burbank Broadcasting is the most stimulating association I've ever come to be involved in, and I think we will expose to the industry truly revolutionary new concepts and approaches to radio programming."

* * *

Father Peter Madori will host a half-hour Sunday morning rock music program on WABC-AM, New York; he's an assistant at the parish of St. Roch, Staten Island. Show will follow format, but put in a soft-sell message about the Catholic Church.

Billboard SPECIAL SURVEY for Week Ending 11/3/73
(Published Every Two Weeks)

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	34	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	1	11	2 Deodato, CTI Q 6029
3	2	15	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
4	8	7	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
5	3	22	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
6	5	15	'73 Ahmad Jamal, 20th-Century Fox TC-417
7	6	11	CLOSE TO IT Brian Auger, RCA APLI 0140
8	14	5	TURTLE BAY Herbie Mann, Atlantic SD 1642
9	7	26	SWEETNIGHTER Weather Report, Columbia KC 32210
10	11	36	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
11	10	7	BODY TALK George Benson, CTI 6033
12	24	34	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
13	9	13	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
14	19	9	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
15	12	42	PRELUDE/DEODATO Eumir Deodato, CTI 6021
16	16	13	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
17	18	5	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
18	23	9	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
19	13	11	M.F. HORN III Maynard Ferguson, Columbia KC 32403
20	21	22	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
21	17	34	SUNFLOWER Milt Jackson, CTI 6024
22	15	22	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
23	20	13	FINGERS Airto, CIT 6028
24	22	22	EXCURSIONS Eddie Harris, Atlantic SD 2-311
25	30	42	MORNING STAR Hubert Laws, CTI 6022
26	26	28	HERBIE HANCOCK SEXTANT Columbia, KC 32211
27	25	31	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
28	29	3	BOLIVIA Gato Barbieri, Flying Dutchman 10158
29	-	1	AT THEIR BEST The Crusaders, Motown M 796 VI
30	36	17	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
31	-	1	BASIC MILES Miles Davis, Columbia C32 025
32	33	24	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
33	35	3	PORTUGUESE SOUL Jimmy Smith, Verve V6-8832 (MGM)
34	28	42	SKY DIVE Freddie Hubbard, CTI 6018
35	31	20	BLUES FARM Ron Carter, CTI 6072
36	-	1	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
37	-	1	GOLDEN HITS Ramsey Lewis, Columbia KC 32490
38	-	1	CANNONBALL ADDERLEY & FRIENDS Capitol SBV 11233
39	27	30	HANGIN' OUT Funk, Inc., Prestige PRS 10059 (Fantasy)
40	38	3	GIANT STEPS Woody Herman, Fantasy 9432

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Exhibit at MOA

Continued from page 28

panels of specific artists according to their past popularity and work up contests for location patrons, said Whitburn, who has regular show on WOKY-AM (Milwaukee) each morning and who has found that radio programmers make many uses of the chart information he has chronicled and indexed.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	34	39	6	DOIN' WHAT COMES NATURALLY—Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	67	73	5	HEY LITTLE GIRL—Foster Sylvers (Dorian Burton, Eugene Randolph) MGM 14630 (Frost, BMI)
2	3	12	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield, Gordy 7131 (Motown) (Stone Diamond, BMI)	★	43	4	ROCKIN' ROLL BABY—Stylists (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	68	71	7	YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love)—Barbara Jean English (English, Kerr), Airtia 6053 (Horn O' Plenty, ASCAP)
3	2	11	GET IT TOGETHER—The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	36	38	9	IN THE RAIN—Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	69	76	4	THE LOVE WE HAD STAYS ON MY MIND—Jerry Butler & Brenda Lee Eager (T. Callier, L. Wade), Mercury 73422 (Butler Music by Chappell & Co., Inc., ASCAP)
★	8	7	SPACE RACE—Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	37	40	10	HYMN #5—Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Benell/Captain, BMI)	★	83	3	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)
5	5	13	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	38	28	13	ECSTASY—Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	71	74	5	THE BEST YEARS OF MY LIFE—General Crook (General Crook) Wand 11260 (Sceptor) (Germaine/Our Children's, BMI)
6	6	13	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	★	46	4	SWEET UNDERSTANDING LOVE—Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rail, BMI)	72	75	5	I'VE GOT TO GO ON WITHOUT YOU—William Bell (Larry McIntosh, Al Jackson) Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)
7	7	13	CHECK IT OUT—Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	★	50	4	YOU'RE IN GOOD HANDS—Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	★	87	2	COME LAY SOME LOVIN'—Margie Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)
★	11	7	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	41	44	6	YOU'VE GOT MY SOUL ON FIRE—Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	★	74	1	IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Sceptor) (Butler, ASCAP)
9	4	13	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	42	42	10	RHAPSODY IN BLUE—Deodato (George Gershwin), CTI 16 (New World, ASCAP)	75	80	5	IF I COULD REACH OUT—Otis Clay (George Jackson) Hi 2252 (London) (Fame, BMI)
10	13	9	LET ME BE YOUR LOVEMAKER—Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	★	53	4	I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 757 2508 (Columbia) (Mighty Three/Blackwood, BMI)	★	74	1	COME GET TO THIS—Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)
11	15	11	NUTBUSH CITY LIMITS—Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	44	33	17	LET'S GET IT ON—Marvin Gaye (E. Townsend), Tamla 54234 (Motown) (Jobete, ASCAP)	77	84	5	NIIJA WALK (Street Walk)—Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Clita/Patrick Bradley, BMI)
★	16	6	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	45	49	6	FOR YOUR LOVE—Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	★	78	5	SISTER JAMES—Nino Tempo & the Six Avenue Sax (Jeff Barry, Nino Tempo) A&M 1461 (Broadside, BMI/Leigh, ASCAP)
★	17	9	HAVING A PARTY—Ovations (Sam Cook), MGM 14623 (Kags, BMI)	★	60	3	IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), STA0179 (East/Memphis Music, BMI)	79	81	3	I JUST CAN'T STOP LOVING YOU—Cornelius Brothers and Sister Rose (E. Cornelius), United Artists 313 (Unart. Stage Door, BMI)
★	18	9	MY PRETENDING DAYS ARE OVER—Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	47	55	6	YOU'RE GONNA MISS ME—Ann Sexton (Paul Kelly), 77 Records 133 (Tree, BMI)	80	78	7	LOVES ME LIKE A ROCK—Dixie Hummingbirds (John Simon), Peacock 3198 (ABC) (Charing Cross, BMI)
15	12	11	YES WE CAN CAN—Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	48	56	4	STOP THIS MERRY-GO-ROUND—John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moonsong Publishing Co., BMI)	81	82	5	WHEN YOU SMILE—Leroy Hutson (Hutson, Commander, Reeves) Curtom 1989 (Buddah) (Silent Giant/AOPA, ASCAP)
★	20	9	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), GRC 1004 (Act 1, BMI)	49	34	16	STONED OUT OF MY MIND—Chi-Lites (E. Record/B. Acklin), Brunswick 55500 (Julio-Brian, BMI)	★	82	1	I'M THROUGH PROVING MY LOVE—Bobby Womack (B. Womack), United Artists 255 (Unart./Tracebob, BMI)
17	19	9	TASTE OF YOUR LOVE—Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	50	45	9	TAKE ME AS I AM—Lynn Collins (James Brown), People 623 (Polydor) (Dynatone, BMI)	83	88	3	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)
★	22	7	YOU'D BETTER BELIEVE IT—Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stami, BMI)	51	57	10	GIRL BLUE—Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)	84	86	4	DANGWA—Manu Dibango (Manu Dibango), Atlantic 2983 (Cotillion, BMI)
19	21	6	JESSE—Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	52	52	9	I'LL CATCH YOU WHEN YOU FALL—Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)	85	98	2	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (ABC) (Don, BMI)
20	9	12	KEEP ON TRUCKIN'—Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	53	65	3	IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	★	84	1	ME & MY BABY BROTHER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)
★	26	6	SOME GUYS HAVE ALL THE LUCK—Persuaders (J. Fortgang), Atco 6943 (Kec, ASCAP)	54	47	11	DO YOU EVER—Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Amet/March on Music, ASCAP)	87	89	2	LOVE CHAIN—Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (UA) (Fame, BMI)
22	10	11	SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER"—James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	55	48	11	YOU CAN'T HIDE LOVE—Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)	88	77	8	I DON'T NEED HALF A LOVE—Z.Z. Hill (Z.Z. Hill), Hill 307 (United Artists) (Unart./Hillwin, BMI)
23	23	9	YOU OUGHTA BE HERE WITH ME—Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	56	51	8	WHAT IT IS—Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)	89	93	2	TOMORROW'S TRAIN—Ponderosa Twins (M. Burton, S. Robinson), Astroscope 114 (Gambi, BMI)
24	14	10	NEVER LET YOU GO—Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	★	69	3	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	90	—	1	RIVERS—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)
25	29	6	FELL FOR YOU—Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	58	61	8	BASKETBALL JONES Featuring Tyrone Shoelaces—Cheech & Chong (T. Chong, C. Marin), Ode 66038 (A&M) (India Ink, ASCAP)	91	—	1	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)
★	31	5	CHEAPER TO KEEP HER—Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	59	64	4	GET INVOLVED—George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	92	—	1	WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)
27	30	9	BLOW YOUR WHISTLE—K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sherlyn, BMI)	60	68	6	ALL THE WAY DOWN—Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)	93	91	3	IT'S MY LIFE—The Mainstreeters (Joe Simon), Event 212 (Polydor) (Gaucho/Belinda/Unichappell, BMI)
28	32	10	SMARTY PANTS—First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	61	63	6	NEW KIND OF WOMAN—Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus 71254 (Columbia) (Gold Forever, BMI)	94	90	3	LET THERE BE DRUMS—Incredible Bongo Band (R. Douglas, D. Malone), MGM 146359 (Don, BMI)
★	35	5	IF YOU DON'T DO IT THE FIRST TIME, BACK UP & TRY AGAIN—Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	62	66	6	I'M A WINNER NOW—Executive Suite (Felder/Harris), Babylon 1109 (Assorted, Six Strings, BMI)	95	100	2	THIS LITTLE WOMAN—Lois Sneed (C. Fisher, B. Eli), Capitol 3722 (Vee Done/Nickel Shoe, BMI)
★	36	4	WRAPPED UP IN YOUR WARM AND TENDER LOVE—Tyrone Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	63	72	4	STORMY MONDAY—Latimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	96	92	5	I'M COMING HOME—Johnny Mathis (Thom Bell, L. Creed) Columbia 4-45908 (Mighty Three, BMI)
31	25	9	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH—Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	64	70	5	DIRTY OL' MAN—Three Degrees (Kenny Gamble, Leon Huff) Philadelphia International 3534 (Columbia) (Mighty Three, BMI)	97	99	3	LET'S RIDE TO THE MT. TOP—Zion Baptist Church Choir (Henderson-Simon), MS 121 (Myrrh) (Eight-Nine, BMI, Word Music Inc., ASCAP)
32	24	12	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	65	58	8	FUNKY KEY—Dynamics (Ronnie Shannon) Black Gold 9 (Pickwick) (Vignette, Million Seller, BMI)	98	—	1	SOMEBODY'S BEEN ENJOYING MY HOME—Don Covay (L. Scott, E. Darby), Mercury 73430 (U-Van, ASCAP)
33	27	9	THIS TIME IT'S REAL—Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kupillo, ASCAP)	66	59	11	BABY LAY YOUR HEAD DOWN—Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)	99	—	1	MANGO MEAT—Mandriil (Wilson Brothers), Polydor 14200 (Mandriil/Intersong/Chappell, ASCAP)

Soul Sauce

Kendricks Truckin' on Way to Top

By LEROY ROBINSON

LOS ANGELES—Irony is not usually commensurate with success in the record business. But examining the recent success of Eddie Kendricks with his hit single, "Keep On Truckin'," and take note of how long it has taken for him to reach this new pot of gold, irony is certainly not to be dismissed as a possibility.

Talent also played a large and important role in the Tamla recording artist finally rising to a number one spot on the record charts. Kendricks will tell you that it also took good promotion of "Truckin'" for it to even anticipate potential success, something that was not done for the former Temptations' previous outings.

But it took three years of performing and recording as a single artist before Kendricks could taste any of the success he enjoyed as a member of the famed Motown vocal quintet.

And it was a tough three years. Kendricks admits, "It was a very depressing period." The thought of quitting, however, never entered his mind. "No, my mind told me I needed to stop," explains Kendricks, "but my heart told me I couldn't."

And he did not, mainly because many Eddie Kendricks' fans encouraged him not to quit as well. These were supporters he had gained and retained from his historic days with the original Temptations. And they were the same fans that purchased his first two albums as a single, "All By Myself" and "People . . . Hold On," albeit they were not enough in numbers to bring golden success to the falsetto singer.

So, "keep on truckin'" was a modus operandi for Kendricks before it became a hit record. And as for turning back, or returning to the fold.

"You don't go backwards," says Kendricks. "If you make a step forward, then you gotta keep on step-pin' until you're all the way where you wanna go."

And based on the above statement, Kendricks continued to persevere, and success did eventually smile upon him once more. Overall credit, however, belongs to another.

"I'm a believer in the Almighty . . . I'm a believer in God," says Kendricks. "And I believe I'm one of His children, so no one is gonna deny me success if it's due me."

The success of "Keep On Truckin'" is confirmation of Kendricks' belief. It is also an indication that during the three years of recording and personal appearances the former fans of Eddie Kendricks obviously multiplied, with his falsetto singing style becoming more acceptable.

But what of the future, and a wider audience? Will the falsetto be enough to sustain interest in him and lead to superstardom?

"I think it will because I'm putting out feeling," Kendricks says with confidence. "Everybody understands feeling. Only thing they can do is fight the feeling."

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	LET'S GET IT ON Marvin Gaye, Tamla 329 (Motown)	31	34	4	WILD & PEACEFUL Kool & The Gang, Delite 2013
2	2	10	DELIVER THE WORD War, United Artists US LA128 F	32	36	16	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
★	5	16	POINTER SISTERS Blue Thumb 48 (Famous)	33	30	22	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)
★	6	22	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	34	37	7	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
5	3	12	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	★	—	1	JOY Isaac Hayes, Enterprise ENS 5007 (Stax)
6	4	9	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	★	47	2	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Stax)
7	8	9	AN ANTHOLOGY Temptations, Motown G 782 L (Motown)	37	29	21	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
★	11	6	GET IT TOGETHER Jackson 5, Motown M 783VI	38	41	4	LIVE AT CARNEGIE Shirley Bassey, U.A. UA LA 111 HZ
9	10	9	CHI-LITES Brunswick BL 754197	★	—	1	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
10	7	10	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	40	42	4	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
11	9	25	CALL ME Al Green, Hi XSHL 32077 (London)	41	31	17	FACTS OF LIFE Bobby Womack, United Artists LA 043 F
12	15	7	MAIN STREET PEOPLE Four Tops, ABC ABCX 50144	42	39	14	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444
13	13	8	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	★	54	2	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
14	18	17	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	44	33	18	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)
15	14	19	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	45	35	14	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)
16	12	20	EDDIE KENDRICKS Tamla T 327 L	★	60	2	AT THEIR BEST Crusaders, Motown M 796VI
17	17	15	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	47	49	2	SOULFUL SOUNDS Cecil Holmes, Buddah BDS 5139
18	19	27	NATURAL HIGH Bloodstone, London XPS 620	48	48	3	PLANETS OF LIFE Whispers, Janus JLS 3055
★	23	6	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)	49	51	16	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
20	22	28	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	50	52	5	WORLD OF Ike & Tina Turner, United Artists UA LA 064 G2
21	26	10	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	51	40	11	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
22	16	8	2 Deodato, CTI 6029	52	57	2	GOLDEN HITS FROM Ramsey Lewis, Columbia KC 32490
23	21	13	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	53	53	3	GIMME SOMETHING REAL Ashford & Simpson, Warner Bros. BS 2739
24	27	5	FULLY EXPOSED Willie Hutch, Motown M 748 VI	54	55	3	GREATEST HITS Main Ingredient, RCA APL 1-0314
25	25	20	MA Rare Earth, Rare Earth R 546 L (Motown)	55	58	3	THE SOUL YEARS Atlantic SD2-504
26	20	17	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	56	56	2	SEX AND SOUL Roy C., Mercury SRM 1-678
27	28	27	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	57	59	3	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
28	32	5	ECSTASY Ohio Players, Westbound WB 2021	58	45	3	YEARS GONE BYE Albert King, Stax STS-2010
29	24	18	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	59	—	1	THE DELLS Cadet CA 50046
★	38	4	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	60	—	1	FREEDOM FOR THE STALLION Hues Corporation, RCA APL 1-0323

Gospel Gambol

By JOHN SIPPEL

We are all saddened by the death of Sister Rosetta Tharpe. She was the first gospel singer to ever hit commercially with her many hits on Decca. When she died (Billboard, Oct. 20) she was recording for Savoy under the aegis of Fred Mendelson.

Bishop John Ware of the First Congregational Church of Victory has a single out on Prosperity Intl. label. Bishop Ware and the Voices Of Prosperity were featured at a benefit for a local charity Oct. 19-20 in Chicago, his home base. Others on the show which carried a \$7 stipend at the door included: Five Blind Boys, Soul Stirrers, Shireey Caesar Singers, Williams Singers, Kelly Brothers and Bishop Gate-mouth Moore. Over a dozen soul acts also appeared.

Jesse Hall and the Gospel Zephyrs of Reno have released their own LP. The group travels northern California and Nevada. Hall can be reached at (702) 323-5812. . . . Glori Records is featuring the Michael Powell Ensemble as its group of the month. For bookings call (212) 749-1187. . . . The Johnny Thompson Singers are currently in Switzerland on a six-week tour. . . . Rev. James Cleveland headlines the all-gospel show at the Apollo Theater, New York City, Nov. 30 for a week. . . . Savoy has signed the Sonority Singers of Baltimore, Md. Coincidentally, Herman Lubinsky, founder-president of Savoy, is resting more comfortably and recovering slowly. Send him cards to his office in Newark.

Bill Johnson of Fink-Pinewood Records, reports his firm is actively engaged in producing gospel records from its Norfolk, Va. base. . . . Horohr Music Co., Greenwood, S.C., is using Mangold Bertos, Charlotte; Bib, in the same city; Southland, Atlanta, and Ernie's Record Mart, Nashville. Interested distributors can contact them at PO Box 1095, Greenwood 29646.

Brother Fred Kindred, who is heard over KERN-AM, Bakersfield, Calif., is holding a gospel benefit for sickle cell anemia Nov. 24 at Harvey Auditorium there. The \$1.50 donation will bring participants performances from the Duffeyettes, Linda Cunningham, the California State Gospel Choir, Robert Gridiron and the St. Memorial Choir, The Golden Voices of Triumph, The Wasco Inspirational Choir, Delpha Nichols, Patrena Long and Brother Oscar Anthony.

Shaped Notes

Paul Downing of the Downings has signed a promotional agreement with Century II Promotions to handle the next new Heart Warming record of the group. . . . Buck Rambo, manager of the Rambos, and Bill Murray, director of California Gospel Enterprises, have announced that the west coast agency will take over bookings for the Nashville singing groups. Rambo, praising his former agent, Don Light, said plans are in the air for the Rambos to do 40 days of touring with Andrae Crouch and his Disciples.

Kingsmen manager Eldridge Fox has signed an exclusive three year contract with Canaan Records. . . . The keystones have signed an exclusive booking agreement and per-

(Continued on page 36)

Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	5	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
2	—	1	ARETHA FRANKLIN AND JAMES CLEVELAND Amazing Grace, Atlantic SD2906
3	—	1	SENSATIONAL NIGHTINGALES It's Gonna Rain, Peacock PLP 175 (ABC)
4	—	1	REVEREND C.L. FRANKLIN The Eagle Stirs Her Nest, Jewel 0083
5	4	5	BEAUTIFUL ZION CHOIR I'll Make It Alright, Myrrh SP 6514 (Word)
6	2	5	JAMES CLEVELAND Give Me A Clear Heart, Savoy 14270
7	—	1	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock 178 (ABC)
8	3	5	JAMES CLEVELAND I'll Do His Will, Savoy 14284
9	23	5	THE GOSPEL SOUL OF SAM COOKE, Vol. 2 Specialty SPS 2128
10	—	1	ANDRAE CROUCH I Don't Know Why, Light LS 5546 (Word)
11	17	5	THE GOSPEL SOUL OF SAM COOKE, Vol. 1 Specialty SPS 2116
12	8	5	DR. MORGAN BABB I Have A Father Who Can, Nashboro 7112 (Jewel)
13	11	5	RANCE ALLEN GROUP Truth Is Where It's At, Gospel Truth GTS 2709
14	—	1	BROOKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
15	14	5	ERNEST FRANKLIN Close To Thee, Jewel LPS 0063
16	15	5	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
17	—	1	REVEREND W. LEO DANIELS Sermon—Build Your Own, Daniels 1001 (Jewel)
18	27	5	ISAAC DOUGLAS & THE NEW YORK CITY CHOIR A Little Higher, Creed 3036 (Nashboro)
19	—	1	THE ORIGINAL SOUL STIRRERS Specialty SPS 2137
20	—	1	BEST OF THE 5 BLIND BOYS Peacock PLP 139 (ABC)
21	5	5	THE B.C. & M. CHOIR Life, Creed 3019 (Nashboro)
22	—	1	THE SOUL STIRRERS FEATURING SAM COOKE Specialty SPS 2106
23	33	5	REVEREND WILLIE MORGANFIELD The All Powerful Name, Jewel LPS 0065
24	—	1	SHIRLEY CAESAR SINGERS Get Up My Brother, Hob 2144
25	13	5	VIOLINAIRES Spirit And Soul, Jewel LPS 0073
26	—	1	REVEREND MACEO WOODS Jesus People, Gospel Truth GTS 2704
27	7	5	HARRISON JOHNSON'S L.A. CHOIR Always There, Creed 3037 (Nashboro)
28	—	1	BEST OF THE MIGHTY CLOUDS OF JOY Peacock PLP 136 (ABC)
29	—	1	REVEREND C.L. FRANKLIN Heard It Through The Grapevine, Chess CH 73
30	25	5	THE SWANEE QUINTET Try Jesus, Creed 3034 (Nashboro)
31	—	1	SOUL STIRRERS Going Back To The Lord Again, Specialty SPS 2150
32	—	1	THE JAMES HERNOON SINGERS Glori 1017
33	34	5	RANCE ALLEN That Will Be Enough For Me, Gospel Truth GTA 1204
34	24	5	REVEREND MACEO WOODS God Save Your People, Gospel Truth GTS 2706
35	—	1	THE B.C. AND M. CHOIR Experience, Creed 3039 (Nashboro)

Classical Music

Angel Marks 20th Yr. in U.S.

LOS ANGELES—A spurt of activity is being planned for this month to mark Angel Records 20th anniversary in the U.S. Already set, according to marketing vice-president Brown Meggs, is a commemorative two-record set, specially priced and titled, "The Angel Album," which brings together more than 40 names on the artist roster, recently enhanced by artists such as Beverly Sills, Andre Previn, Itzhak Perlman and Montserrat Caballe.

The album is made up of 26 complete performances of shorter works or arias, highlighting "The Early Years," "The Great Instrumental-

ists," "The Great Conductors" and "The Great Singers." Mrs. Dario Soria, whose husband is president of the Metropolitan Opera Guild and was creator of Angel in the U.S., has contributed a memoir of the label's early history and its artists for the set's jacket.

A complete new collector catalog has been published and a commemorative advertising and merchandising program is being directed by Brad Engel. Also, national sales manager Raoul Montano plans a full selling campaign related to the full Angel catalog, particularly those artists selected for inclusion in "The

Angel Album," stressing the most significant releases from throughout the label's history.

Schneider & Serkin 'Q' Disks

NEW YORK—Pianist Peter Serkin, in collaboration with Alexander Schneider and the English Chamber Orchestra, has just recorded the six Mozart concertos dating from the year 1784 for RCA Records in quadraphonic sound.

Announcement was made by R. Peter Munves, director of Classical Music, RCA Records, who said: "Young Serkin certainly is one of the most exciting pianists now before the public, and there are many who consider him the finest Mozart interpreter in the world today. We are extremely pleased to have this multi-record documentation of his Mozart at this point in his career."

Munves said the six concertos will be released as a single package in May under title, "Mozart/1784—The Six Piano Concertos." 1784 was one of the composer's finest years in the piano field.

The recordings were produced in London by Max Wilcox, RCA Red Seal producer, and their release as Quadradiscs will mark the first Mozart piano music to appear in four-channel sound.



ANGEL RECORDS marks its 20th anniversary this month in the U.S. with a variety of promotional activity. Included is a specially-priced two-record set, "The Angel Album," and a display marking the event.

Red China's 'River Concerto' Recorded by Ormandy on RCA

NEW YORK—RCA Records has recorded the Philadelphia Orchestra directed by Eugene Ormandy in the western world premiere of "The Yellow River Concerto," a piano work written by five members of the Chinese People's Committee of Composers.

Announcement was made by R. Peter Munves, director of Classical Music, who said the work had been given its American premiere by the Philadelphians shortly before the orchestra became America's first to tour China last fall. The U.S. premiere featured pianist Daniel Epstein, who also appears in the recording.

Following the concerto's Ameri-

can premiere, critics called it a combination of such popularly known works as "Warsaw Concerto" and "The Cornish Rhapsody, stating it was an amalgam of many romantic styles, all western and all melodic."

Said Munves: "The concerto may be all schmaltz to the critics, but it will be a great success with record buyers."

The Philadelphia Orchestra performed the concerto in China during its tour to great success, and the recording was made in Philadelphia immediately following the orchestra's return to this country.

The album will be rushed to early release on the Red Seal label.

Casals Dies At Age 96

RIO PIEDRAS, P.R.—Noted cellist and conductor Pablo Casals died Oct. 22 at Auxilio Mutuo Hospital of complications from a heart attack suffered three weeks ago. He was 96 years old. In addition to being a top musician, Casals was noted for his humanitarianism and once received the United Nations Peace Medal while being praised as a man who had "devoted your life to truth, beauty and to peace."

Casals recorded exclusively for Columbia from 1950 to the present. After making his first recording for Columbia in 1908, Casals later went

to EMI. Some of his best sellers for the label were the Brandenburg Concertos and Bach's Four Orchestral Suites.

Columbia is reissuing "Pablo Casals," five-LP set, with plans calling for a large promotion and advertising drive. The set includes a narration by Isaac Stern, as a bonus disk. In January, a four-LP set will be released on some deleted works from the Prades festival.

A requiem mass was held Oct. 23 at La Tiedad Church, San Juan. Gov. Rafael Hernandez Colon delivered the eulogy.

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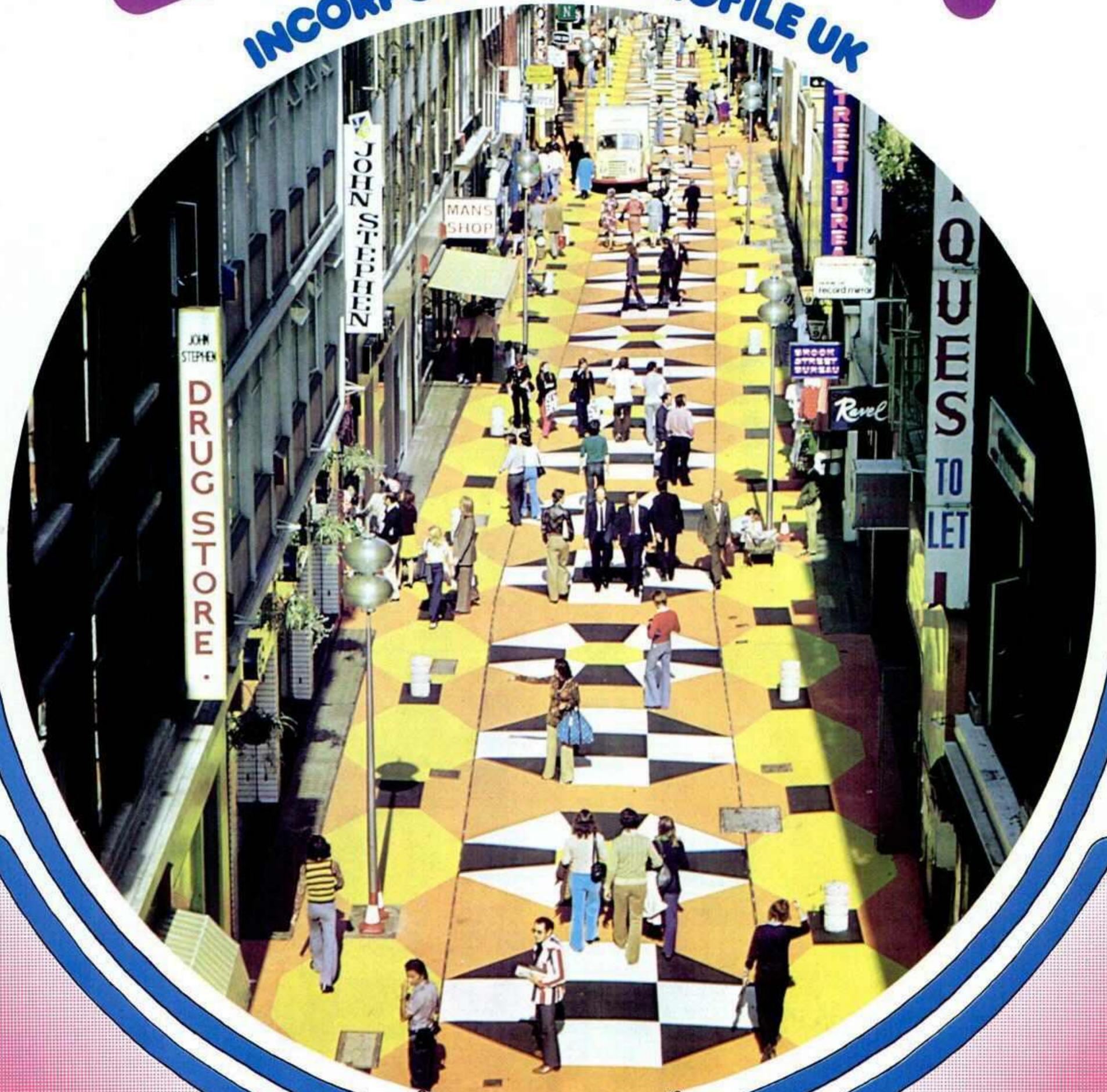


1. Goddard Lieberman, president of CBS Records Group, and Irwin Segelstein, president, CBS Records division. 2. Bud Wendell, right, receives the Metronome Award from Nashville Mayor Beverly Briley. 3. Rory Bourke receives his ASCAP plaques from Stanley Adams and Ed Shea. 4. SESAC's Bob Thompson with winners Charlie Boock, Ricci Mareno, Jerry Gillespie and Ted Harris. 5. ASCAP president Stanley Adams, right, with Congressman Richard Fulton and Mrs. Fulton. 6. Bill Monroe at the Early Bird Blue Grass Concert. 7. Bill Rice and Jerry Foster, far left and right, receive congratulations from ASCAP's Ed Shea and Gerry Wood. 8. ASCAP's Paul Marks, right, and Gerry Wood, left, with Bill Hall, top publisher, Lynn Anderson and Glenn Sutton. 9. BMI's Frances Preston. 10. Al Gallico, Ed Cramer and Norro Wilson. 11. MCA's funnyman, Jerry Clower. 12. Cinnamon Records entertains on the Cumberland River. 13. Cramer, Red Lane, Joyce Bush, Larry Henley, Jack Stapp and Buddy Killen. 14. Elektra-Asylum and the horse-drawn coach draw special attention in downtown Nashville. 15. O.B. McClinton wins over the crowd. 16.

Cramer, Eddie Miller, Joe Johnson and Bob Jennings. 17. Irving Waugh, president of WSM, Inc., outlines plans for the new Opry House. 18. Cramer, Fred Foster, Bob Beckham and Bert Block. 19. Entire "Grand Ole Opry" cast. 20. Hall of Fame member Bob Wills receives a special ASCAP award. 21. Bob Thompson with Raymond Smith, writer of the year. 22. Jack Greene and Jeannie Seeley represent MCA. 23. Tammy Wynette and George Jones do interviews at DJ taping. 24. Tommy Overstreet performs at the Dot luncheon. 25. Bob Thompson with artist Cal Smith. 26. Billy Sherrill congratulates Charlie Rich, as Irwin Segelstein looks on. 27. Capitol's Charlie Louvin signs an autograph. 28. Johnny Cash, hosting the CMA Awards show. 29. Billy Cole, WHO, Des Moines, presents an Iowa flag to Jo Walker of CMA. 30. Connie B. Gay, right, presents the Founding President's Award to Capitol executive Frank Jones. 31. Three members of the Hall of Fame: Tex Ritter, Roy Acuff, and newly-inducted Chet Atkins. 32. Astronaut Pete Conrad with RCA president Rocco Laginestra. 33. Big Johnny Russell goes over big.

SPOTLIGHT ON LONDON

INCORPORATING EUROFILE UK



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An Industry Report on the United Kingdom

The third in a series of special profiles on the music industries of the Common Market countries.

BRIITAIN

FACT FILE

Population: 55 million
Per capita annual income: £1500 (\$3,750).
Rate of Exchange: £1 = \$2.50
Public Holidays: January 1, Good Friday, Easter, Whit Monday, June 3 (Spring Bank

Holiday), July 9 (Queen's Birthday), August 27 (late summer Bank holiday), Christmas Day, December 26.
Normal business hours: 9am-1pm; 2pm-5pm.
Per capita expenditure on records and tapes: £2.

RECORD SALES 1972

Records sold domestically (LP's and singles): 110 million units, (£57 million).
Records manufactured: approx. 140 million units.
Records exported: 18 million units.
Discounting incidence: Frequent.
Rack jobbing share of the market: not known. Only one major rackjobber which is industry owned.
Dealer margins: Records 36½ per cent basic; tape: 30 per cent except CBS and WEA which

give 25 per cent.
Returns Situation: virtually no returns. Tax on records: Value Added Tax - 10 per cent.
Average Retail Prices: single 48p; LP (full price) £2.40.
Processing Costs - vary depending on orders but approx.: 15p per LP.
Sleeve Costs: also vary depending on the order. But approx.: 3.5 per LP.
Record Club and Mail Order Sales: about 10 per cent of the total.

TAPE SALES 1972

Tape Sales 1972 (cassette & cartridges): 8,097,000 units.
Tape production (cassette & cartridges): 10 million units approx.
Tape Industry turnover: \$ 26.25 million.

Pre-recorded tape exports: 1.5 million units approx.
Averal Retail Prices: Cassette £2.30; Cartridge - £2.30

PROMOTION

Commercial radio stations, sometimes TV pop shows, BBC local radio.
There are five pop newspapers - New Musical

Express, Melody Maker, Disc, Sounds and Record Mirror. Many other magazines cover pop. One trade paper - Music Week.

EQUIPMENT PENETRATION

Record players: 10 million (approx.).
Tape players (all configurations): 5 million (approx 75 per cent of which are cassette players).
Juke Boxes: 60-70,000 (approx.).
Extent of automotive use of cassette &

cartridges: predominantly cartridge players in cars.
Car radio penetration: 3.5 million (approx.).
Radios: 42.5 million (approx.).
TV Receivers: 15 million black and white plus 4.5 million colour sets.

Outlets

Outlets: Records dealers: approx. 4,000. Rack jobbers: Only one, Record Merchandisers dealing in full price albums - industry owned.

Tape outlets: approx. 3-500. Non-record outlets: approx 2,500 (garages, supermarkets, chemists etc.)

Charts

THE MUSIC WEEK-BBC chart, compiled by the British Market Research Bureau is the major national chart. But several pop newspapers have their own charts, notably Melody Maker and New Musical Express. The Music Week-BBC chart, also backed by the British Phonographic Industry, is compiled by the Bureau from details submitted weekly by 300 conventional record outlets throughout England, Wales and Scotland.

A diary is sent to each of the outlets and, as records are sold, the serial numbers are noted. The diaries are then returned to the Bureau, and computer processed. A security check is also made by telephoning 50 other record outlets. They are questioned regarding breakers and fast risers. The Bureau reserves the right to delete records from the chart if they do not pass this stringent quiz.

Share of retail market: 1972

	Full price albums	Mid Price albums	Singles		Full price albums	Mid price albums	Singles
EMI	18.1	11.4	17.0	K-TEL	5.4		
CBS	11.8	3.6	7.6	Island	4.2	1.3	
Decca	10.6	39.7	16.3	United Artists	3.5	2.6	3.0
Polydor	10.5	5.0	14.6	Trojan		1.4	
WEA	9.8		6.8	Bell		5.3	
RCA	6.4	17.2	9.5	Pye		1.9	
Phonogram	6.2	3.8	5.8	Others	13.5	8.8	12.2

Cover picture: Tom Hanley

NOVEMBER 3, 1973, BILLBOARD

An Industry Report on the U.K.

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British Boppers still wait for U.S. success

by GRAHAM PUNTER

THE WATER that forms the great divide between Britain and America appears to have embodied in its composition a mystic power that reaches far beyond the physical segregation of the two countries.

It has created a cultural split in the lucrative and rapidly-expanding new-found market that has earned the rather disparaging labels of teenbopper and weenybopper.

The question that has been thwarting everyone who has anything to do with the British artists endeared to the teenage market is: What's going wrong?

Why have Slade slayed the English kids but failed to persuade American boppers to Get Down and Get With It? Why have T Rex triumphed at home yet found only cold reaction instead of Hot Love across the Atlantic?

And even more concerning is the fact that while the English struggle for acceptance in the States, the American teenybopper idols, Osmond and Cassidy are adored and acclaimed away from home.

In an effort to unearth reasons for this apparently inexplicable phenomenon we spoke to David Joseph, a man with vast knowledge of markets and attitudes on both sides of the Atlantic. As manager of the New Seekers, whose Marty Kristian is being promoted as a teen-idol, and Sweet, he is



Why have Slade (top picture) slayed the English kids but failed to persuade American boppers to 'Get Down and Get With It?' And why are Donny Osmond (left) and David Cassidy (right) adored and acclaimed away from home?

clearly aware of the need for English teenybopper artists to break the States.

We spent some time examining and analysing the problem and emerged with an answer, if not a particularly satisfying solution.

First we must consider the historical circumstances of popular music. As Britain struggled along for a few years trying to find an answer to the American doo-wap and rock and roll, four young men from Liverpool produced an album called Sergeant Pepper's Lonely Hearts Club Band. With its deviation from tradition via obscure drug references, the venture into psychedelia and the general emphasis on creation, the door to experimentation was opened, pushed by a record that screamed: We need something new.

So followed a period of strange new musical conceptions and the creation of the underground. So mystified were the popular Press at this unknown quantity that misleading political connotations were placed upon the artists involved and a strange idea grew among the ill-informed that musicians were at the van of some Alternative Society.

The truth was that these progressive artists had merely heeded the Beatles' warning. The underground paid dividends. Music became more intense, higher technical standards had become established and bands were beginning to think more

about what was happening. Individualism became vital — no longer would copyists be tolerated in the Top Flight. But it had its side effects.

For only so long could young audiences sit cross-legged amid a fusion of flashing lights catching occasional glimpses of an introvert musician crouched low over his guitar and doing his thing apparently oblivious of his audience.

There was some light relief with the drifting to our shores of reggae and the creation of discotheques.

But, as far as English rock music and the new generation were concerned, something had to give. And give it did. A Wolverhampton band called Slade realised the time had come for a return to show-biz. With extrovert clothes, hair glitter, the wiggling bum of lead guitarist Dave Hill, the unmelodic but powerhouse vocals of Noddy Holder and a catalog of raunchy songs they at long last gave frustrated teenagers something to shout about, dance about and generally go mad about.

Marc Bolan quit underground kings Led Zeppelin to form T Rex. They established themselves with a more laid-back, more melodic act than Slade but still very much a show-biz style.

The British teenybopper warmed to sounds and antics that suddenly sprung from the tight but necessary coil of musical development.

America appears not to have undergone such a dramatic change. Indeed it had no need to plunge so heavily below ground for there was the tradition and invention from which the British underground was designed to break free.

Thus there was the smooth and natural emergence of Donny Osmond and David Cassidy. Their simple ballads that require no thought yet draw upon maximum romanticism epitomise school love. Their youthful good looks and subsequent appeal as pin-ups affirmed their claim to the new teen market.

Sentimental songs and looks know no national boundaries. And, with a little push from Polydor and Bell, Donny and David found instant appeal to English audiences. Another strong factor in their acceptance must be the Osmonds and Partridge Family tv shows which ensured their names and music were disseminated to a receptive bopper market.

Slade and T Rex had no such tv promotion and with the physical size of the States were faced with greater problems. But more important, they were not finding a need to relieve a teen-market suffering from a preceding grey era of music — there had not been one.

Established Hits

Slade and T Rex purists may well offer further factors for the States struggle. Neither British group depended on established hits to break themselves, apart from Slade having a minor hit with Little Richard's Get Down and Get With It. Donny, however, has ridden the crest of his wave on Paul Anka's Puppy Love, Johnny Mathis' Twelfth of Never and currently Sonny James' Young Love.

As lead vocalist with the Partridge Family, Cassidy came to the fore with Neil Sedaka's Breaking Up Is Hard To Do.

There are suggestions too that Slade's set is too esoteric for American audiences. A favourite deviation from the music is for them to set up a soccer chant geared to the league side local to the town in which they are appearing. The exercise is guaranteed to win over the 15-year-old soccer fans who comprise a large proportion of their audience.

Perhaps they missed scoring in the States by failing to research the likely reaction to baseball and American football chants.

Joseph agreed that it is likely that only time and evolution of the American teenager's thought process will solve the British problem. English teenagers appreciate both the raunch of home and the sophistication of abroad whereas the Americans appear only to want the sophistication.

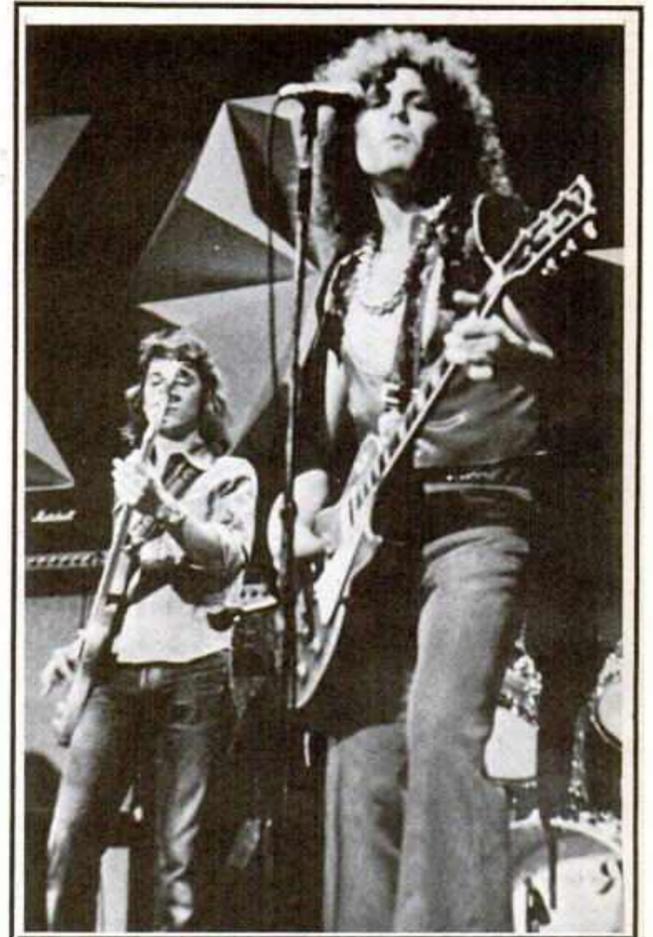
Perhaps when they grow tired and want to jump the time will be right for the string of exciting teen-appeal acts who are established in Britain — Sweet, Gary Glitter, Suzi Quatro — to take the States by storm.

As America-born Miss Quatro said recently in a Music Week interview: "When the time's right I'd love to return to the States and knock 'em out." And when one in five kids under the age of 15 is buying records regularly, that time as far as everyone connected with the British bopper scene is concerned can't be soon enough.

But the intriguing bopper scene apart, what new talent is there in Britain and what of the rumours of a new underground?

Only once in a lifetime is there a need for a total musical re-think. So it's largely a misconception that another underground is forming.

What we do have is the creation of a new breed of rock



T Rex on U.S. tv — the sort of promotion they — like Slade — badly need in order to be able to make it in a country the size of the States. The Osmonds and the Partridge Family tv shows have demonstrated the importance of this aspect of promotion.

bands whose musical innovation has been allied to all that was learnt during the time of change.

If we are to talk about a new underground then the phrase must simply be used to describe groups who have found success developing a specialised appeal, rather than the mass appeal within a certain market — as with Osmond and Cassidy.

Of the post-underground established bands, it must be said Emerson, Lake and Palmer have attained a success by creating a new sound — classical-rock. It would be too easy and certainly inaccurate to suggest they have won through via Keith Emerson's reputation with the much-loved Nice. They have maintained their position too long to make that theory credible.

Procol Harum found a hypnotic keyboard combination that allied to powerful melodies has stood the test of time from Whiter Shade of Pale and Homburg to Conquistador. But even Harum perhaps realised the need for variation and Conquistador embodied the strength of the Edmonton (Canada) Symphony Orchestra.

Welsh Rock

Of the new British bands who look a good bet as far as creativity is concerned, Man have found their originality in the creation of Welsh-Rock, a title that is being substantiated by other bands from Wales who are just beginning to make themselves felt.

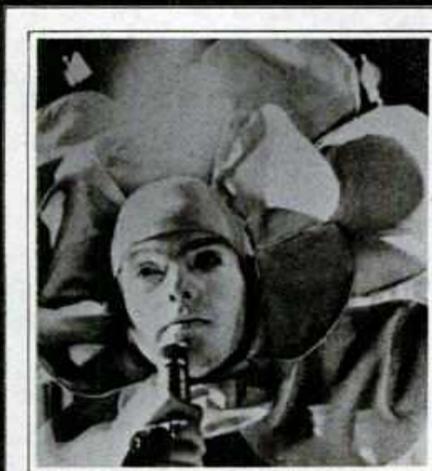
Another on-the-up band is Renia, who are finding a formula combining the fringes of old rock and roll, and 1973 rock with urgent choruses successful.

Jo'burg Hawk's African-rock has emerged from tribal sounds set against a rock backcloth. The group have only developed to any great extent since coming to Britain from South Africa, where the segregation laws prevented them from playing as a unit.

One of the most exciting talents to emerge are Sutherland Brothers and Quiver, currently touring the States. Melodic songs and an emphasis on vocals which stretch to harmonies reminiscent of the Everlys are fused to a powerful rock base.

What all these promising new groups have in common is an original and distinct sound that stands a good chance of lifting each to the heights of their particular field. In an increasingly competitive world they realise that not only is innovation a vital ingredient to reach the top but that it is a pre-requisite for survival.

The Charisma Disturbance is now in the U.S.A. Distributed by Atlantic Records.

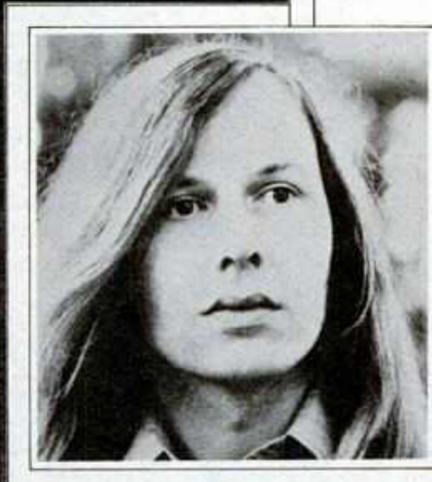


GENESIS

'Genesis - Monster Smash' (Melody Maker)

'I repeat, Genesis are now the best live act I've ever seen' (New Musical Express)

'Should America succumb to Genesis, it can only speak well for Its' musical taste' (Cashbox)

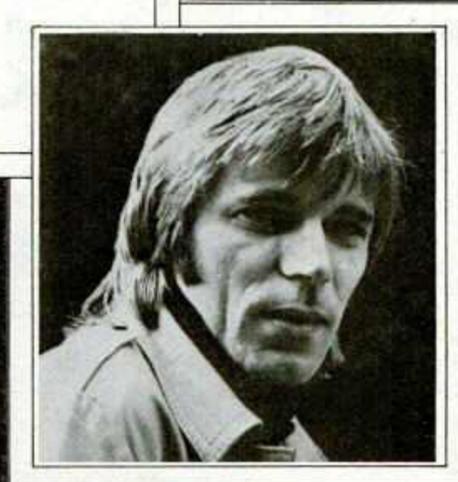


CLIFFORD T. WARD

'Clifford T. Ward writes the best songs I've heard since James Paul McCartney wrote 'Yesterday' (Melody Maker)

BO HANSSON

'Bo Hansson is a brilliant Swedish Organist' (Record Mirror)



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An American Looks at the British Scene

Needletime, Trans-shipping and 'telephone number' deals

AS SEEN BY KEN GLANCY

DESPITE AN alarming upswing in the inflationary spiral which has meant that most people are earning almost as much as they spend, the cost of staying alive is having no apparent affect thusfar on the impetus of Britain's disk boom.

This has been gathering pace since the unprecedented summertime surge of 1972 and has continued powerfully ever

Ken Glancy — now in his second year as managing director of RCA's UK records division.



since, gaining momentum as it goes along. The British Phonographic Industry's guesstimate for manufacturer's 1972 sales was \$150 million — a \$42.5 million increase on the previous year and 1973 business is maintaining similarly encouraging growth, particularly in relation to tape.

If there's any cloud on the horizon, then it relates more to the shortage of raw materials and the concomitant problems of maintaining supplies at a sufficient level to cope with demand, than to any feeling that things are too hot not to cool down. Indeed, with the market running at something like 15-18 per cent higher than last year, some industry chiefs feel that 1973's growth might have been a couple of points higher had they been able to ensure deliveries of LPs — and particularly tapes — at the precise moment that they were required by the trade.

Ken Glancy, now in his second year as managing director of RCA's UK records division, and with his American background able to survey the UK scene from a unique standpoint of lengthy experience of the business on both sides of the Atlantic, takes a particularly optimistic view of the longterm prospects of the British disk market.

"I think the current market buoyancy is long overdue — it should have happened three or four years ago. It seems to me that there has been a kind of delayed reaction to the entertainment potential of recorded music and that the Atlantic current has been slow to reach these shores," he said.

"You have to look at the current state of the UK market in the light of the economic situation. We have wild inflation, but there is more disposal income available and people have money

in their pockets to spend on records which have become a significant factor in their lives.

"I have a feeling we are going to maintain the present level of growth."

Like many people, Glancy feels that the launching pad for the current sales lift-off in this country can be traced back to the entry into the market place just over one year ago of the tv-merchandisers — K-Tel, Ronco and the British firm Arcade which with their revolutionary mass marketing of compilation albums of ex-Top 50 hits uncovered a vast, and previously unsuspected, new market for records. "RCA may be peculiar in this respect, but I think you can plot a definite surge from that point," he said.

But while the initial spectacular success gained by K-Tel and its competitors has declined to a more modest level mainly due to a confusing excess of albums of insufficient variety of repertoire and what, in retrospect, appears to be a belated and ill-advised entry into a specialist area by EMI and Phonogram, the concept of smallscreen advertising has been firmly implanted in the minds of marketing executives as a formidable promotional tool in the right circumstances. RCA, for instance, used television as a key part of a brilliant marketing campaign built around the release of David Bowie's "Aladdin Sane" album, the outcome of which was an immediate Number One placing in the Top 50. Other companies which have used tv to promote albums include DJM for Elton John and Philip Goodhand-Tait, Chrysalis for Ten Years After and Jethro Tull, Bronze for Uriah Heap and Pye for Max Bygraves.

CBS London: Not just more top artists now. More top artists for the future as well.

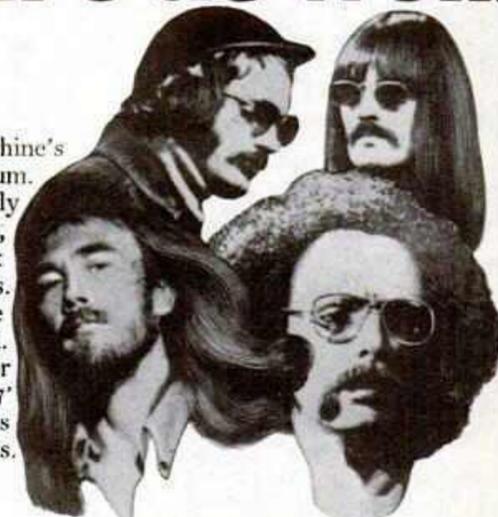
'Rock On', by David Essex, England's fastest breaking record this year. In just three weeks it skyrocketed from debut single to top-3 smash. A new superstar is born.



Expect another winner for John Gaughan and 'You Gotta Love Me Baby'. It was produced by England's most successful song-writing team, Cooke and Greenaway. And all three are new signings to the CBS family of music.



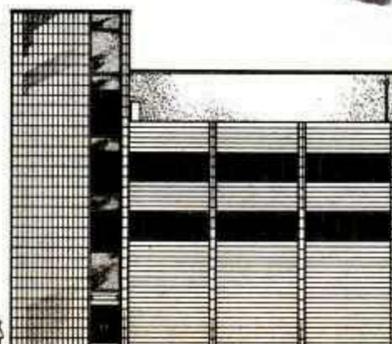
And there's Soft Machine's seventh CBS album. The Softs are constantly growing, exploring, pushing on past musical barriers. At present they're touring North America. Paving the way for 'Soft Machine 7' with rave reviews and SRO concerts.



No less fantastic is the response to Mott The Hoople's 'All The Way From Memphis'. It entered the charts the same week it was released. It's a monster! '...Memphis' is the second smash single to be pulled from Mott The Hoople's newest CBS album.



Another new signing to our family is Scott Walker. Scott, working with his brother, had a string of hits a while back. Now he's a solo artist with a whole lot of good things to promote.



And our new London Studio Complex has been at it this year — 4 U.S. chart albums, singles from Johnny Nash like 'My Merry Go Round' and 'I Can See Clearly Now' — all of which has helped make it a resounding success in its very first year.

But then success is what we deal in at CBS London — its the music centre.

Success now — and in the future.

CBS CBS Records London
the family of music

NOVEMBER 3, 1973, BILLBOARD

And, in Glancy's view, tv promotion (in one form or another) is here as a permanent feature of UK marketing campaigns. "I think a number of us will continue to use tv to advertise special albums - but I tend to agree with the view that the market for Top 50 compilation albums has largely exhausted itself, at least by comparison with the vast sales which were once being generated. Nevertheless, I think the people involved in that area are imaginative enough to come up with variations on the basic theme of albums consisting of 20 top hits." And, indeed, Arcade and K-Tel have recently taken their first steps into the classical market.

The economic event of the greatest significance during 1973 was Britain's entry into the European Economic Community, an occurrence which may well have a significant beneficial effect on the British record industry in due course, but in these early stages of membership is causing a number of niggling problems which could result in the UK having to take certain steps to come into line with the rest of Europe - both in the matter of prices and royalties.

One move, for instance, which has already been made in an application by the Mechanical Rights Society to the Department of Trade for an increase of the present six and one-quarter per cent royalty payable on the retail selling price to eight per cent which would then put Britain on a par with the rest of Europe.

There's a belief in some quarters that the price of records in Britain is still less than it should be, and certainly needs to be upgraded, both as a means of keeping pace with rising costs, and as a solution to the growing problem of transshipping which, it is felt, is not going to lessen while Britain as a manufacturing source is selling at lower prices than in the rest of Europe.

"Years ago, the Common Market used to be known as the United States of Europe and we will probably see the same situation developing as happened in the States - with records drifting around from country to country. This will not happen next year or perhaps not the year after, but by the end of the '70's records will flow freely throughout the EEC.

"The problems can be severe. If a record which is manufactured in the UK turns up in Germany, then the German company which has rights to that record is going to

Elton John (top) and Max Bygraves (below) two artists to receive tv promotion - by DJM and Pye respectively.



be very upset. But it may be that the originating company in Britain is guiltless and that the record should have been released earlier in Germany, say within seven or 10 days of the UK. The logistics of simultaneous release are difficult to resolve, but if it can be done it can reduce the export problem.

"I think the problem will grow and we haven't been in the Market for long enough yet to have had a real dose of it."

The other major occurrence of 1973 so far as the record industry was concerned was the introduction of commercial radio when the first music station, London's Capital Radio went on the air on October 16.

Commercial radio could prove to be the catalyst now required to keep record sales growing in the manner to which the industry is becoming accustomed, although in which areas of repertoire the extra business will be found has yet to be determined. Capital is setting out with the best intentions of planning its round-the-clock broadcasting day in such a way as to ensure that all listening tastes are fairly catered for. But best intentions have gone astray before, especially in the field of commercial television, and the more cynical observers feel that if play-safe, bland and inoffensive music is found to be the key to securing listeners and thus the support of advertisers, then that, as a basic requirement of economic survival, is the way commercial radio will inevitably go.

Glancy, like most people remains hopeful about future prospects, but wary of committing himself to definite statements until the future pattern of programming is clear.

"I think commercial radio is going to be important for us, but until the stations go on the air we won't know what their policies will be. There is certainly going to be additional exposure for records which will be a good thing in my view. I know some people worry about over-exposure, but I think that whole thing may be a myth. And I don't know how you measure it anyway," he said.

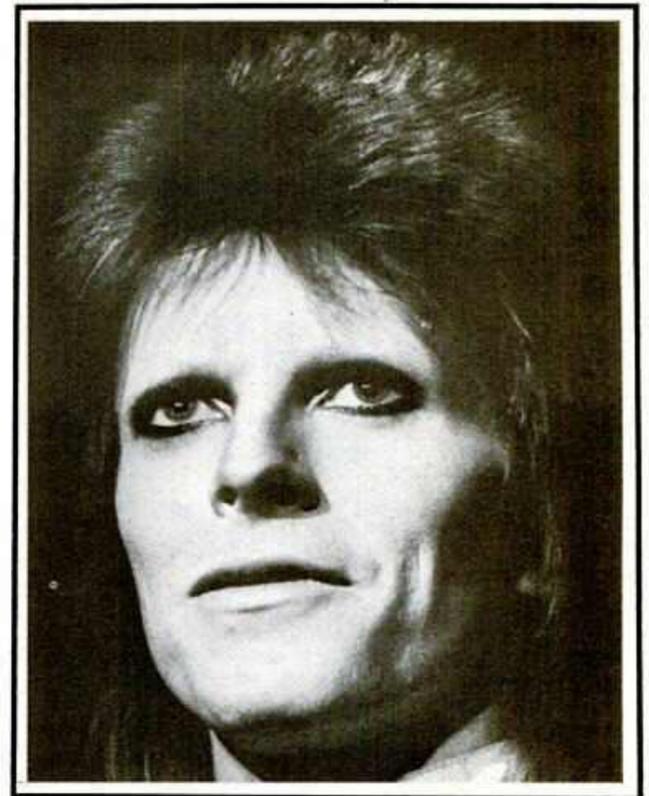
But one thing's for sure, and that is if the commercial network fails to give all types of records a fair hearing, then there will be cause to regret the industry's generosity in allowing the new stations to have a 50 per cent needletime allowance which, in effect, means that virtually all programming can be based on recorded music.

One area of the UK business in which Glancy has spotted little if any change is in the amounts of money required for talent. "It is not moderating and I don't see the competition for talent among companies letting up at all. As long as we are in that situation, which I don't think is particularly unhealthy, by the way, deals will continue to be discussed in telephone numbers."

But Glancy does see signs of management becoming smarter in the way contracts are drawn up, with what he regards as the shrewder operators showing more interest in the way promotional pounds are spent than in the take the money and run attitude. "I would rather deal with the progressive promotion-orientated management, keen to work with us on the exploitation side in establishing the artist. I think that really intelligent successful management realise that a good contract is one which is fair on both sides. They are the professionals who expect to be around for a long time in the business."

The need for exploitation-minded management is an essential ingredient of ultimate success in Britain, where, as Glancy puts it, "To get an act away with a first album is little short of miraculous."

It's a long, hard grind to build reputations, especially with the limited amount of radio exposure and a sales system which, by and large, means that record dealers are at risk in



David Bowie whose Aladdin Sane album received a brilliant marketing campaign from RCA and tv playing a key part in placing it Number One in the Top 50.

the quantity of stock they hold.

As a general rule, it takes the release of three well-promoted albums before an act can expect to see any significant consumer reaction and contracts are now structured in such a way as to take this slow build into account.

"It used to be five years in the US and three years in the UK, but we try to work out a five-year arrangement where possible, with the proviso that if the act is enormously successful in two years we would rewrite the contract and give an improved deal," commented Glancy.

One method which is looked upon in some quarters as being the means to a substantial increase in volume turnover is a British equivalent to the American system of sub-distribution through racks and onestops. Glancy remains less than enthusiastic in his support for development on these lines and RCA has not made any move to join the equity holders of the industry-backed Record Merchandisers rack company, although supplying record on a normal commercial basis.

"I have never been able to convince myself that if the American marketing pattern, which is dominated by sub-distribution were adapted for British purposes that it would materially enhance the business here," he said.

"We really don't have the kind of outlets here that there are in the States which would be attractive to rack-jobbers and neither do discount shops exist on the same scale. And, frankly, I don't see how they can be made to pay.

"And so far as the introduction of s-o-r in Britain is concerned - well, I lived with it in the States and after not having had to cope with it for eight years, it's been rather nice."

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 RE: [unclear] 17th.

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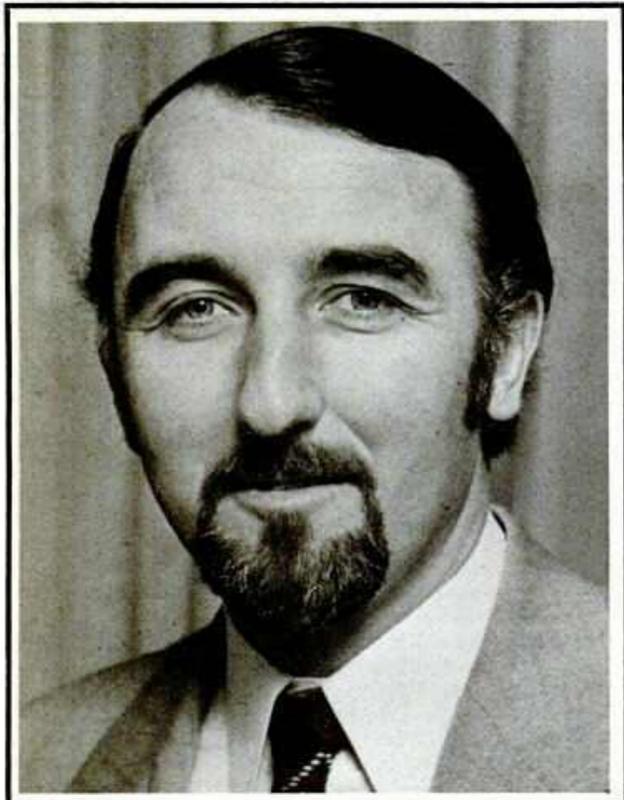
Henry Dave

Performing Rights in the Common Market

AT AN Extraordinary General Meeting at the end of last year, Performing Rights Society members approved some fairly substantial changes in the Society's constitution.

Most of these changes were made with an eye on Brussels, where the Common Market "Eurocrats" have for some time been concerning themselves with the affairs of composers' and authors' collecting societies. Their intervention has been inspired by the provisions in the Treaty of Rome prohibiting practices and agreements regarded as prejudicial to competition.

The Brussels authorities have been slow to recognise the inappropriateness of "competition" in a field where the full



Michael Freeguard, General Manager of PRS, remarks that in spite of obstacles to growth in 1973, total revenue should top £12 million by the end of the year — the first time in the Society's history such a figure has been arrived at.

value of the services rendered by the societies is obtainable only in its absence. It would be interesting to ask any European broadcasting station whether it would welcome having to negotiate licences with three separate organisations (as is the case in the USA). However, the societies have recognised that they do have a role in creating the conditions in which an increasingly united Europe can become a reality.

It was in this spirit that PRS, in common with most of the other societies in the EEC, altered its constitution so as to give greater freedom to its members in deciding what categories of rights are to be administered by the society, in what territories and for what periods.

Asked at the time by 'Billboard' and others whether I thought these changes would have a noticeable immediate effect, I replied that I saw no reason to think there would be a widespread movement on the part of the writers or publishers to make changes in their relationship with their societies.

The experience of PRS in the first nine months of Britain's membership of the EEC has borne this out. The Brussels authorities seem to have imagined that a writer or publisher would find it to his advantage to assign his rights to different societies for different territories, and to "split" the rights into various categories to be apportioned among several societies.

But the realities of life in the performing rights world are somewhat far removed from the doctrinaire theories of the anti-trust strategists at the Common Market headquarters. During the past nine months only one publisher has even enquired about the possibility of "fragmenting" his membership territorially. And the enquiry resulted in no further action on his part. In fact PRS publishers have always been able effectively to "fragment" their memberships territorially. This is because the PRS, unlike most European societies, has for many years allowed the full publisher share (up to 50 per cent of the total royalty collected) to be credited by the collecting society to its local sub-publisher member — whether or not this was a subsidiary of the British (PRS) publisher.

In addition to changing its own constitution, PRS has renegotiated its reciprocal representation agreements with the

other societies in the Market. The main changes involved are the following:—

(a) The former exclusive mandate granted by each society to the other has been replaced by a non-exclusive assignment (similar to those between ASCAP and its affiliated societies). Under these new agreements each society retains the freedom to license users in the territory of the other. But in practice very limited, if any, use is expected to be made of this freedom.

(b) PRS now has the right to elect nationals of the other Common Market states without first seeking the consent of the society or societies within those states; similarly SACEM, GEMA, SIAE and the other societies in the EEC can elect British nationals without first consulting PRS. However, in practice this will make very little difference as PRS rarely, if ever, exercised its veto in this regard.

Apart from the implications of Britain's "entry into Europe" the two matters which have most preoccupied PRS over the past year have been (i) the introduction of the Value Added Tax in the UK and Republic of Ireland, and (ii) the negotiation of an agreement with the Independent Broadcasting Authority for royalty rates in respect of the new commercial radio stations now starting in Britain.

Value Added Tax (which is chargeable in Britain at a single rate of 10 per cent) has to be collected by PRS from its licensees and this has led to problems in relation to some of its tariffs where the royalty is expressed as a percentage of the licensee's box office receipts (eg cinemas, dance-halls, pop concerts, and so forth).

These problems have now in the main, been ironed out. But a great deal of administrative work is involved in the operation of VAT as PRS has also to account for the tax to those of its members who are themselves "registered traders".

The first of the new commercial radio stations to be set up in the UK were launched in October (both in London) with a further three in the provinces due to become operational early in 1974.

Estimates of the expected advertising revenue when the complete chain of some sixty stations is eventually operative vary from £5 million to £50 million per year. Whatever the revenue, PRS will be getting a percentage of it, starting at a maximum of 4½ per cent in the first year of operation and rising over a period of years to a theoretical maximum of 12 per cent.

I say "theoretical" because this rate would be applied only if nothing but copyright music was played by each station.

The advertising industry is booming in Britain at the present time and it is rumoured that more than £1 million advances advertising has already been booked more than a month before the first stations were due to take their bow.

PRS revenue for the current year is not expected to show the buoyant growth experienced in 1971 and 1972, when a number of major tariffs and licensing agreements were revised. Although it has been advised that its licensing charges are, as a matter of law, not subject to the statutory anti-inflation measures brought in at the end of last year, nevertheless, as a matter of policy PRS, has deliberately supported the Government's aims by deferring some important negotiations for tariffs overdue for revision. Examples are hotels, juke-boxes, and factories.

Notwithstanding these obstacles to growth, total revenue for 1973 should top £12 million for the first time in the Society's history. Of this nearly one-third is expected to accrue from overseas. It certainly reflects the continued success of British music throughout the world.

The MCPS and The Video Age

Report from B W PRATT
MCPS' Managing Director

ONE OF THE major considerations exercising the minds of the executives of the Mechanical Copyright Protection Society currently is the problem of licensing videocassette and videodisk programs.

Says managing director Bertram Pratt: "No software producer has yet approached us to enquire about fees and this whole question has to be resolved. I have been trying for four or five years to develop a standard contract but there is something of an apathetic tendency to say, 'It won't happen here for years yet'."

One of the major points of contention — which has created differences of opinion between the SDRM, the French

mechanical right society and the MCPS — is the question of whether the videodisk and videotape is a film or a record. If it is regarded as a record, it is subject to the concept of compulsory licence; but Pratt maintains that the videodisk and videocassette are films and thus covered by section 13 of the British Copyright Act.

Says Pratt: "We have been trying for a long time to get international agreement on the licensing of video software; I would really like to see an international policy established. But if this not forthcoming we shall go our own way and introduce our own licensing scheme".

Optimism

Another vital matter with which the MCPS is currently deeply concerned is the initiative taken by the Society to have the mechanical right on records in Britain (currently 6¼ per cent of the retail price) raised to the continental level of eight per cent.

Said Pratt: "Representations have been made to the Department of Trade and Industry for a committee of enquiry to be set up to look into the case for an increase in the mechanical royalty rate. This may take some time, but we have reasonable cause for optimism, having presented in outline what we consider to be a strong case".

The MCPS has served copyright owners in the licensing of recordings of their musical copyrights and collection of fees and royalties for 63 years. During that time it has grown from a very small office to a now important computerised organisation covering all aspects of recording through the world.

The Society not only represents almost all British copyright owners, but also acts in the UK and Commonwealth countries as agent for GEMA (Germany), JASRAC (Japan), MECHANLIZ (Switzerland), SARRAL (South Africa), IPRS (India) and the Harry Fox Office (USA).

In the early days of its existence the sole source of mechanical copyright revenue was the gramophone record and piano player rolls. Now the Society collects on behalf of its members from radio and television broadcasters, film producers, background music operators, pre-recorded tape cassettes and of course disks, miscellaneous recordings such as stage productions, fashion shows, fetes, educational uses, private recordings and so forth.

Sharp Increase

The international importance of recorded music also has shown a very sharp increase in the last 20 years and the Society, through its representation overseas by the respective national mechanical right societies and local agents, is now in receipt of a considerable foreign revenue.

In the case of the major users other than record producers, licensing of the Society's repertoire is done under a "blanket" agreement. Such agreements are negotiated by the Mechanical Rights Society Limited, which then delegates the work of administration to MCPS.

The Society is an active member of the British Copyright Council, Confédération International des Sociétés d'Auteurs et Compositeurs (CISAC) and Bureau International de l'Édition Mécanique (BIEM). Thus it plays its part in national and international copyright matters.

The chairman of the board is Mr J L Abbott, and the directors are W Alwyn, Roy Berry, Alan Holmes, J J Phillips, Steve Race and B W Pratt (Managing). Mr John M Edwards is general manager and Mr G R Michel secretary and accountant.

Limited Guarantee

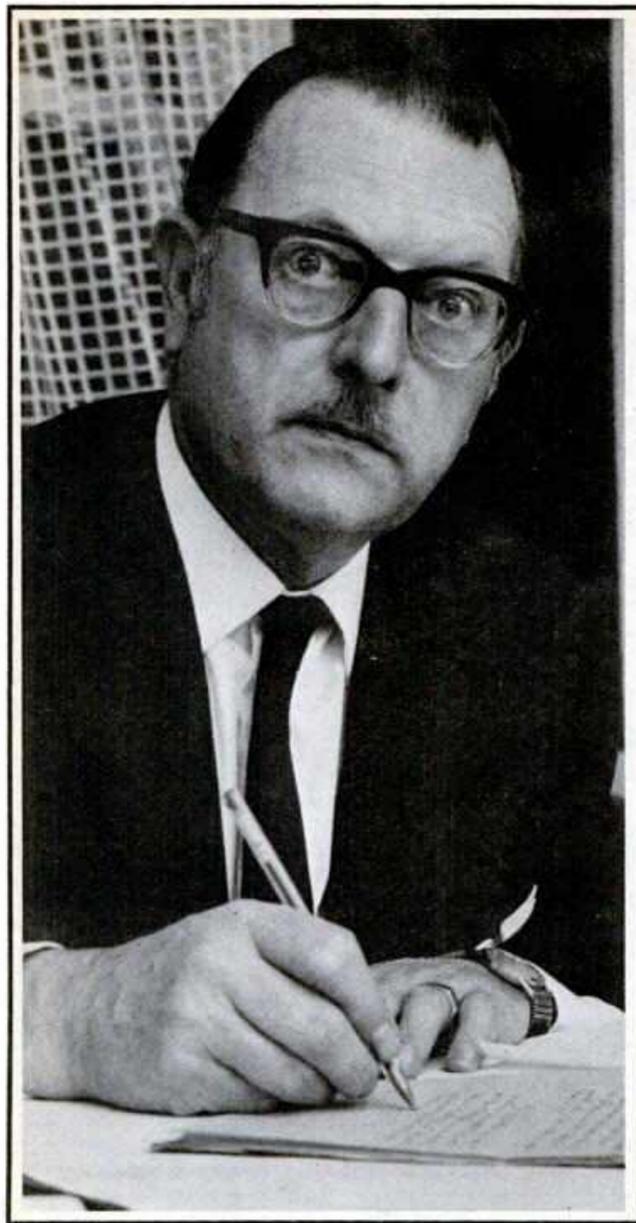
The Mechanical Rights Society Ltd was formed as a company limited by guarantee in 1952, taking over the functions of copyright policy decisions and major licensing negotiations previously dealt with by a series of 'ad hoc' committees set up under MCPS.

It is controlled by an elected council made up of British music publishers and composer interests, under the Chairmanship of Mr Laurence Swinyard.

A necessary and close relationship exists between the MRS and MCPS by virtue of the appointment of Mr B W Pratt, Managing director of the latter, as administrator.

Membership of MRS is open to all British music publishers and copyright owners on an annual subscription basis. All members undertake to abide by the rules of the society and to follow the recommendations laid down by the council.

The Society is a member of both British Copyright Council and SESAC.



Bertram Pratt, Managing Director of the Mechanical Copyright Protection Society, wants the case for an increase in the mechanical royalty rate looked into. After presenting the outline for a strong case, he feels the MCPS can be reasonably optimistic.

The BPI's fight against The Tape Pirates

by NIGEL HUNTER

THE BRITISH PHONOGRAPHIC INDUSTRY organisation is 40 years old this year. Formed as an industry association to deliberate and decide jointly on non-competitive matters, its initial membership comprised EMI, Decca and a few others, and the individual companies filled the posts of honorary secretary and treasurer in turn.

By the spring of 1971 the British record industry had expanded to the extent it was deemed necessary to establish a BPI office and appoint a full-time director. The man selected was Geoffrey Bridge, a respected veteran of the music industry with wide experience of the local and international scene acquired since 1957.

Bridge reports a widening and varied range of activities for the BPI in the fortieth year of its existence. An important facet of its operation over the past two years has been an anti-piracy drive.

"We've been in and out of the High Court constantly," he said, "and we've brought about 20 successful actions against importers, distributors and retailers who have been dealing in pirated tapes, mostly 8-track cartridges from the States. We're getting lots of reports now from lots of people, and we can take swift action. Heavy penalties are being given in the courts for piracy, and this aspect of our work has become so busy that we've taken on a full-time investigator on our staff who formerly worked for us through a private detective agency".

Bridge is confident that the law is 100 per cent on the BPI's side in combating tape piracy, and while he is not certain whether this illegal practice can ever be fully eradicated, he believes its depredations on legitimate trading can be drastically reduced.

The BPI has inaugurated a system of industry awards for sales and artistic achievement along similar lines to the American Grammy honors, and to individuals for special services to the industry. The BPI Silver and Gold Disk awards will be made to artists to mark single and album sales achievements. Claims for the awards, fully certified by accountants, are being received from companies, and a Silver Disk is awarded for sales of 250,000 singles and a Gold for half a million. In the case of albums, a Silver honor is obtained by \$187,000 worth of sales, and a Gold award for sales to the

value of \$375,000. Gary Glitter is one of the first recipients of a Silver single award.

With effect from April 1 this year, the BPI assumed the responsibility from individual companies for the industry's financial contribution to the British Market Research Bureau's chart compilation service, and Bridge stated that the BPI chart sub-committee was seeking ways of simplifying the method of sampling the dealer panel which makes the countrywide sales returns each week from which the charts are computed. He added that it was likely that all BPI members would soon be provided with complete BMRB statistics.

On the question of membership, the association's strength has risen from 31 to 70 in just over a year. For their benefit the chart situation and method is constantly under review, and the BPI continues its multifarious liaison and negotiations with various Government departments and professional bodies such as the Musicians Union and Equity, the actors' trade union.

"The BPI was prominent in efforts to smooth the transition from purchase tax to value added tax," Bridge explained. "We're also taking action in seeking a reduction in import duty from the Customs and Excise on records pressed overseas to meet the recent unprecedented demand in the UK domestic market which existing local pressing facilities cannot always meet."

The British Record Producers Association has amalgamated with BPI, and the latter organisation was closely involved in negotiations to fix the amount of needletime allocated to the commercial radio stations, which make their official debut in Britain this fall. BPI negotiates with the Mechanical Right Society on copyright matters, and the British Recorded Tape Development Committee formed to supervise the progress of this expanding sector of the market is "part and parcel of BPI" in Bridge's description.

"The BPI has become a limited company now," he added. "We're that much bigger now instead of just being a club with members, and it was a sensible and logical move to rationalise our status on a business basis."

"Our future plans include introducing a few - very few - select annual awards, about six in all, and working towards greater integration within the Common Market."



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STUDIOS: The Move out of London and into Europe

by REX ANDERSON

THERE WAS a time, just a few months ago, when it was generally thought that the boom in the British studio industry which started in the late 60s, must inevitably come to an end. With the Official Receiver called in to take over Command Studios in Piccadilly, the industry waited with bated breath to see which would be the next studio to collapse.

None did. Instead more studios opened and the existing ones began to expand. It became obvious that somehow even the smallest and least well-run studios were managing to make a profit. High studio costs in central London meant that smaller studios could open further out of town and cut prices by more than half. They continued to attract the demo makers and the lesser groups who in the main were quite satisfied with an eight track mix.

During the past year, to compete with this situation, most of the bigger studios in central London have put in more and more equipment. There is hardly a studio now that is not



Ronnie Lane, former bass player with the Faces, is now a pioneer of the Mobile Studio. The unit has a twofold use — it can be used to record artists in their own homes and it can be parked outside concert halls for live sessions.

capable of 16 track recording and many have plans to go 24 where they have not already done so. This has led to even higher recording costs in London which of course the major recording artists and record companies can afford.

More and more time is spent by the artists to achieve the best recording and with little or no room for any more major recording studios in London, Studio developers have turned to the provinces, or at least away from London's West End. Studio time is in short supply everywhere, and it is obvious that a new studio, no matter where it is, will find clients.

Monty Babson, founder member of Morgan Studio established to set up a complex run by musicians for musicians.



The Manor and Strawberry were early examples of studios established well outside the centre. This example has been followed by Escape which opened up fairly recently in the hop fields of Kent. The studio itself is an old barn and an oasthouse has been converted into living accommodation. Another example is Saturn, which has opened on the ground floor of a hotel in Worthing.

The basic idea of these out of town studios is that if a group and a producer are going to spend a week or a fortnight

working on an album they may as well do it in convivial surroundings where they can relax and get on with the job. The argument is that in London it is necessary to battle with the traffic every day to get to and from the studio and to pay high London prices for meals.

Using the provincial studios, the artists can live on the premises and all the problems of parking and living in town are thereby solved. They can relax in a convivial atmosphere and use the studio time they have booked whenever the mood takes them. The time is booked by the day or week and is inclusive of food and living accommodation.

The disadvantage with these out of town studios is that the groups relax too much, which means they spend more time there. Escape has gone to great lengths to keep its customers happy when they are not recording. A football park and crazy golf are installed. And there is a games room for bad weather. The danger is that groups will be more attracted to a studio for its entertainment facilities than its use for recording.

It is however the studios on the outskirts of London that are most interesting. These avoid the high price of land and property as well as parking and communication problems without the possible disadvantages inherent in having the producer and the artists living under the same roof for an extended period. Many producers point out that the less they see of the artist and the less the artist knows them the easier it is to get on with the job without arguments.

Morgan is certainly the most successful of the suburban studios and Monty Babson, one of the four musicians who first started it with the idea of establishing a studio complex that was run by musicians for musicians was presented with the Music Week Soundscape award earlier this year.

Morgan is expanding extremely rapidly. Work is now going ahead on another studio — there are already three — in Willesden where Morgan is based, and Babson and his partners have just opened a studio in Brussels. Also highly successful is Trident which is based in the centre of London.

The first 24 track studio in London was a suburban one. Some of the engineers who left Command took over an old demo studio in East London, just outside the City itself, and went straight ahead with a 24 track using a most confined space to the best possible advantage.

But 24 recording tracks are not essential to a new studio. Popsounds, opened by former pirate DJ Brian Goodman south of the River, is a disused taxi garage. He has started out with a four channel desk and a Teac tape recorder with the intention of just doing demo work in his spare time from his main job as an accountant. Despite the limited facilities of the studio he is already fully booked for the time that it is available and Goodman is in fact producing a couple of albums from there.

The second 24 track to be established in the UK was a mobile, Manor studios, run by Virgin, a chain of record stores which now has its own label, has built a 24 track control room inside a freight container. The advantage is that it is a standard method of transportation which can be shipped to virtually anywhere and there will be a truck designed to carry it.

Mobiles

There are now a large number of mobile studios in Britain which indicate another trend in the recording business. Ronnie Lane, formerly bass player with the Faces, has built one for example. The mobile has two uses. It can be used for live recording sessions by parking it outside the concert hall or at festivals and piping the sound out, or it can be used to make recordings of artists in their own homes.

This latter is probably the major advantage. More and more artists are now building their own studios in an attempt to offset studio costs and to establish somewhere in which they will feel completely at home and confident of the sound that will eventually be produced.

The move out of the country, that has been made by many of the top artists, is a completely different question. This is primarily one of taxation. This explains the presence of the Rolling Stones in Jamaica and of McCartney in Lagos — not to mention the numerous artists who use American studios.

The reason for the success of The Chateau near Paris has nothing to do with the studio itself — or even the locally produced wine. It is merely a question of avoiding tax on production costs. This is the main thinking behind the new Morgan Studio in Brussels. Another reason is to tempt continental artists who want to use a British Studio but who cannot get into one in London.

There are always problems with foreign artists coming to London to record because of the Musicians' Union — among other things. Morgan have now taken a London studio to Europe. This could be the first step in a new phase of pop recording. The way has been shown by Focus and others. Perhaps in the years to come a new European sound will come out of Morgan Brussels.

Recently, Frank Weir, a musician and music publisher, opened a 16 track studio off Finchley Road, 10 minutes from the West End and with the same lack of parking problems as Sarm. The studio has a 16-track Studer, a Neve desk and can accommodate 25 musicians. He is charging £20 an hour which goes up to £22 in the evenings and £24 at weekends. It was opened because Weir needed somewhere to take his own artists and because he felt he had the contacts in the music business to make it pay.



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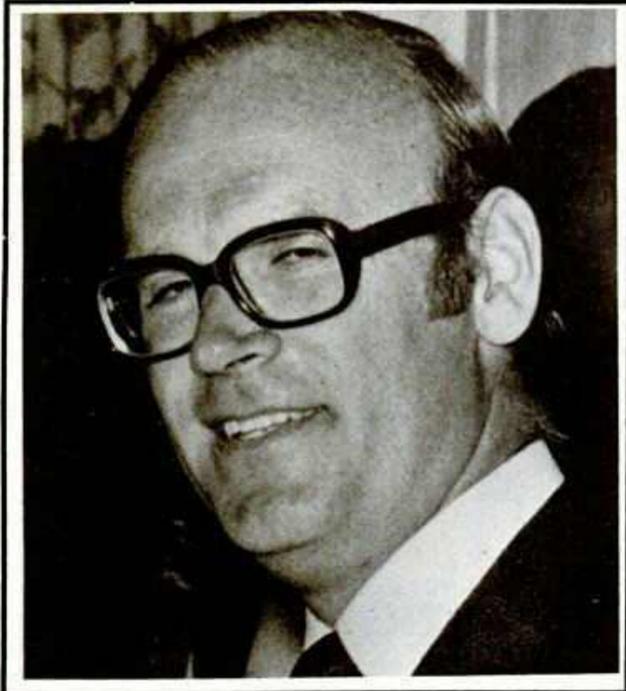
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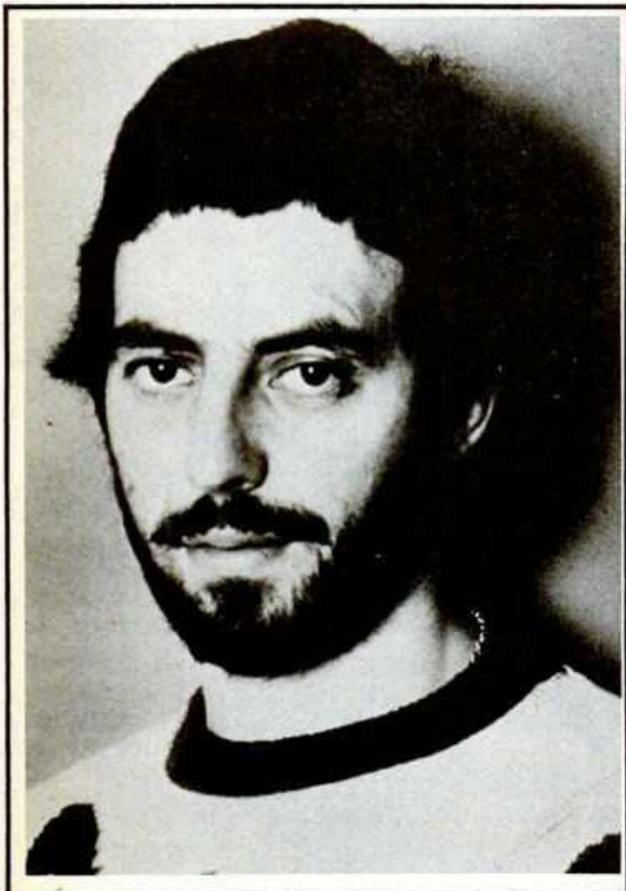
Companies take over

by PHILIP PALMER

LONDON . . . THE EVER changing face of the British music publishing business has very significantly altered in recent years. For these years have seen a gradual breakdown of the monopoly held by the old established major music firms. And, since the infancy of the publishing industry in the late 19th Century, they had held a major slice of the market. The great change has been in the emergence of young enterprising



Bob Montgomery, Chappell's UK managing director and the man responsible for the firm's many changes since it moved under the umbrella of the Plygram giant.



Derek Green, managing director of A&M, explains that although "we all know one another socially, we are rival firms right down to the end when it comes to business."

independents which now have a firm hold of the business.

On the record front it is the same picture. The dominance held by EMI, Decca and their other contemporaries has been broken down over the years. And the UK industry has seen the birth of many independent labels dating back to the now-defunct Immediate and Major Minor labels to companies like Island, Chrysalis and many more.

All these successful independents have their own music publishing offshoots. These work alongside their respective parents for it did not take long for them to realise that there

were still more profits to be reaped by the formation of music publishing offshoots. Why give away publishing rights to a major when it could be done on homeground?

In the early days companies like Chappell, Francis Day and Hunter, Feldman and Campbell Connelly had a virtual hold of the industry. But today these older firms still have a great deal to offer the smaller firm or songwriter in the way of an administration agreement or management deal. And it is this experience in copyright and the administration of royalties which has provided firms like Chappell with lucrative incomes. They have the advantage over those smaller units which do not have such experience in copyright affairs.

Percentage of Profits

The day when a writer would go into a publisher's office and be signed as a contract writer, have vanished. Today the writer — usually recording his own material — demands his own firm and a large percentage of the profits.

The development of these enterprising indies also brought in a new breed of music publisher who are both young and aggressive as well as being in tune with today's music and artists.

The Beatles perhaps were greatly responsible for the change in the industry as the foursome brought in a new kind of music and approach. And with them came an endless string of new talent and industry leaders. It soon became apparent to the major companies, both in the publishing and record fields that these new talents were here to stay.

Everyone in the music industry will remember the dismay and shock when Tin Pan Alley first heard Elvis Presley's Heartbreak Hotel bursting forth from the windows of Belwin-Mills Music. The wind of change had started to blow through the music industry. With this change came the independents.

Some companies and individuals never really recovered from the introduction of rock 'n' roll. Several music men will admit, even today, that they don't like or understand modern music. "Where are all those old lyrical songs which we used to know and love?" they cry in unison.

Today most of the old companies have been swallowed up by larger conglomerates like Polygram (Chappell), ATV (Lawrence Wright) and EMI with Francis Day and Hunter, Feldman, Robbins and the Keith Prowse Music companies. At the moment there are very few of the older companies hanging onto their independence — like Campbell Connelly and Southern Music.

New Managing Director

Chappell, now under the umbrella of the Polygram giant, has had to rethink its policies to bring itself in line with today's market. And since Polygram acquired the company in 1968 it has completely revamped its worldwide operation. Chappell UK hired a new managing director and Bob Montgomery has been responsible for making several changes in the UK firm since he took up office.

"I want to make the company more of a viable proposition for Polygram", he once said, "and to break down some of the little empires which have grown within the company over the past few years so as to create a team to strive for the company's greater success."

Montgomery changed the outlook of two main departments within Chappell — the standard catalog division (now under Harold Geller) and the educational department.

Geller, who comes from the older school of music publishing, has brought in a new fresh approach to the promoting of the standard catalog. He is of the firm belief that there are still many artists keen to record old Chappell copyrights. Geller would admit that he is not firmly entrenched in rock music although he is an undisputed authority on the vast Chappell catalog of standards.

Polygram soon became very aware of the need for reorganisation on its international front. The company was losing out on a number of important international deals. So Nick Firth was recently sent to London from America where he had been working for Chappell Inc to head the new international division.

The company has even appointed a press and promotions manager, Don Dive, a former Decca plugger, to create a new company image with the media. Dive's appointment would have been an unheard of position in Chappell several years ago. But it is a small indication that Polygram and Chappell executives are keen to firmly develop the company on a worldwide basis.

Similar to Polygram with Chappell, the EMI group, has now become solidly entrenched in the music publishing industry via the Affiliated Music company which takes in four operating UK firms and several overseas companies both in America and Europe.

Perhaps EMI has been more successful in its search for new talent than Chappell although there is every indication that

Chappell will be giving EMI a good run for their money in the months to come.

At one time, the EMI hierarchy had considered combining the four companies into one large unit. The firm, however, soon realised that there was a greater chance of success with four companies working alongside each other in friendly competition.

The EMI publishing group consists of the Keith Prowse firm, which is heavily involved in the international market and has been very successful in its handling of American catalogs. It also includes Feldman which has proved to be the most successful in the contemporary music field, as well as Robbins and Francis Day and Hunter. Both these latter companies are under new management — Kay O'Dwyer at FD&H and Terry Slater at Robbins. The exact direction of the two companies is therefore at present uncertain.

Chappell and the EMI publishing group are two examples of the involvement of the older music firm in today's market and the way that each operates in competition with the small independent.

Close Relationships

One of the most successful independent music publishing companies is Island Music born out of the success of the Island label. However, it is not fair just to mention Island since other companies — like Rondor Music, the publishing offshoot of A&M and Chrysalis Music, owned by the label of the same name — have all managed to carve themselves a slice of the music publishing cake. Each of these companies operate roughly along the same lines of approach. That is a close relationship with all the artists involved.

All the managers of these smaller firms would admit that the publishing business has got very competitive. "In this business you really have to duck and dive to get any measure of success", explained Derek Green, managing director of A&M who once headed the Rondor Music company in London.

"We all know each other on a social basis. But when it comes to business we are rival firms right down to the end", added Green.

Most of these small companies do not have a large standard catalog to rely on. In many cases this has proved to be a good thing. There was a case once when a UK publishing firm suddenly brought an old catalog containing a large amount of standard songs. "Who the hell is going to work this stuff?", cried the general manager to his promotion staff? It soon became very apparent that the company had to hire somebody who knew the songs and the different methods of promoting standard songs. "Where is BBC Radio 2 anyway" enquired the company's promotion man.

The UK publishing business has come a very long way since the infancy of the business. And there have been many changes. In the past a publisher would have a direct contact with his writer but how many publishers ever get to meet their writers? There is the case of a publisher who secured a deal at a Midem via a lawyer and to this day has never actually met the writer of his hit songs.

There can be no question that, since its birth, the publishing industry has matured and today it is regarded by many as one of the "glamour industries". It is unfortunate that very few of the younger publishers today have had any real instructions in the real art of publishing.

Contracts and Copyright

The number of publishers who actually know anything about contracts and copyright can be counted on one hand. It has often been proved that it is not enough to become involved in just the artistic side of music publishing by picking up new artists. You need to know at least what happens when an option on a contract comes up for renewal. And what happens when you have to negotiate with a sharp American lawyer?

There can be a great deal which can be learnt from the older music publisher and publishing company because they grew up with the business. They know and understand the meaning of copyright.

There will come a time when the younger publisher today is the veteran of tomorrow and one must hope certainly that many will then be equipped to tackle the management of a large organisation.

There is a lot which can be learnt from the older music publisher even if many tend to dismiss them as being "old and out of touch". However, like the older music firm which has been swallowed up by large conglomerates so will some of the smaller companies disappear. Indeed there has been some indication recently that this has already started to take place.

The older music firms may have had to change their ways to meet the demands of today's market. How long will it be before their experience gives them the edge over their younger competitors?

THE MUSIC PUBLISHER

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Is the UK industry holding racking back?

RICHARD ROBSON REPORTS

WHEN RESALE price maintenance was abolished in the UK, many industry observers were convinced that one of the consequences would be a rapid proliferation of racking; not perhaps with the wildfire speed with which this form of merchandising has entrenched itself in America but certainly fast enough to make small, traditional High Street dealers all over the country start worrying about their futures.

The theory was that the new opportunities for price-cutting on records and tapes, with the dropping of RPM, would encourage a host of non-traditional outlets such as supermarkets, newsagents, confectioners, chemists and photographic chains to move into record retailing.

Furthermore, it was realised that to make records a profitable new line for these shops, which had no previous experience in record retailing, such a move would be best made in conjunction with a rack jobber.

Non-traditional Outlets

Paradoxically, while the expected rush by non-traditional outlets to start stocking records and tapes has happened (although many of them have not had much success with full-price product), the accompanied growth of racking in this country has not taken place at anything like the rate anticipated. The immediate explanation for this is not hard to find although the deeper reasons are rather more obscure.

There is at the moment only one organisation racking full-price product in the UK - the industry-owned Record Merchandisers whose member companies are Decca, EMI, Phonogram, Polydor and Pye, although the firm also handles product by outside companies such as RCA, the WEA group and Island.

There is no denying that the company, formed in 1969 by EMI and Decca, has made considerable progress, particularly

since James Arnold-Baker took over as managing director just over a year ago.

After a rather shaky start back in 1969 when even the most enthusiastic supporters of the consortium could have been forgiven for wondering whether the concept of expanding volume sales through non-conventional outlets was a workable proposition, and when at one stage, RM was only servicing 100 retail points, the firm today has over 1,200 accounts.

Among these are department stores, photographic outlets, food multiples such as Allied Suppliers, newsagents and tobacconists such as Martins, and 700 Woolworths shops.

Healthy Profit

Further evidence of RM's progress can be seen in the fact that the company's turnover for the financial year ending last June was 100 per cent up on the previous period. The company also made a healthy profit for the first time during this period - in the past, if the firm has managed to scrape into the black it has been with only a very small surplus.

However, despite this progress, there are many who feel that Record Merchandisers is not getting quite the support it should from its member companies. There are even a few who will go as far as to suggest that while the member companies want RM to continue being the only full-price racking operation in the country, they are deliberately restricting its growth to some extent to prevent it becoming too successful.

For instance, one of RM's biggest problems during the past 12 months has been getting supplies of product from manufacturers. Theoretically, it would be logical to assume that the record industry would look after its own interests but as John Fruin, Polydor managing director and RM's chairman, puts it: "Very often, if you own something, you tend to give it less priority than something you don't own."



James Arnold-Baker, Record Merchandisers' Managing Director, with the consortium's Deputy Managing Director, Frank Pearce and its Chairman, John Fruin. Under Arnold-Baker the company has made considerable progress over the last year and John Fruin comments "RM is everybody's biggest single account".

"RM suffers from my company like it does from all the other companies. RM is everybody's biggest single account and particularly during the past year when everybody has had pressing problems, if RM put in an order to a company for, say, 10 or 15,000 copies of a hot-selling item, almost inevitably, only part of that order will be shipped to RM."

"It's an unfortunate situation and one that I have pointed out to other companies".

At the moment, Record Merchandisers reckons that one in every 12 records bought comes from a Record Merchandisers rack and that in five years, the ratio will be down to one in six. Even so, the feeling in the industry is that RM is not going to really start forging ahead until the major record companies have made up their minds whether sales in the future are going to come from racked non-conventional outlets or the traditional record retail trade, and that racking in the UK is not going to gain a strong foothold while RM remains the only full-price rack jobber.

Although catering for a much smaller market, one or two budget record companies are also involved in racking, particularly Pickwick. This company's managing director, Monty Lewis, explains: "Budget is an excellent vehicle for racking as it is an impulse purchase - we have proved racking is the best way to sell budget product".

Pickwick is currently racking around 3,000 outlets, mainly multiples such as the Boots chemist chain and W H Smith, the newsagents, although the firm will also put racks into selected single outlets if there is a sufficiently high turnover in the shop.

The company has a fleet of 31 vans which service accounts, plus area salesmen covering most of the country. In certain areas, however, such as Scotland and Ireland, the company uses a local distributor.

Pickwick's catalog includes RCA Camden, CBS, Marble Arch and Sceptre material in addition to product from its own Hallmark and Top of the Pops labels. About 60 per cent of Pickwick's total turnover comes from sales of racked records.

Pickwick wants to start racking full-price product as well but up until now, Lewis has encountered problems with getting product from the manufacturers. "We want to get into full-price racking and we will", emphasised Lewis. "Racking could become a big thing in this country - it's got a great future - but it won't develop properly as long as there is only one full-price rack jobber".

Saga is another budget company involved in racking. The company is currently racking around 1,500 outlets in the north of England and the Midlands and during the next few months, is planning to open a further 1,000 racked accounts in the south of the country.

"It is an important and progressive form of merchandising", commented Saga managing director Marcel Rodd, "but because the UK is geographically a much smaller country than the USA, I don't think racking here will ever be as important as it is in the U.S."

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A look at the UK industry's bargain basement

Budget records are breathing new life into the market

by GRAHAM PUNTER

IN JUST eight years a new style of record marketing has been born, nurtured and ripened to maturity in a way that can truly be described as a phenomenon of recent music industry history.

Budget records are now big business. Nearly every major company has an under-a-£1 outlet and we have reached the stage where the combined strength of budget labels accounts for nearly 50 per cent of album sales in the UK.

Discounting largely inferior product which found its way onto the market, the budget industry as we now know it really took off in October 1965 with the formation of Music For Pleasure.

MFP now have an estimated 28 per cent of the budget market, followed by Decca's World Of... series with 18-20 per cent.

Third place is probably shared by Pickwick, incorporating labels like CBS' Hallmark and RCA's Camden, and Contour, the budget outlet for Polydor and Phonogram. Each is estimated to have 14 per cent. Various smaller labels comprise the remaining 24-26 per cent of the market.

That the budget world is spinning rapidly and consistently is indisputable. But what has caused the budget boom?

Basically two ingredients contributed. One was the willingness to carry the stale-stock burden born by the dealers on full-price product. The other was market research that first revealed there was a budget market and then indicated how that market could be exploited.

Stale Stock

On full price records companies were offering dealers a five per cent return on stale stock, with the retailers agitating for the figure to be raised to ten.

There was immediate dealer-appeal when the budget companies offered a 100 per cent sale-or-return. While many dealers resent a general principle, feeling their experience in choosing the right product in saleable quantities is devalued, the launching of budget product presented them with an unknown quantity.

With no experience as a guide-line, there would have been natural apprehension about stocking the product, but the offer of a complete sale deal eliminated any risk.

Research indicated only about a third of Britain's households were buying records regularly, another third seasonally, and the remainder virtually not at all.

The budget aim was to persuade the second third to buy more regularly and the final third to start buying. It was reasoned that to persuade the last two categories to start visiting record shops would be a nigh-impossible task, so new outlets had to be found.

The plan-selling policy - a complete service with no dealer-risk - engineered interest from cash and carry stores, supermarkets, petrol stations, newsagents - and other non-traditional sources.

Here the customer found himself being confronted with records in the same way he was being faced with canned food and magazines.

Impressive in-store display units - point of sale projection has always been one of the more expensive areas of the budget operation - and sleeves designed for the browser quickly induced sales. The impulse-buyer as opposed to the specialist record-buyer had been born.

The cheap price-tag had its obvious attraction - both to the impulse-buyer himself and to the person purchasing gifts for others.

Regular Releases

After the initial drive and boom in sales which lasted about three years, the now-established budget business settled into a more gradual pattern of continued success. Variety of repertoire and regular releases have maintained the initial thrust.

As far as the major companies are concerned, their budget off-shoots provide an excellent opportunity to cash-in - or re-work as they prefer it - on their back catalog material.

"Budget releases enable companies to work catalogs to their fullest extent and at the same time reactivate interest in an artist and consequently stimulate demand for any new full-price product from that artist," said Tom Parkinson, formerly with MFP and now managing director of Contour.

"Far from detracting sales from full-price product the fact that budget records' appeal to the person who does not usually buy records must to a large degree generate his interest and encourage him to start buying the full-price product".

Low prices are achieved simply because the vast majority of budget material is re-worked catalog. The recording costs have been borne first time round. But it is this very fact that allows the budget companies to operate that also restricts their scope. They are dependent on what material the parent companies will allow them. Naturally the desire is, where possible, to market material by name artists.

Contour scored heavily in this direction in July when it released an album by Polydor's New Seekers which reached number six in the all-price charts.

About 160,000 albums were shipped on the release day and reached 1,600 dealers and 2,400 non-conventional outlets.

Cover Versions

As far as new talent is concerned budget companies will generally only take on the cost of recording if they are convinced they can remain within their established selling-price - which usually limits the amount of original budget material to albums like cover versions of hits songs.

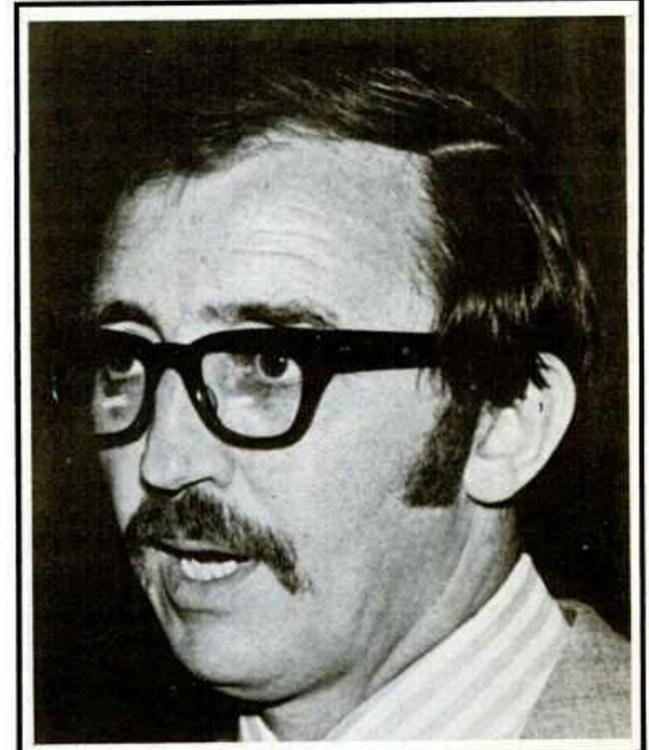
But keeping the price low is all-important. "There are millions of people in a position where they have just £10 house-keeping a week. To buy a full-price album they will have to spend over 20 per cent of this. The thought of buying a budget album and a packet of cigarettes and still get change from a £1 is much more attractive to them," said Parkinson.

Cheap and Nasty

While the budget boom was indeed sudden and sensational there were problems to be overcome. "The hardest job in the beginning was to convince people that just because the records were cheap, it didn't mean they were inferior. Very early budget records were cheap and nasty. But when the budget business began properly in about 1965 quality was equally as good as full-price albums," he said.

While no-one ever fooled themselves the initial boom would go on forever, the budget companies are still riding the crest of a very secure wave.

And the beauty of the enterprise as far as everyone in the business is concerned is that it has in no way crippled or even kicked previously existing markets. The budget business breathed new life into the record industry by both discovering new markets and enhancing those already firmly entrenched.



Tom Parkinson, Contour's Managing Director, comments that "budget records appeal to the person who does not usually buy records and so encourages him to start buying the full-price product".



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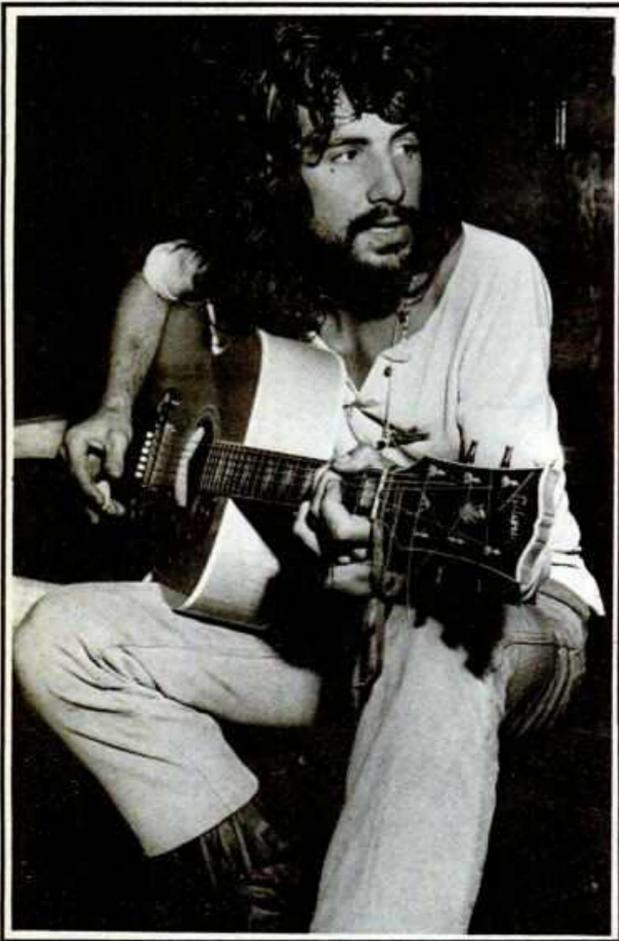
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U.S. Companies getting bigger slice of the cake

FOUR MONTHS ago, the WEA hierarchy decided to split its previously unified UK operation four ways, by making Warner-Reprise, Atlantic and Elektra into completely autonomous units reporting to the American home office, and giving them the backing of a sales and services operation.

It was a move which had been vibrating along the grapevine for some months. But the final decision was sufficiently unexpected as to make many people wonder what lay behind an American-initiated decision to decentralise what, from the outside at least, appeared to be a reasonably successful company – albeit one which faced the impossible task of duplicating, in a significantly smaller market, the WEA's group's enormous success on the American charts.

But, it was apparently decided, togetherness was no longer the answer to stamping the authority of the WEA catalog on the British scene. A competitive stance was what was needed to "secure a stronger penetration of the market" and to stimulate the search for local recording talent.



Cat Stevens, a good example of one of the UK's prime source of talent from which vast American sales can be generated. Others include Led Zeppelin, Elton John, Jethro Tull, Humble Pie, Deep Purple, Pink Floyd and the ever-durable Rolling Stones

Since then, of course, there have been second thoughts on the role to be played by Elektra which from the beginning of October was switched under licence to EMI to join its stablemate Asylum, thus ruling out the anomaly of having the labels of a joint US company distributed through different UK sources.

The promotion of David Geffen, Asylum's founder to become the head of the new joint company was, presumably, not envisaged at the time of WEA's UK split. And it's likely that had Jac Holzman remained as Elektra's chief then in the UK the competition of the WEA labels in Britain would have remained a three-way affair.

That WEA should have involved itself in the attendant problems, not to mention the expense, of setting up separate offices, controlled directly from America, is undoubtedly the most dramatic example of recent years of the importance with which the Americans view the British market.

These past 10 years or so, the UK has been a prime source of talent from which vast American sales can be generated. And never better has this been so than today with the likes of Led Zeppelin, Elton John, Jethro Tull, Cat Stevens, Humble Pie, Uriah Heap, Deep Purple, Pink Floyd and the ever-durable Rolling Stones all making a powerful best-selling impact. Not without reason has a nucleus of presidential Atlantic-commuters hot on the heels of a new British signing been dubbed "The London Brigade."

But while there's a tendency to regard Britain as a provider of bands with which American companies can profitably spice their release lists, there's no doubt about it that those American companies established in the UK are making things

increasingly tough for the locals, notably EMI and Decca, to maintain the market supremacy which once was traditionally theirs. And, it must be pointed out, the thrust coming from the European-owned companies, Phonogram and Polydor is not making their task any easier, either.

Go back two years, to the last quarter of 1971 and market analysis conducted by the British Market Research Bureau shows that in the critical area of the battlefield – full-price albums – British companies accounted for a 49.2 per cent share of business, with the Americans trailing with a 31.7 share. By the end of September in the following year the British bloc was down to 37.1 per cent share, a drop of 12 points, while the American opposition had prospered by nearly six per cent of 37.6 per cent. The last quarter figures showed a further decline on both sides, largely accounted for by the heavy market penetration achieved by the tv-merchandising companies, K-Tel, Arcade and Ronco.

At the end of the April-June quarter this year, BMRB's market survey of album sales showed the leading British companies – EMI, Pye, Decca and Island, accounting for a 37.8 per cent share of an American team comprising WEA, CBS, RCA, Bell United Artists and A&M weighing in with 36.3 per cent. In the comparative period for 1972, the UK was leading by the wider margin of 42.3 per cent against 37.2 per cent.

Erosion of Power

The erosion of the British-owned companies' power has been gradual although EMI, with its licensing deals and a revitalised marketing attack generated by managing director Gerry Oord's new team is still looking secure as 1973's market leader.

But the British companies, no matter how they try, have never been able to match the Americans, label for label, in the full-price albums market. As traditionally as EMI can expect to have the biggest share of both singles and LPs, so CBS has been unchallenged for years now as the leading albums label, accounting for between 11 – 13 per cent of the full-price market over a 12-month period.

In 1973, though, CBS has had a challenge from a new quarter – RCA. In the early days of its independence, RCA found the going tough and it took a completely new administration, blueprinted by Olav Wyper (now running the Cube indie label) and managing director Ken Clancy to realise the company's full potential.

This year, RCA has been one of the outstanding success stories of the British industry and so spectacular have been its results, that there's a quiet confidence internally that not only has the Victor label been giving CBS its toughest challenge for years on the LP front, but that if sales go their predicted way in the run-up to Christmas, then Victor could emerge as Number One album label.

Of course, it helps to have a record-selling phenomenon on your hands. But RCA's success can't be pointed exclusively to the achievements of David Bowie, although it's not denied that he's been a major contributor to it all. In less than two years, Bowie's album sales have passed the one million mark. To this can be added over about 1.5 million singles. He held the top position for six weeks with his Aladdin Sane LP and for one eight-week period each of Bowie's five RCA albums were showing in the Top 50.

One Purple Week

While Bowie has been the focus of attention, there's been an impressive flurry of chart activity on a wide roster of artists by RCA which gave the company five TOP 50 albums over a four-month spell, climbing to an impressive 10 entries in one purple week. RCA's best-sellers have included such contrasting artists as Jack Jones, Perry Como, Harry Nilsson and John Denver who, thanks to a corny but highly popular BBC tv series, was transformed from an artist-who-never-quite into a surefire chart entrant.

The other notable achievement of the past 12 months has been that of another American-owned company. At the other end of the scale from the totally integrated RCA operation, is Bell which with its modest staff of 12 people is the smallest of the US indies functioning in the UK. But what it lacks in numbers, the company more than makes up for with a winning combination of contagious enthusiasm and a remarkably well-tuned corporate ear for what's likely to be a Top 50 singles winner.

At the half-year stage, Bell was running a remarkable 1:3 ratio of hits to releases – and the company had only released 30 singles in that time. It was no surprise, therefore, when Bell finished the April-June period with a 13:1 per cent share of the singles market, well ahead of runners-up RCA's 10.8 per

cent, thanks to one memorable week in April when Dawn, Gary Glitter and David Cassidy held three of the four top positions in the Top 50 singles. It was an impressive achievement by a small company which only went independent in Britain in January of last year and which, after the first six months, was accounting only for five per cent of the singles market.

A&M, too, is beginning to make its presence felt more strongly and has scored well with some of its locally acquired acts, particularly Stealer's Wheel and keyboard man Rick Wakeman, the Strawbs and a splinter act from that band, Hudson Ford. Future development of this company could be interesting in the British market, especially if at the end of its current licensing deal with Pye, managing director Derek Green chooses to out his own sales thrust behind the company's strong repertoire.

All in all, with the aggression of the American companies, plus the determination of EMI to hang on as the country's leading company, there's liveliness and excitement being generated aplenty in Britain's buoyant disk market.

TAPE: the Big Boom

by DAVID LEWIS

THE TAPE BUSINESS in the United Kingdom is booming. In fact some pundits forecast the day when tape will take over disks here. However if that does happen it will not be for a long, long time.

Yet tape is, even today, a very significant part of the music business. Pre-recorded tape in fact accounts for a hefty 20 per cent of the music business – which last year was worth about \$163.25 million. It is the fastest growing market in the business, although the boom has only really taken off in the past 18 months (even if people have been talking about a tape boom for the past five years.)

For last year tape sales were worth \$26.25 million, an increase of 100 per cent over the previous year. This year it looks like it will continue to rocket, but probably not at the same rate as in previous years. It could be about a \$42.5 million business this year. The real growth, though, is probably sideways. The repertoire available on tape is being studied more closely now. And more and more artists are now finding themselves recorded on tape.

This year it looks like classical music will have its day. When the cassette and cartridge industry first crawled into an initially shaky existence in the late sixties easy listening MOR repertoire was virtually the only material available on tape. This was understandable because players and tape were bought by the wealthier and, by inference, older, consumer.

Suddenly, after Philips allowed manufacturers to make the cassette without paying royalties, the UK market was swamped with cheap portable players from Japan. Younger people bought tape players. Gradually the repertoire available became more pop-chart orientated. Today, the breakdown is probably about 65 per cent pop repertoire, 25 per cent easy listening and 10 per cent classical.

But just as the type of music available reflects the society of the day, so the repertoire available mirrors the growth of tape and its increasing significance in the music world in Britain. The increasing amount of classical music on tape is no accident. One of the chief reasons is simply that better quality players and tape are now available in the UK.

When Philips launched the cassette here in 1967 its quality was poor compared to today's sound carrier. Tape snapped, listening was marred by constant hiss and oxide tape surfaces were poor in frequency response. Likewise the cartridges first imported by University Recordings was poor in quality compared to today's product.

But several technological advances on tape have helped to boost consumer confidence. Most notable is the noise reduction system Dolby, chromium dioxide surface treatment (although most manufacturers opt for cheaper high-energy oxide treatment). Better quality tape which is more flexible have boosted the sound carrier's quality.

Decca was the first to use Dolby here. Now all companies with the exception of Philips, Phonogram and Polydor use the noise reduction system. EMI has recently introduced Dolbyised cartridges.

However, whilst these advances helped boost tape acceptance by the consumer, other aspects of the industry did not help its smooth introduction to a public largely ignorant

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Polydor London: What's in a name.

THE BAR-KAYS THE BEE GEES MAGGIE BELL
WILLIAM BELL BLUE BOOKER T. & THE MG'S
BREWER & SHIPLEY JAMES BROWN
ROY BUCHANAN ERIC CLAPTON PETULA CLARK
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GLADYS KNIGHT & THE PIPS JEAN KNIGHT
JAMES LAST JOHN MAYALL CURTIS MAYFIELD
MELANIE MEL & TIM THE NEW SEEKERS
THE OSMONDS CHARLIE PARKER RARE BIRD
JIMMY RUFFIN NEIL SEDAKA SHA NA NA
JOE SIMON SLADE THE STAPLE SINGERS STORIES
CARLA THOMAS RUFUS THOMAS
WEST, BRUCE & LAING THE WHO

Terri Anderson looks at the UK's commercial radio set-up

Half Capital's needletime goes to album tracks

A REQUEST for opinions on the whole question of commercial radio in Britain, and its future, would bring in almost as many varied answers as there were people questioned. There are those who feel that it should have happened anything up to 20 years ago. And there are those who would deny that there was any need for it even now.

The British are traditionally supposed to oppose new ideas. Certainly there are many who think that the BBC – network and local – provides all they want in listening, as it has done for perhaps all their lives. But, particularly among the young radio listeners, there is a feeling that commercial radio is an interesting, even exciting venture, which promises at least greater choice and, at most, something quite new and different in radio entertainment.

Britain's first-ever commercial music radio station, Capital Radio, began broadcasting in London on October 16. Not only were Londoners treated for the first time to radio advertisements, but – for the first time – they were able to tune in any time of the day or night. Capital's programming is round the clock.

The new venture was recently described by Capital Radio's managing director, John Whitney, as "an exciting prospect".

Referring to the Government White Paper which planned a final total of 60 independent radio stations in Britain, Whitney added: "The standards we set in London – Britain's capital

a sound financial prospect in the early years.

British Commercial radio will be just that – and as the service is a local one, the IBA is examining with special care applications for franchises from companies with a significant representation by overseas interests. Also, a share in the local independent station is to be offered to the local newspapers of each area. The mix in programming plans is likely to vary considerably from one radio company to another. But music is sure to be a significant element. The IBA has clarified, with the Musicians Union, the Performing Rights Society – representing composers, lyricists and music publishers – and with Phonographic Performance Ltd – the licensing body representing leading record manufacturers, the terms on which music, live and recorded, may be used in programs.

One certain fact to emerge is that the existence of independent local radio will have a considerable impact on the record industry, because their negotiations have resulted in a 50 per cent needletime agreement for playing records – as opposed to the BBC network's allocation of about 50 hours a week to be shared among Radios 1, 2, 3, and 4, and their allocation of only one hour a day for local stations.

Of their needletime, Capital revealed early this month, they will devote half to albums. Their weekly playlist of 70 tracks will be chosen by program controller Michael Bukht and music director Aidan Day – both former BBC men.

The record industry, in general, had been favourably disposed to the programming format announced by Capital – and it must be assumed that the most successful aspects of their programming will influence other future stations, gaining for them also the approval of the record companies.

One aspect of programming which it is to be hoped and expected will be typical of all independent local stations will be the broadcasting of specialist music programs. These will help new artists and gain airplay for singles and albums not heard on the BBC.

As far as advertising is concerned, the IBA has stated firmly that under the Sound Broadcasting Act 1972 no programming sponsorship or advertising magazine programmes will be permitted. All advertising time must be sold for spot ads, to a total of nine minutes any hour.

Michael Bukht has said that, far from interfering with the programming, the ads, he hopes, will enhance it.

These two aims for advertising in British commercial radio may be compared with what happens in practise elsewhere. Should they be strictly adhered to, British independent radio

could be very different from, in particular, its American counterparts; and different in a way to make it more acceptable to the British public.

The commercial radio companies are aiming at acceptability, the road to popularity, because the setting up of their companies, and the preparation and early running of the new stations is so enormously costly that they must look to making a profit only after about three years. This means holding onto their franchises.

This new venture has been very carefully researched. And, even if certain US radio companies have looked at and then discarded as uneconomic the idea of getting involved in British commercial radio, the companies which have successfully bid for the franchises in Britain are confident of recouping their initial outlay – and making a profit.

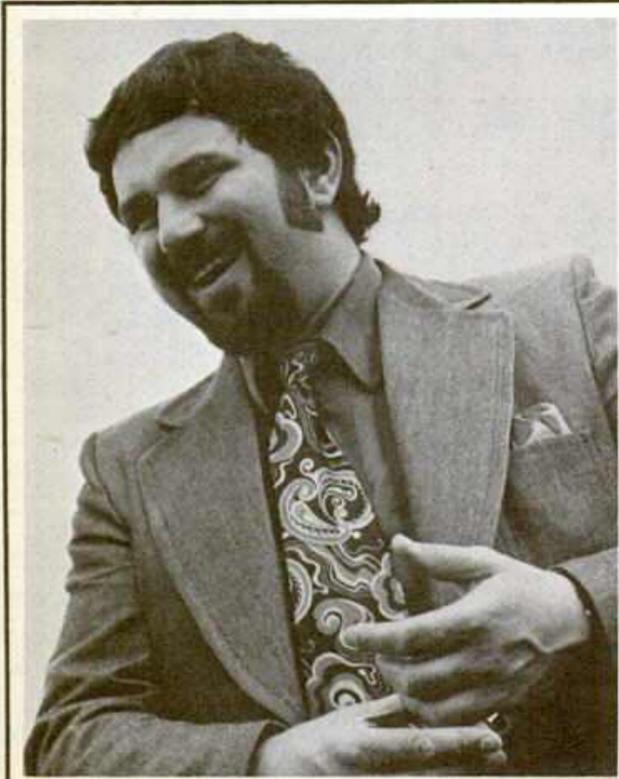
They must look ahead technologically. To this end, Capital has equipped studios with a radio automation system which is capable, if required, of broadcasting up to 24 hours of continuous pre-recorded programs, using the minimum number of studio personnel.

That there is faith in the new project elsewhere than among those who will be running it is shown by the recent growth of industry to support and supply independent radio's anticipated needs. An example is Emison, the company formed by EMI and headed by former BBC management man Donald McLean, to provide "audio software" for commercial radio stations; that is, to supply them with pre-recorded material for programs and station identification.

So, what can be said of the way ahead for British independent radio?

A very great deal of peering into the future has been done by a great number of people, directly or indirectly concerned with the matter. All such crystal-ball gazing must have an element of uncertainty to it. But that it has resulted in a start being made at all can be taken as near proof that commercial radio in Britain has a bright and profitable future.

Curiosity will bend millions of ears to the sound of the two first stations when they come on the air. But the audience must be held after initial capture. Programming details from Capital reveal a format which differs really only in detail and emphasis from BBC network. There is still scope for commercial radio to come up, in the future, with something revolutionary. No-one knows what that might be, but it is to commercial radio that the challenge to produce something completely different is thrown.



Michael Bukht, Programme Controller of Britain's first-ever commercial radio, Capital, says that advertising will enhance not interfere with programs. The UK's Sound Broadcasting Act of 1972 forbids direct program sponsorship or advertising magazine programs. Spot ads are limited to a total of 9 minutes per hour.

city – must inevitably influence the other 59 stations which will eventually come on the air."

London is the largest community ever to be covered by an independent radio station – New York Metropolitan District, as an example in contrast, has 70 commercial stations – and, with Capital, the city also has an all-news station, London Broadcasting.

These two are the forerunners. Three more stations in Birmingham, Glasgow and Manchester, are to go on the air next spring. The next 10 stations planned will include Edinburgh, Swansea, Sheffield and Tyneside. The final batch of 11 stations will include one in Belfast, Northern Ireland.

The Independent Broadcasting Authority, which, as a result of the Sound Broadcasting Act of last year is now responsible for the control of both independent television and independent local radio, sees a viable, indeed rosy, future for commercial radio in Britain.

The IBA is providing the transmitters and distribution links; is appointing the program companies; is responsible for program and technical standards; and controls advertising. Nobody undertakes such a task lightly, or without a view to establishing a project which is both permanent and successful.

They see the long-term future of commercial local radio as resting firmly on the basis of its VHF transmissions, with medium wave back-up being provided to launch the service as

Tape Boom

FROM PAGE 16

of even what a cassette or cartridge is.

Among the most controversial are the non-record outlets. John Corbett, owner of a Birmingham record shop, outlined the problem well: "At first we were annoyed when the manufacturers went to people other than record shops to get outlets for tape. But in a way the dealers had only themselves to blame – many dealers had been apathetic about tape.

The manufacturers therefore turned to the USA approach-selling tape through garages and the like. It was annoying because it did seem that the record companies were giving more support to them than they were to us." But Corbett believes manufacturers are now swinging back to traditional outlets to sell tape.

There is some truth in this. For although tape companies, notably Precision and EMI, are by no means dropping the non-traditional outlets, there is a definite swing away from dealing with the smaller outlets. The thumb rule now appears to be: sell tape wherever there is a big turnover. So, while the situation whereby a small independent garage selling a dozen or so tapes over a long period is fading from the tape scene, deals are being made with big car accessory chains. Precision, for example, has recently made an exclusive tape deal with Chrysler's accessory outlet Mopar, while EMI have just completed a deal with British Leyland – the UK's biggest car manufacturer.

Despite the tape boom – or perhaps because it has grown so rapidly here – many people who own cassette or cartridge players are unaware how they operate and, more importantly, their need for care and servicing. This has resulted in thousands of tapes being returned to the retailer and eventually the manufacturers for being faulty – when in fact many of them have been mishandled or the consumer's machine is faulty. Cartridges, especially, have been returned for double tracking – a fault more often caused by the tape player than the cartridge itself. Now efforts are being made, notably by the British Tape Industry Association and the British Recorded Tape Development committee, to make

people more aware of the need for tape care.

Yet many dealers believe the whole promotion of tape is being misdirected in the UK. And now more than ever they believe that it should be aimed at the public, not to the dealer as most advertising and promotion has been in the past. They have a point – for while public awareness of software is still poor, the hardware manufacturers have boosted the penetration of tape players tremendously. It is not unusual to see ads for Sony, Toshiba, Hitachi, IIT or Philips players. But album promotion is usually centered on the disk.

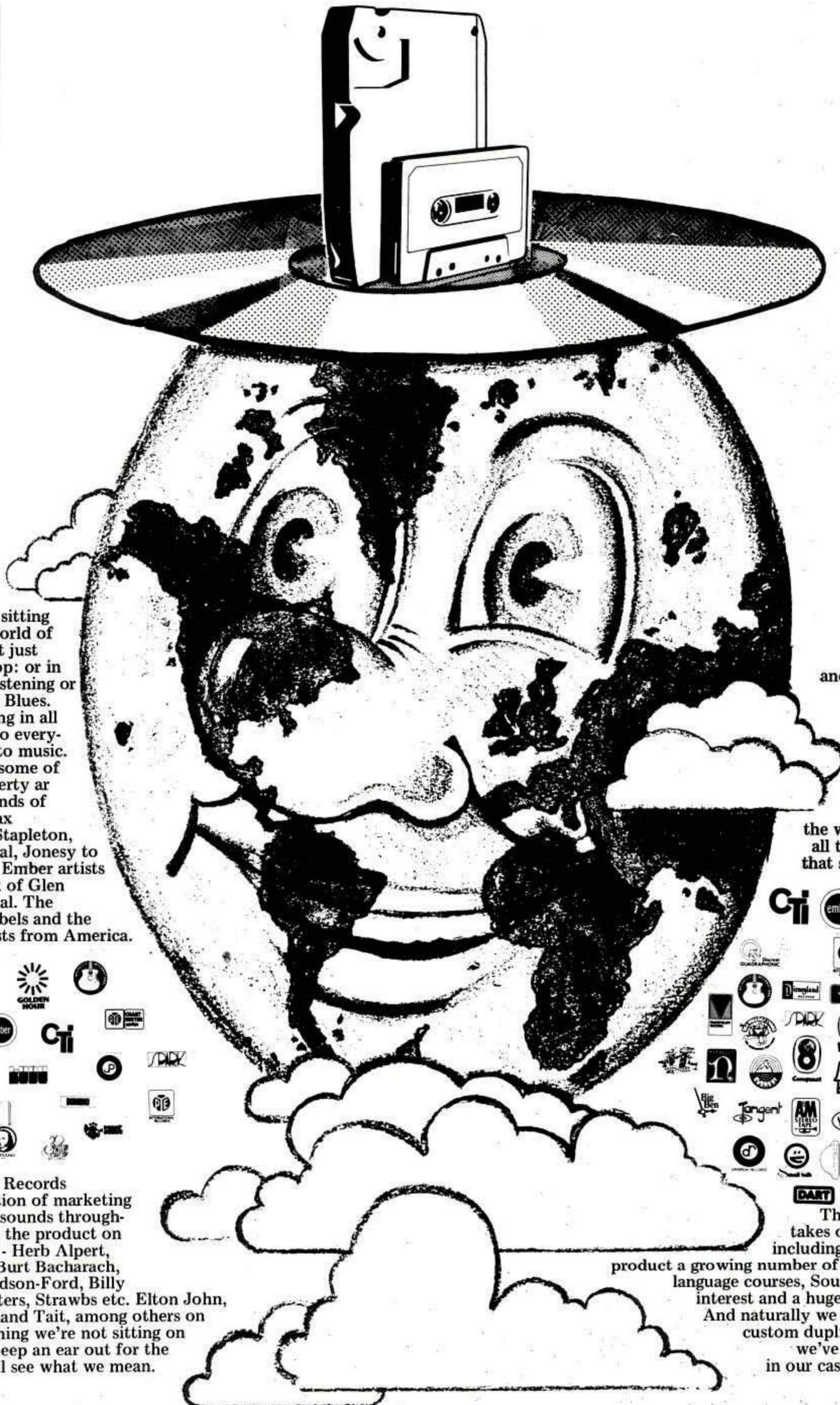
There are other points of contention close to the dealer's heart however in particular, profit margins. While the basic margin given on discs is 36½ per cent across the board of manufacturers, tape margins for most companies is 30 per cent, while CBS and WEA only allow 25 per cent. These companies argue, however, that they make up for the difference in dealer incentive schemes, even though retailers point out that other companies also give incentive-plus the extra five per cent. However, although dealers argue correctly that tape sales have grown rapidly. But, because tape costs about twice as much to produce here as disks, the tape market will probably have to expand considerably more before margins are increased to that of disks.

Meanwhile, dealers appear to be ensuring that what they do stock, they sell – for it appears that pilfer-proof racks are gaining popularity even though many dealers earlier believed open counter stocking boosted sales. Some tape outlets continue to display tape openly so that customers can pick them up. But theft can inflict big losses and racks now available that allow the buyer to see both sides of the box seem to be the solution for most outlets.

Another problem here regarding tape is illegal duplication – pirate tapes. Recently it was stated in a High Court that the UK had become a "dumping ground" for pirate tapes from the USA. Undoubtedly this is true, but according to the British Phonographic Industry, whose investigators act as watchdogs on this issue, the incidence of pirate tapes now seems to be at least contained, if not eradicated. Suppliers continue to import them. But the BPI believe many dealers are more aware of the costly danger of stocking these tapes and so avoid them.

Overall however, the tape industry in the UK is a healthy, growing business. Its potential has nowhere near been fully exploited.

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Precision Tapes have been in business 3½ years and are now the biggest producers of top quality cassettes and cartridges in Britain. That's because Precision produce, package and market all the latest and best from the world's Top artists on all the top labels - names that speak for themselves.



The Precision catalogue takes on over 1400 releases including a large list of Dolby product a growing number of Quadraphonic tapes, language courses, Soundguides to places of interest and a huge range of accessories. And naturally we run a comprehensive custom duplicating service in fact we've got the Whole World in our cassettes and cartridges.

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Jack, John, Lou and Perry...
for the outstanding success
of RCA albums in the United
Kingdom. For more than ten
weeks running we've had at
least eight - sometimes nine,
even ten - **RCA records** in the
Music Week Top Fifty Album
Charts. A unique achievement.
So thank you, David Bowie,
Perry Como, John Denver,
Jack Jones, Harry Nilsson,
Elvis Presley and Lou Reed.**

RCA Records and Tapes
United Kingdom

Country Music

'Opry' Week Mushrooms to \$500G Proportions; 75 Firms Participate

By BILL WILLIAMS

NASHVILLE—The "Grand Ole Opry" birthday celebration, begun 21 years ago at a cost of "less than \$1,000," now has grown into a massive promotion with an expenditure in excess of \$500,000.

A survey shows that some individual company outlays were in excess of \$50,000 for the function, which has exploded from a one-day affair into a seemingly endless succession of parties, banquets, shows, and sports events.

Once confined to the Andrew Jackson Hotel here (since destroyed), the various activities this year took place in at least 14 locations, with more than 75 separate companies represented. There is no telling how many artists were involved; they came out of the woodwork.

Three country clubs were utilized, two golf courses, and a tennis club.

Forms of transportation ranged from a horse-drawn carriage (Elektra-Asylum) to a 1948 Dodge (RCA) to expensive limousines.

"The effects of Fan Fair began to show this year," said E.W. "Bud"

Wendell, manager of the "Opry." Fan Fair was originated to give consumers an outlet such as the October gathering, and yet keep them away from the "Birthday Celebration" which is designed for the industry.

Wendell noted that there were practically no "fans" on hand this year (with the exception of the Fan Club leadership) and the convention again has focused on the artists and disk jockeys. CMA added to that focus by making special DJ awards to Charlie Douglas, WVL-AM, New Orleans; Mike Boyer, KWMT-AM, Ft. Dodge, Ia., and Bill Mack, WBAP-AM, Ft. Worth, Tex.

Adding more accolades as the week went on, CMA also gave producer Billy Sherrill of CBS a double award, as the producer of the best single and album ("Behind Closed Doors").

Announcing next year's convention dates as Oct. 16-20, Wendell called this year's gathering "the best ever." He noted that there were more (and better attended) business sessions, and that the taping sessions with artists and disk jockeys had gone extremely well.

One of the unquestioned highlights of the week was the Chuck Chellman-Georgia Twitty Golf Tournament, held exclusively for the industry, with emphasis on radio personalities and artists. Similarly, a special tennis tournament was conducted, again with mostly industry people. The Music City Pro-Celebrity Golf Tournament, held slightly earlier, gives much of its attention to business people and to golf professionals. It is, however, an overwhelming and established success.

Of the \$20.00 registration fee paid for the convention, half is returned to those labels taking part in the official functions. This, according to one label spokesman, covers about 50% of their cost. "It's an extremely fair situation," he said. "And it allows us to spend more on other functions." The other half of the registration fee

is banked immediately, and utilized for the Opry Trust Fund, which already has dealt out more than \$300,000 to artists in all areas of country music who are in need, or to their families.

CBS-TV to Air Special Nov. 15

LOS ANGELES—The George Lindsey-Loretta Lynn hosted "Orange Blossom Special," an hour-long country music show, will be aired here via CBS-TV, Nov. 15 following 10 days of taping.

Special guests on the show will be Charley Pride, Tom T. Hall, Jerry Clower, Jody Miller, Barbara Fairchild, Charlie McCoy and the Oak Ridge Boys.

One of the most unusual aspects of the special is that all musicians and background singers will be flown here from Nashville to give the show the authentic "Nashville Sound."

Produced by Sam Luvullo, the show is hopefully the first in a series to be aired by CBS-TV.

Lindsey has just returned from Florence, Ala., where Florence State University cited him as its "alumnus of the year."

Louvin Gets Bomb Threat

NASHVILLE—Charlie Louvin, who finally has signed his contract with United Artists, had a serious scare on his most recent road trip.

Appearing at an inn in New Oxford, Pa., Louvin had just finished his first show when someone called in a bomb threat. The capacity crowd was cleared, and had to stand 50 minutes in the yard while a thorough search was made. Nothing was found, and what was left of the crowd came back for the second show.

WWVA-AM Tailors Show For Retail Tie-In Gigs

WHEELING, W. Va.—"Jamboree U.S.A.," broadcast live over WWVA here for 41 years, now has put together a package show which is being booked in several areas.

The show is geared for such show-cases as shopping centers, and carries a strong promotional venture.

An explanation of the package is given by Glenn Reeves, executive director of the show. It consists of two or more headliners who appear regularly on the weekly show, sup-

plemented with the staff band. The group puts on five shows, each programmed at 30 minutes. Additional artists may be added to the bill. The package is available on a one, two or three day basis.

Participating retailers tie-in by holding special sales and promotions, with heavy displays, costuming, etc.

The package also is geared to entertainment centers. Freddy Carr is coordinator for the programs.

Comic Joins Opry Roster

NASHVILLE—Jerry Clower, MCA storyteller from Yazoo, Miss., has become the 64th member of the "Grand Ole Opry."

Clower, whose comedy records have been consistent best sellers in the country field, becomes the first regular comedian on the show in many years. In the past, the show had such regular performers as the late Rod Brasfield, Minnie Pearl and Archie Campbell. Lonzo and Oscar, who do some comedy singing but seldom do dialog, are still a part of the show.

Accompanying Clower on his first official night as a regular member of

the "Opry" was the Governor of Mississippi, Bill Waller. He headed a delegation of some 40 people from that state.

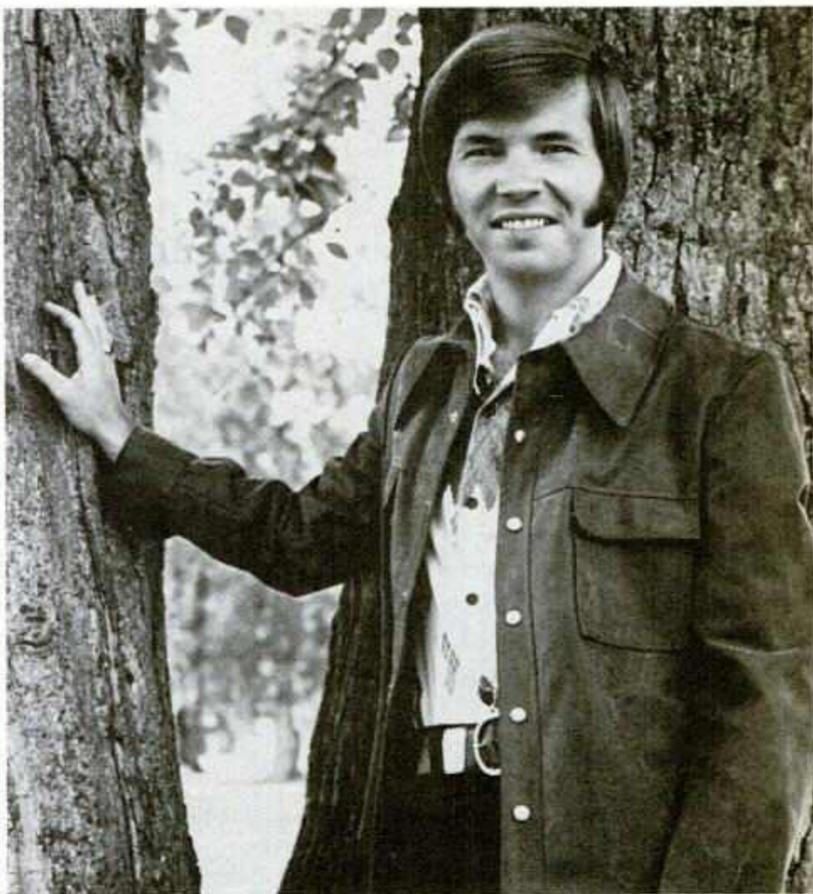
Clower was introduced by veteran Grant Turner, the first man to play one of his album cuts on country radio.

Cooper Retires

• Continued from page 3

panies, publishing firms and related industries here. He worked as a session musician and a WSM staff musician for a number of years, then devoted full time to his union duties.

This Is Pat Roberts:

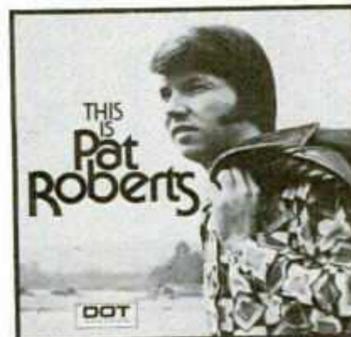


This Is Pat Roberts' New Single:

"I'm Gonna Keep Searching" DOA-17478
From Pat's new album.

This Is Pat Roberts' New Album:

"This is Pat Roberts" DOS 26011
It's moving up the charts rapidly.



Personal Management: Jack Roberts Agency



Distributed by Famous Music Corp.
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CONGRATUALTIONS!

BERGEN WHITE

"BILLBOARD'S COUNTRY ARRANGER OF THE YEAR."

FROM

THE BERGENAIRES

Yearly Gospel Product Total Hiked 36 Percent; Many Facets Included

By BILL WILLIAMS

NASHVILLE—Statistical information released by the Gospel Music Association show across the board increases in every area of the music during the past year.

The statistics, contained in the Gospel Music Directory and Yearbook, just off the press, show that record companies now dealing solely in gospel product grossed \$42 million during the past year, up \$11 million from a year earlier.

Paid attendance at concerts by gospel groups last year totaled 6 million, while it more than doubled in a year's time, climbing to 11 million.

Some of the other statistics show

that radio stations programming white sacred music on a full-time basis went from 52 to 66, while the part-timers (a minimum of 6 hours of religious programming a week) leaped from 423 to 699.

Here are some of the other 1973 statistics: number of full-time gospel publishing companies, 105; full-time professional groups singing gospel music, 94; part-time professional groups, 351. The number of full-time gospel record companies now stands at 35, while there are 72 distributors of gospel sheet music and records.

Twelve gospel agencies deal ex-

clusively in the booking of religious talent full time. An equal number of publications exist devoted solely to gospel music. Another 16 treat it on a part-time basis.

Radio stations now are programming gospel music 21,228 hours weekly. There are 11 full-time gospel television stations now in existence.

Stamps-Blackwood Summer Music School Moves to Ky.

NASHVILLE—The Stamps-Blackwood School of Music will break with tradition next summer by moving its combined headquarters for the three-week course to Murray State University, Murray, Ky.

The surprise announcement was made by Don Butler, overseer for the school.

For some 30 years the School of Music has been held in Texas each summer, the land of its birth. For most of those years it was held in Dallas, and moved in 1965 to the Southwest Assemblies of God Bible College in Waxahachie.

"The moving of the school is in consideration of the students from across the United States who annually attend," Butler explained. "With the school being located at Murray State University, it is accessible from any point in the U.S. by

Conn Adding U.K. Wing

NASHVILLE — The Nashboro and Creed labels here, operated by Bud Howell, have signed a distribution deal with Mervyn Conn of London.

Under the arrangement, the two black gospel labels will be distributed in the United Kingdom under Conn's Dove label. Conn's Dove Music Publishing firm also will work with Howell and his copyrights.

Conn said the record distribution arrangement would open the market in the United Kingdom, and pave

the way for next year's first gospel music festival.

The First Annual International Gospel Music Festival now is scheduled for Wembley Pool in the latter part of June.

Conn said he is seeking other distribution rights in the gospel field, both black and white. He currently is negotiating with the Benson organization which has Heart Warming, Impact and Tempo labels. He also is working out a marketing operation with Word Records, of Waco, Tex., in Europe.

Conn said talent for the Wembley show in June would be no problem at all. "I have met with the leading gospel music executives in Nashville, and already we are making plans for the biggest names to be there," he said.

Shaped Notes

• Continued from page 31

sonal management contract with Century II promotions. . . . The same firm has signed **Jake Hess**, a Grammy Winner and former lead singer for the **Statesmen**. Hess also originated the **Imperials**. He now has a family group. . . . **Willie Wynn**, the little tenor, has joined the **Statesmen Quartet**. Announcement was made jointly by Don Butler, president of Sumar Talent, and **Bowie Lister**, the manager-founder of the **Statesmen**.

Benson Publishing Sets January Choir Confab

NASHVILLE—The John T. Benson Publishing Co. here has announced plans for What-cha-ma Call It III to be held next January at Lake Barkley Lodge on Kentucky Lake.

This is the third edition of a company-sponsored choir clinic attended by well known choir directors from all over the nation. Last year the event drew more than 150 directors from 40 states.

This year's clinic will provide the opportunity for the music ministers to receive introduction to Benson's new choral music for the year ahead.

It also will provide a forum for discussion of techniques and methods used in different areas of the country.

In addition to the reading sessions for new music and the forums, there will be performances by artists from Benson's Heartwarming, Impact and Tempo labels. They will be performing during the reading sessions as well as special evening concerts.

Reservations will be made on a first-come basis. They are being handled by Kathie White and the Benson Publishing Co.



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Country Music Assoc.—Vocal Group of the Year
Music City News—#1 Vocal Group
Continental Country—Group of the Year
Cashbox—Top Vocal Group—Albums
Cashbox—Top Vocal Group

Record World—Top Vocal Group—Singles
Record World—Top Vocal Group—Albums
Billboard—Best Group
Record World—Most Promising Comedian
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Country Music

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 11/3/73

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	2	30	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
★ 2	7	5	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
3	4	9	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
4	1	9	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★ 5	9	5	PAPER ROSES—Marie Osmond, MGM SE 4910
6	3	13	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
7	8	19	SATIN SHEETS—Jeanne Pruett, MCA 338
8	6	11	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
9	5	13	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
10	10	28	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
11	12	13	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL 1-0248
12	13	6	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury 1-686
★ 13	18	5	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
14	14	14	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
15	16	7	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA 144F
16	11	13	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
17	17	33	INTRODUCING—Johnny Rodriguez, Mercury SR 61378 (Phonogram)
18	20	6	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
19	15	22	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
20	24	15	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
21	25	6	SAWMILL—Mel Tillis, MGM SE 4907
22	28	20	SWEET COUNTRY—Charlie Pride, RCA APL1-0217
23	29	4	EARL SCRUGGS REVUE—Earl Scruggs, Columbia 32426
24	27	33	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
25	19	11	ELVIS—Elvis Presley, RCA APL 1-0283
26	21	21	DON WILLIAMS, VOL. 1—JMI 4004
27	23	32	SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA 303
28	22	18	CLOWER POWER—Jerry Clower, MCA 317
29	31	3	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA Victor APL 1-0322
30	35	3	MR. COUNTRY ROCK—Billy Crash, Craddock, ABC X-788
31	26	14	BILL—Bill Anderson, MCA 320
32	34	6	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
33	33	8	THIS IS—Tony Booth, Capitol ST 11210
34	39	4	CARRY ME BACK—Statler Bros., Mercury 676
35	38	8	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
36	40	4	TOUCH THE MORNING—Don Gibson, Hickory 4501
★ 37	47	2	DEAL FOLKS, SORRY I HAVEN'T WRITTEN—Roger Miller, Columbia KC-32449
38	41	4	SUMMER (THE FIRST TIME)—Bobby Goldsboro, UA LA124 F
39	42	5	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia C 32240
★ 40	—	1	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
41	44	2	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury 1-677
42	45	29	SUPERPICKER—Roy Clark, Dot DOS 26008 (Famous)
43	43	3	PLASTIC TRAINS, PAPER PLANES—Susan Raye, Capitol ST-11223
44	46	2	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA Victor APL1-0345
45	48	2	BEST OF GEORGE JONES VOL. II—RCA Victor APL1-0316
46	—	1	GREATEST HITS VOLUME I—Connie Smith, RCA APL 1-0275
47	50	2	BUBBLING OVER—Dolly Parton, RCA Victor 1-0286
48	—	1	BEST OF JIM ED BROWN—RCA APL 1-0324
49	—	1	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot 26012
50	—	1	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia 32249

Nashville Scene

By BILL WILLIAMS

Jeanne Pruett, who has trimmed down appreciably, took a look at a very slim Loretta Lynn and had this to say: "Between us, Loretta and I have lost enough to start a new girl singer." ... Hank Locklin is excited, and rightfully so. Chet Atkins will produce his next session. Chet did his hits in the past, but it's been a long while. ... Barbara Mandrell points out that her dog has gained 70 pounds doing dog food commercials, but she hasn't picked up an ounce. ... Tex Ritter is doing two weeks at the Ponderosa in Reno.

Lonzo & Oscar are about to get their first release out on GRC. They say that 5,000 records were pressed earlier, but it was the wrong master. Now they have things straightened out. ... Rufus Thibodeaux has rejoined Jimmy Newman, giving that authentic Cajun sound to his group. ... Wally Whyton, singer and songwriter for BBC, made it over to the convention this year. ... Bill Anderson and Junior Samples both were felled by appendectomies while the crowds were in town. ... George Morgan set for a new release, but doesn't know which side is the plug side. Both of them are potential winners.

Charlie Walker, long with Epic, is making the move to Capitol. ... Special guests on the "Opry" last week on a crowded (44 artists) night were Buck Owens (his first appearance there in 15 years), George Lindsey and Minnie Pearl. ... RCA bought the famous taxi used by Dottie West in her Country Sunshine commercials. Dottie, by the way, will tape the Tommy Hunter Christmas special in Toronto. ... Del Reeves, who had to cancel out twice earlier, still is going to do two of the Dean Martin shows. ... Dale Sledd, fine musician with the Osborne Brothers, is finally out of the hospital, recovering well from auto injuries, and plans to re-join the group in November. ... The Brown sisters, Bonnie and Maxine, were popular figures at the convention. The great girls, no longer singing, both are producing records at their outstanding studio in Little Rock.

Teddy Wilburn has checked into a Nashville hospital to try to steady his jumpy nerves. ... Tom T. Hall is taking a new approach on his road show. Since he has used strong strings on his last three sessions, he now will hire violins and a viola for each of his road shows, getting them from local symphonies and the like. He starts the procedure in St. Louis. ... Epic's Bob Luman bought the new 1973 bus originally purchased by the Hemphills. Then he loaned them his old one for their use. When parked on a hill, it got away and smashed into a house. Now he has a new one and a badly wrecked old one.

When Bud Wendell received the Metronome Award, it came on his 23rd wedding anniversary. ... The current Hank Snow album for RCA is his 76th with that label. He has done more than 2,000 singles over the years. He is just starting his 38th consecutive year singing for RCA. ... One of the surprise guests at the convention was Sheriff Ralph Krieger of Cleveland, O. Not only that, he came prepared, with his harmonica. ... Thumbs Carlisle, back in business on Gemini Records, made several deals for overseas distribution of his records during the convention.

BACK TO BACK #1'S? IT'S MORE THAN POSSIBLE WITH THE EXCITING NEW FOLLOW-UP TO "SATIN SHEETS." WHY, IT'S ALREADY #10 AND CLIMBING FAST!

'I'M YOUR WOMAN'

MCA #40116

Jeanne Pruett



Exclusively on
MCA Records

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

Billboard

Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	WE'RE GONNA HOLD ON —George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	35	38	9	AIN'T IT GOOD —Norro Wilson (N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)	85	86	2	SOMEWHERE BETWEEN LOVE & TOMORROW —Roy Clark (B. Reneau, T. Lazaros) Dot 17480 (Chess-Charlie Boy, ASCAP)
2	6	9	PAPER ROSES —Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	36	35	11	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE? —Terry Stafford (I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)	69	73	4	SOME OLD CALIFORNIA MEMORY —Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill & Range, BMI)
3	5	11	SAWMILL —Mel Tillis (Mel Tillis, Horace Whalley), MGM 14585 (Cedarwood, BMI)	37	45	9	LAY A LITTLE LOVIN' ON ME —Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)	70	-	1	SONG & DANCE MAN —Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Jack & Bill, ASCAP)
4	2	12	RIDIN' MY THUMB TO MEXICO —Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	38	41	9	YOU KNOW WHO —Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	71	78	4	MY LOVE IS DEEP —Pat Daisy (Ben Peters) RCA 0087 (Pi-Gem, BMI)
5	3	11	DON'T GIVE UP ON ME —Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	39	31	11	IT'LL BE HER —David Rogers (B.R. Reynolds, Atlantic 4005 (Roarin'/Kimtra, ASCAP)	72	67	10	I SEE HIS LOVE ALL OVER YOU —Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
6	4	14	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER —Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	40	25	18	CAN I SLEEP IN YOUR ARMS —Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	73	81	5	TOO MANY MEMORIES —Bobby Lewis (R. Bourkes, G. Barnhill), Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)
7	10	8	COUNTRY SUNSHINE —Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/Tree, BMI)	41	26	16	BLOOD RED & GOIN' DOWN —Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	74	82	4	DIXIE FRIED —Carl Perkins (Carl Perkins) Mercury 73425 (Cedarwood, Inc./Hi Lo Music Inc., BMI)
8	11	10	'TIL THE WATERS STOPS RUNNIN' —Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	42	48	5	LILA —Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)	75	84	6	ALLEGHENY —Johnny Cash & June Carter (C. Gantry), Columbia 4-45929 (Combine, BMI)
9	8	12	SUNDAY SUNRISE —Brenda Lee (Mark James), MCA 40107 (Screen Gems Columbia/Sweet Glory, BMI)	43	47	5	THAT'S WHAT I'LL DO —Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)	76	83	3	LOVIN' SOMEONE ON MY MIND —Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)
10	14	8	I'M YOUR WOMAN —Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	44	54	4	ALL IN THE NAME OF LOVE —Narvel Felts (Jerry Foster & Bill Rice) Cinnamon 771 (Jack & Bill, ASCAP)	77	87	5	SOUL DEEP —Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Carl Barton, BMI)
11	9	12	THE MIDNIGHT OIL —Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	45	42	9	I CAN'T SIT STILL —Patti Page (Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	78	-	1	LADY OF THE NIGHT —David Houston (E. Montgomery, C. Richey), Epic 5-11048 (Algee/Altam, BMI)
12	13	12	TOO FAR GONE —Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	46	56	4	LOVE ME/CRAWLIN' ON MY KNEES —Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)	79	85	6	LOVE AND HONOR —Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)
13	17	8	SING ABOUT LOVE —Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	47	57	2	IF WE MAKE IT THROUGH DECEMBER —Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	80	94	5	BAD, BAD, BAD COWBOY —Tompall Glaser (Tompall Glaser), MGM 14622 (Glaser Brothers, BMI)
14	21	7	THE MOST BEAUTIFUL GIRL —Charlie Rich (Norro Wilson, Billy Sherrill), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	48	44	7	TOO MUCH HOLD BACK —Little David Wilkins (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)	81	77	6	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Wayne Carson (D. Fritts), Monument 8581 (Columbia) (Combine, BMI)
15	19	8	I'LL NEVER BREAK THESE CHAINS —Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)	49	52	5	WRAP YOUR LOVE AROUND ME —Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)	82	76	7	COLORADO COUNTRY MORNING —Tennessee Ernie Ford (B. Duncan, J. Cunningham), Capitol 3704 (Glenwood, ASCAP/Mandina, BMI)
16	7	16	YOU'VE NEVER BEEN THIS FAR —Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	50	51	8	PRECIOUS MEMORIES FOLLOW ME —Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	83	-	1	RAMBLIN' MAN —Jimmy Payne (Richard Betts), Cinnamon C 772 (No Exit, BMI)
17	22	6	LITTLE GIRL GONE —Donna Fargo (Donna Fargo), Dot 17476 (Prima Donna, BMI)	51	63	3	GOT LEAVING ON HER MIND —Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)	84	91	2	IT'S RAINING IN SEATTLE —Wynn Stewart (Roger Murrah) RCA DJHO 0114 (Return, BMI)
18	15	10	BROAD-MINDED MAN —Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	52	32	16	JUST WHAT I HAD IN MIND —Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	85	80	6	I NEED HELP —Carl Smith (G. Davis), Columbia 4-45923 (Big Swing/Jay Gene, BMI)
19	12	12	I NEED SOMEBODY BAD —Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	53	53	8	WARM LOVE —Don Gibson & Sue Thompson (Don Gibson), Hickory 303 (MGM) (Acuff-Rose, BMI)	86	89	3	SWEET BECKY WALKER —Larry Gatlin (Larry Gatlin), Monument 8584 (First Generation, BMI)
20	27	6	SOMETIMES A MEMORY AIN'T ENOUGH —Jerry Lee Lewis (Stan Kesler), Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)	54	49	7	SPARKLIN' BROWN EYES —Dickey Lee (Cox, Hobbs), RCA 0082 (Dixie, BMI)	87	95	6	IF THE BACK DOOR COULD TALK —Ronnie Sessions (Hank Cochran), MGM 14619 (Tree, BMI)
21	24	9	TALKING WITH MY LADY —Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)	55	59	6	CITY OF NEW ORLEANS —Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)	88	93	3	RELEASE ME —Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 8589 (Four Star, BMI)
22	29	5	IF YOU CAN'T FEEL IT (It Ain't There) —Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)	56	66	3	THE LAST LOVE SONG —Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	89	92	5	CALIFORNIA BLUES —Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)
23	16	15	KID STUFF —Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	57	50	7	SECOND CUP OF COFFEE —George Hamilton IV (Gordon Lightfoot), RCA 0084 (Moose, CAPAC)	90	90	5	YOUR SWEET LOVE —Jimmy Dean (Jerry Crutchfield), Columbia 4-45922 (Dixie Jane, BMI)
24	40	4	AMAZING LOVE —Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	58	62	3	STILL LOVING YOU —Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia)	91	-	1	ALL OR NOTHING WITH ME —Susan St. Marie (Foster, Rice), Cinnamon C 768 (Jack & Bill, ASCAP)
25	18	15	YOU'RE THE BEST THING THAT'S HAPPENED TO ME —Ray Price (Jim Weatherly), Columbia 4-45889 (Kece, ASCAP)	59	64	7	YOU'RE WEARIN' ME DOWN —Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)	92	88	5	THE FIDDLE MAN —Red Steagall (Red Steagall), Capitol 3724 (Palo Duro, BMI)
26	23	9	PLASTIC TRAINS, PAPER PLANES —Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	60	65	5	FOR OL' TIMES SAKE —Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)	93	-	1	THAT GIRL WHO WAITS ON TABLES —Ronnie Milsap (Bobby P. Barker), RCA APB0-0097 (Chess, ASCAP)
27	33	11	LET ME BE THERE —Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	61	61	7	I'LL BE YOUR BRIDGE —Wilma Burgess (Royce, Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)	94	96	2	COUNTRY BOOGIE WOOGIE —Linda Nash (Jim Owen) Ace Of Hearts 0473 (Vector, BMI)
28	34	7	THE WHOLE WORLD'S MAKING LOVE —Bobby G. Rice (Ris, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	62	68	7	I CAN'T GET OVER YOU TO SAVE MY LIFE —Lefty Frizzell (S.D. Shafer, Lefty Frizzell), ABC 16462 (Blue Crest, BMI)	95	97	2	GREEN DOOR —Mayf Nutter (M. Moore, B. Davis) Capitol 3734 (Hudson, BMI)
29	30	8	CARRY ME BACK —Statter Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	63	69	4	BLEEP YOU/AN HOUR AND A SIX PACK —Cal Smith (Bobby Braddock) MCA 40136 (Tree, BMI)	96	-	1	ROLLIN' RIG —Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)
30	20	12	A PERFECT STRANGER —Freddie Weller (Freddie Weller), Columbia 4-45902 (Roadmaster, BMI)	64	72	6	ROLLIN' IN MY SWEET BABY'S ARMS —Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)	97	98	3	EV'RYDAY WOMAN —Kenny Starr (Bob Morrison), MCA 40124 (Music City, ASCAP)
31	39	5	YOU ASK ME TO —Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)	65	79	3	WHEREFORE & WHY —Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)	98	-	1	JOLENE —Dolly Parton (Dolly Parton), RCA APB0-0145 (Dweper, BMI)
32	28	13	DARLIN' (Don't Come Back) —Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	66	58	10	KENTUCKY SUNSHINE —Wayne Kemp (Charles Arrington), MCA 40112 (Tema, ASCAP)	99	-	1	I'M GONNA KEEP SEARCHING —Pat Roberts (G. Richey, C. Taylor, N. Wilson), Dot 17478 (Al Galico/Algee, BMI)
33	37	10	KISS IT & MAKE IT BETTER —Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)	67	70	5	SECRET LOVE —Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)	100	-	1	ROSIE CRIES ALOT —Fertin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)
34	43	6	STAY ALL NIGHT —Willie Nelson (Bob Willis/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)								

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Billy Walker's



"TOO MANY MEMORIES"

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APAA: In-dash Trend Seen Thrust to Car Stereo Surge

By EARL PAIGE, ANNE DUSTON & INGRID HANNIGAN

CAR 'Q' STILL SLOW

Despite advertising and in-store demonstrations, quadrasonic units are moving slowly, and comprise from 2 to 20 percent of sales. Besides lack of software, dealers complained that in-dash units are not available, and slide mounts are next to impossible to find. Also, Pittsburgh dealer George Lambl said manufacturers do not provide demonstration displays for quadrasonic. "It draws a lot of calls, about 35 percent of our calls are regarding quadrasonic, and it represents about 20 percent of sales," he said.

"Lack of sales in quadrasonic is due to lack of software in the age group buying units," Jim Oldani, St. Louis Custom Music manager said. "Until the Top Chart albums are on tape, sales are not going to move, despite in store demonstrations and advertising," he added.

The Sanyo Model FT 862 with discrete and matrix and under dash installation, is helping Springfield, Mo.'s Jim Hurd bring his quadrasonic sales up to 15 percent, despite lack of software. "There is a market for in-dash quadrasonic units, but they are not available," he said. House of Sound units are demonstrated on slide brackets, with rear speakers for quadrasonic units hung from the ceiling above the demonstration area.

George Natinsky, Dallas distributor, believes that the slow sale of quadrasonic car units is a direct reflection of home sale advertising.

In New Orleans, Tape City, USA store coordinator Jim Tamplin finds that even advertising with such slogans as "concert sound" and "wrap around sound," and in-store displays, banners and flyers, as well as sound listening areas incorporating quadrasonic units, it is difficult to get customers to understand it, and quadrasonic accounts for only 2 percent of sales.

CHICAGO—The continuing trend to in-dash installations and problems stemming from this was a dominant trend at the Automotive Parts & Accessories Association (APAA) here. In a more general sense, many exhibitors said traffic was relatively slow but the buyers here were buying.

Among trends noted:

- APAA continues to be an arena for mass merchandise buyers to cross-reference each other, with much buying already done prior to the show.

- Price stability was much on the

(Continued on page 46)



TENNA's booth at APAA with Pat Dryer was typical of car stereo exhibitors' heavy promotion this year.

GRT Sees Prerecorded Tapes Going to 50% of Software Sales; Cite Promotions, Merchandising

By BOB KIRSCH

SUNNYVALE, Calif.—Offering tape product as tape rather than as a record offshoot, and planning strong promotions around individual releases as well as complete spectrums of music has helped push many tape releases up to 50 percent unit volume of the disk release, according to GRT Corp. vice president and general manager White Sonner.

Sonner offered examples in country, MOR and rock promotion used recently by GRT and added that while his firm has the responsibility of marketing and merchandising tape product on their own, he feels that co-operation with a record firm is often helpful and in some cases essential.

One of GRT's prime concerns is offering its distributors a merchandising concept along with a new release. "You can't simply hand someone a tape and expect it to sell itself," Sonner said. "In addition, you have to get close to the retailer. There is no such thing as a hit tape, because the tape generally follows along with a hit disk. But there are certain methods of making sure that a tape does follow a hit disk and sells well."

Sonner spoke about certain categories of music, and country was one of them. "We've gone as high as an 86 percent tape to disk ratio on country product such as Roy Clark's 'Superpicker.' And on any country record that makes it, it is not unrea-

listic to set a 50 percent ratio as a target.

"Country can lend strength to almost anything it is promoted with," Sonner added. "With any promotion, advertising or display program we run, country is included. The reason is that we generally run promotions with our top 50 or top 30 tapes or whatever, and country is always in this category."

Sonner pointed out that "I don't think there are very many markets in this country that do not have a large potential for country music. It's strong and a consistent selling product."

Why the longevity of the country

(Continued on page 43)

Inside Sansui Decoding Breakthrough

By RADCLIFFE JOE

... also

- Zenith \$10 Million TV Systems Bid
- Kusisto's 4th Term at Helm of ITA
- Chain Buyer Blasts Private Label
- CBS, Sony 'Q' System Dist. Tie

10-unit Chain Stresses Name Brand Players, Quality

By SARA LANE

EDITOR'S NOTE: Last week Mike Parks, electronic playback buyer for the 10-store Burdines chain, gave his views on quadrasonic and the firm's strong push on it. In this installment, he discusses training of sales personnel, advertising and consumer habits.

MIAMI—Burdines is first of all a fashion store but customers are attracted to the playback department because of the store image, aggressive advertising and emphasis on quality merchandise.

Only brand name merchandise is carried in playback electronics—brands considered strong in the south Florida area, which may not

be typical in other areas of the country.

"We carry the traditional brands, plus Panasonic, Sony and we have a promotional line in compacts, Sound Design. In components we deal with Kenwood, Fisher Studio Standards Venturi, Sherwood, Dual, and manufacturers that are brand names the consumer can relate to. It makes our selling job easier because sales people don't have to convince customers to buy an offbrand. As for imports, I think any product name associated with Japanese manufacturers enjoys a good reputation especially in higher end components."

Burdines will not deal with a manufacturer who does not hold in-store

seminars to train and update employees.

"If a manufacturer won't come into our stores on a regular basis, as often as he can, we definitely will not deal with him. As a department store, we probably need more help in training sales people and we need constant help in merchandising. I think for the most part the people we do business with recognize this and give us tremendous support. We realize that as we upgrade and develop complete component shops we're going to have challenges in keeping help. Many stores have serious em-

ployee problems in this area despite the fact that they may pay well. Another thing, we take key people and train them. We want to keep people, but if you know anything about Florida, you know how difficult that is."

Advertising

Parks feels that on a national level manufacturers do a fairly credible job in advertising their products, especially in components and compacts and it has helped Burdines. However, he feels it is up to the manufacturer to educate the consumer and not the responsibility of an individual store.

"As far as an advertising approach is concerned, I'd like to see manufacturers direct more advertising in radio saturation or spot campaigns on the market. We find they really have no programs in this direction and nothing we can tie into. It would be extremely helpful, for instance, if they would advertise a

certain model on radio, then tag the store at the end; we could tie into that promotion. Component manufacturers should get involved in sponsoring quadrasonic broadcasts. After all, these are the people who gain by the sale and the understanding of quadrasonic. They should be sponsoring quadrasonic broadcasts in all major markets on all major stations—pushing 4-channel, explaining and showing that quadrasonic is now being broadcast. We sponsor a show over WTMI-FM in Miami ourselves. And in the Miami area there are five of six FM stations broadcasting in quadrasonic—WTMI, WBUS, WSHE, WLYF, WMYQ and WSHE is going 100 percent quadrasonic immediately."

Parks went on to say he feels Panasonic is doing a fairly good job in bringing 4-channel to the attention of the public... "but I think they, too, have a long way to go."

(Continued on page 44)

Rep Management Seminar—Audio Win/Lose Stance

CHICAGO—In dealing with buyers and subordinates reps must keep situations from becoming a win/lose standoff, according to Dr. Tom Thiss, who conducted a seminar in management for the Electronic Representatives Association (ERA) here recently. Raymond Hall, director of ERA, described the session as probably one of the most valuable in the current ERA series (see Rep Rap).

(Continued on page 44)

NOVEMBER 3, 1973, BILLBOARD

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DETROIT dealer Mickey Shorr offered a Halloween "stereo casket" seen here equipped with a Pioneer receiver, Garrard turntable and eight speakers (insert shows outside sign).

Rep Rap

Two more Electronic Representatives Association (ERA) management seminars are scheduled in the current series. One will feature Jerry S. Frank, president, IMA, Inc., at the Sheraton Inn Hopkins, Cleveland, Nov. 16. The other will feature Dr. Tom Thiss, executive vice president, Wilson Learning Corp., at the Sheraton Laguardia Hotel, New York, Dec. 7 (see separate story on Dr. Thiss). Fees for the seminar including costs of all materials and lunch is \$85 for ERA members; \$100 for non-members. ERA is located at 233 E. Erie, Chicago 60611 (312) 649-1333.

hicle customer. He and his St. Paul man, Dick Kemper, were at the Audiovox booth picking up new customers for the A. J. Ruehl Co., headquartered at 948 Gravois Rd., St. Louis, Mo. 63026 (314) 343-1142, and covering Mo., Ka., Ia., Neb. and Minn.

Tom Rawlings was buying Arkay car stereo speakers for his Gibson Products franchise at Slapney & Gordon, Atlanta, Ga., at the APAA. Gibson includes 688 franchise stores and is headquartered at Seagoville, Tex. Rawlings considers the wedge

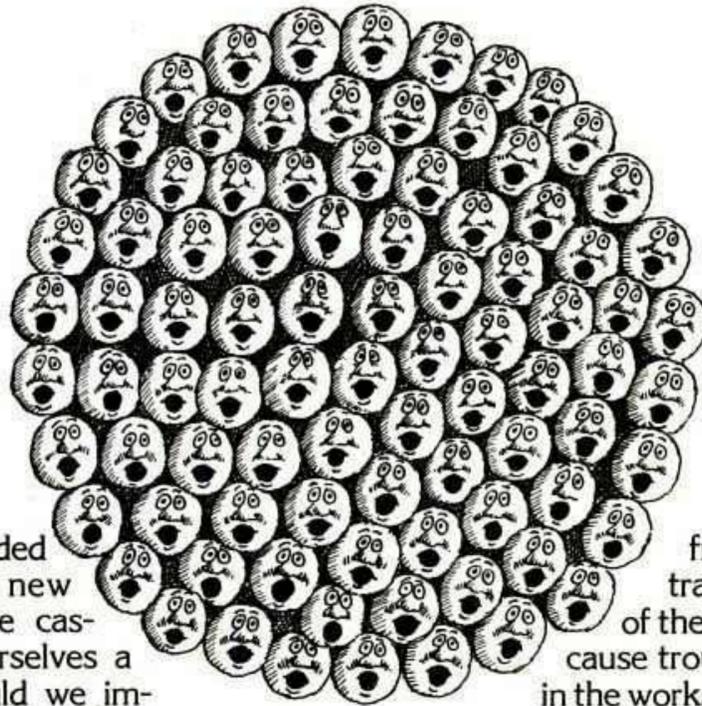
speaker as his best seller, because it is removable and easy to install in another car.

Jack F. McKinney Sales Co., will rep the Irish Tape line of blank tape products in Oklahoma, Louisiana, Arkansas, Mississippi and Texas, except El Paso.

The firm, appointed by Sol Zigman, president of Irish, will use a team of six salesmen to blanket the territory it services.

McKinney also has branch offices in Bellaire, Tex., Metairie, La., and Tulsa, Okla.

Maxell announces a huge improvement in cassette tape. Magnified 10,000x so you can see it.



When we decided to bring out our new Ultra Dynamic tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

Our smallest improvement is our biggest improvement.

We reduced the size of the tiny PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Other improvements to improve your business.

We've also designed a new metal frame which holds the little pressure pad much more securely than ever before. Plus a five-second timing leader that's also a head-cleaner.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings

from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We're also bringing out our new improved UDC-46 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better Maxell UD cassettes. Better cassettes mean happier customers. And happier customers mean more sales. And you know who's happier then.



maxell.

Our business is improving. So can yours.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

Supreme Sales Corp., 4025 Black Gold, Dallas 75247 (214) 638-6650, has expanded with the addition of two men, said David D. Cahn, who covers N. Tex. The firm reps Inland Dynatronics among several lines. In Chicago for the Automovite Parts & Accessories Assn. show, were C. D. Craotta, who will cover Okla. and Ark. and Jan. T. Herbert, who will cover Houston and S. Tex.

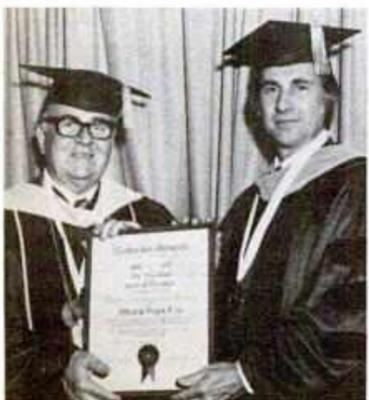
A young man with a famous father in car stereo, Jim Muntz, was busy at the APAA. Young Muntz, whose father, Earl, was a pioneer in car stereo, heads Muntz Sales, 1231 N. W. Hoyt, Portland, Ore. 97209 (503) 221-0528 or 285-0078.

Dick Zeuster, at the APAA show in Chicago, termed Inland Dynatronics' new in-dash car stereo program, "like carrying a new line." The custom installation program provides five basic units all exactly the same size, with separate kits for each model auto. "It gives a look exactly identical to Detroit, with the name off. Under the program, the installer pulls a faulty unit and replaces it with a new one during the warranty period of a year, so there is no hold up on service. Also, IDI has a very large inventory, and can give immediate installation, without holding up car delivery for several weeks." Zeuster also noted that having separate installation kits reduced the amount of capital required by dealers. "When packaged together, the dealer would have to invest in every model for every car. This way, he only needs a basic inventory of car stereo units, supplemented by the installation kits." Zeuster is partner at Z and H Associates, Inc., 604 Suburban Court, Rochester, N.Y. 14620 (706) 244-6380, covering upstate New York with four men.

Although the two companies under the California Auto Radio banner, Bowman Astrosonix and Gibbs-Hammond carry the same speakers and accessories and are in direct competition with each other, they are both growing, Sidney Katzoff, president of Sidney Katzoff & Assoc., 4118 Levonshire, Houston, Tex., said. Katzoff was at the Gibbs-Hammond booth at the APAA. "The situation is unique in that it is the only company with two competitive companies with basically the same lines, and therefore, competing for the same customers. They do have different 8-track car stereo units and different sales forces, however." Katzoff said the Bowman-Astrosonix leans toward automotive market customers, while Gibbs-Hammond concentrates on the mass merchandiser, hi-fi distributors, and independent retailers. His firm has three salesmen covering Tex., Okla., Ark. and La. for Gibbs.

Custom Case Mfg. Co., Inc., at the APAA, is looking for distributors, Mike Kelley, representative of the company, said. They are located at 6232 Bragg Blvd., P.O. Box 5625M Fayetteville, N.C. 28303 (919) 867-6111.

Tony Ruehl sees the car stereo market as very good, especially for the recreational ve-



MAGNAVOX president Alfred di Scipio (right) receiving honors at Northeastern Univ. from Dr. Asa Knowles, school president.

Sansui Decoding Breakthrough

NEW YORK—The Sansui Electric Co. Ltd., has developed an IC full logic matrixed 4-channel decoding chip that could be manufactured for about \$12, and would decode information from both QS and SQ sources, as well as synthesize conventional stereo to produce both a concert hall ambience and/or surround sound.

The "chip" is being manufactured for Sansui by the Hitachi Corp., and will be included in Sansui's "vario matrix" QS receivers which will be available by February next year.

Sansui will also license 4-channel equipment manufacturers to produce and incorporate the "chip" in their own systems.

Sansui technicians regard the development of the QS full logic decoder as a major technological breakthrough for matrixed 4-channel sound, claiming that it outperforms all others developed to

date, including those developed by Sansui itself; and will help keep the price of QS equipment competitive.

Sansui is using the development of the new decoder as a launching pad for a major QS equipment thrust on the U.S. market, and has produced a number of QS handbooks designed for all levels of 4-channel users from the man-in-the-

street consumer with little knowledge of 4-channel technology, through audio equipment dealers, electronics engineers, recording engineers, and FM broadcasters.

According to Sansui technicians, the books contain everything anyone ever wanted to know about QS, in terms to suit the audience to which each book is addressed.

3 Lafayette SQ Units; 15 Total Now

NEW YORK—Lafayette Radio has introduced three new SQ full logic units bringing to 15 the number of SQ audio equipment products in the firm's catalog.

The new SQ logic units are incorporated in the Lafayette models LR-221, a 94 watt receiver with AM/FM radio; the model LA-74, a 164 watt amplifier with a \$280 price tag; and the model SQ-W, a logic decoder attachment priced at \$100.

According to Lafayette officials, the firm plans to add at least two more SQ full logic models to its catalog by the end of the year.

2 Magnavox 'Q' Units

NEW YORK—The Magnavox Co. has introduced two new quadrasonic sound systems with built-in 4-channel matrix decoders, and four speakers. The units, models 1816 and 1817, are designed as complete 4-channel systems for the reproduction of quadrasonic records and FM broadcasts.

The tuner/amplifier in both units features stereo balance control, cut/boost treble, stereocast indicator and tuning meters as well as tape play/record jacks, auxiliary input and headphone jack.

The record players included in the units are Micromatic 1 with magnetic cartridge, diamond stylus, synchronous motor, undamped cue control and automatic shutoff.

Both units provide 50 watts (IHF) music power and carry list prices of \$399.95.

New Products



MAGNAVOX MAX speakers, No. 2510 pictured listing at \$399.95 the pair, include 15 in. high compliance woofer, 2 in. mid-range dome, and 2 in. phenolic ring tweeter.



TECHNICS direct drive turntable, Panasonic's Model SL-1200, features only one moving part—the outer rotor of motor and shaft. Unit carries minimum retail price tag of \$269.95.



MINIATURE cassette recorder, the RD-406, operates on penlite batteries, 12V car battery, AC, or adapter battery recharger. Weighing 1 3/4 lbs., Sharp Electronics suggests \$79.95 price.



THE MODEL AT2902 solid state 8-track car stereo tape player from Morse Electro Products features both 2- and 4-speaker operation. Compact player costs \$49.95 retail.

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QUADRAPHONIC Q8 operates both 8-track and 4-channel tapes, automatically selecting proper mode. The Tenna TC-77T car player, an in-dash unit, sells for \$129.95.

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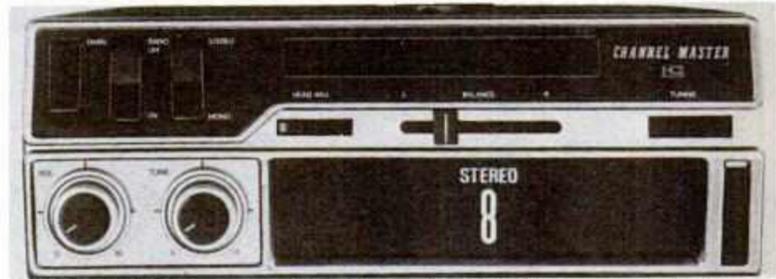
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THE MEDLEY B02203 from Teledyne Packard Bell offers Stage 4 matrix 4-channel sound, AM/ FM stereo, built-in 8-track player, and two speakers at \$149.95 retail.



8-TRACK STEREO car cartridge player with FM/FM stereo radio is Channel Master's Model 6297, listing at \$124.95.



QUADRASONIC 4-channel stereo 8-track car player is Automatic Radio's offering for 1974. Priced at \$134.95, the QME-2445 comes complete with mounting hardware-less speakers.

Growing Chain Emphasis on Major Brand Hardware

By JACK COGGINS

EDITOR'S NOTE: In the first part of this article (Billboard, Oct. 20), Juan S. Roque of the 8-unit World Radio chain offered views on service, switching customers and the importance he places on name brands.

COUNCIL BLUFFS, Iowa—As director of marketing for the growing locally-based World Radio Chain, Roque focuses on Sony, TEAC, Pioneer, Fisher, Sansui, BSR, Marantz, AKAI, Garrard and Panasonic.

What are some reasons why World Radio is hesitant about private labeling systems and major accessories? "We talk about brand

consciousness as a motive selling force," Roque noted. "Well, there is something also called brand unconsciousness. Major manufacturers spend millions in advertising building a name and image. When a volume retailer comes out with a private label, therefore, he had better know it is tough. Name brands have been established as good products in consumer thinking; so it is said the public is brand conscious. Is it also fair to say, where private labels are concerned, the public is largely brand unconscious?"

In World Radio's view, problems in quality and delivery are more likely with private labels. "If all a store has is private labels, it has

problems," Roque said, "especially when production is tied up with one factory. If that plant has a strike or other difficulties, then the store, for practical purposes, is out of business."

"On the other hand, stores stressing name brands have at least this advantage: If one brand is not delivered, half a dozen other brands will be delivered. So brand name stores always have something good to sell."

Price Points Holding

With re-evaluation of the yen, and the situation of the dollar in the international market, it is increasingly difficult to maintain basic price points, like \$299.95 on a really good stereo, according to Roque. "But,"

he added, "so far World Radio has been successful in maintaining good quality at best-selling price points. We hope to be successful for at least another year or so. After that, we will have to wait and see what happens."

World Radio conceives of a price point and a features profile and then looks for a product with the best quality to fit the price point. Why does it work best this way? "Consumers are vulnerable to 'under \$100, under \$200 and under \$300' figures," Roque noted. "Naturally, the magic price points turn up, usually, as \$99.95, \$199.95 and \$299.95. The merchandiser which comes up with the best system for the price point money is likely to end up winning the retailing battle, especially when all other areas of operation within the firm are working at peak efficiency. There are many systems on the market today sold for \$299.95, but the quality varies."

World Radio's advertising is basically youth-oriented. "We cater very strongly, but not exclusively, to people in the 16 to 34 years age group," explained Roque. "The students, the young professionals—they have the interest, the need and, as often as not, money to spend. In radio, TV, and newspaper advertising, we try to reach them."

National Advertising Helps

"Without manufacturers' national advertising we'd be half-dead. The only room for improvement that I can see is the allocation of a few more dollars for local advertising. Let the dealers have more say where the advertising money should be spent and how much in particular cities and on particular items. It works better for us that way."

"The importance of particular items varies in the local markets of different areas. One city is different from another; even one store is different from another. For example, cassette decks sell extremely well in our Lincoln store, not nearly as well in another of our stores. On a wider scale, the coasts are having a field

day with 4-channel but, here, it is not that big yet. It is just taking off, just beginning. Therefore, the immediate response on 4-channel advertising locally probably is not as great as it would be elsewhere. My question is, would national advertisers spend even more wisely by channeling a somewhat larger share of dollars into items that are hot locally? My answer is, Yes, I think so. Local demands are constantly changing, of course. So dealers' voices must be listened to regularly."

Does the label on products which shows where they were made have appreciable effect on sales? It does at World Radio. "You put 'Made in Japan' on this type of merchandise and it is as good as gold as far as our customers are concerned," said Roque. "They identify 'Made in Japan' with a quality product. Japan is a class by itself. Made in Taiwan, or Korea, Hong Kong, Singapore—all those are grouped together in the customers' idea of quality—not as good."

Sensible Sales Wording

Consumers buying quality sound equipment are quite intelligent, Roque noted. It follows that they are wary when advertising is linked to

(Continued on page 46)

Cite Promotions, Merchandising

Continued from page 40

tape, which seems to remain a catalog item long after other types of music? "For one thing," Sonner said, "I don't think you have the faddish quality that some other types of music have. The fans also tend to be more loyal, not only to the artist but to the music. And many of the sentiments expressed in this music are universal."

Another advantage GRT has in marketing country tapes is the availability of product from more than one label. "We can put together country product from ABC/Dunhill, MGM and its subsidiaries,

Chart, Dot and Starday-King and run quite a sizable promotion."

GRT has run strictly country promotions in the past, such as their country store promotion. They used the firm's top 30 country titles. This particular program was a premium effort using gift certificates for shirts, offered to both dealer and distributor for meeting or going over quota.

MOR Strength

Sonner also stressed the importance of MOR in tape product, and the necessity to take a separate marketing approach to this type of music. One firm that GRT has worked closely with is Ranwood, whose "Favorites of the Golden Sixties" by

Lawrence Welk has reached the '83 percent figure in tape to record ratio.

"With MOR," Sonner said, "you tend to promote in different areas than with any other kind of music. For example, we've found that the MOR consumer often doesn't shop the conventional record and tape store. And even when he shops the department store, he may not go in the record department. So you have to attract his attention in other areas. This is what we did in conjunction with Ranwood on Welk. We did one promotion with the Zayre's chain in New England, and you can have banners or displays in almost any department pointing to the record department. With MOR, it's usually best to try and promote it when a strong new release is available."

Rock Covered

GRT also makes sure that rock is covered thoroughly, even though some may take it for granted. A complete ad mat book and poster kit is offered to distributors for all product, and Sonner said it is extremely important that no matter what category of music is being offered, the catalog must go with the new release.

"You have to back up a new release," Sonner said. "It not only gives the buyer more of a choice, it ups our profits. For example, when the Chuck Berry London Sessions came out, we activated a half dozen tapes that had been inactive as well as promoting the active catalog. And we made sure each distributor had a complete selection."

What are some of the main differences between a tape and a record? "Almost always," Sonner said, "a record takes off faster from the factory than a tape does. The consumer seems to visualize tape as a slightly more permanent purchase, partly because of the higher retail price and partly because a tape just seems more permanent than a disk. Another major difference is distribution. We try and make a sincere effort to treat every new release as a GRT as well as label release, and we have to sell the product. We don't allocate anything to our distributors. This is not saying the record company doesn't help. For instance, whoever heard of airplay on a tape?"

Sonner offered one final note on marketing a tape. "We have the Jonathan Livingston Seagull disk with Richard Harris from ABC/Dunhill," he said. "This will of course be marketed in the record department, but we will make sure some of it filters into the book department and I see nothing wrong with suggesting that it be marketed with the Neil Diamond LP, even though we don't handle Columbia's tapes. Let the consumer make the decision. Our job is to appeal our product to the buyer."

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Ampex 'Q' Push

NEW YORK—Ampex Music Division (AMD) has developed a special point-of-purchase counter display for its prerecorded open-reel 4-channel tapes.

The unit, described by Jules Cohen, AMD's marketing manager as low-profile, was designed to introduce the firm's prerecorded, open-reel 4-channel tapes to the consumer, while necessitating a minimum amount of space.

Said Cohen, "The unit is ideal for

use by hardware dealers, or tape and record retailers where space is at a premium."

The display measures 7½ inches x 16 inches x 7½ inches and sports eye-catching colors of gold, blue and white.

The AMD open-reel 4-channel catalog has 20 titles. There is also a 78 title Q-8 catalog, for which a similar point-of-purchase promotion is being mounted by AMD.

Rep Management Seminar

• Continued from page 40

Dr. Thiss, executive vice president, Wilson Learning Corp., stressed that win/lose "is fine between competitors, but it is not appropriate in buyer-seller relationships." He said a chief reason for the popularity of such books as "I'm OK, You're OK" is that "no one wants to be a loser." Thiss' approach, involving complex ratings for four general personalities, is keyed to the rep offering the buyer an accepting response by understanding his point of view.

Reps in the session were forced to respond to Dr. Thiss and listed several aspects of communication they are troubled about: 1) simply a lack of response from factory personnel, "especially when business is good"; 2) how to know what a buyer "really thinks"; 3) how to critique salesmen; 4) how do I come across; 5) how do I get my point across; 6) how to know when you're coming on too strong or not strong enough; 7) how to communicate more quickly when time is such a critical factor.

Early in the session, Dr. Thiss made the reps copy down a sentence: "I will never know for certain

what another person thinks or how he feels—I only know his behavior." Dr. Thiss also had the reps copy down the sentence: "The way a person responds to you is more a matter of his style (what might be bugging him) than yours."

As part of an exercise, reps attending were told to send evaluation forms to buyers they deal with, to sales associates and subordinates for a confidential rating of the rep.

Dr. Thiss said reps are "change agents," their very presence in a buyer's office representing that something is going to change, and he said it is only natural that buyers see the rep as some kind of threat.

These included pipe smoking, silence, aggressiveness, objections, total agreement, excuses, non-authority and asking questions. "If you're defensive, you're non-negotiable," Dr. Thiss said.

Keys to get away from the win/lose situation include realizing the other person's point of view is valid for him, that it is acceptable for this person to be himself, having empathy for the other's position and finally to establish a bargaining position "so both get a portion," Dr. Thiss and the reps agreed.

Zenith \$10M Budget for TV Systems

NEW YORK—The Zenith Radio Corp. has reportedly budgeted close to \$10 million for the research and development of video playback devices, with particular emphasis on its videodisk system... a definite indication that the firm is not taking lightly its involvement with consumer video products.

Zenith's move to concentrate on video playback devices as part of its overall development of a line of original consumer electronics, ties in



TED TV LP player is viewed by Teldec artist Les Humphries and wife.

with the firm's \$62 million expansion program which also includes the establishment of a \$20 million technical center at Northfield, Ill. The center is slated for completion in 1975.

Zenith officials are hoping that with new funding, and added emphasis, they could have the disk, developed with technological aid from Teldec, on the U.S. consumer market by mid-1976.

Burdines Offers Panasonic, Sony, Kenwood, Fisher

• Continued from page 40

Because of our size, we build up a large advertising fund with many of our vendors and we can run our own ads with vendors paying for a portion of them. We're not complaining about that. They treat us very well, but I think there's more to it—to make it more complete. Quadrasonic has to hit the masses to become a true success."

Since Burdines is primarily known as a fashion store, competition is a concern in the entertainment electronics departments.

"I think it is important to realize that we have two separate businesses. We have what we call a brown goods or compact stereo business; then we have a component business; full line components in five of our stores. Although they are related within an area in the store, they are two completely separate businesses. We do feel competition from discounters in the brown goods business and competition from specialty shops in our higher end business. So, I think we get hit from all sides as far as our component assortment goes. However, consumer electronics is a very big part of Burdines' overall business and it is growing. We see it as profit merchandise."

Although the majority of buyers range in age from 18 to 30, Parks finds the adult over 30 a definite market. "And this is an interesting market. The over 30 buyer is usually more affluent and probably buys in our store because he trusts us. He's heard about quadrasonic and wants to learn. It may have taken him awhile to make up his mind, but once he's decided he'll ask a lot of questions and take his time in deciding what he wants. He usually spends big, often over \$1,000 because he wants the best and looks at it as an investment. And he doesn't want to have to come back a year later because he heard something better at his friend's house. He's really not a hobbyist. I think this is a growing market because home entertainment electronics is becoming just that—home entertainment. Like color TV, people are buying stereos, 4-channel units and components to be entertained when they get home at night."

Superscope Deck

LOS ANGELES—Superscope is making available the TC-458 2-speed reel-to-reel deck at \$479.95.

The unit is meant to record SQ disks and broadcast directly onto tape. Other features include variable line output, mic/line mixing, two illuminated VU meters, tape/source monitoring and locking pause control.

So I have to consider increased re-tails with hopefully better value in the system, and try to convey that point to the customer. We don't, however, treat our component business as a price point business."

Burdines works six to eight months in advance with manufacturers, "I don't know how much farther ahead you can get without being ridiculous," Parks said. "We recognize that come November or December there's going to be a problem with most manufacturers on getting key models and we try to anticipate this by proper buying; by keying in on what models we think are going to be especially successful and ordering in heavier quantity. To a great degree it's a guessing game and something you just have to believe in. If you have faith in a product, you buy it, merchandise it and hope it moves."

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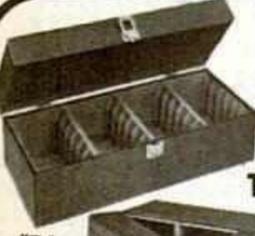
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SPECIAL DESIGNS ON REQUEST

Tape Duplicator

Automatic features on Telex's new Model 300 open reel and cassette tape duplicating system stop the entire system at the end of a duplication run or if a master tape should break. However, should a tape on a slave unit break, only that slave becomes inoperative, allowing the duplication process to continue uninterrupted on all other slaves. A photo electric sensor allows for programming and captive tape operation on the open reel master transport. By adding transparent windows and leaders to the master tape it may be programmed for duplicating so it becomes unnecessary to reload the open reel master for a repeat run.

The basic system can be expanded up to ten open reel slaves or 18 two channel cassette slaves because of its modular concept. All tracks of a master tape can be simultaneously copied in a single pass, while dual channel cassette slaves have a built-in track selector. All distribution outlets are wired for four channel so a system can be readily expanded with additional amplifiers. The duplicator uses solid state electronics throughout, with individual, removable modules and plug-in electronic boards for easy service and minimum down times.

Also new at Telex is a cassette rewind module in a portable attache case with removable cover. The module provides high speed rewind for three cassettes simultaneously at 33 seconds for C-30 cassettes, and 100 seconds for C-120 cassettes.

Pentagon Corporation, Chicago, is entering the 8-track duplicating field with PRO-series 2800 line of high speed, low cost (under \$10,000) open reel to reel duplicators for 8-track cartridges. Features are modular plug-in solid state electronics, full control facilities, fully automated operation, reel master transports available in either 1/4-in. or 1-in. tape configurations.

John Kozin, corporate vice-president, notes that the duplicator can put programs directly onto pancakes for later loading onto cartridge hubs, eliminating the loading procedure.

TV Dealer Meeting

NEW ORLEANS—The Associated Video Dealers of America will hold a planning and open membership meeting in conjunction with the National Association of Educational Broadcasters convention November 12 here. T.J. Sullivan, Jr., executive secretary, AVDA, said. Further information can be obtained from AVDA, 1301 Waukegan Rd., Suite 204, Glenview, Ill. 60025 729-8370.

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.

The tape manufacturer has a great

responsibility as a lifeline to the duplicator, who in turn is a lifeline to the manufacturer's "bread and butter," John E. Jackson, BASF Systems, Bedford, Mass., emphasized in

a presentation for the Audio Engineering Society 46th convention in New York recently, "The Tape Manufacturer Interfaces With The Tape Duplicator."



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AUDIO Engineering Society president-elect John J. Bubbers, vice president of engineering at Acoustic Research (left) is congratulated by the firm's president Victor Amador.

ITA Re-Elects Board; Kusisto

NEW YORK—Members of the International Tape Association (ITA) re-elected the entire board of directors of the association at the ITA's annual membership meeting held recently at the Marriott Essex House hotel, here.

New members elected to the board were C. Franklin Hix of the General Electric Co., and John W. Findlater, MCA-Disco-Vision. Also

ratified as board members were Anthony Cunha of Audio Devices, and Gerald Heitel, International Video Corp. (IVC).

According to Larry Findley, executive director of the ITA, an election of officers followed the general membership meeting, and the board of directors elected Oscar Kusisto, president of Motorola Automotive Products as chairman of the ITA board of directors for the fourth consecutive term. Daniel Denham, vice president, recordings materials group, the 3M Co., was re-elected.

Other officers re-elected were Anthony Palms, Time Life Multimedia, secretary and vice president videoplayer software; George Saddler, Toyota Cassette Co., treasurer; Jeffrey Berkowitz, Panasonic, executive vice president audio; Gerald Citron, Philips Broadcast Equipment Corp., executive vice president, video; Richard O'Brien, vice president, Sony Corp., of America, vice president videoplayer hardware; Ed Campbell, Lear Jet Stereo, vice president 8-Track Hardware; Alan J. Bayley, GRT Corp., 8-track soft-

ware; George Johnson, Audio Magnetics, Inc., vice president cassette software; Tom Dempsey, BASF Systems Inc., vice president raw tape; and George Simkowski, Bell & Howell; vice president, Finances.

Additional members of the board re-elected were Gordon Bricker, RCA Consumer Electronics; Sam Burger, Columbia Records; Fred Tushinsky, Sony Superscope; Frank Day, American Sound Corp.; William Slover, Ampex Music Division; Anthony Bosworth, E.I. DuPont Co.; and Robert Jaunich, Memorex Corp.

CBS, Sony SQ Pact

STAMFORD, Conn.—CBS Laboratories has entered into marketing agreement with the Sony Corp. through which the Professional Products Dept. of CBS Laboratories will distribute the Sony SQ Encoder/Mixer model SQE-2000 exclusively in the U.S. and Canada.

The encoder was designed jointly by CBS and Sony to enable FM broadcast stations to originate local "surround sound" quadrasonic broadcasts, and to produce quadrasonic commercial announcements.

According to CBS technicians, al-

though an encoder is not needed to broadcast SQ quadrasonic records in ordinary 2-channel stereo, the SQE-2000 greatly expands the broadcaster's quadrasonic capability by allowing him to transmit 4-channel tapes, and to produce local 4-channel live programs.

The SQE-2000, priced at \$695, incorporates such features as accurate phase characteristics and frequency response for professional broadcasting applications; basic SQ encoding plus exterior forward and back oriented encoding for special quadrasonic effect.

Major Brand Units

• Continued from page 43

'limited supplies,' 'rain checks' and similar restrictions or offers. "We do not usually come under the limited supply category, but when our supply actually is limited because no more are available, we'll run under a limited supply banner. That way, hopefully, if a customer comes in and we've sold out on the item, he will realize that, at least, World Radio tried to warn him. Almost always, however, we have more than ample quantity to back up our advertising.

Car Stereo

APAA ROUNDUP

• Continued from page 40

mind of buyers, according to Ed Lucasey, national sales manager, Panasonic Auto Products, who said his firm will be holding prices.

• Shortages, particularly in polyvinyl chloride relate materials loom heavily. John Scanlan, Casemakers, said the cost of aluminum is up 30 percent, vinyl is up 14 percent and wood is next to impossible to obtain.

Mike Wright, national sales manager, Custom Case Mfg. Co., pointed out how his firm has lined up six different factories and is going to more control of raw materials.

• Speakers are subject to a growing number of complex considerations. Bill Ball, rep with Howard Roach Associates, said there is a dearth of small speakers for in-dash installations, due to the present configurations of new cars. Albert Sukiasian, national sales manager, Arkay Products, talked about the trends to heavier magnets.

Sukiasian said many voice coils cannot handle the larger magnets. "The 1-in. voice coil is totally saturated by a 10-in. magnet," he said, and yet to go to larger voice coils is cost-prohibitive.

• Car cassette continues to be pushed, with almost every manufacturer including at least one model in its line.

• The growing popularity of FM was noted everywhere at the show.

• Quadrasonic continues to move slowly, especially noted was the lack of 4-channel in-dash models, with many blaming the lag on the lack of software appealing to the young car stereo consumer.

Matrix

• More and more car stereo players in matrix were seen, the feeling being that this is a transition move until discrete players come down in price. Lucasey said the trend to ma-

trix players is counter to the growth of quadrasonic, and pointed out that the forward compatibility of 4-channel (regular stereo being enhanced via quadrasonic) is being lost.

• A number of new manufacturers showed players, among them Mitsubishi, Xtal and J.I.L.; several, among them RCA, had enlarged

booths; but at least two prominent manufacturers, Craig and Pioneer, did not exhibit.

• More emphasis on merchandising was highlighted by Lear Jet, via a new award program announced by Fred Seger, marketing vice president, who said 97 percent of U.S. cars are still without car stereo.

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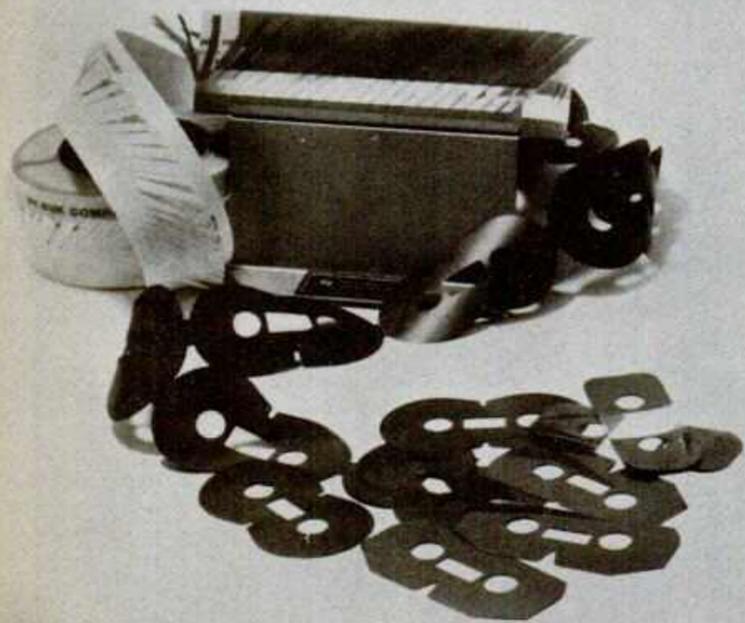
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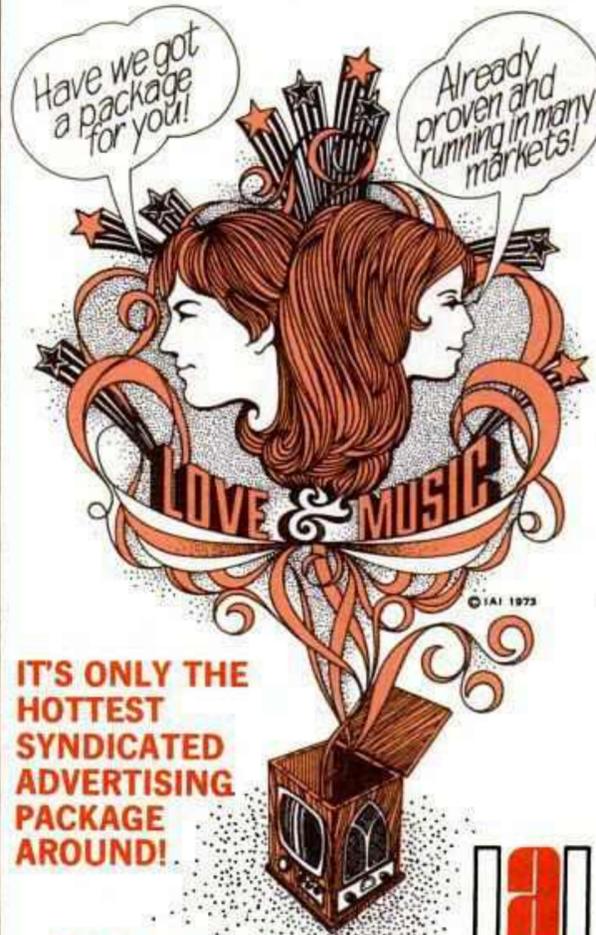
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ZENITH chairman Joseph Wright (left) and president John Nevin at groundbreaking ceremonies for the firm's six-story, \$20 million technical center in Northfield Township, Ill.

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PVC Shortage Forces Cutback In Promotion Mailings at A&M

By RITCHIE YORKE

TORONTO—The current shortage of vinyl and various kinds of paper continues to have marked effect on the Canadian record industry, with one label announcing an immediate cutback in its promotion mailings.

A&M Canada reported that "due to the shortage of pressing facilities and the possible shortage of vinyl and cardboard, (we) must become more selective in LP allocations."

Ron Gardiner, who runs Quality Records' pressing plant and jacket making operation, told Billboard that "it's become very difficult to keep on top of the situation from day to day." Gardiner said a plant shutdown is not out of the question if the situation worsens.

"We haven't yet been hit by any shortages," Gardiner said, "but everybody is talking about it. We've instituted various controls to keep on top of it. But some people are predicting that it's going to get worse before it gets better and that could mean shutdowns."

"It is tough and everyone seems to be cutting back. If the resins dry up, you're stopped. Personally, I think some agency of the government should step in because it's gone too far. Is it all just a lever people are using to up the prices on materials?"

A&M Canada's managing director Gerry Lacoursiere said that his company's major problem has been in getting acceptable service from pressing plants. "October looks like being the biggest month in our history," he said, "but it's been difficult maintaining the necessary product level from the plants."

Lacoursiere said the cutting down of promotion mailing lists can be expected to be maintained for 12 months. "It's also a good time to sort out which stations are actually programming album cuts," he said.

D. McBride In Debut LP

TORONTO—Columbia Records of Canada has completed its first album by Danny McBride, brother of Bob McBride, former lead singer of Lighthouse.

The album, "Danny McBride," was recorded at the new CBS studios in London by producer Tony Meehan, and mastered at the Apple Studios. Columbia is rush-releasing a single "Goodbye Blues." The album will be released by CBS internationally in January.

McBride, who is managed out of Toronto by John Brower, is putting together a band. The album production was coordinated by Columbia Canada a&r staffer, Gary Muth. Producer Meehan's most recent project was the new Tim Hardin album.

Love Productions & Cochrane Pact

TORONTO—Love Productions' president Frank Davies has signed a longterm world recording and publishing contract with Cochrane.

The first single from "You're Driving Me Crazy (Faith Healers)" is being rush-released on Daffodil.

Cochrane consists of multi-instrumentalist Tom Cochrane, drummer Deane Cameron and Rick Nickerson on bass. Cochrane's first album, "Hang on to Your Resistance," will be released by Daffodil later this month.

Both Lacoursiere and Quality's Ron Gardiner expect an improvement in shortages by January.

WEA Music of Canada, the biggest manufacturer in the country, claims it has been unaffected by shortages of vinyl and cardboard. "There is a shortage but it's not af-

fecting us," said Mike Reed. "There's no question that there is paper shortages—mailing cartons are now on a six-week delivery schedule as opposed to the usual three week situation. We haven't had any problems yet but they could come. We're keeping a close eye on things."

CRIA Issues Statement on Canadian Regulations

TORONTO—The Canadian Recording Industry Association has issued the following statement regarding its attitude on Canadian content regulations:

"The Canadian Recording Industry Association believes that the CRTC Canadian content regulations for radio broadcasters has been a positive step in attaining regular broadcast exposure for Canadian recording talent.

The recording industry in Canada has historically worked closely with the broadcast industry—each growing with the aid of the other and each equally aware of the need to encourage the development and growth of the creation and performance of Canadian music.

The CRIA feels that a regular channel of communication should

be established among the recording industry, the broadcast industry, and the CRTC, so that all three parties may communicate more effectively on an issue that calls for a creative need to be balanced with the economic reality.

The reality is that most original Canadian recordings do not recover their costs based on sales in Canada. It is with this thought that, while the CRIA fully supports the premise of Canadian content regulations, it believes that consideration must be given to the qualitative aspects of the content regulations before any quantitative changes are contemplated.

The Association looks forward to establishing a mutually rewarding line of communication between themselves, the radio broadcasters and the CRTC."

Good Noise Claims It Will Be New Kind, Independent

By RITCHIE YORKE

TORONTO—Good Noise Records is going to be a new kind of independent record company in Canada, said its marketing director Bill Horan.

Good Noise, formed by Horan (a New Yorker who moved north six years ago) and veteran musician/producer/studio owner Andre Perry, this week shipped its first album, by Montreal hard rock group Man Made.

The label is to be distributed in Canada by Barclay Records, which itself is handled by Polydor. Separate foreign lease deals will be made for each act.

"When you're a small independent," said Horan, "you can be free and loose, and be here, there and everywhere in one day." Good Noise is based in Montreal, where both Horan and Perry have contributed significantly to the development of the local music scene. Horan feels strongly about Montreal's future as an international music centre.

"We look upon Montreal as the cultural capital of Canada because of the French environment," he says. "Studios have been built here, musicians are gathering around, and we simply feel that now is the time for Montreal. It's been overlooked. By the time the Olympics take place, we believe Montreal will be really happening."

Horan says that Andre Perry sold his 24-track studio to concentrate his energies on record production. "He found the studio too businesslike. So now he makes the records and I make the records move."

Perry, who had 12 years experience as a jazz musician, has produced many records and a French radio show.

Horan said that Good Noise was undertaking a "huge visibility promotion campaign" to focus attention

on the first album by Man Made. "We've done a lot of advance work—posters in boutiques, billboards, stickers, T-shirts. We've tried to make the public aware of the jacket art before the LP was actually released. We wanted to make the jacket familiar and noticeable." The jacket art is striking, to say the least, and the results of this new type of advance visual promotion should be interesting.

Good Noise also plans singles by Tim Ryan and Brian Blain. "Blain was the producer of the highly-rated albums by Fraser and DeBolt," Horan said, "while Ryan has been selected to participate in the finals of the Tokyo Popular Song Festival with his song 'Goodbye Sweet December.'"

Goldfish, New Label, Formed

TORONTO—Singer/writer Terry Jacks and Ray Pattinger, formerly with Haida Records in Vancouver, have formed a new West Coast independent label, Goldfish Records, which will be distributed by London.

Goldfish will for the present restrict itself to releases by Terry Jacks and Susan Jacks, formerly known as the Poppy Family. The first release will be Terry Jacks performing "Seasons in the Sun," a Jacques Brel/Rod McKuen tune, followed by Susan Jacks' "I Thought of You Again."

Two albums are now mixed and Terry's will be issued first. Both will be available this month, and were recorded at Can-Base Studios. The Poppy Family had a million seller in 1970 with "Which Way You Goin' Billy?" and they have had a number of Canadian hits since then.

From the Music Capitals of the World

TORONTO

The cream of the crop of current Canadian singles includes "Painted Ladies" by Ian Thomas, Lighthouse's "Pretty Lady," "Cousin Mary" by Fludd, Tobias' "Fly Me High," "Blue Collar Worker" by Bachman/Turner Overdrive, the Downchild Blues Band's "Flip Flop and Fly," "Give Me Love" by Bill King, Gary and Dave's "Could You Ever Love Me Again," "Hurricane of Change" by Murray McLauchlan, Jack Cornell's "Happy Dreamer" and "Love Is Coming" by A Foot in Coldwater—all are achieving significant major market chartings and several are likely to enter the U.S. Hot 100 imminently.

WEA's Mike Reed is accompanying Jesse Winchester on his Western tour as part of his new artist relations assignments. ... Columbia rushing out a new Crowbar single "Billion Dollar Weekend," a Kelly Jay original. ... Re-formed April Wine out with a new album "Electric Jewels" later this month. ... Patsy Gallant working on new album in Nashville with Robert John Gallo. ... Large Canadian contingent in Nashville last week included Harold Moon, Don Hunter and Walt Grealis.

Stamperders sold 3,500 copies of their autobiographical magazine on western tour—group's new single is called "Running Wild," the first for Capitol U.S. ... Gilbert O'Sullivan fared well in first Teronna engagement at Massey Hall. ... Global TV, the new Ontario network, is predicting ad revenues of \$8-million in its first eight months on the air. ... Daffodil's Joe Probst, breaking nationally with his "Kingston" single, recently completed a promotion tour of the West and soon leaves for the Eastern shores. ... Quality Records presented gold disc to Buddah's Eric Steinmetz for "Brother Louie" by Stories and to Larry Uttal for the Dawn single "Say Has Anybody Seen My Sweet Gypsy Rose." ... Our apologies to Jim Macdonald, who has NOT left London Records, and to Barry Ryman, Western regional promotion manager of MCA Canada, not Barry Paine as reported earlier here.

Neil Young's journalist-father Scott Young has been named anchorman for CITY-TV's weeknight new show—CITY has drawn much attention with its weekly screening of blue movies in Toronto. ... Allman Brothers Band reported to be playing Toronto-Ottawa-Montreal in the near future. ... Rainer Schwarz, director of programming at CHOM-FM in Montreal, is taking a year's European sabbatical—new CHOM music director is Tim Thomas, formerly of CHUM-FM. ... King Biscuit Boy with the Full Tilt Boogie Band at the El Mocambo this week.

Fludd has announced the reinstatement of drummer John Andersen. ... Martin Onrot, recently separated from Columbia Records, has announced three forthcoming Massey Hall gigs—Focus and the Spencer Davis Group (29), the Doobie Brothers (13) and Lighthouse (16). ... UA has announced the signing of Paul Anka, through Fame Records. ... Capitol's Bill King highly impressive with Dr. John at Massey Hall. ... Darryl B. of CKLG has joined CFUN Vancouver. ... Quality has signed six-man Vancouver band Sugarcane—group's first single is titled "Champagne Body," another Bob Morten production.

Edgar Winter Group and the Elec-

tric Light Orchestra at Maple Leaf Gardens for Concert Productions International (5), Marlene Dietrich at the Royal York Imperial Room. ... GRT presented Maureen McGovern with gold disk for "The Morning After" during recent appearance with Gilbert O'Sullivan—presentation made by GRT presentation (Continued on page 48)

Canada Executive Turntable

TORONTO—A&M Canada national promotion director Peter Beauchamp has announced the appointment of Debbie Gallinger as press relations officer.

Ms. Gallinger replaces Charly Prevost who is returning to Montreal to assume duties as eastern promotion manager.

Ms. Gallinger was formerly with WEA Music of Canada. ... Art Pappone has been appointed Ontario sales manager for London Records of Canada (1967) Ltd. ... Pappone will report to Ken McFarland, Ontario, branch manager.

Gord Bateman has been promoted to the position of Ontario sales supervisor for Quality Records. He will report to national sales manager Jack Vermeer. Bateman has been with Quality for several years, most recently as an Ontario sales representative. He will supervise the activities of salesman Pat Devereaux and Al Munson.

Week Ending 11/3/73

COURTESY OF MAPLE LEAF SYSTEM

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	5	LAST KISS Wednesday, Ampex
2	2	8	WEST COAST WOMAN Painter, Elektra
3	4	5	HAPPY DREAMER Jack Cornell, RCA
4	6	3	PAINTED LADIES Ian Thomas, GRT
5	5	5	PRETTY LADY Lighthouse, GRT
6	7	4	FLY ME HIGH Ken Tobias, MGM
7	12	2	HURRICANE OF CHANGE Murray McLauchlan, True North
8	8	4	I'LL HAVE TO GO AWAY Skylark, Capitol
9	3	8	COULD YOU EVER LOVE Gary & Dave, Aze
10	11	4	LOVE IS COMING Foot In Coldwater, Daffodil
11	13	2	LIZA Joey Gregorash, Polydor
12	9	9	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester, (Celebration) Quality
13	-	1	COUSIN MARY Fludd, Daffodil
14	10	9	SIMPLE LIFE Valdy, (Haide) A&M
15	-	1	POWER TO ALL OUR FRIENDS Cal Dodd, RCA

Teldec to Sharpen Promotion on Talent

HAMBURG—Greater emphasis on the promotion of national talent will be one of the major objectives of Teldec in the next few months according to director Gerhard Schulze.

Schulze told Billboard: "We have recently enlarged our roster of German artists and we are planning important promotion campaigns for Anne-Karin, Gerti Ric, Rebecca, Klaus Lavall, Wolfgang Jade, Oliver Bendt and Victor Klimenko. We also want to build German songwriters such as Schobert and Black and Christian Czerny."

Teldec also plans extensive promotion of its folk repertoire, concentrating particularly on Ernst Mosch and his Egerlaender Musikanten,

Hansl Kroenauer, the Schwarzwald-musikanten and the Original Oberkrainer Avsenik.

Schulze said that Teldec's turnover for the first eight months of 1973 was 16 percent ahead of the same period last year and this was accounted for by an increase in both single and LP sales. He thought, however, that the growth rate of pre-recorded tape sales was now slowing dramatically. "The annual increases of 25 or 30 percent just cannot be maintained," he said. "I think, however, that there may be a shift of emphasis when 8-track hardware has finally broken through into the German market. It is fairly certain that there will be greatly improved sales of 8-track cartridges, particularly areas where there are substantial American populations."

Schulze was optimistic about the future of the TeD videodisc which, he said, would be on the market by Jan. 7.

He said that retail prices for the software would vary according to the repertoire but he expected some videodiscs to be on sale at 10 marks and others at 22 or 25 marks. There would also be media-paks available—packages of several videodisks carrying material such as feature films, concerts, etc.

Wackers Disband

TORONTO—The Wackers, one of Canada's most prominent album acts, have disbanded.

Formerly from California, the Wackers relocated in Montreal two years ago and were the subject of much local notoriety. Their third album "Shredder" was recorded in Montreal and produced a Hot 100 chart hit "Day and Night."

A fourth album "Wack 'n' Roll" was completed recently at Kebec Sound but Elektra did not release it.

Singer Randy Bishop plans to launch a solo career under Wackers' manager, Tim Sadler. Guitarist/writer Bob Segarini has announced his intention of remaining in Montreal for the foreseeable future. Kootch Trochim also plans to stay in Montreal but Ernie Earnshaw will return to the U.S. Drummer Ritchie Henman, formerly of April Wine, is forming a new band with his brother David Henman, also from April Wine.

Snow Kicks Off U.K. Tour Nov. 2

LONDON—Hank Snow backed by the Rainbow Ranch Boys kicks off a 12-concert tour of Britain Nov. 2 when he opens at the ABC Gloucester. Also on the tour is the Nashville Studio Band, featuring Tom-pall Glaser.

The tour, promoted by Mervyn Conn Promotions Ltd., includes dates in London, Nottingham, Liverpool and Southampton.

Promotion Firm Set in Sweden

STOCKHOLM—A new concert promotion agency, Mount Everest Enterprises AB, has been set up in Sweden. It is a subsidiary to Ander Stefansen's and Knud Thorbjornsen's Scandanavian Booking Agency in Copenhagen.

The new company is being run by Goeran Waltner, who also runs Frituna Produktion AB. Apart from Mount Everest, there are only two major promotion agencies in Sweden: EMA-Telstar, run by Thomas Johansson, and Konsertbolaget, run by Eckert Lundin. Mount Everest arranged the Rolling Stones concerts in Gothenburg on Oct. 6 and this fall will arrange concerts with the following acts: Les Humphries singers, the Osmonds, Duke Ellington, Miles Davis, Odetta, B.B. King, Procol Harum, Roxy Music, Marlene Dietrich, Ivan Rebroff and Roger Whittaker.

Meanwhile, Frituna is arranging school concerts and club dates with Julie Felix in November and a two week tour with Cornelis Vreeswijk. EMA is arranging tours with Bonnie St. Clair, Swinging Blue Jeans, Manfred Mann's Earth Band, Gary Glitter, Billy J. Kramer, Daniel Boone, Vinegar Joe and Wild Angels. Konsertbolaget has arranged concerts with Cliff Richard, Deep Purple, Uriah Heep, Slade and Dionne Warwick.

British MU to Study Bid To Gramex on Getting \$\$

LONDON—There is a possibility that the British musicians and actors owed a total of \$625,000 in neighboring rights by the Danish Gramex organization will receive the money after all, following the news this week that the Musicians' Union has agreed "to look into the matter."

This money has been accumulating since 1968 but Gramex is faced with the problem of finding a British organization to distribute it. Otto Lassen, a lawyer representing Gramex, the Danish performing right society, came to London recently to try and persuade the two British organizations involved—the Musicians' Union and Equity, representing the actors owed money by Gramex—to agree to distribute the money.

According to Lassen, though, both organizations were reluctant to get involved. However, John Morton, general secretary of the MU, said this week that the union cer-

tainly had not dismissed the matter completely and that some means of getting the money to the 2,000-odd musicians and actors involved was currently being considered.

"Equity and ourselves had a meeting with Lassen," said Morton, "and a number of difficulties emerged which both Lassen and Gramex appreciated. However, both Equity and the Musicians' Union agreed to look into the matter and we are currently discussing it to try and find the best possible solution."

Although Morton said there would be no administrative problems in distributing the money, there were a number of other difficulties involved, although he would not specify what these problems are.

Cycle, Tamarac End Contract

TORONTO—Rock group the Cycle have announced the termination of their recording agreement with Tamarac Records. The Cycle have been involved with producer Stan Klees, owner of Tamarac, for the past seven years.

The Cycle first signed with Red Leaf Records and, up until two years ago, were produced by Klees. Their most recent releases have been produced by group drummer/writer Paul Clinch.

Cycle manager Brendan Clinch said that the separation was amicable to both parties. The group will continue to release their product through Tamarac's distributor, Quality Records.

Klees has revealed that he is pulling out of the music production area of activity. He reports that several parties are negotiating to purchase the Tamarac label and its subsidiary publishing companies. He will now concentrate on projects connected with Stan Klees Ltd and Music Ad and Art. At one time Klees was Canada's foremost pop record producer.

From the Music Capitals of the World

• Continued from page 47

dent Ross Reynolds. . . Columbia's Dave Nicol fared well at the Riverboat last week. . . Larry LeBlanc's book on Canadian composers has been delayed by a Leonard Cohen interview. . . Richard Bonyngne, conductor-husband of Joan Sutherland, succeeds Irving Guttman as artistic director of the Vancouver Opera Association at the end of this season.

RITCHIE YORKE

TOKYO

Representatives of CISAC, IFPI, IPA and IMC are due here to attend the first East Asia Copyright Seminar as observers. The 13-nation seminar is being sponsored Oct. 27-Nov. 2 by Japan's Culture Agency with the cooperation of JASRAC (The Japanese Society of Rights of Authors and Composers). . . Sunao Asaka, vice president, Ongaku-no-Tomo Sha, has become president of the Music Publishers Association (MPA). It was formed on Sept. 7 with the merger of Nippon Ongaku Shuppansha Kyokai (NOSK), the Japan music publishers association that he formerly headed, and the Japanese Association of Music Publishers (JAMP) which had been led by Shigeru Akimoto, the late president of Nichion. Vice president of the MPA is Noichiro Ishizaka, president of Toshiba Music Publishing. . .

The Victor Company of Japan (JVC) utilized a "U-matic" color videocassette recorder to explain its discrete CD-4 quadradisc system to the more than 200,000 attendees at the '73 Japan Electronics Show in Osaka, Oct. 1-7. On Sept. 5 the total number of CD-4 releases in Japan hit the 240 mark, with 203 albums produced by Victor Musical Industries (VMI), the software arm of JVC, and 37 in all by four more record manufacturers, namely Nippon Phonogram (Philips label), Teichiku, Toshiba-EMI and Warner-Pioneer. By Oct. 25, VMI will have also released 67 "Quad 8" four-channel stereo cartridge tapes, 43 with music of Japanese origin and 24 of international origin. . . Nippon Chikushin, an over 60-year-old manufacturer of phonograph record needles, is now offering a record cleaning spray at the retail price of 1,000 yen or some \$3.75 a can for discrete and matrix four-channel disks. . .

Flamenco guitarist Sabicas will give six recitals in Japan, Dec. 2-10, according to the Ito Music Office. The concert management agency also told Billboard last week that it was arranging Japan performance tours for the Kingston Trio in February, the Modern Jazz Quartet in May, the Ramsey Lewis Trio in August, the Benny Goodman Sextet in September and Werner Mueller & His Orchestra in November 1974 among other international recording artists. . . Five concert performances are scheduled for the T. Rex vocal/instrumental group in the same number of Japanese cities, Oct. 25-31, ten for Ray Charles and his vocal/instrumental groups in nine cities, Nov. 2-21, plus a dinner show on Nov. 22 in the Rose Room of the Palace Hotel at 18,000 yen or almost \$70 a head, and 21 recitals for Salvatore Adamo in 13 or 14 cities, Nov. 29-Dec. 21, according to Toyoo Yokoyama, the president of Universal Orient Promotions. He added that one of the Odeon recording artist's four Tokyo recitals would be held on Dec. 12 in the new NHK Hall of Nippon Hoso Kyokai. The

national broadcasting corporation presented a repeat 60-minute program over its color TV network on Oct. 13 featuring Pink Floyd. The American-produced show of the British rock vocal/instrumental group was originally telecast in Japan last March 17. . . An extra recital for Engelbert Humperdinck at the New Latin Quarter night club here Nov. 10 besides the five concerts scheduled for the London recording artist by Toa Attractions on his first Japan performance tour, Nov. 5-12. Likewise, a "one night stand" by Count Basie & His Orchestra and Carmen McRae is slated at the New Otani hotel on Nov. 16 during their Japan performance tour, Nov. 12-21. The dinner show will cost 18,000 yen (nearly \$70) or 20,000 yen (over \$75) per head.

Following the 5 percent commodity tax levied on all pre-recorded sound tapes sold since Oct. 1, the retail prices of new stereo 8 music cartridge releases will be raised on Nov. 10 by Clarion. Other non-members of the Japan Phonograph Record Association have already increased their retail prices and "outsiders" are no longer using plastic cases for their "cover" music cassettes which they sell through supermarkets and discount stores. Asahi Music Service, a member of the association, raised retail prices of stereo 8 cartridge releases on Oct. 1, together with Nippon Columbia. . . The Japan Phonograph Record Association said on Aug. 31 that it was printing 500,000 copies of its second annual music tape catalog for nationwide distribution by member manufacturers and producers this month, along with a questionnaire. Not a single copy was available at any Ginza music store last week, although the deadline for the prize-bearing quiz is Dec. 20.

The "How and Then" album and "Yesterday One More"/"Road Ode" coupling by the Carpenters were the best-selling LP and single, respectively, as of Aug. 25, according to a Japan-wide record dealers poll conducted by "Record Monthly" and announced in its October 1973 issue, which became available at Nippon Gakki's new Sound Boutique Yamaha the other week.

HIDEO EGUCHI

LONDON

Vertigo label manager, Brian Shepherd, is to become managing director of the new WWA label following an agreement between both companies which is seen as a strengthening of the recently formed relationship whereby WWA is under license to Phonogram for the world, excluding U.S. and Canada. . . Beacon Records was compulsorily wound up in the High Court following petition by the Mechanical Copyright Society, judgment creditors of the company. . . Nova recording studios has been acquired by Cloud One Entertainments, a new management, recording and publishing company formed by Steven Shane, formerly with the Cyril Shane Organization and Ian Walker, ex-Carlin Music. George Pastel will continue to run the studio and all its former staff have been retained. The plan is to record a number of acts there for Cloud One Records, for which Shane is still seeking a distribution deal.

American record producer, Tommy Garrett will be the subject of a sales campaign launched by UA

(Continued on page 50)

PDU RECORDING ARTISTS:
MINA
MARISA SACCHETTO
GIANNI BEDORI
BRUNO MEZZENA
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YOU'LL BE HEARING FROM THEM

PDU, VIA PIODA 14, LUGANO, SWITZERLAND

QS 4-Channel News

OVATION/SANSUI EMBARK ON MAJOR PROMOTION CAMPAIGN

Glenview, Ill. — Dick Schory, President of Ovation Records, and Hiroshi Tada, Executive Vice President and General Manager of Sansui Electronics Corporation, have announced plans for a major national multi-media promotion and advertising campaign to get underway this fall.

Across the country thousands of dealers will be involved in a massive educational program, telling the public what is special about Sansui's QS. They will explain that only records encoded in QS have the capacity to give you sound sources from any area within a 360° sound field and that receivers with vario matrix offer more realistic 4-channel than any other decoding system.

The exciting campaign will feature a cooperative effort on the part of Ovation Records and San-

sui in terms of national advertising with Ovation artists and Sansui 4-channel receivers and amplifiers. The entire Ovation and Black Jazz catalog which includes such artists as Bonnie Koloc, Heaven & Earth, and Willie Dixon, is recorded with the QS encoder. Ovation is the only record manufacturer exclusively producing 4-channel discs.

Other aspects of the campaign will feature dealer 4-channel clinics and seminars, promotions with banners and demonstrations of 4-channel showing 2-channel and mono compatibility. In-store demonstrations will be supported by attractive posters both of the Ovation artists and new posters created especially for Sansui's 4-channel campaign. Buttons will also form an integral part of this ambitious marketing concept.

International acclaim has also been accorded the QS vario matrix. Britain's famed *Hi Fi News* described its impression this way in its May, 1972, issue:

"Undoubtedly the most convincing and interesting demonstration was the Sansui, who had arranged comparison between QS Mark II [vario matrix] and QS using special recording. . . . The QS II [vario matrix] system seemed effective; unanomalous discrete rear images, somewhat spreadened but definitely behind, were consistently detected."

Julian Hirsch, director of the famed Hirsch-Houck labs, in his September, 1973 Popular *Electronics* article on QS vario matrix, said:

"Having listened to a demonstration of the system in operation both at the Audio Engineering Society, N.Y. convention and elsewhere, we can testify that the Sansui QS Vario Matrix appears to provide a fully 'discrete' sound character, with no evidence of the side effects sometimes experienced with gain-controlled matrices."

And *Billboard* magazine's Claude Hall was quoted in June, 1973's *BM/E* as saying:

"SQ with logic is 500 times better than stereo and the QS with vario matrix is 700 times better than stereo."

patented is likely to be the Complete Tchaikowsky Symphonies. Vox has joined over 30 other companies around the world, including 18 in the United States, who utilize Sansui's QS matrix to produce records with the greatest creative freedom for the artist and recording engineer and that can be enjoyed by more home listeners than any other 4-channel system.

Other manufacturers producing QS encoded discs include: ABC/Dunhill, A&M, Audio Lab, Audio Treasury, Barclay, BASF, Black Jazz, Bluesway, Blue Thumb, Canyon, Command/ABC, Crown, French Decca, Impulse/ABC, Jockey, Kilmarnock, King, Longines Symphonette Society, Minorophone, Ode, Ovation, Project 3, Pye, Quad Spectrum, RTV/ERA, Teichiku, Telecast Marketing, Toho, Tokuma-Onko, Tumbleweed, and Toshiba-EMI.

QS Regular Matrix (RM) First in Hardware First in Software

New York, N.Y. — The QS/RM 4-channel matrix can be found on more pieces of high fidelity equipment than any other 4-channel system. Over 58 manufacturers are now making more than 242 models with QS or RM decoding positions.

To match the hardware story, QS has surpassed all other 4-channel systems in record production as well. Over 30 companies around the world have produced over 496 albums in QS. That includes over 166 records manufactured by 18 companies in the United States. U.S. artists represented by these companies include such names as Carole King, Joan Baez, B. B. King, Bonnie Koloc, SunRa, Willie Dixon, Beverly Sills, Gato Barbieri, Enoch Light, Dick Hyman, Pharoah Sanders, John Coltrane, Count Basie, Tony Mottola and 101 Strings. More and more manufacturers are using the QS matrix because of its unique engineering freedom and the fact that more consumers can buy more equipment capable of decoding QS Regular Matrix.

KLOS GOES QUAD

Los Angeles, Calif. — KLOS-FM, ABC's top rated station in Southern California and a national leader in the 18-34 market, has just completed its first series of regularly scheduled 4-channel broadcasts.

The 13 week series sponsored jointly by Pacific Stereo and Sansui Electronics Corporation has impact far beyond the high expectations of the sponsors or the producers. The impact was so great that a second 13 week series is planned starting in the next few weeks.

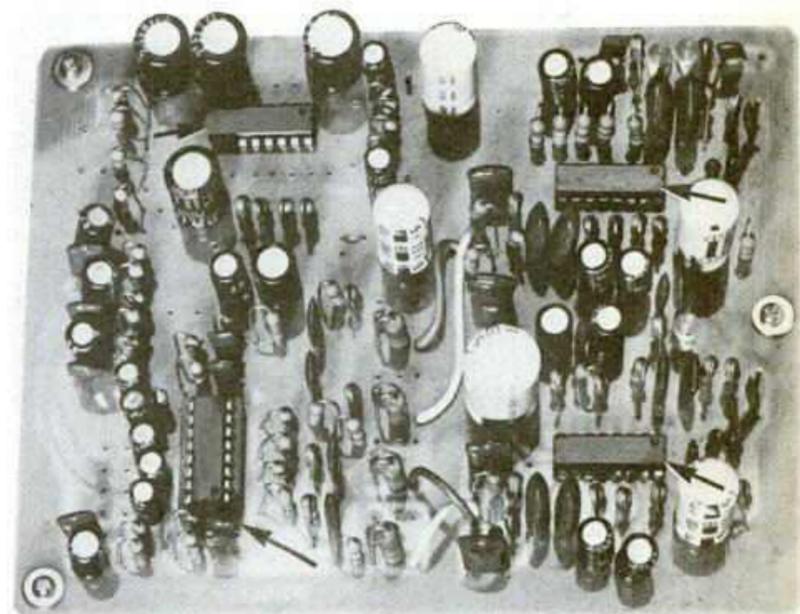
KLOS used a QS encoder and ran all their programming for the quadraphonic segment through the encoder. This included all types of tapes and discs. The listener at home with a mono set received the FM signal with no change and no dilution of quality, while the FM stereo listener actually got a program with an enhanced stereo effect and the listener with a QS or other decoder, had FM 4-channel sound with all its nuances and subtleties brought into his listening room.

Response to the series was enthusiastic. KLOS reported phone calls and letters requesting information on 4-channel and 4-channel broadcast, while local audio dealers reported a noticeable increase in traffic through their stores and specific increase in interest in 4-channel products by

SANSUI INTRODUCES IC CHIP QS VARIO MATRIX 4-CHANNEL DECODER

Woodside, N.Y. — Sansui Electronics Corporation has announced a major breakthrough in 4-channel audio technology. After years of experimentation and development, the Sansui QS vario matrix decoder has been reduced

not been one decoder that could adequately handle more than one system. The new IC chip QS vario matrix can and does. It provides a full 20dB separation in the QS mode and excellent separation on all SQ records.



to three different IC chips. Two of the three chips are currently in production and available, while the final chip will be available in quantity by early February, 1974. The IC chips will be manufactured in Tokyo by Hitachi.

Sansui is aggressively pursuing a two-stage licensing policy of the chips and vario matrix decoder. Step one is giving chips, information and technical assistance to any audio manufacturer requesting them. This is intended to aid the industry in experimentation with what Sansui believes to be the greatest single advance in 4-channel technology since the introduction of the QS matrix itself in 1970. Step two is licensing of commercial production of QS vario matrix decoders.

The IC chip version of the vario matrix decoder is a huge stride for a number of reasons. The concept of IC's provides tremendous economy in terms of simple component costs, but also in adjustment and "tuning" costs. Conventional discrete component decoders had to be adjusted for maximum performance, the current IC chip QS vario matrix is set to operate at peak performance from the time of manufacture.

Economy is one major aspect of the new IC units. "Universality" is the second major area of importance. With the proliferation of several matrix systems, there has

Another exciting aspect of the new vario matrix technology is the synthesizer. Previously, so-called synthesizers added ambient sound available on most conventional stereo records, to the rear channels and "created" a 4-channel effect. With the new IC chip vario matrix decoder, a 2-channel signal is fed through its own encoding process and then decoded. The resulting signal is a "surround" effect with real directionality on three sides. Music is no longer just enhanced, instruments are spread around a panorama, but appear to be fixed and have position and direction. Since a majority of record collections are still primarily stereo, and since many 2-channel discs will never be released in 4-channel, the new development adds a new dimension to 4-channel, rather than being just a large technical leap.

With the new IC chips plus associated discrete components, a manufacturer can build a Universal decoder and synthesizer for less than \$12, which means that a decoder could be available to the consumer at a price anyone interested in 4-channel can certainly afford.

Since Sansui incorporated the vario matrix in its QRX receiver line in January, 1973, sales have risen dramatically and consumer response has been overwhelming.

all manufacturers.

WSHE in Miami, Florida, the leading rock station in the Miami-Ft. Lauderdale area, has just purchased a QS encoder and plans to go 24-hour Quad by mid-November. "We believe 4-channel

is the most exciting broadcast development in many years and the wave of the future," commented WSHE's owner, Gene Milner. "We're looking forward to being the first in our market with it."

MAJOR AUDIO CRITICS HAIL QS VARIO MATRIX

New York, N.Y. — Comments from the audio press have been enthusiastic about Sansui's vario matrix circuitry. Noted critic Bert Whyte describes his auditioning the QS system in the August, 1972, issue of *Audio Magazine* this way:

"A discrete quadraphonic tape was played for us, and then A/B-ed with a disc cut with the Sansui QS encoder and decoded through a new type decoder. The results were startling. With both pop and classical selections, there was very little apparent difference between the tape and the disc. Localization and separation were very accurate and stable. Ambient material was as effectively reproduced as 'surround stereo.' There seemed to be little of the diffuse 'amorphous' feeling typical of much matrixed quad sound. . . . it must be reckoned as a matrix system with great potential . . ."

VOX BOXES GO QS MATRIX

New York, N.Y. — Vox Productions has joined the growing list of record manufacturers producing discs encoded in QS. The company is set to release a famous Vox Box of The Complete Chopin Music for Piano and Orchestra performed by the Utah Symphony under Maurice Abravanel; the set will carry Vox catalog number SVB 5126.

According to a company spokesman, several dozen other new albums in QS are scheduled for release over the next six months. One of the most anti-

New Rack in Germany Is Giving Pilferage a Jolt

HAMBURG—For years pilferage has been a serious problem for the record retailers. And this kind of "self-service" has grown since cassettes were introduced. For example, in a Swiss shop which specialized in cassettes and did not bother with security measures, pilferage stood at about 30 percent.

A distribution company for cassettes and 8-track, Music 2000 has looked at this problem and devised various pilfer-proof racks. They have been tested in England and found to be successful.

A Music 2000 spokesman said delivery in Germany can now take

place immediately. The pilfer-proof program goes under the name Presentation 2000, and the racks seem to be the best available here.

The individual sections of the rack system can be joined together as required, while the theft-proof storage system is available in three constructions with a 120-cassette capacity in each: firstly as a floor rack, secondly as a table display and thirdly as a wall rack. The cassettes are placed in six racks made from Plexiglas, side by side on swivel posts. The sales can unlock the post with a key in such a way that the plastic cover can be lifted and the desired cassette removed.

Another well known sales principle—the "grabble boxes" has been incorporated by Music 2000 to combine its advantages with pilfer proofing. It is designed as a browser display and the outside proportions of the display correspond exactly with those of a disk and can be used in current grabble boxes. A sales

counter is also a feature—which is not only used for the browser displays but takes doubles in a lockable box.



MUSIC 2000 pilfer-proof racks devised to combat the growing problem of pilfering of music cassettes in Germany.

Singer Faces Charges in Payola Case

LONDON — Singer Dorothy Squires was sent for trial at the Old Bailey from the Mayor's and City of London Court on Oct. 19 to face charges arising out of the BBC "payola" case.

She was charged with corruptly agreeing to give John Dabbs, an agent of the BBC, airfares and hotel expenses he incurred on a visit to Malta as an inducement or reward for playing a record. "Eyes of the Beholder," on the radio program Worldwide Family Favorites.

She was also committed on a charge of corruptly agreeing to pay expenses incurred by Dabbs on a visit to Gibraltar as an inducement or reward for playing the records "My Way" and "Eyes of the Beholder" on the same program.

Music publisher Edward Kassner was discharged by magistrate Edward Robey on a similar charge concerning the trip to Malta by Dabbs. Kassner was awarded costs. Reporting restrictions were not lifted.

Macaulay Pact With Schroeder Ruled Unfair

LONDON—A contract between songwriter Tony Macaulay and Schroeder Music was unfair and quite unacceptable, three Appeal Court judges have ruled.

They upheld a High Court judge's decision in Macaulay's favor releasing him from his contract with Schroeder Music.

Lord Justice Russell said the contract was a combination of a total lack of obligation by the publishers on the one side with a total obligation by Macaulay on the other, to commit his entire production of songs for as long as five years.

Even then the contract did not give him any right to recover the copyright of a composition not used by the publishers. The court dismissed Schroeder's appeal against the judge's decision last year, that the contract with Macaulay was void. The judge held that it was "totally one-sided" and so unfair as to be oppressive.

Macaulay, writer of such hits as "Love Grows", "Home Lovin' Man" and "Build Me Up Buttercup" complained that at a time when he was composing Top 10 hits he had to borrow money to go on holiday.

Schroeder Music was refused leave to appeal to the House of Lords and ordered to pay three-quarters of the costs.

Popular Song Festival in Tokyo '73, Nov. 16-18

By HIDEO EGUCHI

TOKYO—Six songs of Japan will vie against 37 vocal compositions from 30 other countries at the World Popular Song Festival in Tokyo '73 to be held toward the latter part of this month by the Yamaha Music Foundation, the sponsoring organization told Billboard last week.

The six were chosen winners of the Popular Song Contest Grand Prix Festival that was held on Oct. 14 at the Yamaha Music Camp, Nemu-no-Sato, in central Japan. The title of each Japanese song and the names of its lyricist, composer and singer are: "Sasurai no Bigaku" (Wandering) by Kagari Matsuda; Koichi Ise plus the Manji vocal group; "Anata" (I Wish You Were Here With Me) by Akiko Kosaka (also female vocalist); "Ito" (One String) by Makiko Takada (also female vocalist); "Sumire no Hana" (Like a Violet) by Tadashi Okamoto (also male vocalist with Dobon Aide Band); "Sayonara no Sekai" (It's Only Sayonara) by Motol Sera, Tsunehiko Kamijo; "Kanashimi no Asa" (Sad Morning) by Michio Yamagami & Koichi Sugiyama, Ryoko Moriyama.

Thus, 43 vocal compositions of 31 nations will vie for the Grand Prix of \$3,000 and other prizes at the World Popular Song Festival in Tokyo '73 to be held Nov. 16-18 at the 11,000-seat Nippon Budokan and broadcast by Fuji Telecasting Co.

The first day of the festival will comprise preliminary performances of about half the total number of entries. The second day will feature preliminary performances of all the remaining entries and announcement of the finalists selected from among the preliminary presentations. On the third day final performances will be held and the selection of prize winners will take place. Hidenori Suyari, festival secretary, told Billboard last week. The judging will be made by an international committee composed of music fans chosen from the public at large, he said.

A total of 850 songs from 57 countries were submitted from overseas, of which 37 were chosen as final entrants, Suyari added. The countries that submitted the most entries are: the United States of America (63),

the United Kingdom (57), the Republic of South Africa (55), France (54) and Italy (33), he disclosed. The selection of final entrants was carried out by the Selecting Committee formed for that purpose within the Yamaha Music Foundation.

The number of entrants is slightly less than last year's, because the composers responded to an appeal to select their best song before submitting their entry, thus eliminating the many multiple entries of past years, Suyari said. Therefore, the qualitative standard of the songs has gone up this year, he said. The World Popular Song Festival in Tokyo is the fourth to be sponsored by the Yamaha Music Foundation. It is supported by the Japanese Ministry of Foreign Affairs, the Agency of Cultural Affairs, the Tokyo Metropolitan Government, Japan Air Lines and Nippon Gakki Co., Ltd., with the cooperation of nearly 30 major Japanese firms.

CHUM Seeks CFRW Buy

TORONTO—CHUM Ltd., the Toronto-based broadcast empire, has announced the purchase of CFRW-AM and FM in Winnipeg. The acquisition must obtain CRTC approval.

The CHUM chain now owns eight stations and 50 percent of a ninth, CKPT Peterboro. CHUM stations include CHUM-AM and FM Toronto, CJCH Halifax, CFRA and CFMO-FM in Ottawa, and CFUN Vancouver. CHUM also has substantial TV holdings.

If approved, the CFRW sale would leave Jim Pattison Broadcasting with CJOR Vancouver.

Nonesuch Not in Pact

LONDON—A photograph published in the Oct. 6 issue showed the signing of the deal giving representation of the Elektra and Asylum labels in the U.K. to EMI. The Nonesuch label is still exclusively handled in the U.K. by Transatlantic Records Ltd. and Nonesuch is in no way involved in the EMI agreement.

From the Music Capitals of the World

• Continued from page 48

Records in mid-November with the reissue of four full-price LP's and a sampler. Garrett evolved the 50 guitars instrumental idea over 10 years ago. . . . Franklyn Boyd Publishing has concluded a reciprocal deal with Pat Fairly, managing director of Robert Stigwood Organization's publishing operation. The deal will provide for handling of RSO material in Canada and Boyd material in the UK. RSO has also concluded a reciprocal deal with Peter Kirsten of Global Musikverlag in Germany. . . . U.K. news agent and record chain, W.H. Smith opened its largest store in Birmingham. Built on three floors in Union Street it has a self-service record and tape department with 3,000 sq. ft. of floor space. The store will carry a record choice of 8,000 titles.

Because of abnormally high advanced orders, totalling nearly 100,000 sets of the new Elton John double album, "Goodbye Yellow Brick Road", DJM distributors, Pye was unable to press adequate supplies of the album and DJM has arranged for 30,000 sets to be pressed in the U.S. and imported. . . . Polydor is promoting its Circle Of Sound series with a consumer competition offering a European Holiday. Consumers have to answer questions on the series while dealers will be judged on the best window display for the series. . . . Another competition, this time a football contest on London Weekend Television is expected to give publicity to the channel's Big Match Theme which has been released as a single on Penny Farthing. The theme, originally titled "La Soiree" and written by D. Ordini, is played by the Gary Mann Orchestra.

To mark the recent stepping up of the chain's tape retailing activities, Woolworths has been offering 25% off the normal retail price of all cassettes and cartridges. Woolworths now has around 700 record departments throughout the country, most of which stock tapes. . . . Bradleys Records has signed Freddie Cannon to a worldwide recording agreement. . . . Campbell Connelly label manager, John Read, leaves the company at the end of November. He is being replaced by Chris Warren. . . . Phil Wainman has formed a new management company with partner David Walker to be called Utopia Music with offices at 57 Upper Montague St., London W1. . . . RCA classical artists relations and recording administration manager for Europe, Rosemarie Schnutz, has resigned following doctors advice.

DUBLIN

Roy Orbison gave two concerts at the Carlton on Oct. 30, with Bredan Grace and the New Emmet Spiceland supporting. For the same promoter, Jim Aiken, Duke Ellington will appear on Nov. 29. . . . Comhaltas Ceoltoiri Eireann (association of Irish Musicians) group are now in the U.S. where they will present 16 concerts in 14 cities. The proceeds will go to the planned Irish Cultural Institute. During their U.S. visit last year, the freedom of New York was conferred on them. With them now is Labhras O'Murchu, national president of CCE, and Diarmuid O'Cathain, chief organizer. . . . "Suffer Little Children," the single from the best-selling album "The Mass Of St. Francis" (composed by Philip Green and issued last December as the first release on the Tralee label), reached No. 1 on the local chart. The

disk, by Canon Sydney MacEwan and the Cork Children's Choir, has been on the chart more than three months. EMI issued it in the U.K. recently. . . . Re-formed Skid Row debut on Hawk with a single featuring a song written by the group's only original member, Brendan (Brush) Shields-Dublin City Girls. The group appear at the National Stadium on Halloween, Oct. 31.

Among these lined up for Pat Quinn's club in Kiltiernan are Joe Lynch, Dana, Lonnie Donegan, the Bachelors, Mike Yarwood, Ken Dodd, Dave Allen and Freddie Starr. . . . Irish groups touring in the U.K. now include Planxty Horslips and Thin Lizzy. On Jan. 28, Colm Wilkinson takes up the role of Judas in the London production of "Jesus Christ Superstar." . . . The second album by the Dublin City Ramblers is "The Boys of the Old Brigade" (Polydor). . . . The Bay City Rollers were in for dates in Galway, Portrush, Cavan, Dublin Bangor Kilkenny and Mullingar. . . . Chet Atkins, Bobby Bare, Dottie West, the Cate Sisters, Jim Ed Brown and Danny Davis and the National Brass will be at the National Stadium on Nov. 21, along with local acts Brian Coll, Hugo Duncan and Jerry Hughes. RTE Television will videotape the show for later transmission. . . . Don McLean gave a one-man sellout concert at the National Stadium. In Dublin with him were manager Herb Garth and Ronnie Bell of United Artists records. Garth is negotiating between Columbia and Asylum for a contract for Janis Ian. . . . Among movies of musical interest here are "Lady Sings the Blues," "Godspell" and "The King and I."

BUCHAREST

The Electrecord record company has issued seven "medallion" albums to date. Sales figures are as follows—Mondial, 29,510; Gica Petrescu, 42,040; Phoenix, 59,000; Marina Voica, 24,380; Mihai Constantinescu, 42,000; Aura Urziceanu, 3,750; Tudor Gheorghe, 4,000; the last four named are the initial order figures.

But Electrecord's best-selling product is folk music. The Irina Loghin album has sold 280,000 and the Irina Loghin-Benone Sinulescu album, 140,000.

Top Rumanian pop group Phoenix gigged at the Magyar State Theatre of Timisoara and plan major tours and TV shows. Famous pi-

(Continued on page 52)

CBS to Bow Philadelphia Intl.

• Continued from page 1

Huff, along with Earl Shelton, vice president, administration, and Harry Combs, director of operations, will meet with executives of CBS Records, U.K. and local retailers Nov. 7-8.

Commenting as to why CBS is introducing the concept of the "Philadelphia Sound" as a separate entity overseas, Yetnikoff said: "The music being created by Gamble and Huff and producer Thom Bell is very special. It has a unique, distinctive sound and it is appropriate that the Philadelphia International label be launched in Europe as a special showcase for this product." He added that selected product on Tommy Records in the U.S. will also be made available through Philadelphia International in the U.K. and Europe.



World Popular Song Festival in Tokyo '73

NOV. 16, 17 & 18, NIPPON BUDOKAN HALL

ANNOUNCING THE FINAL ENTRIES!

Country	Title of Song	Singer
1. Argentina	"I'll Walk to the End"	Marcelo San Juan
2. Australia	"Hitch A Ride On A Smile"	Jamie Redfern
3. Austria	"Thank You"	Aniko Benkoe
4. Belgium	"Turn the Dogs Loose"	Jeremiah
5. Canada	"Sweet December"	Tym Ryan
6. East Germany	"Song of Meeting Again"	Regina Thoss
7. England(1)	"Head Over Heels"	Keeley Ford
8. England(2)	"I Told You"	Janson (colin Rickards)
9. England(3)	"Love Is Like"	Shuki & Aviva
10. Finland	"This Is Life"	Markku Aro
11. France(1)	"Je Te Verrai Passer, Je Te Reconnaîtrai"	Les Troubadours
12. France(2)	"Like the Angels"	Anne Marie David
13. France(3)	"Happy to Sing A Song"	Demis Roussos
14. Greece	"You Were Right"	Mariangela
15. Holland	"I Believe In Love"	Robert Long
16. Hong Kong	"I'm Alone Again"	Baby Carmelita
17. Hungary	"Hey, Mammy"	Zsuzsa Koncz
18. Indonesia	"Love Eternally"	Broery Marantika
19. Italy	"How It's Strange Paris Sometimes"	Gilda Giuliani
20. Mexico	"I Never Imagined to Love So Much"	Veronica Castro
21. New Zealand	"Masquerade"	Shona Laing
22. Philippines	"Can We Just Stop and Talk A While"	Jose Mari Chan
23. Poland	"There Is Room On Earth"	Urszula Sipinska
24. South Africa	"When I See A Rainbow"	Paul Andrews
25. South Vietnam	"I Have Learned Sorrow"	Thanh Lan
26. Spain(1)	"The Immigrant Worker and My Land"	Los Chaquenos
27. Spain(2)	"Little Bibi"	Sharine
28. Sri Lanka	"The Coconut Man"	The Cats Eye
29. Sweden	"Tomorrow I'll Dream and Remember"	Bibi Johns
30. Switzerland	"A Tear—A Heartbreak"	Eliane Dambre
31. Turkey	"Wish"	Senay
32. U. S. A.(1)	"All the Kings and Castles"	Shawn Phillips
33. U. S. A.(2)	"Oh, The Sunshine"	Don Preston
34. U. S. A.(3)	"Storms of Troubled Times"	Lee Dresser
35. Venezuela	"The Splendor of A Star"	Neyda Perdomo
36. West Germany	"Another Door Closing"	Joy Fleming
37. Yugoslavia	"Magic"	Sklavini
38. Japan(1)	"It's Only Sayonara"	Tsunehiko Kamijo
39. Japan(2)	"I Wish You Here With Me"	Akiko Kosaka
40. Japan(3)	"Like A Violet"	Tadashi Okamoto & Dobon Aide Band
41. Japan(4)	"One String"	Makiko Takada
42. Japan(5)	"Sad Morning"	Ryoko Moriyama
43. Japan(6)	"Wandering"	Koichi Ise plus Manji

WHO'LL WIN THE GRAND PRIZE?



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Gemini in Production Deal With Decca, Ltd; Own Label Next?

LONDON—Gemini, formed as a management-agency company in February last year, has further expanded its operations by signing a

production deal with Decca which could lead to the introduction of its own Gama Records label. The deal is for the world, includ-



AMERICAN songwriter and MGM recording artist Ellie Greenwich with Polydor managing director/John Fruin, left and disk jockey John Peel at a press reception held during her recent visit to London.

ing North America, and, director Richard Thomas told Billboard, "Decca has given us complete artistic and creative freedom to a large extent and subject to an agreed level of sales will give Gama label identity." Gama has, in fact, already been acknowledged in Germany by Teldec, a country in which Gemini has been concentrating with its act. Gama's commitment is to deliver four albums a year for two years.

In the meantime, releases will be on the Deram label, the first being "Millstone Grit" by Michael Chapman, formerly on Harvest. Chapman is presently on tour in Britain and heavy promotion is promised to back the release of Millstone Grit. Other acts contracted to Gama are Martin Carthy, Camel and a new signing, Coast Road Drive. American releases will be arranged through individual lease-tape deals.

On the agency side, Gemini represents Mungo Jerry, Chicken Shack, Savoy Brown, Skin Alley and (for Europe) American guitarist Larry Coryell and through its Kama Music publishing subsidiary handles the writing of Peter Bardens of Camel and Coast Road Drive.

A recent development has been the opening of an American office in Hollywood and Thomas plans to spend a considerable amount of time there, both looking for talent, liaising with American companies and overseeing tours by the company's acts.

French Court Reverses Order On Musidisc Cover Versions

PARIS—A French court has reversed a seizure order, imposed by lower court, regarding Musidisc records featuring cover versions of the hits of other record companies. Under a 1957 law, artists are protected against plagiarism but the protection is difficult to invoke because of the problems involved in proving that plagiarism has, in fact, been committed.

Vogue Records has sought to restrain Musidisc from releasing covers of Vogue hits on the ground that the accurate imitation of singer and song arrangement amount to plagiarism as defined by the law. One of the disks involved is the chart single "Laisse Moi Vivre Ma Vie" by Vogue artist Frederic Francois.

However, Musidisc points out that no attempt has been made to present the cover version as being the original recording of the hit. Nevertheless, the first court ruled that the Musidisc cover amounted to plagiarism and ordered the disks to be seized.

Vogue's lawyers successfully argued that the cover disk had affected

sales of the original and the fact that the sleeve of the cover version carried a note to the effect that the disk was not the one made by Frederic Francois was, they said, in itself a subtle kind of fraud, calculated to incite interest on the part of the potential buyer which would be damaging to the artist concerned.

However, the higher court accepted the plea of Musidisc that no misrepresentation was intended and the seizure order was cancelled.

MilestoTourEurope

AMSTERDAM—The Barry Miles Quartet will make a European tour in March and April next year for Wim Johan Kuiper of Han Kuiper Enterprises of Amsterdam.

Swiss Co. Name Shift

KILCHBERG, Switzerland—Or-ganchemie SA, the Swiss affiliate of BASF, has marked its 20th anniversary by a change of name—to BASF (Suisse) SA.

No.1 in England

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From the Music Capitals of the World

Continued from page 50

anist Sviatoslav fell ill and could not take part in the George Enescu festival in Bucharest. He was replaced by Russian Leonid Kogan. ... ARIA's musical advisor Geta Calistrache went to Vienna to negotiate appearance by the Rolling Stones. Outcome of visit not yet known.

Aurelian Andreescu will sing in the USSR for two weeks taking part in the international program Golden Autumn, featuring vocalists from the socialist countries. ... British acts hold top five chart places, according to the magazine Saptamina, with Thin Lizzy's Whisky in the Jar at No. 1. Highest Rumanian song is "O Ramura Spre Cer," by Corina Chiriac. Rumanian product has notched up sales of 26,000 in Moscow. The figures were disclosed at a record convention called Rumanian Record Decade, in Moscow's largest bookshop, Maskovskii dom knighi.

PARIS

After an absence of many years Yves Montand, who quit singing to concentrate on the theater and films, has returned to the music scene starring in the TV program, Grand Echiquier. ... As part of the Jazz Power campaign Vogue has released a double album, "For Jazz Collectors Only," featuring tracks by Duke Ellington, Lionel Hampton and Fats Waller, among others. ... Spanish-based American singer Donna Hightower received a gold disk from E.W. Pelgrims de Bigard, head of Decca France, for the 500,000th sale of "This World Today Is a Mess." She will appear in the Sacha Distel TV program Dec. 8. HENRY KAHN

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BELGIUM

(Courtesy of HUMO)
SINGLES

- This Week
- 1 MY FRIEND THE WIND—Demis Roussos (Philips)
 - 2 ROTE ROSEN—Freddy Breck (BASF)
 - 3 ER IS EEN PLAATS—Will Tura (Topkapi)
 - 4 OH MAMA—Salix Alba (Vogue)
 - 5 BALLROOM BLITZ—The Sweet (RCA)
 - 6 TELL LAURA—Albert West (CBS)
 - 7 PEPPERBOX—The Peppers (Vogue)
 - 8 HURT—Bobby Vinton (Epic)
 - 9 ANGIE—The Rolling Stones (WEA)
 - 10 DE BRUID—Zangeres Zonder Naam (Telstar)

LPs

- This Week
- 1 FOREVER AND EVER—Demis Roussos (Philips)
 - 2 ROTE ROSEN FÜR DICH—Freddy Breck (BASF)
 - 3 WILL TURA NR. 11—Will Tura (Topkapi)
 - 4 GOATS HEAD SOUP—The Rolling Stones (WEA)
 - 5 HURT—Bobby Vinton (Epic)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 DAYDREAMER/PUPPY SONG—David Cassidy (Bell)—Palace/Sunbury (Rick Jarrard)
 - 2 EYE LEVEL—Simon Park Orchestra (Columbia)—De Wolfe
 - 3 MY FRIEND STAN—Slade (Polydor)—Barn (Chas Chandler)
 - 4 SORROW—David Bowie (RCA)—Dominion (D. Bowie/K. Scott)
 - 5 CAROLINE—Status Quo (Vertigo)—Valley (Status Quo)
 - 6 GOODBYE YELLOW BRICK ROAD—(Elton John) (DJM)—DJM (Gus Dudgeon)
 - 7 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
 - 8 THE LAUGHING GNOME—David Bowie (Deram)—Essex (Mike Vernon)
 - 9 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—United Artists (Ike Turner)
 - 10 A HARD RAIN'S GONNA FALL—Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)
 - 11 GHETTO CHILD—Detroit Spinners (Atlantic)—April
 - 12 BALLROOM BLITZ—Sweet (RCA Victor)—Chinnichap/RAK (Phil Waiman)
 - 13 MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
 - 14 THAT LADY—Isley Brothers (Epic)—Copyright Control (—)
 - 15 LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)—Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)
 - 16 SHOW DOWN—Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)
 - 17 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—Big Ben (Gordon Carroll)
 - 18 DECK OF CARDS—Max Bygraves (Pye)—Campbell Connely (Cyril Stapleton)
 - 19 TOP OF THE WORLD—Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty)
 - 20 THIS FLIGHT TONIGHT—Nazareth (Mooncrest)—Warner Bros. (R. Glover)
 - 21 ANGIE—The Rolling Stones (Rolling Stones) Essex (Jimmy Miller)
 - 22 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
 - 23 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
 - 24 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—Hollies (Polydor)—Intersong (Ron Richards/Hollies)
 - 25 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appel/Tokens)
 - 26 PHOTOGRAPH—Ringo Starr (Apple)—Richoroony (Richard Perry)
 - 27 JOY BRINGER—Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)
 - 28 WON'T SOMEBODY DANCE WITH ME—Lynsey De Paul (MAM)—ATV (Lynsey De Paul)
 - 29 HIGHER GROUND—Stevie Wonder (Tama Motown)—Jobete London (Stevie Wonder)
 - 30 I'VE BEEN HURT—Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
 - 31 ROCK ON—David Essex (CBS) Jeff Wayne (Jeff Wayne)
 - 32 LET ME IN—Osmonds (MGM)—Intersong (Alan Osmond)

- 33 ANGEL FINGERS—Wizzard (Harvest) Roy Wood (Roy Wood)
- 34 DYNA-MITE—Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
- 35 DREAMBOAT—Limmie & the Family Cooking (Avco)—Intersong (S. Linzer/S. Metz)
- 36 OH NO NOT MY BABY—Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart)
- 37 DECK OF CARDS—Wink Martindale (Dot)
- 38 THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Aznavour)
- 39 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 40 5.15—Who (Track)—Fabulous
- 41 ALL THE WAY FROM MEMPHIS—Mott the Hoople (CBS)—Island (Mott the Hoople)
- 42 MILLY MOLLY MANDY—Glyn Poole (York)—Francis Day & Hunter (Row/Raymond)
- 43 SKY WRITER—Jackson 5 (Tama Motown)—Jobete London (M. Larson/J. Marcellino)
- 44 WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
- 45 DAYTONA DEMON—Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most)
- 46 DANCING ON A SATURDAY NIGHT—Barry Blue (Bell)—ATV (Barry Blue)
- 47 LET'S GET IT ON—Marvin Gaye (Tama Motown)—Jobete London (M. Gaye/E. Townshend)
- 48 OOH BABY—Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 49 LOVE IS ALL—Engelbert Humperdinck (Decca)—Donna (Gordon Mills)
- 50 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 2 ROTE ROSEN (LP)—Freddy Breck (BASF)
 - 3 BALLROOM BLITZ (Single)—The Sweet (RCA)
 - 4 ROTE ROSEN (Single)—Freddy Breck (BASF)
 - 5 JOHNNY REIMER PARTY NR. 6 (LP)—Johnny Reimer (Philips)
 - 6 DANSK GULD (LP)—Bjorn Tidmand, Gitte Haenning m. fl. (EMI)
 - 7 ROR VED MIG (Single)—Lecia & Lucienne (Metronome)
 - 8 OVERALT PA VOR JORD (Single)—Poul Bundgaard (EMI)
 - 9 SOUND 73/2 (LP)—The Les Humphries Singers (Decca)
 - 10 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)

FINLAND

(Courtesy of INTRO)
SINGLES

- This Week
- 1 FIILATEN JA HOYLATEN—RB Somerjoki (Love)
 - 2 LAAHATAN JA LAKAHDYN—Markku Karjalainen (Sonet)
 - 3 CENTO CAMPANE—Ingebritsen (RCA)—Nico (CGD)
 - 4 RAKKAUDEN SINFONIA—Fred (Philips)—Girogio (CBS)
 - 5 VARRELLA VIRRAN—Kirka (Scandia)
 - 6 APINAMIES—Ami (Scandia)
 - 7 I'M THE LEADER OF THE GANG—Gary Glitter (Bell)
 - 8 MAMA LOO—Jouko & Kost (Polydor)—Les Humphries (Decca)
 - 9 SQUEEZE ME PLEEZE ME—Slade (Polydor)
 - 10 EVIVA ESPANA—Marion (EMI) LPs

- This Week
- 1 TOUCH ME—Gary Glitter (Bell)
 - 2 ALADDIN SANE—David Bowie (RCA)
 - 3 HERRA MIRANDOS—Hector (Top Voice)
 - 4 BEATLES 1962-1970—Beatles (Apple)
 - 5 PASSION PLAY—Jethro Tull (Chrysalis)
 - 6 OVERNITE SENSATION—Frank Zappa (Warner Brothers)
 - 7 RAZAMANAZ—Nazareth (Charisma)
 - 8 ROCK AND ROLL ALL NIGHT LONG—Remu & Hurriganes (Love)
 - 9 BILLION DOLLAR BABIES—Alice Cooper (Warner Brothers)
 - 10 SWEET FREEDOM—Uriah Heep (Bronze)

HOLLAND

(Courtesy of Radio Veronica)
SINGLES

- This Week
- 1 MY FRIEND THE WIND—Demis Roussos (Philips)—(Basart)
 - 2 ANGIE—The Rolling Stones (Rolling Stones)—(Dirty River Prod)
 - 3 RADAR LOVE—Golden Earring (Polydor)—(Dayglow)

- 4 THE BALLROOM BLITZ—The Sweet (RCA)—(Universal Songs)
- 5 DAG ZUSTER URSULA—Rob De Nijs (Philips)—(Veronica)
- 6 MARIBAJA—The Cats (EMI)—(Anagon)
- 7 PRIENCOLINENSAINCIUSOL—Adriano Celentano (Ariola)—(Aktueel)
- 8 CHARLY—Santabarbara (Harvest)
- 9 AY NO DIGAS—Chris Montez & Raza (CBS)—(Chappell)
- 10 EASY LIVIN'—Uriah Heep (Island)—(Basart)

LPs

- This Week
- 1 JIMMY—Boudewijn De Groot (Phonogram)
 - 2 IT'S A HARD LIFE—Roger Daltry (Polydor)
 - 3 SYMPATHY FOR THE DEVIL—The Rolling Stones (Phonogram)
 - 4 THE MORNING AFTER—Maureen McGovern (Phonogram)
 - 5 SAMBA D'AMOUR—Middle Of The Road (Ariola)
 - 6 I BELIEVE IN LOVE—Robert Long (Bovema)
 - 7 A HARD RAIN'S GONNA FALL—Brian Ferry (Ariola)
 - 8 DER STERN VON MYKONOS—Katja Ebstein (Bovema)
 - 9 LA LETTRE—Marc Aryan (Vogue)—(Stan Haag)
 - 10 ALL I KNOW—Garfunkel (CBS/Artone)

JAPAN

(Courtesy of Music Labo, Inc)
SINGLES

- This Week
- 1 KANDA GAWA—Kousetsu Minami & Kaguyahime (Panam)—(C.M.P., P.M.P.)
 - 2 CHIGIRETA AI—Hideki Saijo (RCA)—(Nichion)
 - 3 MIRYOKU NO MARCH—Hiromi Goh (CBS/Sony)—(Standard)
 - 4 KOJIN JIGYO—Finger 5 (Philips)—(Nichion, Tokyo Music)
 - 5 YESTERDAY ONCE MORE—Carpenters (A&M)—(P.M.P.)
 - 6 IROZUKU MACHI—Saori Minami (CBS/Sony)—(Nichion)
 - 7 SOUGEN NO KAGAYAKI—Ages Chan (Warner Brothers)—(Watanabe)
 - 8 WATASHI NO YOIMACHIGUSA—Miyoko Asada (Epic)—(Nichion)
 - 9 ROMANCE—Garō (Mushroom)—(Alfa)
 - 10 KOKORO MOYOU—Yosui Inoue (Polydor)—(Tokyo)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 EL—Strweks (Son Art) Yndio (Philips)
 - 2 DEJENME LLORAR—Los Freddy's (Peerless)
 - 3 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
 - 4 LA DISTANCIA—Roberto Carlos (CBS)
 - 5 VOY A RIFAR MI CORAZON—Lindomar Castillo (Orfeon)
 - 6 PROMISE OF A FISHERMAN (Promesa De Pescador)—Sergio Mendes (A&M)
 - 7 ZACAZONAPAN—Tono Zamora (Capitol)
 - 8 QUE VUELVAS—Enrique Guzman (Raff)
 - 9 LA MONTANA—Roberto Carlos (CBS)
 - 10 PLAYGROUND ON MY MIND (Juego En Mi Mente)—Roberto Jordan (RCA)

NEW ZEALAND

(Courtesy of NZBC)
SINGLES

- This Week
- 1 DELTA DAWN—Helen Reddy
 - 2 TAKE ME TO THE MARDI GRAS—Paul Simon
 - 3 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn
 - 4 TELL LAURA I LOVE HER—Creation
 - 5 YESTERDAY ONCE MORE—Carpenters
 - 6 RANDY—Blue Mink
 - 7 THE FREE ELECTRIC BAND—Albert Hammond
 - 8 YOUNG LOVE—Donny Osmond
 - 9 PLAYGROUND IN MY MIND—Clint Holmes
 - 10 LOVE & RAINY WEATHER—Tony Christie

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 BABY BLUE—George Baker Selection (Reprise)—(Clan Music)
 - 2 CLAP YOUR HANDS & STAMP YOUR FEET—Maria (Epidemic Rash)—(Clan Music)
 - 3 I WANNA LIVE—Tommy Oliver (CBS)—(April Music)
 - 4 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—(Laetrec)
 - 5 ASHES OF LOVE—Dickey Lee (RCA)—(Acuff-Rose)
 - 6 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (Dot)—(Famous/Chappell)
 - 7 ONE & ONE IS ONE—Medicine Head (Polydor)—(B. Feldman-Sari)
 - 8 SHAMBALA—B.W. Stevenson (RCA)—(Laetrec)
 - 9 FUNNY FACE—Barbara Ray (Plum)—(Ardmore & Beechwood)
 - 10 MAORI LOVE SONG—Double Vision (Epidemic Rash)—(Jill/Clan Music)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (EMI)—(Essex)
 - 2 ALSO SPRACH ZARATHUSTRA (2001)—Eumir Deodato (Accion)
 - 3 AMERICA, AMERICA—Nino Bravo (Polydor)
 - 4 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
 - 5 MY LOVE—Paul McCartney & Wings (EMI)—(Armonico)
 - 6 TODO POR NADA—Camilo Sesto (Ariola)—(Arabella)
 - 7 Y VIVA ESPANA—Manolo Escobar (Belter)
 - 8 IL MIO CANTO LIBERO—Lucio Battisti (RCA)—(RCA)
 - 9 GIVE ME LOVE—George Harrison (EMI)—(Essex)
 - 10 SOLEDAD—Emilio Jose (Belter)

LPs

- This Week
- 1 FOREIGNER—Cat Stevens (Ariola)
 - 2 BEATLES 1967-1970—Beatles (EMI)
 - 3 NINO BRAVO... VOL. 5—Nino Bravo (Polydor)
 - 4 LOVE, DEVOTION, SURRENDER—Carlos Santana/Mahvishnu John McLaughlin (CBS)
 - 5 LIVING IN THE MATERIAL WORLD—George Harrison (EMI)
 - 6 RED ROSE SPEEDWAY—Paul McCartney & Wings (EMI)
 - 7 CHICAGO 6—Chicago (CBS)
 - 8 DEODATO 1—Eumir Deodato (Accion)
 - 9 BEATLES 1962-1966—Beatles (EMI)
 - 10 FOREVER & EVER—Demis Roussos (Philips-F)

SWEDEN

(Courtesy of Radio Sweden)

- This Week
- 1 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
 - 2 GOATS HEAD SOUP (LP) The Rolling Stones (Rolling Stones)
 - 3 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)
 - 4 ANGEL CLARE (LP)—Garfunkel (CBS)
 - 5 KOM IGEN (LP)—Lill Lindfors (Metronome)
 - 6 SWEET FREEDOM (LP)—Uriah Heep (Bronze)

- 7 KILLING ME SOFTLY (Single)—Roberta Flack (Atlantic)
- 8 AJ AJ AJ (Single)—Schyttis (Marianne)
- 9 SA GICK DET TILL (Single)—Yngve Forsell's Orchestra (Decca)
- 10 OVERNITE SENSATION (LP)—Frank Zappa (Bizarre)

SWITZERLAND

(Courtesy of Radio Suisse Romande)
SINGLES

- This Week
- 1 ANGIE—Rolling Stones (Rolling Stones)
 - 2 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 3 MAIS JE T'AIME—Marie Laforet (Polydor)
 - 4 LE TESTAMOUR—Jacques Dutronc (Vogue)
 - 5 OOH BABY—Gilbert O'Sullivan (Decca)
 - 6 J'AI UN PROBLEME—S. Vartan/Johnny Hallyday (Philips)
 - 7 L'AMOUR EN FRANCE—Alian Chamfort (Trema)
 - 8 CARNIVAL—Humphries Singers (Decca)
 - 9 CAN THE CAN—Suzi Quatro (RAK)
 - 10 LA MALA DIE D'AMOUR—Michel Sardou (Trema)

WEST GERMANY

(Courtesy of Der Musikmarkt)
SINGLES

- This Week
- 1 BALLROOM BLITZ—The Sweet (RCA)—(Teledec)
 - 2 DERKLEINE PRINZ (EIN ENGEL, DER SEHNSUCHT HEIBT)—Bernd Cluver (Hansa)—(Ariola)
 - 3 48 CRASH—Suzi Quatro (RAK)—(EMI Electrola)
 - 4 ANGIE—The Rolling Stones (Rolling Stones)—(EMI)
 - 5 CAN THE CAN—Suzi Quatro (Columbia)—(EMI Electrola)
 - 6 ROTE ROSEN—Freddy Breck (BASF/Cornet)
 - 7 THE FREE ELECTRIC BAND—Albert Hammond (Epic)—(CBS)
 - 8 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)—(Phonogram)
 - 9 LA PALOMA ADE—Mireille Mathieu (Ariola)
 - 10 ONE & ONE IS ONE—Medicine Head (Polydor)

WB in U.K. Names Kass As Its Managing Director

LONDON—After a four-year absence from the record industry, Ron Kass, former president of Apple and MGM Records, has been appointed managing director of Warner Bros. Records' U.K. operation.

The appointment of Kass, effective immediately, was made following a visit to London last week by WB president Joe Smith. Des Brown who has been in charge of the London office since the label became an autonomous operation within the WEA framework, will continue as general manager, with promotion director Bill Fowler and press officer Moira Bellas reporting to him.

Larry Yaskiel, also remains as head of international a&r for Warner Bros., Burbank, acting in an independent capacity and liaising closely with the U.K. company.

After four years with Liberty as director of overseas operations, Kass, 38, set up Apple Records and

publishing in 1967, during which he was responsible for the signing of such acts as James Taylor, Mary Hopkin, Badfinger and Jackie Lomax.

Two years later he became president of MGM Records and the Robbins, Feist and Miller publishing subsidiary, but left the company the same year to become involved in film production, first as president of Saggiarius Film Productions and later as managing director of CDF and Hilary Music, companies owned by Harry Saltzman embracing film and tv production and music publishing and production.

Recently, Kass acted as executive producer of a new Peter Sellers film, "The Optimist," with words and music by Lionel Bart, co-produced the Leonard Cohen documentary "Bird On A High Wire" and negotiated the deal for Paul McCartney and George Martin's score for "Live and Let Die."

Who/Where/When

• Continued from page 20

- ROBIN TROWER (Chrysalis): Winterland, San Francisco, Nov. 2-3; Community Theatre, Tucson, Ariz. (4).
- TANYA TUCKER (Columbia): Auditorium Show, Sacramento, Calif., Nov. 3; Rodeo, Sioux Falls, S.D. (9-11); Woodbridge, Va. (18); Ft. Lauderdale, Fla. (20); Packard Music Hall, Warren, Ohio (24).
- TWENTY FOUR CARAT BLACK (Stax): Chicago, Nov. 21-22; Diplomat, Cincinnati, Ohio (23).
- CONWAY TWITTY (MCA): Coliseum, Greensboro, N.C., Nov. 3; Cumberland County Coliseum, Fayetteville, N.C. (4); Myriad, Oklahoma City, Okla. (8);

- Hirsch Memorial, Shreveport, La. (9); Memorial Auditorium, Mobile, Ala. (10); Coliseum, Baton Rouge, La. (11).
- *FRANKIE VALLI & THE FOUR SEASONS (Motown): Jupiter, N.Y., Nov. 11; Civic Center, Philadelphia (16); Morris County College, Randolph, N.J. (17); Symphony Hall, Boston (21); W. Palm Beach Auditorium, Fla. (30).
- BILLY WALKER (MGM): Copperas Cover, Texas, Nov. 3.
- JOE WALSH (ABC): Hara Arena, Dayton, Ohio, Nov. 3; Masonic Auditorium, Detroit (4); Aud. Theatre, Chicago (5); DeVine Ballroom, Milwaukee, Wisc. (6); Fox Theatre, St. Louis, Mo. (7); Veterans Memorial Hall, Cedar Rapids, Iowa (Continued on page 54)

PVC, Paper Shortage Is 'Serious' in Latin Mart

By ART KAPPER

MIAMI—The acute shortage of PVC, as well as the shortage of paper product for record jackets and labels, has created a serious problem for the Latin record industry here, according to a number of local industry executives.

Jose Armada, co-president of Armada and Rodriguez, a pressing plant which handles Gema Records, Velvet Records, Aro Records, and Continental Records, as well as a number of smaller independent labels, stated that the firm has enough orders to keep the presses working 16 hours a day, if they could get sufficient material. "It's almost impossible to get pure vinyl," he continued, "and cartons and paper are also getting difficult to obtain."

Armada said that the company uses over 40,000 pounds of PVC monthly, bought from Lenihan in Nashville, Tenn. "We used to wait three days to receive an order of PVC, but now we can wait upwards of three weeks." Armada stated that even with the three week wait his firm is "thankful" that it can get PVC at all.

He also said that representatives of Lenihan were in Miami a short time ago to explain the supplier's position. Armada said that he was told that it could be upwards of two years before the shortages eased.

Southeastern Records, which does custom work for Kubaney Records, Mate Records, Belter Records, Regal Records, Ser Records, and Audio

Latino Records, is also having shortage problems, according to Antonio Lanza, warehouse manager.

Cartons Behind

He said that "Although we are working eight hours a day now, we have sufficient orders piled up to keep the factory operating 14 hours a day, if we had the material. Cartons for jackets are 10 days behind in delivery," Lanza continued, "and the paper used for labels is of poor quality and often the wrong size." He added that in the last three months the price of fuel oil has jumped from \$.18 per gallon to \$.39 a gallon—a situation which when tied in with the PVC shortage adds to the seriousness of the problem.

Carlos Gonzalez of Record Distributors, which presses Musart Records, Peerless Records, Eco Records, Seida Records, Codisco Records, Discuba Records, and RCA Records of Puerto Rico, was one of the most vocal executives in complaining about the shortages and expressing his frustration over the situation.

He stated that Record Distributors uses some 40,000 pounds of PVC monthly and that with its last three orders for PVC not having been filled yet the company has enough material on hand for one more week of production. He also stated that record jacket deliveries are one week behind schedule.

Gonzalez said that he was told that a plant in Japan which produces a vital component for the PVC had had a fire and was closed a month, and that this was part of the problem. He stated that, "As with the other firms, we have enough orders to keep the machines going 12 hours a day, but the shortage of materials dictates an eight hour day. We will produce only the last five LP's of each major artist in our catalog and no new material or older catalog items," said Gonzalez. He stated that the turn of events, coming at a time when Latin catalog product has been selling well, are "very distressing" for the firm.

Jaime Monserrat of Royal Records said that his firm, one of the smaller manufacturers who use about 10,000 pounds of PVC monthly, is typical in that it, like the other smaller companies, are being hit the hardest. Monserrat said that the distributors of PVC, cartons, paper, and fuel are supplying their larger customers first. He stated that Lenthon alone has cut Royal's PVC allotment some 50 percent. "Although we have enough orders to keep the plant open some 16 hours a day," said Monserrat, "we have to keep closed half that time due to material shortages."

Latin Chart Disk Info

NEW YORK—To better reflect Latin product which is current in the various markets, manufacturers are requested to send all current release information to Ray Terrace, Chart Dept., Billboard, 9000 Sunset Blvd., Los Angeles 90069.

As new product is released, supplement your original list with current data. All information will be used in creating checklist for chart placement.

Latin Scene

MIAMI

This politically oriented community was recently thrown into a turmoil when Julio Iglesias (Alhambra) announced to an audience at the Club Montmatre that he plans to take his group on tour of Cuba. Consequently, both insults and objects were hurled at the singer. Iglesias tried to explain that he meant only to bring some joy to the oppressed Cuban people, but no one would permit him to speak. He later explained that he is anti-communist and that he thinks hope can be brought to the Cuban people by having entertainers from the free-world appearing there.

At Sound Triangle Records, Orchestra La Suprema has recorded two salsa singles for Christmas release and Sergio Fiallo's latest LP release, on the market three weeks, has been receiving a strong response locally. . . . Velvet Records has released Johnny Ventura's latest LP and "Los Problemas de Ramon" is the expected strong single cut from the album. . . . Herb Dolgoff, general manager of radio station WCMQ-AM said that its Tito Puente Productions which is writing and producing jingles for the station—it was incorrectly reported here that Puente himself would be doing the work.

Conjunto Universal (Mate) have been playing the club Numero Uno on Wednesday nights. . . . Caytronics Records artists Enrique Caceres, with his single "Aprende a Perdonar," and Roberto Carlos, with his "La Montana," have been doing well here. . . . Rumors here are growing that a well known local radio station administrator will soon be leaving the music broadcasting industry. George Beillard, only recently having left Fania Records in New York for his home in Argentina, has moved to Miami where he will be area representative for Parnaso Records. . . . Harvey Averno stopped off on his way to Puerto Rico to visit

local retailers and radio stations and to inform them of new product on his Mango/Coco labels. . . . Thomas Fundora has produced an album of original poems in Spanish on Audio Latino Records. The LP, "Music, Poetry, You and I . . . Now Let's Dream," is styled after the techniques of Ron McKuen.

Sonido y Discos has redecorated its main store and F. Sarradet has joined the distributing company as rack department manager. Sarradet was previously with World Music Center. . . . Peerless Records has released product by Los Sotilarios, a Mexican rock group. Tona la Negra and Los Johnny Jets from Chicago. . . . Carlos Luis Brito, WQBA-AM disk jockey, is hospitalized again. . . . Los Satellites are here from Venezuela to play local dances and El Centro Espanol.

Antonio Aguilar passed through Miami from Puerto Rico to Houston. More than 50,000 people attended his concert in San Juan. . . . Conjunto Universal (Velvet) goes to New York to play club and dance dates for 10 days. . . . Sophy's latest LP on Velvet Records has been released. . . . In the latest Pulse Ratings, WFAB-AM led local Latin stations here in shares while WQBA-AM led in cumes. . . . Audio Latino has released Betty Misiego's latest single "Recuerdos de un Adios."

ART (ARTURO) KAPPER

Puente Gives N.Y. Concert

NEW YORK—Tico Records, Tito Puente and his 14-man orchestra performed at the New York City Correctional Institute at Rikers Island Oct. 24.

Puente's concert was the 38th in a continuous series of live entertainment programs arranged by Carl Warwick, entertainment director for the Department of Correction.

Who/Where/When

• Continued from page 53

(9); Pershing Memorial Auditorium, Lincoln, Nebr. (10); Civic Center, St. Paul, Minn. (11).

*WAR (United Artist): Central Conn. State, New Britain, Nov. 2; Boston College, Chestnut Hill, Mass. (3); South Eastern Mass., North Dartmouth (4); Spectrum, Philadelphia (5); Cuyahoga Community College, Cleveland, Ohio (9); Univ. of Md. College Park (10); Gannon College, Erie, Pa. (11); Santa Barbara College, Calif. (16); Feyline Fields, Phoenix, Ariz. (18); Portland Coliseum, Oregon (29); Oregon State Univ., Corvallis (30).

FREDDY WELLER (Columbia): Freeport, Ill., Nov. 3; Winter Park, Calif. (9); San Diego, Calif. (10); Athens, Ga. (23).

MICHAEL WHITE (ABC): Community Theatre, Berkeley, Calif., Nov. 3.

DAVID WIFFEN (United Artist): Snales Pace, London, Ont. (31-Nov. 4); The Riverboat, Toronto, Canada (6-11).

*HANK WILLIAMS (MGM): Performing Arts Hall, Akron, Ohio, Nov. 4; Mt. Airy High School, Auditorium, N.C. (9); Catawba College Gym, Salisbury, N.C. (10); Scotsman Hall, W. Paterson, N.J. (11).

ROGER WILLIAMS (MCA): Mexican Fiesta, Puebla, Mexico, Oct. 30; Houston Civic Symphony, Texas, Nov. 1; Various Officers' Clubs, Florida-Texas Area (9-19); A.M.A. Convention Center, San Antonio, Texas (14); San Antonio Symphony Orch., Texas (19).

nicipal Auditorium, Oklahoma City, Okla. (16); Municipal Auditorium, San Antonio, Texas (17); Hofheinz Pavilion, Houston, Texas (18); Broom County College, Binghamton, N.Y. (21); Civic Center, Providence, R.I. (22); Municipal Auditorium, Bangor, Maine (24); Civic Center, Baltimore, Md. (25); Hershey Arena, Pa. (26); Municipal Auditorium, Milwaukee, Wisc. (28); St. Paul Arena, Minn. (29).

*WISHBONE ASH (MCA): Coliseum, Denver, Colo. (30); Civic Auditorium, Colorado Springs, Colo. (31); Winterland Ballroom, San Francisco, Nov. 2-3; P&E Garden, Vancouver, B.C. (4); Jubilee Theatre, Calgary, Alberta (5); Seland Arena, Fresno, Calif. (7); Palladium, Los Angeles (8); Western Wash. State, Spokane (9); Salem Armory, Oregon (10); Arena, Seattle, Wash. (11); Orpheum Theatre, Boston (13); Ohio Theatre, Columbus, Ohio (14); Music Hall, Cincinnati, Ohio (15); Tower Theater, Philadelphia (16); Academy of Music, N.Y. (17); St. Paul Civic, Minneapolis, Minn. (19); Univ. of Winnipeg, Manitoba (20); Municipal Auditorium, Sheboygan, Wisc. (21); Keil Auditorium, St. Louis, Mo. (22); Wheeling High School, W. Va. (23); Masonic Temple, Detroit, Mich. (24); Municipal Auditorium, Memphis, Tenn. (25); Municipal Auditorium, Atlanta, Ga. (26); Municipal Auditorium, Shreveport, La. (28); Municipal Auditorium, Mobile, Ala. (29); Coliseum, Jacksonville, Fla. (30).

XIT (Motown): Tour of Europe, November.

YES (Atlantic): Public Auditorium, Cleveland, Ohio, Nov. 3; Boston Gardens, Mass. (5).

FARON YOUNG (Mercury): Lackland A.F.B., San Antonio, Texas, Nov. 9; Southwestern Expo, Lake Charles, La. (10).

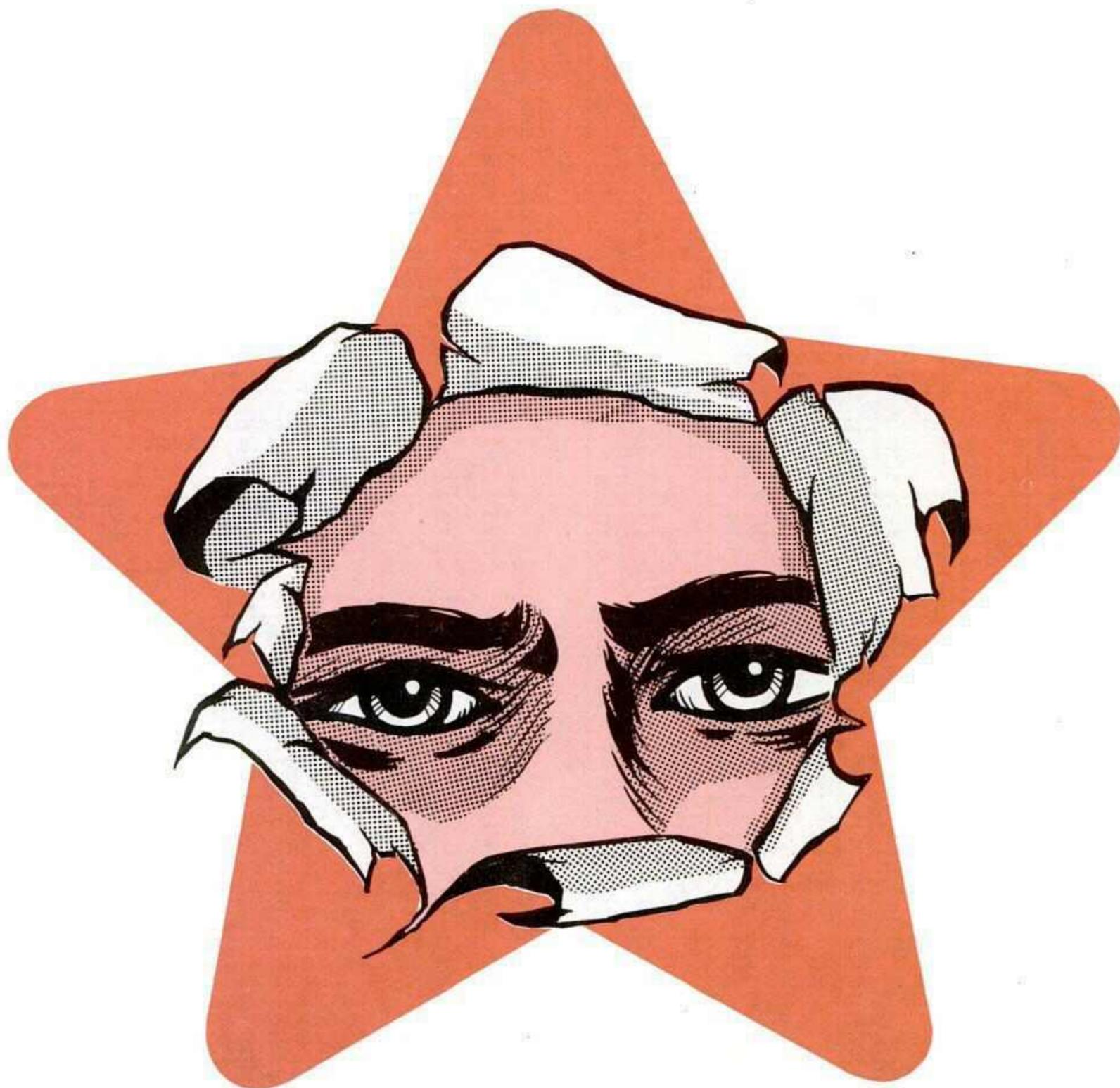
Billboard SPECIAL SURVEY for Week Ending 11/3/73

Billboard Hot Latin LP's

IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "La Misma," Caytronics 1359	6	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
2	LOS BABYS "El Amor Que Te Dado," Peerless 1699	7	VICENTE FERNANDEZ "Toda Un Epoca," Caytronics 1379
3	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	8	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
4	IMELDA MILLER "Corazon Vagabundo," Arcano DKL1-3224 (Caytronics)	9	LOS 3 ASES "1973," Arcano 3225 (Caytronics)
5	INDIO "Sin Tu Amor," Miami 6069	10	LUCHA VILLA "Puro Norte Vol #3," Musart 1612
IN NEW YORK			
1	WILLIE COLON "Lo Mato," Fania SLP00444	6	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)
2	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	7	ISMAEL RIVERA "Vengo Por La Maceta," Tico-1311 (Roulette)
3	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	8	NORMAN PONCE "Norman Ponce," Caytronics 1372
4	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	9	CAMILO SESTO "Amor . . . Amar," Pronto 1006 (Caytronics)
5	GRAN COMBO "En Accion," EGC 004	10	RAY BARRETTO "The Other Road," Fania SLP00448
IN MIAMI			
1	ROBERTO LEDESMA "Amor," Musart 1611	6	MIAMI BRASS "Miami Brass," Mate 015
2	JULIO IGLESIAS "Asi Nacemos," Alhambra 12	7	RAY BARRETTO "The Other Road," Fania SLP00448
3	GRAN COMBO "Enaccion," EGC 004	8	LISETTE "Juntos," Borinquen 1472
4	WILLIE COLON "Lo Mato," Fania SLP00444	9	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1471
5	ANGILICA MARIA "Angilica Maria," Carino 5118 (Caytronics)	10	SOPHY "Perdon," Velvet 1474
IN TEXAS			
1	LATIN BREED "Return of Latin Breed," GC 106	6	RAMON AYALA "Corazon Vagabundo," Tex Mex 7015
2	ALFONSO RAMOS "Un Cielo," Capri 1026	7	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333
3	VICENTE FERNANDEZ "La Misma," Caytronics 1359	8	WALLY GONZALES "Mi Cuchi Cuchi," Bego 1097
4	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	9	LITTLE JOE—LA FAMILIA "Para La Gente," Buena Suerte 1038
5	LITTLE JOE—LA FAMILIA "Total," Buena Suerte 1041	10	VIKKI CARR "En Espanol," Columbia KC 31470
IN CHICAGO			
1	SUPER TRIO "73," Montilia 261	6	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333
2	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	7	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
3	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	8	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
4	WILLIE COLON "Lo Mato," Fania SLP00444	9	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311 (Roulette)
5	SOPHY "Locura Tengo Por Ti," Velvet 1464	10	LOS ANGELES NEGRO "Vuelven De Nueve," Fania 00445

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Billboard's Top Album Picks

NOVEMBER 3, 1973

Number of LP's reviewed this week **77** Last week **63**

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Pop Spotlight

DIANA ROSS & MARVIN GAYE—Diana & Marvin, Motown M803V1. There is a gentle magic to the musical blend of the two voices. The two blend beautifully, a musical marriage of the first order, with "Love Twins" full of gentle persuasion while "Don't Knock My Love" has all the open energy of soul music. Arranger Dave Blumberg has created exciting charts for these two outstanding vocalists who add a dramatic ingredient to the tunes. This LP should reaffirm the explosive quality of both performers. A first-class treatment in orchestral scope matches the sensitive readings of the two headliners. Thom Bell and Linda Creed contribute several fine love songs to the program.

LOGGINS & MESSINA—Full Sail, Columbia KC 32540. Sure gold for third straight time by the crown princes of soft rock. Messina's production as impeccable as ever and the songs show L&M's admirable versatility, keyed by the multi-horns and violin of Al Garth and Jon Clarke. Diamond-pure sound with most cuts a potential single. "My Music," "A Love Song," "Lahaina" only a few of the candidates.

RINGO STARR—Ringo, Apple SWAL 3413 (Capitol). Just the best Ringo album ever. We all know already that "Photograph" has got to be a No. 1 single this month, right? Rest of the album is comparably enjoyable. Rich Perry and his cadre of superstar session helpers have created another stunning production package. Highly varied song selection with Ringo, Harrison, McCartney and Lennon all on tap as musicians and writers.

THE WHO—Quadrophenia, Track MCA2 10004 (MCA). It's been two years since the Who last released an LP, and this two record concept set makes the waiting worthwhile. Pete Townshend has again put together a rock opera of sorts, this one dealing with the misadventures of a young man during Britain's mid-sixties mods and rockers days. Somehow, however, this set seems less pretentious than Tommy, with a simpler story line and superb performances from all members of the band, from Townshend's writing and guitar, Roger Daltrey's magnificent vocals which improve with every effort (as on "5:15") and the group's total effort as in "Helpless Dancer." A masterful set.

DAVID BOWIE—Pinups, RCA APLI 0291. Bowie offers his own version of a nostalgic trip, playing in a style of rock from the mid-1960's. Simple riffs back him on "Here Comes the Night." There's none of the pseudo-intellectual mod-rock which has characterized his previous RCA works. There's humor in this music if you want to take it as a look back in musical time. "Everything's Alright" recalls Presley spinning on stage. Bowie's sextet lays down the sounds in an appropriate fashion.

CURTIS MAYFIELD—Curtis In Chicago, Curtom CRS 8018 (Buddah). Fine live recording featuring the many faces of Mayfield, from his beginnings with Jerry Butler and the Impressions through his days as lead singer of the Impressions to appearances by the new group and Gene Chandler. "I'm So Proud" is excellent.

JOHNNY MATHIS—I'm Coming Home, Columbia KC 32435. When Mathis is provided with the proper material for his voice, sparks fly and pure artistry is the result. And that's the case here, with Thom Bell and Linda Creed contributing the wherewithal for Mathis to create his first almost non cover type of LP. For there is "I'm Stone In Love With You" a proven hit which he does majestically. His recent single-LP title tune is superb listening as are "And I Think That's What I'll Do," "Life Is a Song Worth Singing" (a production masterpiece), "A Baby's Born." Mathis sings with an inspired feeling, turning "Stop Look and Listen to Your Heart" into a delightful thought for repeating.

BILLY PAUL—War of the Gods, Philadelphia International KZ 32409 (Columbia). Paul has taken a major conceptual step forward, engulfing himself in heady tunes which are lengthy and involved and which require deep concentration, which isn't bad for his voice matches the power and sweep of the material, with the title tune about "love, peace and eternal life" from the pens of Kenny Gamble and Leon Huff, defining life and death and all that goes in between. Side two provides shorter cuts and a lighter feel, notably on "The Whole Town's Talking," "I Was Married" and "Peace Holy Peace" (with a gospel chorus feeling).

YOKO ONO/PLASTIC ONO BAND—Feeling the Space, Apple SW 3412 (Capitol). Ms. Ono has produced not only her most commercial LP but her best with this often melodic set of tunes concerning women, from the subservience of her sex in "Growing Pain" to women's development in "Women Power." Singing is excellent.

PERCY FAITH—Corazon, Columbia KC 32714. Faith has the talent to create dialogs between strings, voices and reeds. His distinct touch, whether it's on the proven "Corazon" done in a flowing Latin style, or the broad, sweeping "Beautiful Obsession" with its haunting melody, Faith ties all the ingredients together so they meld distinctively. "Someone Who Cares" with its beautiful low range cellos and its midrange violins is a soothing experience. Voices are added on cuts for emphasis and that's nice too.

FOCUS—Live at the Rainbow, Sire SAS 7408 (Famous). The Dutch group that help bring instrumentals back to the forefront of pop score again with their intricate jazz-rock mixtures of guitar, organ, bass and drums on favorites such as "Hocus Pocus" and "Sylvia" which sound better live than the studio cuts.

DAVE MASON—It's Like You Never Left, Columbia KC 31721. Mason is perhaps one of the most creative forces, lyrically, musically and vocally in pop today. He is at best with purely acoustic material such as the beautiful "Every Woman" and "Maybe," but can also rock with the best as on "Silent Partner." Singer, writer, arranger, producer—he does it all.

RORY GALLAGHER—Tattoo, Polydor PD 5539. How long is it going to take Gallagher to break through? The man is a premier blues guitarist, a gutsy singer and a fine writer, traits noted on the rocking "Cradle Rock" and the hectic "Sleep on a Clothes-Line." Contemporary blues and Gallagher are synonymous.

LOUDON WAINWRIGHT III—Attempted Moustache, Columbia KC 32710. The latest effort from one of the most skillful musical humorists of the time proves just as rewarding as prior recordings, with the wry humor shining on cuts such as "A.M. World." Backed mainly by acoustic or low key electric material, artist seems to improve with every LP.

CHUCK MANGIONE—Land of Make Believe, Mercury SRM 1-684 (Phonogram). Jazz trumpeter goes pop with the help of the Hamilton (Canada) Philharmonic and vocalist Esther Satterfield. Lots of Latin influences and nice vocals and the leader's flowing flugelhorn. The cuts are long, but "Legend of the One-Eyed Sailor" and "Land of Make Believe" are stand-outs and contrasts.

CHUCK JACKSON—Through All Times, ABC ABCX 798. Jiving, titillating tunes and the dynamic, yet warmth of Jackson's funky voice lends extra life to compelling lyrics. Best cuts include: "I Can't Break Away," the title tune "Through All Times," and a crackling "Talk a Little Less."



HAROLD MELVIN & THE BLUE NOTES—Black and Blue, Philadelphia KZ 32407 (Columbia). From all the photos of the guys on stage one would believe this was a live LP. It's live in terms of being full of energy and excitement, but it was done expertly in the studio. "The Love I Lost" and "Satisfaction Guaranteed (Or Take Your Love Back)" are cooking items. Nice big band arrangements back the vocals. "Is There a Place for Me" shows their harmonies and Melvin's pleading capabilities.

THE OJAYS—Ship Ahoy, Philadelphia International KZ 32408 (Columbia). It's nice to hear three voices individually and collectively. The trio herein provides its outstanding version of soul tinged pop music, with gospel undercoatings (try "Put Your Hands Together") and a very interesting production on the title tune marrying strings, tympani and the voices turning a word picture of the ocean into a soul song. "This Air I Breathe" is a reflection on how bad the ecology is. "For the Love of Money" combines vocal filters and wavy guitar and trumpets.

THE THREE DEGREES, Philadelphia International KZ 32406 (Columbia). Highly respected show trio of fems gets auspicious Gamble-Huff production for LP entry. Among play-listing worthies are "Dirty Old Man" and "I Like Being a Girl."

CREATIVE SOURCE, Sussex SRA 8027. Well constructed vocals featuring the strength of the six voices, enables this act to express itself confidently. Paul Riser's arrangements for the contemporary sounding big band lays open the paths for the voices on such top cuts as: "You Can't Hide Love" and "Let Me In Your Life."

JACKIE JACKSON, Motown M 785V1. Solo effort from another member of the Jackson 5 proves an excellent collection of smooth tunes featuring Jackie's interesting, well controlled falsetto as in "It's So Easy." Instrumental arrangements are superb, from strings to more funky setups.



HENSON CARGILL—This is Henson Cargill Country, Atlantic 7279. When Cargill gets off his Buffalo ranch and starts singing, things begin to happen. They really happen here, with great songs by the likes of Doodle Owens, Red Lane, Warren Robb, Dick Feller, Tom T. Hall, Doug Ashdown, Jimmy Stewart, Kris Kristofferson, Dallas Frazier and a few others. Cargill has a winner, especially in such songs as "I Like Having You Around," "She Still Comes to Me to Pour the Wine," and "Daddy, What's a Tree."

DAVID ROGERS—Farewell to the Ryman, Atlantic 7283. Someone had to do it, and thank heaven it was David Rogers. He takes all of the great hits sung in the famed Opry House over the years, gives them his own treatment, and makes memories come alive. It's a superlative album, with 12 outstanding cuts. A tribute to him, and to those who have preceded him.

ROY CLARK—Roy Clark's Family Album, Dot 26018. An abrupt change of pace, but then the "Entertainer of the Year" can do everything. Joined by his old-time friends and relatives, he does an LP which is heavily bluegrass and very "old timey," but should appeal to the purists as well as to the multitudes of modernists who dig him.

MARTI BROWN—Ms. Marti Brown, Atlantic 7278. That she can sing well was proven by her first single for the label. Now she has put together an album of incredibly good songs, and Ms. Brown proves how versatile she is. She handles old and new, ballad and up-tempo, as though every one were written for her. Especially good treatment on "Love Me Back to Sleep," "Till I Lose You All the Way" and "Call Me Gone."

TERRY STAFFORD—Say, Has Anybody Seen My Sweet Gypsy Rose, Atlantic 7282. Hot on the heels of his successful single, Stafford shows his abilities here both as a writer and singer. It's an unusually powerful selection of material, and as a singer there are few better. "Country Canary" is exceptional, as are "Ain't No Woman Like My Woman," "Shelly's Winter Love," and "Amarillo By Morning."



MICHAEL WHITE—The Land of Spirit and Light, Impulse AS 9241 (ABC). Modernist, impressionistic painter White seems more at grips with reality on this LP than he has been in the past. He is bathed in a strong Afro-Cuban mold which only allows him to play straight melodic solos. There are no wild free flights. White has a quintet with him and they really cook. The title tune is especially enchanting. "Fiesta Dominical" has a calypso feeling which works well with White's violin.

DEXTER GORDON—Generation, Prestige P 10069. This LP represents the beauty of the open blowing session with stated themes and well defined solos. Tenorman Gordon and trumpeter Freddie Hubbard play lovely relaxed solos on "Milestones" and "Scared to Be Alone." Quintet sounds were cut in 1972 with Cedar Walton, Buster Williams and Billy Higgins.

CHARLES MCPHERSON—Today's Man, Mainstream MRL 395. Alto saxophonist-leader McPherson has fashioned a band of New York players which swings clearly and cleanly. "Invitation" shows off his lyrical approach while "Naima" blends all the colors of the 10 instruments in a warm fashion. This is swinging collectivism at its best.

CARL CARLTON—Can't Stop a Man In Love, Back Beat BBLX 71 (ABC). Ear-grabbing mind-tingling gutsy soul sounds that get down to the nitty gritty with surging drums, pulsing sax. "You Can't Stop a Man in Love" is the best cut.



JALOUSIE (MUSIC OF THE THIRTIES)—Yehudi Menuhin & Stephane Grappelli, Angel SFO-36968. Menuhin, who once bent his talents effectively toward Indian music and came up with a boundary-crossing hit, essays here a sort of potted-palm swing with jazz violinist Grappelli. But latter shows how it really should be done. A quick novelty sale due on this collection of Porter, Rodgers, Kern and Gershwin tunes.

PROKOFIEV: ROMEO AND JULIET (Complete Ballet)—London Symphony (Previn), Angel SC-3802.

PROKOFIEV: ROMEO AND JULIET (Complete Ballet)—Cleveland Orchestra (Maazel), London CSA-2312. London claims a "first" in stereo for the complete ballet, but both sets hit the market almost simultaneously, and it's a safe bet that each will rack up good sales. Interpretive differences are outweighed by validities of artistic accomplishment in both

cases. Brighter sound in the Angel, more impressive orchestral ambience in the London. Latter's booklet runs 20 pages, the former's 12. Smaller dealers take your pick. Larger stores can profitably stock both.

PUCCINI: TURANDOT—Sutherland, Pavarotti, Caballe, Ghiaurov, Krause, Pears/London Phila. (Mehta), London OSA-13108. One of those rare and happy occasions when art and commerce combine with blockbuster results. As an over-the-counter draw the cast is as potent as could be assembled, and musically it all works. This one will bring in lots of dealer revenue for a long time to come.



FRANK SINATRA—My Way, Warner Bros. FS4 1029 CD-4 discrete Quadradisc. A masterpiece in tasteful quadrasonic... the orchestra envelopes the listener, still you can easily pindown a harp to the left rear on "If You Go Away" and a sax to right rear on the bouncy "Mrs. Robinson." Best cuts: "Yesterday," "My Way," "If You Go Away."

TONY MOTTOLA—Quad Guitars, Project 3 PR5078 QD CD-4 discrete Quadradisc and QS matrix. Enoch Light, owner of the label, releases in all three quadrasonic disk systems. Here, QS was compared with CD-4. The discrete was champion, but matrix still scored extremely well with definitive separation on most cuts. The mix differed, especially on a tune such as "All the Things You Are."

DOLLY PARTON, Bubbling Over, RCA APD1-0286 CD-4 discrete Quadradisc. Sensational to recognize Jerry Reed's guitar work, Charlie McCoy's harmonica and have them coming from the sides instead of in front of you. Dolly's voice is dead center. Result: A highly-effective quadrasonic LP with excellent quadrasonic mix and balance on "Bubbling Over," "Traveling Man," and "Love, You're So Beautiful Tonight."

SPOKEN WORD PICKS

A COVEY OF WITCHES' TALES told by Vincent Price, Caedmon TC 1338. Price is almost priceless in this follow-up album which is ripe for Halloween. Will bring in children and adults who want a gift full of the right spirit. Dealers: Has real topical value and should be displayed immediately for best results.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; Review editor—Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Is Horowitz; Duncan McDonald, Tom Moran.



pop

10 CC—UK, UKS 53105 (London). Absolutely brilliant set from British congregation who absorb every possible style (as in "Rubber Bullets") while retaining identity.

DONOVAN—Early Treasures, Bell 1135. This program of solo Donovan accompanying himself on guitar and harmonica recalls his powerful message songs like "Catch the Wind," "Colours," "To Try for the Sun" and Buffy St. Marie's "Universal Soldier."

THE JAMES GANG—16 Greatest Hits, ABC ABCX 801-2 (2 lp). Vibrant progressive sounds... a collection aptly targeted at the mass record buyer of today. Best cuts: "Walk Away" and "Funk #49."

MISSISSIPPI, Fantasy F 9438. Exceptional effort from new group with emphasis on soft harmony vocals as in "Feel Alone" and outstanding instrumental work.

PHILLIP GOODHAND—TAIT, 20th Century T 424. Interesting rock set from British singer-songwriter who excels on Western oriented "One More Rodeo."

JOHN MARTYN—Inside Out, Island SMAS 9335 (Capitol). Good folksy, acoustic set featuring Martyn's fine guitar and interesting vocal style as heard in "Fine Lines."

GERRY GOFFIN—It Ain't Exactly Entertainment, Adelphi AD 4102. Other half of former Goffin-King songwriting team offers interesting rock vocal efforts such as "Chicago You."

DALTON & DUBARRI, Columbia KC 32540. Columbia wouldn't mind having their own Seals & Crofts, and this team is maybe an LP or two away from their own "Hummingbird." Mean-time, "Helpless" shows the possibilities at work.

(Continued on page 59)

NOVEMBER 3, 1973, BILLBOARD

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BILLBOARD'S TALENT IN ACTION HAS A LOT OF PUNCH!

BIEF!

ZAP!



POW!

Watch for it in December 29 issue!

This year, Billboard's Talent in Action is knuckling down on music industry talent with a fistful 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 (Zonk! 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 finish the year off in style.

Billboard's Talent in Action is coming December 29! If you don't want to get clobbered (Bop! Smack! Poof!) by the competition, then it's time to start thinking about Talent in Action, the Billboard annual that puts !!!! in your wallop and \$\$\$\$ in your wallet.

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Issue Date: December 29

THIS IS THE STARSHIP VEGAS...

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—succumb 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 book-



ing 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

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FRANK SINATRA—Let Me Try Again (Laisse Moi Le Temps) (3:30); producer: Don Costa; writers: Paul Anka, Sammy Cahn; publishers: Spanka, ASCAP. Reprise 1181 (Warner Bros.). The "master" of interpretations returns to the commercial musical wars with a belting, powerful plea asking for one more chance at love. The full power of the large orchestra backing Sinatra adds its own dynamics to this contemporary sounding ballad. The song is from the just released LP, "Ol' Blue Eyes Is Back." Flip: no info available.

STEVIE WONDER—Living For The City (3:12); producer: Stevie Wonder; writer: Stevie Wonder; publishers: Stein & Van Stock, Black Bull, ASCAP. Tamla 54242 (Motown). Stevie's "Innervisions" LP produces this spectacular production of a country boy whose parents sacrifice themselves for him. Stevie's voice soars and glides with a gutsy reality. Lots of catchy horn, background voices and cymbals in the picture also. Flip: no info available.

JOHN LENNON—Mind Games (3:59); producer: John Lennon; writer: John Lennon; publisher: John Lennon, BMI. Apple 1868 (Capitol). Vocal overdubs and swaying strings combine in John's assertion that positive thoughts are the answer to happiness. He espouses chanting the Mantra and peace on earth. Flip: no info available.

SLY STONE—Frisky (3:10); producer: Sly Stone; writer: Sylvester Stewart; publisher: Stoneflower, BMI. Epic 5-11060 (Columbia). Singing and humming his way along with slow and fast changes, Sly offers an off-beat story with equally unusual instrumental sounds. This is material to be listened to carefully. Flip: If It Were Left Up to Me (1:58); credit info the same.

recommended

B.W. STEVENSON—The River of Love (2:39); producer: David M. Kershenbaum; writer: Daniel Moore; publishers: ABC/Dunhill, Speed, BMI. RCA APBO 0171.

DAVID CASSIDY—Daydreamer (2:46); producer: Rick Jarrard; writer: Terry Dempsy; publisher: W.B., ASCAP. Bell 45,413.

Billboard's Recommended LP's

• Continued from page 56

pop

FRANKIE AVALON—16 Greatest Hits, ABC ABCX 805. Nostalgic view of a teen idol who scored with classics such as "Venus" and ran a remarkable string of hits.

FABIAN—16 Greatest Hits, ABC, ABCX 806. Maybe Fabian didn't have 16 great hits and maybe he couldn't sing much, but it's fun hearing "Turn Me Loose" again.

soul

GENE AMMONS—Big Bad Jug, Prestige PR 10070. Straight ahead 4/4 and some funky soul tempos blend well for Ammons' tenor with Ron Carter and Billy Cobham laying down the percussive foundation. "Fly Me" sails along.

HAL GALPER—Inner Journey, Mainstream MRL 398. Precise and well defined efforts by the pianist plus bassist Dave Holland and drummer Bill Goodwin. "Joy Ride" and "Inner Journey" are strong vehicles for the leader.

BLUE MITCHELL—Graffiti Blues, Mainstream MRL 400. Right on the groove urban blues with just the right taste of commercial sounds from the trumpeter plus six associates. "Express" says it all.

SUN RA—Astro Black, Impulse AS 9265 (ABC). Special statements from the space flying electronic keyboard wizard and his avant-garde arkestra. Fierce blowing from the saxes and related sounds from the other players for those who dig the off-beat.

CHARLIE HADEN—Liberation Music Orchestra, Impulse AS 9183 (ABC). In re-release this LP remains a hodge-podge of sounds and influences. But there is beauty in the anti-war statements "Viva La Quince Brigade" and in the complex multi-layered "We Shall Overcome."

DAVID BOWIE—Sorrow (2:48); producers: David Bowie, Ken Scott; writers: Feldman, Goldstein, Gottehrer; publisher: Pepam, ASCAP. RCA APBO 0160.

POCO—Fools Gold (2:24); producer: Jack Richardson; writer: R. Young; publisher: POCO, ASCAP. Epic 5-11055 (Columbia).

ROGER DALTRY WITH THE LONDON SYMPHONY ORCHESTRA AND ENGLISH CHAMBER CHOIR—I'm Free (2:32); producer: Lou Reizner; writer: Pete Townsend; publishers: Fabulous, Track, BMI. Ode 66040 (A&M).

JESSE COLIN YOUNG—Morning Sun (3:28); producer: Jesse Young; writer: Jesse Colin Young; publisher: Pigfoot, ASCAP. Warner Bros. 7749.

RAY STEVENS—Love Me Longer (3:14); producer: Ray Stevens; writer: Nicky Van Maarth; publisher: Palladium, BMI. Barnaby 5028 (MGM).

DOC SEVERINSEN—Pictures (3:18); producer: Joe Reisman; writer: Moussorgsky; publisher: Jockey, ASCAP. RCA APBO 0141.

VIKKI CARR—Leave a Little Room (3:35); producer: Bobby Hart; writer: M. Randall; publisher: Stein & Van Stock, ASCAP. Columbia 4-45955.



WILLIE HUTCH—Sunshine Lady (3:12); producer: Willie Hutch; W. Hutch; publisher: Jobete, ASCAP. Motown 1282. Stepping into artist spotlight after a distinguished Motown writer-producer career, Hutch consolidates his charts entry with a delightful upbeat ballad as happy as its title and wrapped in a package of shimmering strings and steamroller beat. Flip: no info available.

CHUCK JACKSON—I Can't Break Away (3:36); producer: Steve Barri; writers: G. Zekley, M. Bottler; publishers: Colgems, Gary Zekley, ASCAP. ABC 11398. ABC notched astonishing success with the pop crossover of the Four Tops. And Chuck Jackson could be their next case abetted by impeccable Steve Barri production. Song is particularly strong, with arrangement by the very hot Michael Omartian and a lyric message in "Down Here on the Ground" vein delivered by Jackson with heartfelt intensity. Flip: no info available.

EN MEDIO—Saracho, Impulse AS 9247 (ABC). A fine blending of advanced technique with swatches of Latin and some classical pastiches. A bit much at times but assertive and positive are this nine-piece bands attributes.

O.V. WRIGHT—Memphis Unlimited, Back Beat BBLX 72 (ABC). Hard-core soul fed by the best of Memphis musical talents. O.V. Wright is right on target with "I've Been Searching," "Are You Going Where I'm Coming From."

SPOKENWORD

SPIRITS & SPOOKS FOR HALLOWEEN summoned up by William Conrad, Caedmon TC 1344. Conrad is full of the devil and just in time for Halloween sales. He's in the spirit of things and it should result in cash register sales.

classical

BEETHOVEN-LISZT: SYMPHONY NO. 9. LISZT: FESTIVAL CANTATA—Richard and John Contiguglia, pianists, Dinoisseur CHQ-2052. Critics may scoff, but this anachronistic effort will amuse enough collectors to stimulate a fair number of sales. Two pianos performing the giant "Ninth"; that's the gimmick.

ANIMALS OF AFRICA—Nonesuch H-72056. Unadulterated field recordings of leopard, zebra, lion, monkey, elephant and other beasts. Notes by hit Gershwin pianist William Bolcom wax a bit extravagant, but off-beat nature of the disk in the label's "Explorer Series" provides odd-ball sales possibilities.

PETER MAIWELL DAVIES: EIGHT SONGS FOR A MAD KING—The Fires of London (Davies), Nonesuch H-71285. A contemporary theater piece that translates effectively to disk, all its power to jolt, attract, and sometimes repel the listener, intact. A strong avant-garde entry.

recommended

BROWN SUGAR—Didn't I (2:57); producer: George Tobin; writers: Tim O'Brien, Lenny Macaluso; publishers: Daxchar, Coral Rock, American Dream, ASCAP. Chelsea BCBO 0149 (RCA).

HOLLAND DOZIER—You Took Me From a World Outside (2:50); producer: Brian Holland; writers: B. Holland, L. Dozier, E. Holland; publishers: Blackwood, Gold Forever, BMI. Invictus 1258 (Columbia).

ELIJAH—My Baby 0000 (2:57); producer: Al Kooper; writers: Esparza, Barrio; publishers: Duchess, Hot Chariot, BMI. MCA 40149.

THE SWEET INSPIRATIONS—Slipped and Tripped (2:56); producers: David Porter, Ronnie Williams; writers: D. Porter, R. Williams; publishers: Robsac, East/Memphis, BMI. Stax 0178.



JERIS ROSS—Moontan (2:19); producer: Ron Chancey; writer: Bobby Braddock; Tree (BMI); ABC 11397. One of the best cuts of the week. Great lyrics, clever melody, fine production, and this girl can sing. Flip: no info.

SHIRL MILETE—God Bless My Woman (2:44); producer: Joe Allison; writer: Shirl Milete; Name (BMI); Capitol 3750. One of the finest writers on the Nashville scene, Milete also can sing a good ballad, and this is a very good ballad. Plenty of strength. Flip: "You'll Never Be Lonely again," same credits.

LORETTA LYNN—Hey Loretta (2:48); producer: Owen Bradley; writer: Shel Silverstein; Evil Eye (BMI); MCA 40150. This was one of two potential hits in her last album, and the Silverstein number is the one chosen. It's a great selection. Flip: "Turn Me Anyway But Loose," producer: same; writers: Randy Burnett, Kenton Riley; Coal Miners (BMI).

THE WILLIS BROTHERS—Truck Stop (2:05); producer: Hilltop; writers: Jerry Smith, Vaughn Horton; Papa Joe's Music House (ASCAP); MGM 14664. The best cut the brothers have had in a long time. Great rhythm, ragtime sound. Moves well. Flip: "Bow-Legged Sally." Writer: E.V. Johnson, Alvera (BMI).

DON ADAMS—I've Already Stayed Too Long (3:00); producer: David Paul Briggs; writer: Ben Peters; Ben Peters Music (BMI); Atlantic 4009. Take a solid Ben Peters song and give it the Briggs arrangement and production, and something turns on. Adams sings at his best on this ballad. Flip: "Oh, What a Future She Had," writers: D. Adams and G. Adams; Shetack (BMI).

JOHNNY CASH WITH MOTHER MAYBELLE CARTER—Pick The Wildwood Flower (2:56); producer: Larry Butler; writer: J. Allen; Tree (BMI); Columbia 4-45938. Johnny sings the new song while Maybelle picks the old. A very cleverly done piece. Flip: "Diamonds in the Rough," writer: A.P. Carter. Peer International (BMI). Other credits same.

BOBBY MARK—Lovin' Feeling (2:30); producer: Earl Richards; writers: Bobby Mack, Gene Kennedy; Goldon Horn (ASCAP); Ace of Hearts 0475.

JACK LEBSOCK—Lovin' Comes Easy (2:20); producer: Buck Owens; writer: Jack Lesbeck; Blue Book (BMI); Capitol 3751.

LEE CLAYTON—Bottles of Booze (2:44); producer: Chip Young; writer: Lee Clayton; Resaca (BMI); MCA 40151.

BRUSH ARBOR—Truck And The U.F.O. (2:57); producer: Steve Stone; writer: Ken Munds; House of Hits (BMI); Capitol 3774.

J. DAVID SLOAN—Let The Whole Town Watch (2:10); producer: not listed; writers: Curley Putman, Sonny Throckmorton; publisher: not listed; Opryland 3752.

MACK WHITE—Too Much Pride (no time listed); producer: McDowell Productions; writer: Mack White; Milene (ASCAP); Commercial 1314.



BLACK HEAT—No Time to Burn (3:45); producer: Joel Dorn; writers: J. Gray, N. Jones, B. Owens; publisher: Cotillion, BMI. Atlantic 2987. (Solid blending of soul sounds in the vocals and contemporary rock patterns in the backup instrumentals.)

OBREY WILSON—Sho Nuff You Can (You Can Count on Me) (3:25); producer: Norris Wilson; writer: O. Wilson; publisher: Algee, BMI. Epic 5-11045 (Columbia). (Pulsating music from the lead vocalist and his band produce excellent soul listening on this easy to take tune.)

FRANKIE AND THE SPINDLES—Makin' Up Time (Part 1) (2:59); producer: Bunny Sigler; writers: B. Sigler, P. Hurtt, J. Sigler; publisher: Mighty Three, BMI. Gamble 2510 (Columbia). (Impressive display of vocal ranges and harmonies on this slow soul ballad.)

GERALDINE HUNT—You Brought Joy (time not listed); producer: Leroy Hutson; writers: L. Hutson, M. Hawkins; publishers: Silent Giant, Aopa, ASCAP. Roulette 20321. (Standard lead girl singer-backup sisters situation; easy to take love ballad.)

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

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STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

MIND GAMES—John Lennon (Apple 1888)
 LIVING FOR THE CITY—Stevie Wonder (Tami 54242)
 LET ME TRY AGAIN—Frank Sinatra (Reprise 1181)
 SEE TOP SINGLE PICKS REVIEWS, page 29

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383 SGC	34	35	13	ECSTASY —Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus)	68	70	6	LIFE AIN'T EASY —Dr. Hook & the Medicine Show (Ron Haffkine), Ray Sawyer, Shel Silverstein, Columbia 4-45925
2	2	9	ANGIE —Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic) WBM	35	40	6	THE MOST BEAUTIFUL GIRL —Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia) SGC	79	3	3	D'YER MAK'ER —Led Zepplin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 2986
★	5	11	KEEP ON TRUCKIN' —Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tami 54238 (Motown) WCP	36	31	12	CHINA GROVE —Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7728 WBM	70	74	3	DREAM ON —Aerosmith (Arian Barber), S. Tyler, Columbia 4-45894
4	3	14	HALF-BREED —Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Copps, MCA 40102 WCP	37	34	10	GET IT TOGETHER —Jackson Five (B. Gordy, H. Davis, D. Fletcher, J. Marcellino, M. Larson), Hal Davis, Motown 1277 WCP	★	81	2	MAMMY BLUE —Stories (Kenny Kerner/Wise), Giraud, Trim, Kama Sutra 584 (Buddah) CRIT
★	7	8	PAPER ROSES —Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609 WCP	38	43	7	CHECK IT OUT —Tavares (Robert Bowles), Butler, Osborn, Capitol 3674 B-3	★	84	2	LET ME SERENADE YOU —Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370 WBM
★	8	9	HEARTBEAT IT'S A LOVEBEAT —DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030 SGC	39	33	13	ROCKY MOUNTAIN WAY —Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Joe Vitale, Kenny Passarelli, Rocky Grace, Dunhill 4361 WCP	73	59	8	OUTLAW MAN —Eagles (Glyn Johns), David Blue, Asylum 11025 ALF
7	4	11	RAMBLIN' MAN —Allman Brothers Band (Johnny Sandlin and the Allman Brothers Band), Richard Betts, Capricorn 0027 (Warner Brothers) WBM	★	62	2	GOODBYE YELLOW BRICK ROAD —Elton John (Gus Dudgeon), Elton John/Bernie Taupin, MCA 40148	74	68	7	GOTTA FIND A WAY —Moments (The Staff), R. Dabrouge, B. Terrell, Stang 5050 (All Platinum)
8	6	17	LET'S GET IT ON —Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tami 54234 (Motown) WCP	41	39	13	YOU'VE NEVER BEEN THIS FAR BEFORE —Conway Twitty (Owen Bradley), Conway Twitty, MCA 40094 CHA/SGC	★	95	3	SHOW AND TELL —Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell) SGC
★	15	7	SPACE RACE —Billy Preston (Billy Preston), Billy Preston, A&M 1463 WCP	42	37	20	DELTA DAWN —Helen Reddy (Tom Catalano), Alex Harvey, Larry Collins, Capitol 3645	77	86	3	IF I WERE ONLY A CHILD AGAIN —Curtis Mayfield (Curtis Mayfield), Curtis Mayfield, Curtom 1991 (Buddah)
10	11	8	ALL I KNOW —Garfunkel (Garfunkel, Roy Halee), Jim Webb, Columbia 4-45926 WBM	43	49	4	OOH BABY —Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3633 (London) MCA	78	75	8	RUBBER BULLETS —10 C.C. (Strawberry Productions), Godley, Creme, Gouldman, UK 49016 (London) CHA
★	18	5	PHOTOGRAPH —Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol) SGC	44	41	7	RAISED ON ROCK/FOR OL' TIMES SAKE —Elvis Presley (Felton Jarvis), Mark James/Tony Joe White, RCA 0088 SGC	79	87	4	HAVING A PARTY —Ovations (Dan Greer), Sam Cook, MGM 14623 SGC
12	12	10	KNOCKIN' ON HEAVEN'S DOOR —Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913 SGC	45	50	6	FRIENDS —Bette Midler (Barry Manilow, Geoffrey Haslam, Ahmet Ertegun), M. Klingman, Buzzy Linhart, Atlantic 45-2980 CIM	80	83	7	I'M COMING HOME —Johnny Mathis (Thom Bell), Thom Bell, L. Creed, Columbia 4-45908 B-B
★	23	5	TOP OF THE WORLD —Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1468 SGC	★	56	5	HELLO IT'S ME —Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers) SGC	81	77	7	YOU'D BETTER BELIEVE IT —Manhattans (Bobbi Martin), J. Fowlkes, R. Genger, Columbia 4-45927
14	9	17	THAT LADY —Isley Brothers (The Isleys), The Isleys, T-Neck 72251 (Columbia) SGC	47	45	8	NEVER LET YOU GO —Bloodstone (Mike Vernon), Williams, London 1051 CRIT	★	NEW ENTRY	5	COME GET TO THIS —Marvin Gaye (Marvin Gaye), Marvin Gaye, Tami 34241 (Motown) WCP
★	19	5	I GOT A NAME —Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389 SGC	48	46	9	LET ME IN —Osmonds (Alan Osmond), Alan Osmond, Wayne Osmond, Merrill Osmond, Kolob 14617 (MGM)	83	78	5	ROLLING IN MY SWEET BABY'S ARMS/I'M SO LONESOME I COULD CRY —Hank Wilson (J.J. Cale, Audie Ashworth, Leon Russell, Denny Cordell), Lester Flatt/Hank Williams, Shelter 7336 (Capitol) PSP
16	10	12	HIGHER GROUND —Stevie Wonder (Stevie Wonder), Stevie Wonder, Tami 54235 (Motown) WCP	49	57	4	SWEET UNDERSTANDING LOVE —Four Tops (Steve Barri, Brian Potter, Dennis Lambert), R. Benson, V. Benson, I. Hunter, Dunhill 4366 WCP	84	93	3	YOU'RE IN GOOD HANDS —Jermaine Jackson (Fonce Mizell, Freddie Perren), F. Mizell, L. Mizell, Motown 1244
★	22	6	JUST YOU & ME —Chicago (James William Guercio), James Pankow, Columbia 4-45933 HAN	★	76	2	IF YOU'RE READY COME GO WITH ME —Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Star 0179 (Columbia) SGC	★	NEW ENTRY	2	MY MUSIC —Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4-45952
18	20	5	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280 SGC	51	44	10	I CAN'T STAND THE RAIN —Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London) SGC	★	NEW ENTRY	2	PAINTED LADIES —Ian Thomas (John Lombardo), Ian Thomas, Janus 224
19	21	31	WHY ME —Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia) CHA	52	42	8	SUCH A NIGHT —Dr. John (Allen Toussaint), Mac Rebennack, Atco 45-6937 WBM	87	85	6	REDNECK FRIEND —Jackson Browne (Jackson Browne), Jackson Browne, Elektra/Asylum 11023 WBM
20	13	12	YES WE CAN CAN —Pointer Sisters (David Rubinson), Allen Toussaint, Blue Thumb 229 (Famous) WBM	★	65	3	ROCKIN' ROLL BABY —Stylistics (Thom Bell), Thom Bell, Linda Creed, Avco 4625 BB	★	NEW ENTRY	2	SOME GUYS HAVE ALL THE LUCK —The Persuaders (Taylor, Hurr, Bell), J. Fortgang, Atco 6943
21	17	9	BASKETBALL JONES featuring TYRONE SHOELACES —Cheech & Chong (Lou Adler), Thomas Chong, Cheech Marin, Ode 66038 (A&M) WBM	54	48	12	IN THE MIDNIGHT HOUR —Cross Country (Margo Siegel & Margo & Medress, Appell Prod.), Wilson Pickett, Steve Cropper, Atco 6934	89	97	2	BACK FOR A TASTE OF YOUR LOVE —Syl Johnson (Willie Mitchell), D. Carter, S. Johnson, B. Johnson, Hi 2250 (London) SGC
22	16	14	LOVES ME LIKE A ROCK —Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907 B-B	55	55	5	LET ME BE YOUR LOVEMAKER —Betty Wright (Willie Clarke, Clarence Reid), Clarence Reid, Willie Clarke, Betty Wright, Atco 4619 (Atlantic) SGC	★	NEW ENTRY	2	LEAVE ME ALONE (Ruby Red Dress) —Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768 B-3
★	23	11	SUMMER (The First Time) —Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251 B-3	56	53	7	SISTER JAMES —Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo), Jeff Barry, Nino Tempo, A&M 1461	91	91	4	STEALIN' —Uriah Heep (Gerry Broe), Hensley, Warner Brothers 7738 WBM
★	32	6	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia) B-B	57	60	6	COUNTRY SUNSHINE —Dottie West (Billy Davis), Billy Davis, Dottie West, RCA 0072	92	89	4	I WON'T LAST A DAY WITHOUT YOU —Maureen McGovern (Carl Madun), Paul Williams, Roger Nichols, 20th Century 2051 TMK
25	14	15	WE'RE AN AMERICAN BAND —Grand Funk (Todd Rundgren), Don Brewer, Capitol 3660 WCP	★	72	3	THE JOKER —Steve Miller (Steve Miller), Steve Miller, Capitol 3732 SGC	93	100	2	SMOKIN' IN THE BOYS' ROOM —Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011
26	28	7	WE MAY NEVER PASS THIS WAY AGAIN —Seals & Crofts (Louie Shelton), James Seals, Dash Crofts, Warner Brothers 7740 WBM	59	51	12	(I Don't Want To Love You But) YOU GOT ME ANYWAY —Sutherland Brothers & Quiver (Muff Winwood), Iain Sutherland, Island 1217 (Capitol) WCP	94	NEW ENTRY	2	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY —Ripple (Ripple), Ripple, GRC 1004
27	24	9	HURTS SO GOOD —Millie Jackson (Brad Shapiro), P. Mitchell, Spring 139 (Polydor) WBM	60	63	5	MY PRETENDING DAYS ARE OVER —Dells (Don Davis), H. Ross, D. Davis, J. Dean, Cadet 5698 (Chess/Janus) SGC	95	2	2	I WANNA KNOW YOUR NAME —The Intruders (Gamble/Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia) BB
28	26	15	MY MARIA —B.W. Stevenson (David N. Kershenbaum), Daniel Moore, B.W. Stevenson, RCA 0030 WCP	61	58	14	TO KNOW YOU IS TO LOVE YOU —B.B. King (Dave Crawford), Stevie Wonder, S. Wright, ABC 11373 WCP	96	NEW ENTRY	2	THERE AIN'T NO WAY —Lobo (Phil Gerhard), Lobo, Big Tree 16,012 (Bell) HAN
★	38	4	CHEAPER TO KEEP HER —Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia) SGC	62	66	5	LITTLE GIRL GONE —Donna Fargo (Stan Silver), Donna Fargo, Dot 17476 (Famous) SGC	97	NEW ENTRY	2	MY OLD SCHOOL —Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11396 WCP
★	36	9	NUTBUSH CITY LIMITS —Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298 B-3	★	73	2	BE —Neil Diamond (Tom Catalano), Neil Diamond, Columbia 4-45942 HAN	98	5	5	HEY LITTLE GIRL —Foster Sylvers (Michael Viner, Keg Johnson, Jerry Peters), Blackwell, Stevenson, MGM 14630 SGC
31	27	13	FREE RIDE —Edgar Winter Group (Rick Derringer), Dan Hartman, Epic 5-11024 (Columbia) HAN	64	67	3	SAIL AROUND THE WORLD —David Gates (David Gates), David Gates, Elektra 45868 (Warner Brothers) SGC	99	NEW ENTRY	2	VADO VIA —Drupi (none), E. Riccardi, L. Albertelli, A&M 1460 WBM
32	29	9	FUNKY STUFF —Kool & the Gang (Kool & the Gang), Kool & the Gang, De-Lite 557 (P.I.P.) SGC	★	99	2	NEVER, NEVER GONNA GIVE YA UP —Barry White (Barry White), Barry White, 20th Century 2058 CPI	100	NEW ENTRY	2	PRETTY LADY —Lighthouse (Jimmy Lenner), Skip Prokop, Polydor 14198
33	30	7	JESSE —Roberta Flack (Joel Dorn), Janis Ian, Atlantic 45-2982 FMC	★	80	2	CORAZON —Carole King (Lou Adler), Carole King, Ode 66039 (A&M) SGC	100	NEW ENTRY	2	
				67	69	4	OH NO NOT MY BABY —Rod Stewart (Rod Stewart), Goffin, King, Mercury 73426 (Phonogram) SGC				

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HOT 100 A-Z—(Publisher—Licensee)

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Angie (Promopub, ASCAP)..... 2	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	Little Girl Gone (Prima Donna, BMI)..... 62	Never, Never Gonna Give Ya Up (Savette/January)..... 65	Rolling In My Sweet Baby's Arms (Lester Int'l, BMI)..... 83	There Ain't No Way (Kanter/Famous, ASCAP)..... 96
Back For A Taste Of Your Love (Jec, BMI)..... 89	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	The Love I Lost (Part 1) (Mighty Three, BMI)..... 24	Oh No Not My Baby (Screen Gems, Columbia, BMI)..... 67	Top Of The World (Almo/Hammer & Nails, ASCAP)..... 13	Top Of The World (Almo/Hammer & Nails, ASCAP)..... 13
Basketball Jones Featuring Tyrone Shoelaces (India Ink, ASCAP)..... 21	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	Loves Me Like A Rock (Charing Cross, BMI)..... 22	Photograph (Ricochito, BMI)..... 11	U.S. (Warner Brothers, ASCAP)..... 91	U.S. (Warner Brothers, ASCAP)..... 91
Be (Stonebridge, ASCAP)..... 63	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	Mummy Blue (Maxim, ASCAP)..... 71	Ramblin' Man (No Exit, BMI)..... 7	Vado Via (ATV, BMI)..... 99	Vado Via (ATV, BMI)..... 99
Cheaper To Keep Her (East/Memphis/Deddit, BMI)..... 29	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	My Music (Jasperilla/Gnosnos, ASCAP)..... 28	Redneck Friend (Benchmark, ASCAP)..... 87	We May Never Pass This Way Again (Dawnbreaker, BMI)..... 26	We May Never Pass This Way Again (Dawnbreaker, BMI)..... 26
Check It Out (Haymarket, ASCAP)..... 38	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	My Maria (ABC/Dunhill/Speedy/Prophecy, ASCAP)..... 28	Rockin' Roll Baby (Mighty Three, BMI)..... 53	Why Me (Resaca, BMI)..... 19	Why Me (Resaca, BMI)..... 19
China Grove (Warner-Tamerlane, BMI)..... 36	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	My Old School (American Broadcasting, ASCAP)..... 97	Sweet Understanding Love (ABC/Dunhill/Rail, BMI)..... 49	Yes We Can Can (Warner-Tamerlane, BMI)..... 20	Yes We Can Can (Warner-Tamerlane, BMI)..... 20
Come Get To This (Jobete, ASCAP)..... 82	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33	My Pretending Days Are Over (Groovesville, BMI)..... 60		You'd Better Believe It (Stami, BMI)..... 81	You'd Better Believe It (Stami, BMI)..... 81
Corazon (Colgems, ASCAP)..... 66	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33			You're A Special Part Of Me (Stein & Van Stack, ASCAP)..... 41	You're A Special Part Of Me (Stein & Van Stack, ASCAP)..... 41
Country Sunshine (Shade, ASCAP Tree, BMI)..... 57	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33				
Delta Dawn (United Artists/Big Ax, ASCAP)..... 42	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33				
D'yer Mak'er (Supraphon, ASCAP)..... 69	Ecstasy (Bridgeport, BMI)..... 34	Ecstasy (Bridgeport, BMI)..... 34	Higher Ground (Stein & Van Stack/Black Bull, ASCAP)..... 16	Jesse (Frank, ASCAP)..... 33				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart's Department of Billboard.

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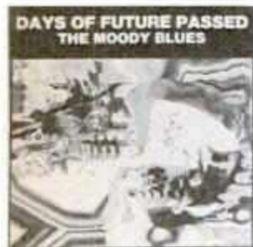


The Moody Blues.

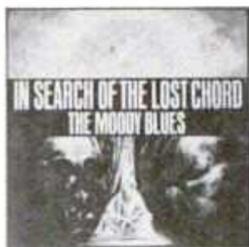
The 1973 American Concert Tour A fortnight of musical history.*

- OCT. 25....PITTSBURGH Civic Center
- 26....NEW YORK CITY Madison Square Garden
- 27....PHILADELPHIA Spectrum
- 28....LONG ISLAND, N.Y. ... Nassau Coliseum
- 30-31....CHICAGO Chicago Stadium
- NOV. 1....LOUISVILLE Kentucky Fair & Exposition Center
- 2....BATON ROUGE Louisiana State University
- 3....FORT WORTH Tarrant Convention Center
- 4....HOUSTON Houston Coliseum
- 6....ATLANTA Omni
- 7....CLEVELAND Convention Center
- 8....ANN ARBOR University of Michigan

History that has already been recorded.



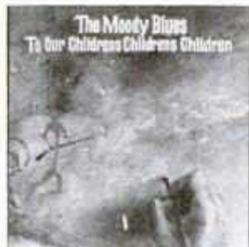
DES 18012



DES 18017



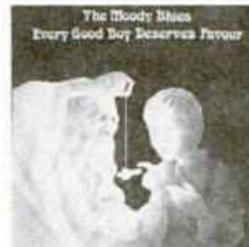
DES 18025



THS 1



THS 3



THS 5



THS 7



*On tour with Threshold/London artist Nicky James and the Nicky James Band.

Remember The 2000 Year Old Man? He's Now **2000 & THIRTEEN**

Since those original Capitol comedy albums of over a decade ago, *Carl Reiner and Mel Brooks* have been loafing. Their dear friend – The 2000 Year Old Man – has been pooping around. Not recording.

But Warners has ended their inactivity. Even as you read this, a new album is coming out, ending those years of damnable drought and deprivation.

"2000 and Thirteen" covers the 2000-and-Thirteen-Year-Old-Man's newest reflections, gossip, insight and scandals.

The recording sessions, even, were fully exposed by such as *The New York Times*, *The Los Angeles*

Times and other cities without benefit of *Times*.

It's safe to say that "2000 and Thirteen" is the most eagerly anticipated comedy album ever. And Warners, never one to pass up such a good deal, has made deejays' lives easier by banding the LP into short, complete yoks in the one-, two- and three-minute range.

This album ends frustrating searches through bins of worn cut-outs that many Old Man devotees have endured in trying to track down those three original LPs.

Now there's a new Old Man.



The 2000 and Thirteen Year Old Man Lives Again on Warner Bros. Records,
Where He Belongs.



TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL						
107	97	13	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 1600	5.98		6.95		6.95			138	125	18	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98		6.98		6.98		7.95	170	167	4	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95							
108	112	28	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98		6.98		7.95			139	124	18	OSMONDS The Plan MGM/Kolob SE 4902	5.98		6.95		6.95			171	166	52	LOGGINS & MESSINA Columbia KC 31748	5.98		6.98		6.98					
109	116	4	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98		6.98			140	135	17	DICK CLARK 20 Years of Rock 'N' Roll Buddah BDS 5133-2	7.98							172	165	48	CARLY SIMON No Secrets Elektra EKS 75049	5.98		6.97		6.97		7.97	6.97	7.95	
111	118	4	GILBERT O'SULLIVAN I'm a Writer Not a Fighter MAM 7 (London)	5.98		6.98		6.98			141	117	13	ALAN PRICE/SOUNDTRACK O Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97			173	169	27	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98				9.95		9.95			
112	98	26	PAUL McCARTNEY & WINGS Red Rose-Speedway Apple SMAL 3409	5.98		6.98		6.98			142	145	11	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98			174	179	2	JOHNNY RODRIGUEZ All I Ever Meant To Do Was Sing Mercury SRM 1-686	5.98		6.98		6.98		6.98			
113	102	29	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98			143	146	4	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98		6.98			175	172	23	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98		6.98			
114	104	11	MARK-ALMOND '73 Columbia KC 32486	5.98		6.98		6.98			144	144	17	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98		6.98		6.98			176	174	17	JIMI HENDRIX Soundtrack Recordings Reprise ZRS 6481	9.98		9.97		9.97		11.95			
115	100	24	YES Yessongs Atlantic SD 3-100	11.98		12.97		12.97			145	129	25	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98		9.98		9.98			177	179	2	JOHNNY RODRIGUEZ All I Ever Meant To Do Was Sing Mercury SRM 1-686	5.98		6.98		6.98		6.98			
116	114	5	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98			146	134	50	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98			178	150	15	LIVE & LET DIE Soundtrack United Artists UA LA100-G	6.98		7.98		7.98		8.95			
117	120	10	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98		6.98		6.98			147	126	11	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98		6.98		6.98			179	185	4	AEROSMITH Columbia KC 32005	5.98		6.98		6.98		6.98			
118	109	12	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95			148	143	49	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98			180	148	20	TEN YEARS AFTER Recorded Live Columbia C2X 32288	7.98		9.98		9.98		9.98			
119	127	3	DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98			149	147	42	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97		7.95	181	164	10	CAPTAIN BEYOND Sufficiently Breathless Capricorn CP 0115 (Warner Bros.)	5.98		6.98		6.98		6.98			
120	119	29	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98		6.98		6.98			150	154	6	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124-F	5.98		6.98		6.98			182	168	11	MERLE HAGGARD I Love Dixie Blues... So I Recorded "Live" Capitol ST 11200	5.98		6.98		6.98		6.98			
121	111	30	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98			151	152	14	BEE GEES Best of the Bee Gees: Volume II RSD SD 875 (Atlantic)	5.98		6.98		6.98			183	181	7	IAN MATTHEWS Valley Hi Elektra EKS 75061	5.98		6.98		6.98		6.98			
122	105	30	BLOODSTONE Natural High London XPS 520	5.98		6.98		6.98			152	160	2	DR. HOOK & THE MEDICINE SHOW Belly Up Columbia KC 32270	5.98		6.98		6.98			184	183	4	WILLIE HUTCH Fully Exposed Motown M 784 VI	5.98		6.98		6.98		6.98			
123	131	4	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013	5.95		6.95		6.95			153	152	14	BEE GEES Best of the Bee Gees: Volume II RSD SD 875 (Atlantic)	5.98		6.98		6.98			185	183	4	WILLIE HUTCH Fully Exposed Motown M 784 VI	5.98		6.98		6.98		6.98			
124	122	55	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98			154	155	7	HERBIE MANN Turtle Bay Atlantic SD 1642	5.98		6.98		6.98			186	187	3	PREMERATA FORNERIA MARCONI Photos of Ghosts Manticore 66668	5.98		6.97		6.97		6.97			
125	131	4	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013	5.95		6.95		6.95			155	152	14	BEE GEES Best of the Bee Gees: Volume II RSD SD 875 (Atlantic)	5.98		6.98		6.98			187	189	2	FIRST CHOICE Armed & Extremely Dangerous Philly Groove 1400 (Bell)	5.98		6.95		6.95		6.95			
126	123	17	JANIS JOPLIN Greatest Hits Columbia KC 32188	5.98		6.98		6.98			156	136	33	DAWN featuring Tony Orlando Tuneweaving Bell 1112	5.98		6.98		6.98			188	173	33	DR. JOHN In the Right Place Aco SD 7018	5.98		6.97		6.97		6.97			
127	180	2	FRANK SINATRA O! Blue Eyes Is Back Reprise FS 2155 (Warner Bros.)	5.98		6.98		6.98			157	140	8	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98		6.98			189	173	33	DR. JOHN In the Right Place Aco SD 7018	5.98		6.97		6.97		6.97			
128	132	5	ANDREWS SISTERS Best Of MCA 2-4024	6.98		7.98		7.98			158	156	13	MELISSA MANCHESTER Home To Myself Bell 1123	5.98		6.98		6.98			190	175	6	MILLIE JACKSON It Hurts So Good Spring SPR 5706 (Polydor)	5.98		6.98		6.98		6.98			
129	128	5	RASPBERRIES Side 3 Capitol SMAS 11220	5.98		6.98		6.98			159	163	3	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98		6.98			191	175	6	MILLIE JACKSON It Hurts So Good Spring SPR 5706 (Polydor)	5.98		6.98		6.98		6.98			
130	138	44	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98			160	139	21	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Bros.)	5.98		6.97		6.97			192	173	33	DR. JOHN In the Right Place Aco SD 7018	5.98		6.97		6.97		6.97			
131	138	44	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98			161	157	12	NAZARETH Razamanaz A&M SP 4396	5.98							193	188	46	THE SOUND OF MUSIC Soundtrack RCA LS0D 2005	6.98		7.95		8.95		7.95			
132	110	17	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98		6.98			162	158	6	DOORS The Best Of Elektra EQ 5035	6.98		7.97					194	191	2	MORGANA KING New Beginning Paramount PAS 6057	5.98		6.95		6.95		6.95			
133	130	66	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98			163	159	5	JOHN MAYALL 10 Years Are Gone Polydor PD 2-3005	7.98		9.98		9.98			195	191	2	MORGANA KING New Beginning Paramount PAS 6057	5.98		6.95		6.95		6.95			
134	113	17	SMOKEY ROBINSON Smokey Tania T 328 L (Motown)	5.98		6.98		6.98			164	162	16	CREEDEnce CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95		6.95			196	176	22	FRAMPTON'S CAMEL A&M SP 4389	5.98									
135	142	3	SLADE Sladest Reprise MS2173 (Warner Bros.)	5.98		6.97		6.97			165	151	68	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95			197	176	22	FRAMPTON'S CAMEL A&M SP 4389	5.98									
136	137	7	SHIRLEY BASSEY Live At Carnegie Hall United Artists UA LA 111-H2	7.98		9.98		9.98			166	141	15	MAUREEN MCGOVERN The Morning After 20th Century T 419	5.98		6.98		6.98			198	195	4	RAY CONNIF Harmony Columbia KC 32553	5.98		6.98		6.98		6.98			
137	133	21	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98		6.98		6.98			167	171	8	ETTA JAMES Chess CH 50042	5.98		6.95		6.95			199	192	4	JAN AKKERMAN Profile Sire SAS 7407 (Famous)	5.98									
											168	171	8	ETTA JAMES Chess CH 50042	5.98		6.95		6.95			200	193	5	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98		6.98			

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	179
Jan Akkerman	199
Allman Brothers Band	3, 63
Andrews Sisters	128, 70
Brian Auger	64
Bachman-Turner Overdrive	118
Shirley Bassey	136
Beatles	82, 86
Bee Gees	155
Blood Sweat & Tears	147
Bloodstone	122
Bread	51
Donald Byrd	108
Captain Beyond	181
Carpenters	55
Cher	30
Chicago	23
Chi-Lites	96
Eric Clapton	24
Dick Clark	140
Cheech & Chong	4, 65
Ray Conniff	198
Alice Cooper	92
Creedence Clearwater	164
Jim Croce	11, 16
Dawn	119, 156

Deep Purple	149, 40, 44
De Franco Family	143
John Denver	81
Deodato	28
Neil Diamond	47, 89
Doors	162
Dramatics	109
Dr. Hook	153
Dr. John	188
Doobie Brothers	70, 19
Eagles	78
Earth Wind & Fire	36
First Choice	187
Roberta Flack	13
Four Tops	76
Peter Framton	196
Aretha Franklin	97
David Frye	107
Garfunkel	6
David Gates	151
Marvin Gaye	5
J. Geils Band	94
Bobby Goldsboro	152
Grand Funk Railroad	92
Grateful Dead	11
Al Green	124, 53
Merle Haggard	182
Richard Harris	41

George Harrison	100

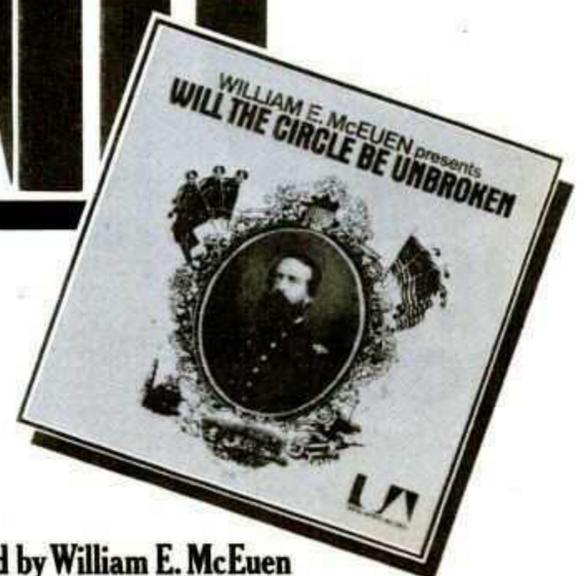
WE'RE NO. 1



MITTY GRITTY DIRT BAND

Named Top Album Group-1973
Billboard Country Awards
for "Will The Circle Be Unbroken" UAS-9801

On United Artists Records & Tapes.  Produced by William E. McEuen



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Tape Raid Staged in Atlanta —Gain Injunction in Oregon

NEW YORK—Federal lawmen scored a number of successes against alleged pirate operations in Atlanta and in Portland, Ore., last week, gained an injunction in their fight against unauthorized tape duplicators.

In Atlanta, and the neighboring cities of Marietta and Smirna, FBI agents staged raids on alleged pirate operations, seizing close to 2,500 allegedly illegally duplicated tapes, and arresting the operators.

According to U.S. attorney Ray Taylor, those arrested were John Haydock, Charles Sharpe, and Terry McCarn. Haydock was charged with manufacturing pirated tapes. In his case, FBI agents seized about 700 tapes, as well as a quantity of master tapes and duplicating equipment.

Sharpe, who runs Sharpe's Music Center in Marietta, was allegedly found in possession of close to 1,500

pirated tapes, which FBI agents also seized.

McCarn, identified as the owner of M&M Sales Co. of Smirna, was said to be a wholesaler of pirated tapes. Some 350 tapes were seized from his headquarters.

The confiscated tapes included selections by John Denver, Wilson Pickett, Pink Floyd, Creedence Clearwater Revival, Jefferson Airplane and Vicki Lawrence. The arrested men were all released on bond.

In Portland, Judge Patrick Doolley, sitting in the Oregon Circuit Court, County of Multnomah, permanently enjoined a large group of individuals and their companies from engaging in the manufacture, sale or offering for sale of pirated tapes. The injunction was issued in a class action suit brought against the defendants by Warner Bros. Records, Inc., and A&M Records, Inc.

Those enjoined include Sound Research, Inc. Rebel Enterprises, General Pants, Chick's Car Stereo, The Spirit of 82nd and the Spirit of 17th, Howard Auto Supply, Muntz Stereo City, Factory Warehouse, and Western Music Co.

Also enjoined were Stones' Electronics, Stereo Unlimited, Inc., O'Dell Stereo Center, Inc., Stuart Auto Supply, The Circle K. Corp., and Westman Enterprises, Inc.

FBI Ky. Raid

• Continued from page 1

Confiscated materials are stored, said the tape duplicating business was owned by David Lee Grigsby of Martin. About 15 people were employed by Highland Music Distributing Co., Grigsby's firm. Kitchens stated that some of the prerecorded tape seized violated the federal law, Title 17, U.S. Code and Public Law 92-104, which is unlawful infringement upon copyrighted sound recordings for profit.

It's understood that about 350 tapes were brought to Prestonsburg, Ky. by state and county police to study possible local prosecution. Search warrants for the raid were issued by U.S. Magistrate Harry C. Campbell at Pikeville.

Prior Indictment

Grigsby had previously been indicted by the February Pikesville Eastern District U.S. grand jury, together with Emzy M. Walls and Michael Blankenship on charges resulting from their alleged participation in the Dec. 12 burglary of 20,000 tapes from Deeds Music Co., Wilmington, Del. Kitchens said the FBI dossier on the case stated that the stolen tapes "bore the labels of the Deeds Music Co." Grigsby pleaded innocent to receiving and disposing of the tapes, valued at \$70,000. He is awaiting trial. Walls and Blankenship also pleaded innocent to charges of transporting the stolen merchandise interstate.

RIAA Bids U.S. Give PVC Share to Disks

• Continued from page 1

Stanley M. Gortikov, RIAA president, is urging prompt action by all record companies and key executives in contacting their respective Congressmen and Senators, to inform them of the serious effects of material shortages on the recording industry, and to request fair treatment in the allocation of petroleum based materials.

Mr. Chubby Jackson has begun a Friday night "Swingin' 40's" series of one-nighters by local bands headed by name leaders. Starting Oct. 26, he has the following set for consecutive Fridays at his new jazz estate in the Valley: Chubby Jackson; Harry (Sweets) Edison; Bill Berry; Mundell Lowe; Les Brown and Richard Maltby. There is a \$2 admission and two drink minimum. . . . Tony Orlando and Dawn make their Las Vegas big room debut Nov. 9 for two weeks at the Riviera Hotel.

Rep. Victor Wickersham, Oklahoma, reports his anti-piracy bill is still in committee. He will "reintroduce it at the session starting Jan. 1, if the industry wants it." . . . Flash Cadillac and the Continental Kids reportedly consume an average of two dozen cans of beer on stage during each performance. Does this break the Alice Cooper record? . . . Johnny Cash will be the Thanksgiving offering at the Sahara-Tahoe opening Nov. 22, while the hotel's Christmas present is Diana Ross. Lee Magid of LMI and Nightwatch labels, Los Angeles, has appointed Eric of Hawaii; Southland, Atlanta and Heilicher Bros. of Minneapolis and Dallas as distributors. . . . David Essex will make his American film debut with Ringo Starr in the British film, "That'll Be the Day," when the movie premieres in Buffalo, N.Y. on Nov. 16. The Columbia artist is also set for a "Midnight Special" shot. . . . El Roacho recently performed a benefit for the University of California's SHAFT, the Student Handicapped and Fighting Together. . . . What is believed to be the first major presentation of an all-women's jazz band in 25 years is scheduled for the Calvert Extra Sunday Concerts at the Jazz Museum in New York on Nov. 4. . . . Tara Records has picked up worldwide release rights to "Simple Song of Love" by Larry Hogan, a song identified with the Charismatic Movement—one of the leading Catholic Pentacostal activities with branches around the world.

The hunt for a new black actor to portray the title role in Paramount Pictures' upcoming "Leadbelly" film biography is "wide open," according to Gordon Parks, Sr., who will begin directing the motion picture on location early in 1974. Although a number of leading black actors have approached producer Mark Merson and director Parks about portraying the folk and blues singer, it seems likely that an unknown will be tapped for the part.

Thimble Records is set to release an album by Jim Messina and the Jesters. The LP showcases Messina prior to his association as part of the Loggins & Messina duo. . . . Inez Foxx, who scored with "Mockingbird" 10 years ago, reactivating her career with a new album on Stax-Volt, "Inez Foxx at Memphis." . . . Aris San back from entertaining Israeli troops from Syria to Suez. . . . "Claudia's Theme," featured in the new Ingrid Bergman

film, "From the Mixed Up Files of Mrs. Basil E. Frankweiler," is slated for cover versions by major artists, according to Edwin H. Morris Music Co., publishers of the film's musical score. . . . Stax Records, represented by vice president Larry Shaw, will participate in the ground-breaking ceremonies to be held in Soul City, N.C. Nov. 9. . . . Gregg Allman and Stevie Wonder jammed with Elton John along various tour stops. . . . Freda Payne to write and sing title tune for "Traitor." . . . Jazz Adventures, Inc., non profit jazz club, will begin a new series of "live" luncheon concerts in New York's Chateau Madrid this month.

Reggae lives after all: That Johnny Nash concert, featuring the Wailers, was not cancelled due to poor sales: turns out there were some mix-ups in the bookings, causing conflicts that made the N.Y. date impossible. Meanwhile, the Wailers set to appear with Sly & the Family Stone for some of their West Coast dates, seem to be having a run of bad luck with U.S. talent folk: they arrived in L.A., where they were to be given special guest star billing, only to find that Sly's manager had replaced them at the last minute with another act. One source, and an informed one, suggests that the shift will bring in an unknown band that not so coincidentally is managed by Ken Roberts' lawyer.

Crusaders keyboardist Joe Sample got away with minor cuts when he had to swerve his jeep off the road to avoid head-on collision with a negligent driver when en route home from a Colorado hunting trip. Sample's brother broke several ribs going through the windshield and the vehicle was demolished. . . . Dean Martin opens the new \$106 million MGM Grand Hotel in December. . . . Tony Baran, Playboy publishing director, guests at AGAC Hollywood rap session. . . . Eric Mercury, only non-devotee of 15-year-old Guru Maharaj Ji, invited to perform at sect's Houston Astrodome fest. . . . Tony Atchley promoted to assistant general manager of the Sahara-Tahoe. . . . The Chuck Mangione Quartet has left for a concert and nightclub tour of Europe. Group returns to New York in mid-November before a tour of college concerts. . . . United Artists Records distributing 2,000 free records of the single—"Five on the Black Hand Side" by Keisa Brown, to the first 1,000 ticket buyers to the movie of the same name at a couple of New York theaters. . . . Bobbie Hart and Danny Jansen in Las Vegas to set up recording sessions with the Rhodes Kids at United Recording. . . . Bruce Springsteen living in a recording studio while completing his second Columbia LP.

The National Jazz Ensemble, 16-piece repertory company under the direction of its founder, Chuck Israels, will begin a series of five consecutive Wednesday evening concerts at New York's Alice Tully Hall Nov. 21.

Steinberg Probes Distribution

• Continued from page 1

ing ownership at the retail level. The group included John Kaplan, Handelman Co., Detroit; Pete Stocke, Taylor Electric, Milwaukee; Amos Heilicher, Heilicher Bros., Minneapolis; Al Chotin, J.L. Marsh of St. Louis; Jim Schwartz, Schwartz Bros., Washington D.C.; and Al Hirsch, Malvern Dist., New York.

"These are people I think we should all seek counsel with from time to time, because of their relationship with the consumer and to take benefit of their business maturity," Steinberg said.

Open Meeting

The meeting, lasting nearly five hours at Phonogram here, was "very open," Steinberg said, allowing for critiques from both sides on where Phonogram was inefficient and also efficient.

"It gave them an opportunity to understand why we act in the ways we do at all levels, especially at the creative level, and why we have certain policies."

The one adjustment changed the return policy on single product from a guarantee based on a dollar for dollar credit for LP's to a 100 percent straight return guarantee for singles. In effect, this means that a user can maintain a more even flow of product through

distribution, and not hold up return of a single to await an LP purchase.

Lou Simon, vice president, marketing; Jules Abramson, sales manager; Harry Kelly, vice president, tape manager; and David O'Connell, treasurer, all attended.

Simon characterized the meeting as embracing a wide scope of aspects: the manufacturer-distributor relationship; changes in marketing conditions involving new techniques; new marketing avenues to be developed; manufacturer-distributor cooperation in product development; and selling policies.

He said one aspect was how to penetrate markets at a reasonable level and how to achieve a reasonable product flow. As an example, a new Rod Stewart release might be anticipated in the area of 250,000 to 400,000 pieces initially, but a release from a new act may be anticipated at no more than 3,000 at first.

Abramson said the session brought home the realization that not all distributors function alike. "It was an exchange of ideas where we could view problems and what is happening in the marketplace more through their eyes."

"We also found that there is a mutual care, that this is more than a business of releasing an LP and creating a hit, but one where both the manufacturer and the distributor have to care about the people they are associated with."

He thought it was significant that the meeting involved people in "pure" distribution (i.e., no rack or

retail involvement), distributors with racks and distributors with retail outlets.

Kelly said there was general agreement that tape distribution flows outside traditional disk wholesale areas, such as to automotive stereo outlets, camera departments and other areas.

One supplier at the session indicated that it is a step in the right direction to see that the distributor cannot be held to such rigid and often different policies now confronting wholesalers. He said given the fact that the distributor must offer 100 percent guarantee, why should the distributor then be limited to less than this and to wait until certain conditions of return are met.

Another said manufacturers must get away from the "go out gold" theory of specific commitments for distributors who then "live in danger of losing the line."

Another said manufacturers must get away from what he called the "go out gold" theory of initial commitments so large that a new release is automatically certified as a gold recording. The theory finds the distributor too often "living in danger of losing a line," the supplier said.

Among policies criticized, though not necessarily Phonogram's, was the case where stock copies used in an artist promotion where not allowed as a charge back. Also, how some labels now charge 75-cents for promotion copies when the wholesaler is working on such thin margins to begin with.

Little David's EP Sampler

LOS ANGELES—Little David's new three-LP comedy release is being merchandised nationwide with a \$150,000 "Laugh Your Ass Off" campaign featuring a 45 extended-play sampler highlighting all three albums.

The sampler single is being serviced to radio, where it serves as a pre-bleeped airplay tool, and to retailers. The retailers are requested to give the sampler away free to any customer who buys one of the three new albums. Giveaway is being promoted in regional print advertising tags.

Concept of the promotion is that a comedy fan who purchases, for example, George Carlin's "Occupation: Foole" will find enough laughs on the EP sampler to come back for Burns & Schreiber's "Pure B.S." and the Committee's "Wide Wide World of War."

First pressing of the sampler is 5,000. But merchandising vice president Lenny Sachs said Little David will issue up to 50,000 EP's if the idea proves itself.

Also being distributed to retailers are 50,000 sew-on patches bearing the "Laugh Your Ass Off" campaign logo, a chortling mule and a horse-shoe.

Print and radio spot buying is keyed to tour dates by the three comedy artists, who will all be on the road extensively through the end of 1973. Particularly busy with personal appearances is Carlin, whose first two Little David albums were both gold.

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