Steinberg’s ‘Summit’ Probes Distribution

By EEARL PAIGE

CHICAGO—Phonogram, Inc. in 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.

ATV and Stone Set Country Line

By CLAULD 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 65)

Record Cos. Deny Payola In McClellan Promotion Quiz

By MILDRED HALL

WASHINGTON—The majority of record companies submitting answers to the tough payola questionnaire sent by the Senate Copyright 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. 1261) now undergoing markup. The 37 questions covered every aspect of payola, the present practice, the new laws and the future.

(Continued on page 10)

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 Yennoff, president of CBS International, said that the launch will be backed by an extensive promotional and advertising campaign. He stated that retail ads will be 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, 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)
B.W. Stevenson made it big with "Shambala." He made it even bigger with "My Maria." Now he's going to make it biggest of all with his new single "The River of Love."
EPIC RECORDS artist Charlie Rich, third from left, presented with a gold record at this year's CMA Convention. Nashville's big South 86th Street "Behind Closed Doors." displays the disk with CBS executives, from left to right, Irwin Segalstein, president; Columbia Records; Goddard Leiberman, president; CBS Records Group, and Ron Alensberg, 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.

Disneyland Stales 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 Yuletide season.

Jerry Weintraub, Disney records chief, said that the studio's first motion picture release on mid-November at Radio City Music Hall for a stay through Christmas, will be the national basis of a promotion 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.

This is being marketed as the $9.98 LP with a special full-color counter browser box and a store mobile plus assorted merchandising material.

Disneyland's seven regional men have held numerous dealer meetings showing 20-minute promotional reels from the film to retailers. In addition, participating in the promotion, will be given collateral merchandising material to be placed in conjunction with the film. There will be a co-op advertising campaign and the film ads will carry plugs for the album, Disney has a nationwide tour by characters from the film starting in mid-November, December and in subsequent appearances locally.

Phonogram Rushing Reynolds' LP for TV

CHICAGO—A debut album of Burt Reynolds is being rushed-re to coincide with Reynolds' upcoming November NBC-TV special and features large theme-oriented artwork removed from the jacket and similar posters to be used for in-store merchandising. "Ask Me Wh u 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 Fel ler. The album was co-produced by Goldsboro and Buddy Killian.

LOS ANGELES—With paper and vinyl shortages threatening to cut into the advantage of the show, 2197 A.D. on Capitol, starring Anthony Gaff, head of Capitol Management and GM Records, London, feels the drought coming on a six-week postponement in which the U.S. record industry can correct some of its ills.

Philharmonic Pact Near?

NEW YORK—The strike by the New York Philharmonic, "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.

However, indicated, however, that the $10 would be made up in fringe areas. The strike, which has just now gone into its second week, already had an effect on the recording of the Philharmonic by Columbia Records. Rehearsals for an album slated to record week by Handel and Ravel last week, but the session was postponed because of the strike.

Gaff Urges Correct Ills During Dual Shortage Crisis

By JOHN SIPPEL

"With a product pinch approach, the U.S. record industry should take advantage of an al ready existence of a shortage, raising the price of LP's to perhaps $8. Returns should be stopped completely. Manufacturers should stop discounting. In fact, if you stop re, you halt discounting automatically," he said.

Gaff said he was working positively to have the next two-pocket "Faces With Rod Stewart" LP's, which set for early Dec. release, come out at a list price higher than originally anticipated. The album will be sold jointly by Warner Bros. Records, which have Faces contractually, and Phonogram, which has Stewart WBB 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 the majors are outflanking LP sales (Billboard, Oct. 13).

Gold for Garfunkel

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

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

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.

Nashville APM/Local President Cooper Retires

NASHVILLE—George Cooper Jr., president of the American Federation of Musicians Local 257 here for the past 30 years, has announced his retirement. Jan. 1, Cooper, 77, is credited as being among those most responsible for the development of this recording center, and for the building of the "Nashville Sound." He also was the man who appointed the board of recording companies.

Chess/Janus Diversifies

NEW YORK—Chess/Janus Records, primarily a rock label, plans to diversify its catalog to include a greater variety of pop and rock product, according to Marvin Schlafter, president. Schlafter said that while Chess/Janus will maintain its current market stance with respect to rock product, in terms of quality and quantity, it will seek to broaden its product selection by signing artists other than rock. Janus examples is the label's newly signed singer Ian Thomas, who, said Schlafter, "is a rock artist providing a good market results for the label.

In other developments, Chess/Janus has been appointed by the U.S. government for its U.S. force. Topes covered included the planned diversification and promotional advertising activity for the next year.

GRG Adds 2 N.O. Publishing Firms

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

Attorney-businessman Mike Sivell, who has been developing a new company with Michael Thevis, GRG president, in setting up the companies, Silver Thieves Music (BMI) and Nolanta Music (ASCAP).

Caris Smith, public relations di rector for GRG has been in New Or leans working with Silvers to prepare the new locations.

Alien Song Publishing, GRG has more than 30 artists signed to the roster, and plans to add new acts within the next several months.

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

By ROBERT SOBEL

NEW YORK—Tony Marrelli's success story as head of Famous Music, is much unlike the kind of egotistical, self-serving rhetoric offered by some label presidents who attribute to themselves only what fulfills on the profit line. In fact, if low-key is an old-fashioned term, then Marrelli is distinctly 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 brought Marrelli back to the firm "finding itself" and becoming an exciting, viable and profitable firm. At the same time, Marrelli became Famous Music's chief some two years ago.

Democratic & Republican
An increase in gross sales in the first six months which were nearly equal to the entire 12 months of last year. Projection is double the volume by the end of the fiscal year as compared with gross sales. B) An increase of 233 percent sales volume in the first six months, on album product since the Marrelli takeover. C) 35 albums released in the fiscal year, September 1972 to September 1973 period, showing a 100 percent increase in gross sales. D) An increase in sales of 3 to 5 percent better than the industry average.

The reasons for this kind of fiscal progress are many. But basically, the words Marrelli conveys are independence and a primary effort from his "partners" (heads of the 11 labels under his aegis) and from the other key men.

Harmony Drops Its $1.89 Line

NEW YORK—Columbia Records has dropped its $1.89 Harmony Records line, according to a label spokesman. He said that product pressures, coupled with the 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 of note, 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.

Chorus/Janus Diversifies

NEW YORK—Chorus/Janus Records, primarily a rock label, plans to diversify its catalog to include a greater variety of pop and rock product, according to Marvin Schlafter, president. Schlafter said that while Chorus/Janus will maintain its current market stance with respect to rock product, in terms of quality and quantity, it will seek to broaden its product selection by signing artists other than rock. Janus examples is the label's newly signed singer Ian Thomas, who, said Schlafter, "is a rock artist providing a good market results for the label.

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

More Late News

See Page 66
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, Neifi Record Distributors, MCA, and Koetter 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 and sold to premium houses. Now, spokesmen for all three of the distributors say they are hanging on to this defective merchandise.

At Neifi, president Neil Heidman said: “We are holding onto all defective cutout product rather than throwing it away. We haven’t had any firm offers yet, but certain manufacturers have told us that he needed two defective to recycle into one new record and said it might be helpful if we could hang onto the defective cutouts.”

Heidman added that “The very low material we often sell to premium houses is also being held up for the present. This is product we would receive under ‘95 contracts... What we are doing now is storing, not destroying. We will continue to buy cutouts and sell them normally with the exceptions of defective cutouts.”

At NMC Corp. in New York, financial vice president Tom White said: “We have been approached by some manufacturers who are wanting 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 in a possibility. If they can use the vinyl in cutouts, it may really hurt the cutout business. You could find people grinding instead of selling.”

Charles Schiano of Koeter Marketing, here said: “We are holding new defective cutouts because they have a value they may not have had in the past. They have talked to us about the possibility of recycling for new disks, and the manufacturers tell us that three cutouts would go into one new record.”

All three distributors emphasized that the need for only defective, not front line, cuts, for the present time.

Two other large distributors, Galgano, Colors, and Record Sales Co., Inc., both in Chicago, said they have not been approached by manufacturers in regards to selling defective cutouts. John Galgano did say he had heard several manufacturers were interested in the counter part of defectives and recycling that.

**Shortage Crisis**

- **Counterpart buy at various discount prices.**

**Current Chart Sales**

Gaff, whose artist roster sparkles with consistent sellers, pointed out that the company is “shockingly unprepared to list their titles.” He estimate roughly what their LP’s and singles will bring in the next four or five weeks on the British charts and the performance of the British charts. He said: “If you can’t ‘Sing It Again’ by Stewart, a long-time top 5 LP chartmaker there, had it hit 180,000 and would probably go to at least 250,000 before it hits a fallback, as Stewart LP’s usually hit this figure. Stewart LP’s have on Vertigo, has another hit LP which also has been as high as No. 1, very recently ‘Take Me.’” Stewart’s LP has on Vertigo, has another hit LP which also has been as high as No. 1, very recently ‘Take Me’.

Gaff also noted that the impending shortages will probably force the company to change the picture for some number of records released and the number of acts they are signing. He added: “The big pockets behind the big albums, such as Rod and the Faces,” he said, creating a higher 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 Top 10 hit of Faces in the States and tour on behalf of his stable of big label and his record company.

**Chess/Janus ‘Devil’ Push**

NEW YORK—Chess/Janus Records has geared a major marketing and promotion campaign behind its first soundtrack LP release, “The Devil & Miss Jones,” according to Al Koen, director of marketing.

Koen said that the campaign, initially, will have an initial Billboard tie-in with record chain here and with Tower Records in Los Angeles as a market pilot program. Ads will run in local newspapers, 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.
STEVIE WONDER'S
"LIVING FOR THE CITY"

From the
Gold Album
"Innervisions"

www.americanradiohistory.com
Program Backs Who Operate Self

LOS ANGELES—The Who’s first new album in two years, a double-record rock opera titled “Quadrophenia,” has been released with a rock-oriented tour announced. Touring across the nation for much of the summer, the tour is expected to include a few select dates in Europe.

The Who began recording “Quadrophenia” in the spring of 1978, and the album is the band’s first release since “Who Are You,” which was released in 1978. The new album features new material from the band’s “The Who Sell Out” and “Who’s Next” albums, as well as some new songs.

The tour is being promoted by the band’s manager, who said he is looking for venues that can accommodate the group’s larger-than-life stage setup. The tour is expected to run through the end of the year, with plans for a second leg in the spring of 1980.

The album has been well received by critics and fans alike, and is expected to be a major hit for the band. The band’s new single, “ Baba O’Reilly,” has been a hit on the charts, and the album is expected to do well in sales.

The band is currently touring Europe, and is set to return to the U.S. in the fall for the remainder of the tour. The band is also planning to release a new single and video in the coming months.

The band’s manager said he is looking for venues that can accommodate the group’s larger-than-life stage setup. The tour is expected to run through the end of the year, with plans for a second leg in the spring of 1980.
WALK LIKE A MAN

GRAND FUNK
their 2nd single from their #1 gold album
We're An American Band
produced by Todd Rundgren on Capitol
Earnings Reports

COLUMBUS BROADCASTING SYSTEM

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WARM MAGNETICS INC.

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COLUMBUS ELECTRONICS

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AMERICAN BROADCASTING COMPANIES INC.

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BELL & HOWELL CO.

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NORTH AMERICAN PHILIPS

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To be continued...

Market Quotations

As of close. Thursday, October 25, 1973

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RCA Records Requires a General Manager for Emerging Record Business in West Germany

RCA Records is seeking an executive to direct a newly formed European subsidiary in West Germany. The position offers an opportunity to establish a top record man with proven capabilities, especially in A&R and marketing areas. Complete knowledge of German language is required. Send resume including statement of accomplishments in A&R and marketing and salary requirements, in confidence to:

PERSONNEL MANAGER
RCA SCHALLPLATTEN • P.O. BOX 7613 • HAMBURG 15, GERMANY

New York's Best Record Pressing Plant Is in Philadelphia! Dist-Makers

Off the Ticker

Capitol Industries-EMI INC., Hollywood, plans to issue 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 all 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 $207,000, or 7 cents a share, compared with $91,000, or 3 cents a share, in the same quarter a year ago. Sales for the second quarter were $1,185,000 compared to $737,000 a year ago.

Earnings for the six-month period rose to $560,000, or 18 cents a share, from $522,000, or 16 cents a share, a year ago. Sales for the half increased to $1,450,000 compared to $822,000 for the first half last year.

TANDY was the subject of a recent report by E.H. Bums & Co. Bran, Nordecker, Rau & Co. issued a report on Zenith Radio. Soundesign was outlined in a report by Dean Witter & Co.

AVNET, New York, reported earnings in the first quarter of $6.4 million, or 35 cents a share, and 42 cents fully diluted, compared to a year earlier's $4.8 million, or 35 cents a share prorated and 32 cents fully diluted. Sales increased to $129.6 million from $100.5 million.

American Broadcasting Companies, New York, reported third quarter earnings reflecting improvement principally in the television network.

ABC said full year operating earnings would exceed the $2.50 to $2.62 a share range estimated earlier this year.

Records Wanted for Scrap

Highest Prices Paid

Call:

Plastic Exporters of America

(212) 928-0326

CRAIG CORP.

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Record/TAPE CLUBS: Make More Money with a Line of Quality U.S.-Made Accessories for Sale or Premium...At Surprisingly Low Prices.

Ask about our money-making "O.E.M." program. High-volume discounts on bulk-packaged "Robins" products as well. Contact VP-Marketing Jack Friedland for details.

Robins Industries Corp.
75 Austin Boulevard, Commack, N.Y. 11725 • (516) 543-5200

Recs.

Billboard, November 6, 1973
“Rag Rock” is Growing In “The Strawberry Patch” —

...And It’s Ready For Pickin’ and Playin’!

“WHO’S IN THE STRAWBERRY PATCH WITH SALLY”

The Newest “Rag Rock” Single Recorded by TONY ORLANDO & DAWN

Produced and Arranged by HANK MEDRESS & DAVE APPELL

on Bell #45,424

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
**General News**

**Payola Survey Replies Let It All Hang Out**

Continued from page 1

pect of the companies' PR policies and practices, internal supervision, relationships with radio stations and distributors, including questions on the possible use of illicit, illegal, 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, reinstated their antipayola policies to personnel. In most cases, explanations of the federal antipayola law of 1963 were sent to all personnel, with appropriate 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 gambling companies records.

Also to a man, these companies, including CBS, RCA, Warner and MCA, said that Capital 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 accounting of promotional workers at the home base and in the field, free of controls and other promotional spending, they were told. In response to the questionnaire, a number gave lists of furnishings and relations in 1972 among promotional employees, but no individual explanations. Turnover in promotional departments, and in the field, has been fairly high in the entertainment business. Many of these companies use "some" outside independent promotion men, but said their own company employees handled most of it.

**On Retainer Aid**

Commissions, in the questionnaire, 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 paid on retainer to the companies, since 1970, the average ranged between 8 and 16.

One of the most frequently mentioned in outside promotion service was Kal Rudman, publisher of the "Friday Morning Quarterback," used by RCA, CBS, Warner-Atlantic record companies, MCA and others. Rudman, who was paid $40,000 in 1972 for "legitimate public relations services," up from $3,500 in 1968, had spent $100 in 1971 and $33,300 in 1972, overall, to list publishers believe that the present antipayola laws were adequate, and that "no instances of improper behavior" mentioned in questions 5-7 in Part B of the survey had occurred. As for drugs, illicit sex or infiltration by organized crime.

On the radio, the heaviest—two -year, three plastic-bound volumes containing taking not only answers to the payola questionnaire, but also a complete set of records, was sent to Bob Robin, Lou Fields, Ernest Philip, and Percy Stevens. Retainer was $2,100 for the year.

On the radio, anywhere from 2,000 to 6,500 radio stations or stations of the over 130,000 AM's and FM's were sent free of new releases. Admittedly, promoting 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 promotion costs. CBS said 6,000 stations got free records. Capital shipped 25,000,000 copies to some 3,000 radio stations, reviewers, store buyers, etc., and for $1,700,000 in 1970, and in 1972 the number was 2,094,000. ABC said it sent out $2,300,000 in 1971, and 201,310 copies of the 76 singles released that year. MCA said the average of annual figures that its promotional activities costs were mainly those of salaries and related expenses, at a total cost of $1,650,000 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 $150,000 was spent with the principal National promotional convention. Everything spent is accounted for, said MCA, but records made no written directions—only verbal. Also in 1972, MCA sent 7,500 free copies of 7,000 copies of each album to radio stations. Warner Bros. Records reported that a few records were released to branch distributors for redistribution to radio stations, and that $100,000 was spent in 1972.

CBS said its own investigation was still going on. Since early June, the firm of Canada and England Moore has conducted an audit to check CBS records personnel about press releases and other advertising to the company said it is not probing alleged infiltration by organized crime (an area larger than the U.S. Attorney in the Newark-based probe), or rumors of illicit sex arrangements.

The CBS' parent company's annual report to the SEC for 1972 (a publishing, recording, sales, free increased in the revenue share paid by sales of records and music related products), and the year ended in 48. Income by percentage of net sales between 1959 and 1968 also, showed that the percent sales from 29 percent in 1968 to 40 percent in 1972, while most of the sales of radio station broadcasting were $674,800, with net income after taxes of $56.3 million, a 30% increase, and the number of payola payola canceled.

**RCA Outside Audit**

RCA said it has a longstanding policy of only allowing company-approved payola, and "conducts its business in accordance with highest ethical standards." The company, nonetheless, in response to press rumors about the industry, the company said it has a policy of conducting official inquiries into the industry, the company said that re KING's investigation had taken place, but no indication of illicit activities had been discovered.

**Capitol Manual**

Capitol Records, not to be outdone, also produced a heavy bound and tabbed volume of warning and instruction called "Career Growth Training." (The company noted that it is owned 70% by the British firm EMI, which found no evidence of wrongdoing in its own ranks, and has been led by its investigation made of the U.S. subsidiary.) The bible of proper record employee behavior contained how to read and use the Billboard charts, how to promote and sell the records, and a report by phone and follow-up telegrams, and how to use special mentions at radio station promotions.

**Independent's Complaint**

Continued from page 1 (story). The indie companies accused the majors not only of controlling, but "capitulating" to the majors as well. "They urged use of antitrust and fair business practices to give the independents a chance to compete.

Labels like Starday-King spelled the smaller independent companies' frustration. "Our company "without his own pressing plants, using independent distributors, with no factory-owned branches, or co-employed docks or retail outlets, faces a terrific task to compete.

London Records said the relapse of payola was actually a minor issue, unconcerned with the actual regulatory record performance royalty. London said the Subcommittee would focus on granting of million dollar record royalties 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 stations are receiving something for nothing.

The target of most complaints was the "veiled attempt" to reduce the company's "promotional powers of the radio industry's conglomeration, with their own branches, tie-ins with studios, ownership of FM and other ultimate reach into retail outlets. Also, "majors can afford to finance their own records, and smaller labels cannot afford to finance their own"

Radio stations were accused of fostering payola because of the retribution of the Top 40 format. Instead of choosing from 200 and more titles, as deeps did in earlier years, the stations have such limited space, slots for the few records played, that the competition for them is beyond the reach of the smaller labels. Also, the heavy incentive for payola, smaller labels said.

**Biograph Beef**

Biograph Records, a folk and native American music company, which is written to Sen. Buckley, New York's own payola crusader, but not to report on any of the former FBI investigations. Instead, the company urged a check on "favoritism" on airplay. Other labels also raised the same issue as the way radio stations simply favor big label recordings, and their big-name performers, leaving the public on only its air waves.

On the payola issue, London Records 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 questionary, Sen. John McClellan, Chairman of the Subcommittee, gave each company information to enable the Subcommittee committee members to judge the record companies' performances, and came up with ways influenced by the unsubstantiated payola allegations made in the press, (Billboard Oct. 18).

London Records pointed out that radio stations program old and new recordings, and "illegal illegal practices affect at any given time, only a small number of new releases released, since the record royalty is revised, and the revision bill would not be retroactive, only those recordings released will be affected.

As for time, needed remedial action, if any, for the record labels, who make records granted the new performance royalty would be free of any aspect 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 have started a week-long campaign by the Warehouse Employees Union to sign up their employees in what it is in its last strike before Schwartz Brothers, here, where negotiations are currently at a standstill between the striking union employees and management of the Schwartz distribution center, which is being planned.

Sources at the Warehouse Union headquarters here say that the warehouse is the last of the Harmony Huts chain of six stores, with the bargaining center, warehouse and union headquarters, there. If the strike is not settled, the Warehouse Union, an affiliate of the Teamsters Union, will next try to unionize other Maryland warehouse employees, and will eventually reach nationwide, the union said was "No Comment."

The campaign for the next six weeks at Schwartz Bros., ac corded has reached on all terms in the collective bargaining agreement is due to the Warehouse Union official. He said Schwartz management has given all the bargaining terms of the picket, and is unsatisfactory to the union local.
EVERYTHING HE HAS DONE FOR THE PAST DECADE HAS BEEN LEADING TO THIS MOMENT.
THE RICK DERRINGER ALBUM ON BLUE SKY RECORDS AND TAPES

DISTRIBUTED BY COLUMBIA RECORDS
DiscReet Proudly Introduces

The All-New 1974 Tim Buckley (Sefronia Model).

Tim Buckley  Sefronia

Includes: Dolphins
Martha/Quicksand/Stone in Love

Featuring:

• Fully synchromesh musicianship!
• All power accessories standard!
• Great musical mileage!
• Elegant styling which has stood the test of time!

Proven fastest pick-up and most comfortable ride in independent album tests conducted among Program Directors and Music Directors throughout the nation.

The All-New Tim Buckley (Sefronia Model) Is Available Now at Dealers Everywhere on DiscReet Records and Tapes.
Tamzin Outhwaite,
Hearing is believing.
High-powered rock with a new excitement that is Chris Jagger.
Hearing his new album will have you believing Chris Jagger knows where he's going.

Produced by John Uribe/Chris Jagger SD-5069
ELEKTRA/ASYLUM/NONESUCH RECORDS
a division of Warner Communications Inc.
**New on the Charts**

**AL WILSON**

"Show And Tell"—Rocky Road (Bell)

AL Wilson's career is guided by 5th Dimension mentor, Greg Giordano. 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 successes before with "Lodi" and "The Snake."

**FIRST CHOICE: 87—"Armored and Extremely Dangerous"**

—Philly Groove (Bell)

First Choice becomes a soul crossover act with this LP containing current single "Smartsy 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's Stan Watson and booked by Universal Attractions of NYC.

**Record Producer's/Arranger's Studio Workshop**

**A Four-Day Workshop in New York City**

Nov. 16, 17, 18 & 18

As a performer today it is vital to understand the fundamental technology of amplification and reinforcement equipment.

As a studio musician or record producer it is equally as important to understand fundamental multitrack studio technology, in order to achieve your artistic objectives.

Technology today is the key factor of musical creativity. Neither superb musicianship nor technical expertise stand alone in achieving the successful recorded product. The integration of fine musicianship and technical skill is a partnership of the recording engineering and "commercial" results.

This four-day workshop is intended to expand your understanding and skill in the use of the modern multitrack studio.

**Guests include**

Dick Schory, President—Ovation Records

Glen E. Kirk—Topic—Artistic Implications of the Quad Record

TOM JUNG, President—Sound 80 Studios, Minneapolis

MINNEAPOLIS

Topic—Mixing for Quo

Bill Stahl, President—Ultrasonic Studios, Hempstead, New York

Host for one full day at Ultrasonic Studios

Topic—Use of the Multitrack Recorder

For complete information and enrollment application write:

institute of audio research, inc.

New York, New York 10003

(212) 677-7560

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**New Talent**

Kaperlik Predicts Hits Going "Esoteric"

By BOB KIRSCH

LOS ANGELES—"With the music industry at a never seen before level of growth, there are new and more ideas being picked up on what used to be called ethnic or exotic music, it's time for everyone to start checking their inventories," says David Kaperlik, co-founder and President of the Kaperlik Corporation.

Kaperlik feels that people in the record industry are beginning to realize what's going to be the next big thing and he believes the next big thing is going to be the Afro-Cuban LP, which is a question of when it will completely expose itself.

"I've always had a problem with the Spoons," Kaperlik is also handling publicity for Alejandro Jodorowsky's "The Holy Mountain," a film currently created "El Topo" several years ago, and Kaperlik feels both films and television are reflective of 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 1961 at a time when the label was somewhat thin in the rock field. He signed such acts as Tony Orlando, Dion, Paul Reverie and the Rubbers, and Bobby Vinton.

He also became associated with Al Wilson, who later went on to work with artists including Bob Dylan and Aretha Franklin.

Black & White Fusion

"In these days," Kaperlik says, "I feel that there's a very important factor of musical creativity. Neither superb musicianship nor technical expertise stand alone in achieving the successful recorded product. The integration of fine musicianship and technical skill is a partnership of the recording engineering and "commercial" results.

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**Creative Trends**

Kaperlik Predicts Hits Going "Esoteric"

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**Andy MOR-Rocks To Market Shift**

By NAT FREEDLAND

LOS ANGELES—If there's anyone who ought to know about the pop music industry, it's Andy Williams, who is a seasoned major, record buyer today who can clearly see the future in his crystal ball.

Andy Williams has been a trendsetter in the music world for many years through his association with Columbia Records.

Williams has released some of the most successful albums in the history of the recording industry, including "Summer Love," "It's Not Unusual," and "What's New?"

The hit parade of Williams' songs has been virtually unrelenting, with chart-toppers like "Can't Help Myself," "Then Came You," and "Can't Take My Eyes Off You."

Williams has also been involved in the production of many successful albums, including "The Brady Bunch," "The Partridge Family," and "The Monkees."

Williams has been a major force in the music industry for many years, and his influence has been felt throughout the industry. He is a true legend in the world of pop music, and his contributions to the industry will be remembered for generations to come.

For more information on Andy Williams, please visit his official website at www.andywilliams.com.
What to wear when you're climbing the charts -

"SMARTY PANTS"
THE NEW HIT SINGLE
RECORDED BY
FIRST CHOICE
ON PHILLY GROOVE #179

PRODUCED BY STAN & STAFF FOR STAN WATSON & HARRIS PRODUCTIONS

From their current album
FIRST CHOICE
"armed and extremely dangerous"

PHILLY GROOVE RECORDS
Exclusively Distributed by
BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
There was a lot of excitement in the baseball world last week. The entire nation was clamoring after Bob Ruth’s home run. The news was starting to generate some excitement today as Kris Kristofferson achieved another historic feat. The news was so overwhelming that the next competitive events were pushed to the “hot 100” charts for this week.

This week, there were 12 records that broke the “hot 100” chart for different competitive events. Kris Kristofferson’s record was among them. He has made it to the top 100 charts for consecutive weeks. This is the first time a record has been listed on the “hot 100” charts for 36 consecutive weeks.

Another notable record this week was made by the record of “The Last Kiss” by Buddy Holly, which set a new record of 28 weeks back in 1959. This record is a testament to Holly’s incredible talent and the impact his music had on the music world.

The record of “My Way” by Frank Sinatra also broke a new record, reaching the top 100 charts for the 36th consecutive week. This is a testament to Sinatra’s enduring popularity and the timeless appeal of his music.

The chart also includes records by artists like Elvis Presley, The Beatles, and The Rolling Stones, which have all achieved significant chart success over the years.

The Billboard Top 50 chart is a testament to the enduring popularity of these artists and their music. It is a reminder of the power of music to bring people together and lift our spirits.
BARRY WHITE IS
HEADED FOR STONE
GOLD AGAIN!

Barry White's first single and album on 20th Century Records achieved gold record status in almost record time. Now he does it again with a brilliant new single, "NEVER, NEVER GONNA GIVE YOU UP" (TC-2058) from his smashing new album....

"STONE GON" (T-423)

PRODUCED BY BARRY WHITE
AVAILABLE ON STEREO TAPE

WHERE HIS FRIENDS ARE!

www.americanradiohistory.com
**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 Thursday, Nov. 27, at 5:30 p.m. (EST) at the State University College at New Paltz.

David Saltkin, music director at WNAMPC-FM, S.U.C., New Paltz, and Ira Ruhbstein from S.U.C., F Redlands, will conduct the sessions, focused on a wide range of topics in college broadcasting.

Key topics will include a discussion of cable FM for interested college broadcasters, and the seminar will convene at 10:00 a.m. and continue through the afternoon.

Additional information is available from Saltkin at WNAMPC-FM, State University College, New Paltz, N.Y., 12561.

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**IBS News**

**What's Happening**

**Who/Where/When**

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**Campus News**

DORY PREVIN (United Artists) Celler Room Down Home, New York, N.Y. (8:15); Quiet Knight, Chicago, Ill. (8:30)

RAY PRICE (Columbia) San Diego. Calif. Nov. 10: P.T. Troy, N.Y. (15); Los Angeles, Calif., Nov. 16 (Catholic Youth Center, Sorrento, Fla.). Milwaukee, Wisc. (11); Denver, Colo. (13); Phoenix, Ariz. (18); St. Louis, Mo. (23); San Antonio, Ariz. (23)

BILL QUATEMAN (Columbia) Quiet Knight, Chicago, Ill. Nov. 21: Blakesly, Chicago, Ill. (8:00); P.T. Troy, N.Y. (8:15)

RANCE ALLEN (Singer) Forest City, Ohio, New York, N.Y. (11:00); Holiday Inn, Los Angeles, Calif. (8:30); Fairway, Kansas City, Mo. (8:15); Paramount Hotel, Chicago, Ill. (8:15)


**THE GRAND THEATRE (Civic Auditorium) New Orleans, La. (3); Carnegie Hall, Cleveland, Ohio (3).**

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**SPOURLEDS (Civic) Sandia hotel, Las Vegas, Nev. (4:30).**

**STAPLE SINGERS (Civic) Capitol's Paramount, Chicago, Ill. (4:30); Grand Theatre, San Carlos, Calif. (2): Carib-**

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**STATUS QUO (A&M) Dallas, Texas (3);**

**JIMMY RANDOLPH (Motown) Chicago, Ill. (5); Downtown Theatre, Chicago, Ill. (5);**

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**HANNIBAL RECORDS & THE RAINBOW FANCY RECORDS (Columbia) West Coast Sound Generation (Oct. 23).**

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**THE GRAND THEATRE (Civic Auditorium) New Orleans, La. (3); Carnegie Hall, Cleveland, Ohio (3).**

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**MOLT THE HOOPLE (Civic) Columbia Theatre St. Louis, Mo. (3).**

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**HUMBERT B. DAVIES REVIVAL. Pershing Memorial Auditorium, Lincoln, Neb., Nov. 9; Minneapols. Art Theater, Minneapolis, Minn. (13).**

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**FREEDOM OF THE AIRWAYS & OTHER Myths**

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**HUMBOLDT.**

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**Continue from page 16**

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**DEDRE MILLUS (Columbia) Rivera. Las Vegas, Nov. 30-Dec. 6
THURSDAY DEEJAYS (Pale, Gfinnique, Nov. 2, Univ. of Kansas, Lawrence, Kan., 12:00; Twenty Grand, Denver, Colo. (16-20: MANNING WATKINS (Columbia) Virginia Beach, Va. (1; N.C. State, Raleigh, N.C., (1; Rainbow, Miami, Fla., (1; Jacksonville, Flia., (1).**

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**MOODY BOOYS (London) Tent Convention Center, Ft. Worth, Texas, Nov. 3-4. Houston College, Texas (4); Cross Atlantic, New York, N.Y. (7); Atwater, Chicago, Ill. (15); Cleveland, Ohio (17);**

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**STEVE Rhea, who fielded service hassles for Stax distributed Ardent Records, as Blackwell, has informed us that Stax has a new address and a new college contact.

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

---

**Stations needing service or information from Stax should contact Dan Wright, Stax Records, 2603 Union Ave. Est., Memphis, T.N., 38112.**

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**Freedom of the Airwaves & Other Myths**

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**Hopefully, most readers scanned Billboard's front page last week and noticed the four-page spread reviewing the FCC's drug-living rulings. If not, dig out that copy and start reading, but, to recap it quickly, the Court referred to the controversial 1971 ruling, which warned that "unhealthy desires should have no place in the airwaves."

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**When first made, that ruling drew widespread criticism from many broadcasters, who felt that the move was equivalent to censorship, thus violating the free speech clause. The Starmen, Bananas, (LEV), Kevin Ayers, 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 legislation to repeal it.**

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

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**The FCC, after all, pro-grammers 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 WYRC-FM in participating directly in the outcome. Once you've lost your voice, you won't even be able to complain.**

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**Dorothy (Columbia) Chicago, III. (2); Los Angeles, Calif. (1); Detroit, Mich. (3).**

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**New Riders of the Purple Sage (Columbia) Chicago, III. (1); Los Angeles, Calif. (1); Detroit, Mich. (3).**

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**The Iron Mountain Nightingales (ABC) (Rocky Mountain, N.C.) 3; Nov. 9, San Francisco, Calif. (14); Nov. 16, Columbus, Ohio (23); Nov. 23, Chicago, Ill.**

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**SHAWN PHILLIPS (A&M) La. State Univ., New Orleans (36); Municipal Auditorium, Austin, Texas; Municipal Auditorium, Kansas City, Mo. (4); Orpheum, Minneapolis, Minn.; Palace Theatre, Indianapolis, Ind.; Fox Auditorium, Dallas, Texas; Paramount Theatre, Detroit, Mich.; Capital Theatre, Quebec, Canada (12); Palace Des Anges, Los Angeles, Calif.; Capitol Theatre, Tokyo, Japan (16); St. Ignace, Mich.; Continental, Detroit, Mich.; Palace Of Azaro (3); Celebrity Theatre, Phoenix, Ariz. (20).**

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**10:00 PM: (Mercury) Coliseum, Cleveland, Ohio; 8:30: (Columbia) Alternative, Nashville, Tenn.; 8:30: (Capitol) Auditorium Theater, Chicago, Ill.**

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

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**Nov. 4: Chicago, Ill. (8:00); Quiet Knight, Chicago, Ill. (8:30);**

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**Nov. 10: P.T. Troy, N.Y. (15); Los Angeles, Calif., Nov. 16 (Catholic Youth Center, Sorrento, Fla.). Milwaukee, Wisc. (11); Denver, Colo. (13); Phoenix, Ariz. (18); St. Louis, Mo. (23); San Antonio, Ariz. (23).**

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**November 3, 1973, BICHLARD**
A sincere thank you to Sonny James and everyone who helped make my first single a hit. With love, Marie.
Radio-TV Programming

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 inter-
view with one of the most popular country
musicians in the world—Don Nelson, general
manager of WIRE-AM, Indianapolis, one of the
most successful country music stations in the
market. The interview is conducted by Claude Hall, radio-TV edi-
tor, during the recent country music convention
in Nashville.

HALL: When did you go to WIRE-AM?
HALL: What was its format at that
time?
NELSON: All over the road, CBS
radio network news. Arthur God-
frey.
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 needed a little of that in
Indiana, and we played Guy Lombardo in
the mornings. We were ninth in
an eight-station market.

I interviewed Godfrey once; he was big in radio at one
point.
NELSON: When I was a kid, of
course, I used to listen to Arthur God-
frey. But Godfrey was all over the place.
That's all there was to it. Television killed him. When they
could see him, it took a lot of his
glamor.
HALL: When did you go to a
country format?
NELSON: Twenty-three days af-
after I got there.
HALL: Had you planned on it
when you first took over the station?
NELSON: Yeah. I had been in
that business well before I was hired. We had
owned WIRE-AM since 1964 and it had just
kicked steadily gone downhill. In fact, in June, 1967...made my first trip there...spent some time in town,...and again in July, and so we'd decided in the last part of July to go
country. But I didn't know any-
thing about country music. All I knew was that Nashville was
down south a few hundred miles. So, I had
nothing to go on, but just a process. And I started off at our
national representative's office—find-
ing out what country radio stations
were successful. There were only a
handful. Our rep firm was
in Nashville, and they had
repped WMIN in Columbus.
Ohio, a station that has done a
good job. So, I interviewed a
tape of WMIN's morning
man who I thought was just
terrible. I had him on. And
I went to Indianapolis. I
picked up the phone and called
WMIN and talked to the PD. He
said he'd left to manage a radio station
in Lansing, Mich. So, I went there and
travelled around with WIRE-AM for six
months trying to find the morning man
to run the station. And I talked to one of those 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 so I got him and he has
been with us full-time ever since. And Bill has been with us
ever since...as program director and
morning man.
HALL: You had another program
director before Bill for a while.
NELSON: And everyone had told
me that to be successful with a
country station, you had to have all county hits. You
couldn't have a rock jock, you
couldn't have an M/R jock. The man
had to be steeped in a back-
ground of country music. And we
steadied 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 Mike Shannon joined us that month. Our three-day director
now and does mid-days. Gary
Scott, who's between Robinson and Shannon now, has been in the station when I came there—a
very smooth and easy-going mid-
day personality. And the change in our day-time air-staff was
in 1969 when we hired Ken Speek from WSM-AM in Alton, Ohio.
HALL: When did WIRE-AM be
come 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, I even in just a couple of
groups I was supposed to have
killed 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 that was alive. When I came into the
market, WIRE-AM, the contempo-
rary station, had a very good M
rating in the Spring Pulse
of 1967 a 54 share in after-
day service. And everybody else in the station had a 48 share. So, we
came in and came with some
decent sounds, good personalities, good programming. We
were the first station that woke up. Since
then, of course, Jim Hilliard has
come into the market with WIRE-
AM, which is a great MOR radio
station and Indianapolis has
become one of the best radio markets in the
country. Mike McCormick from
WLS-A Chicago has been here, and
and the old WFM-AM and
changed formats and is on an 18-34
target right now. So, after a
while, you have four very
effective radio stations. They're
all doing extremely well.
HALL: You operate an FM sta-
tion there, too, right?
NELSON: WMZT-WFM. We got it
on the air last year; it features the
background Jim Schulte syndicated format. It's the ultimate complement
for a country music format because both
stations are targeted at a 25-49 age
audience and you get both a
neon sign and radio.
HALL: Is the FM doing pretty
well? Schulte has the best
programming going in that type of
Think.
NELSON: I think he does. Very
few people who buy the station do not
dies with his radio stations. The
problem with so many of these
syndicated formats is that there's
the razzle dazzle pitch and you never
hear from them again except getting the
tapes in the mail. I personally
average talking to Schulte—he's
calling me—at least once a week. It may not be a whole lot, but he
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 very well. Of course, my AM does better in Pulse
that does in ART. I guess we've got a problem with the
radio critics and the ratings survey you want to use. But
we were very pleased with the Spring Art survey, and
we've seen it go up for the past two
years. In adults 25-49 years old was second in some instance only to our
AM station in April and May. But
we've been constantly, on our
stations since we started, looking for a dedicated country
station. There've been a lot of
country stations since 1967 that came into a market and did something
while in ratings and then died. You
know, a flash in the pan. People
keep asking us if we're going to
AM going to go? We think it'll go
on as long as we do. We have
the attitude at WIRE-AM that we
want to become an institution. And I
think that that has given the key
idea that we will succeed in the
market. And the fact is that we just hear and we can't 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. I already knew that there was a country station already
in the market.
NELSON: Yes, there was a
station in the school district that
our MOR station...a daytimer that
was country until noon and then
went to talk in the afternoons and ran
running about a 12 share. We were
able, with our full-time facility, to take
that station and upgrade it and
capitalize and do something on
it. The idea that all of the people who listen to WIRE-AM are being
targeted at 25-49, which is an impor-
tant element to us. In the American
Music Poll, a national survey, we
targeted of that market in
seven and second place in
third. 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, 1210, and station located
here in one of the major record
breakout markets of the nation,
has been cutting back on a pub-
lic Top 40 list, according to pro-
ducer director Robin Walker. He
said the station has "taken after
many weeks of research and con-
sideration." In effect to help record
companies, however, the ad-
ance list will be sent out to them
each week. Walker said that once
that record companies no
longer had to wait for the printer
on this list.

Clark Launches
Christmas Vignette
LOIS ANGELES—Dick Clark Ra-
diowhows, Inc. has bowed a
syndicated radio series dubbed "Your Christmas\nVignette." Radiowhows general manager
Chic Actis said that the stars of the series will
include Little, Lenny Weinrib and Fred Travalena. The
series will run from Nov. 23, Dec. 25, associated
features 450 Christmas "programmers," with
some longer than 60 seconds.

Brazil & Japan in
Rock TV
NEW YORK—"In Concert," the
series that was launched nationally on
ABC- TV network, has been sold to
West Entertainment, which will dis-
tribute it to over 500 stations in Brazil
and to Globo Television, which will offer the concerts to broadcasts in Bra-
zila.

Midpost. O. FM
Goes Mostly Country
MIDDLETOWN, Ohio—WPMO-
FM has gone on the air with be-
coming mostly country.
The station's programming lineup includes Bob (Cooper Capers)
Cooper, who also manages WPMO-
FM, and David Anderson, co-pro-
gram 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 the
WPMO-supervised Mid-Pon
Inc, a day-time operation.
On United Artists Records

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War's next gold single

"Me And Baby Brother"
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Radio-TV Programming

How Music Switch Vaulted WIRE-AM to #1 Slot

Continued from page 22

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格式so our 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 quality and not on quantity. And it usually depends on what you do, it's how much you do. So, the FCC has brought about this lack of quantity 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 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 good 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 they should know what the needs of the community are. 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 worthwhile, 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 programming running on everyone 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 stations.

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 order back at 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.
Bubbling Under The Top LP's


Bubbling Under The Hot 100

1. "Rock and Roll, I Give You the Beatles Years of My Life" - King, Howard
2. "My Generation" - The Who
3. "A Hard Rain's Gonna Fall" - Dylan, Bob

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 claims that WXLW-AM 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 music news and good music programming and he wins his cornered style for his left turntable.

July 1973

Vox Jox

by CLAUBE HALL
Radio-TV Editor

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(Chuck Jackson—Marvin Yancy)

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BB 74*—CB 61—RW 62*
Programmers See No Relief In Long Record Trend

By ANNE DUTTON

CHICAGO—The problem of the long record continues, with many programmers reporting a poor showing compared to shorter records. Programmers are forced to continue playing records of only a few minutes on peak loading, and they claim that the long records are not as popular as the shorter ones.

On the October 20 chart, six of the top ten were over the three minutes mark, and two were almost five minutes. Programmers, in a quick survey indicated that although they didn’t buy the long record, except on special request. By the end of the year, although the number of requests for long records has diminished, they will continue to be played at most of the stations.

Johnny Oakley, Hamasung, P.M.M., defined this as “if the artists asks for it.” The long record is never ordered as a cover record.

Although “Ramblin’ Man” (4:58), “Angie” (4:30) and “Jukebox Bump” (3:38) were successful in test locations, Johnny Oakley chose not to order them because of their length. The longer the record is, the less people can hear it. This is evident by the listening habits of the people of the area, who tend to stick with records that are less than a minute.

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 album.

The popularity of records has been on the rise, with many records reaching the top positions. The record industry has been experiencing a great deal of growth, and the long record is a major factor in this growth.

Review, Research Aids at MOA

CHICAGO—Billboard Magazine and the Music Study Group of America (MOA) 25th anniversary convention at the Conrad Hilton here, Nov. 15, will feature aids for jukebox programmers. Both Research, a publication of a special committee of Billboard’s chart analysis, and Record Source International, Billboard’s own programmer sample service will participate.

Joel Whittmire, head of Research in Menomonie Falls, Wisc., and Nancy Erlich, of RSI, will attend and explain how programmers as well as users 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 purchasing.

Whittmire explained that programmers can make many uses of the books. He made 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 LPs 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 Operators can set up libraries to the books, feature.

(Continued on page 29)

Small Hole 45 U.K. ‘Problem’

By EARL PAIGE

EDITOR’S NOTE: Billboard staffers Eddie 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. Records, the P82 standards committee of the Electronic Industries Association, appointed an ad hoc committee to explore problems with the single and to suggest new standards.

Hans Thodenh, Polygram, Bournemouth, told the P.82 group he would obtain standards from the International Electrotechnical Commission, European counterpart to EIA. Vic Gibb, JFJ, said he would likewise supply standards from the Electronic Industries Association of Japan. Orlando Tamburro, Philips Ford, P82 chairman, suggested that world standards be studied. C. E. Booth, Uniform, and General Electric, who has been a prime mover in pushing for quality control standards, and Harry Jare, also of C.E., both commented on various association standards and hope to have a new format to offer at an early ad hoc committee meeting.

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 employment for thousands of people day in and day out are getting tired of being called the bozos in pin-stripped suits and smarter black fedoras. They think it’s time to change the image of the industry.

Such was the prevailing mood of operators who met at the Holiday Inn in Yakima, Wash., Oct. 13, to put the finishing touches on the formal organization of the Washington State Coin Machine Operators Association. The group held its founding meeting in Spokane Sept. 25.

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

It was a sudden emergency, no life-or-death crisis, that brought the Washington association into being. Marsh explained in his opening address that 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 Don Miller, Spokane, secretary-treasurer. Nominated for the board of directors at the Spokane meeting were Whitey Schorten, Walla Walla; Don Anderson, Longview; Ed Kemp, Seattle; Lee Johnson, Olympia; Trip Triplett, Kennewick; Orville Colding, Spokane; Don Foehr, Spokane; and Keith Hollenbeck, Spokane.

Membership in the association is open to any coin machine operator willing to agree to a code of ethics. and bylaws. The association is expected to grow into a regional organization, comprising those actively engaged in the industry as operators, and associations, including distributors and others allied with the industry. Membership, it was agreed, is to be based upon the business unit. Participates 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, count as 1974 dues.

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

YAKIMA operator Mike Doherty, right, puts distributor rep. at ease during Oct. 13 meeting. From left are they are Seattle-based Rainer Sacchetti, 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 a member is a competent man coming from 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.

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A dues structure based pretty much on Oregon’s initial schedule was adopted. Dues categories for operators will be determined by the number of phonographs and amusement machines in operation as follows: 50 machines, $20; 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 older selections getting top play.

CHICAGO: SOUL PURCHASES

JEFFERSON CITY, MO: COUNTRY PURCHASES

ST. PAUL: "HOT 105" PURCHASES

DEADWOOD, S.D: "HOT 106" PURCHASES

FARMINGTON, N.M: EASY LISTENING PURCHASES

Exhibit at MOA

- Continued from page 29

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

MAY 15, 1973, BILLBOARD
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 career of the Kendricks with his hit single, "Keep On Truckin'," and note how long it has been since Kendricks, a new pot of gold, irony is certainly not to be dismissed as a possibility.

Talent also played a large and important role in the Kendricks' recording artist finally rising to number one on the record charts. Kendricks will you that he also took advantage of promotion and "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 before Kendricks could taste any of the success he enjoyed as a member of the famed Mountain quartet.

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 people Kendricks fans encouraged him not to quit. As well, the Kendricks fans have grown and retained from his historic days with the original Temptations. And they were the same fans who purchased his first two albums as a single, "All By Myself" and "Hold On." At least they were those 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 can't stop it until you're all the way where you wanna go.

And based on the above statements, Kendricks continued to push forward, and success did eventually smile upon him once more. Overall, however, belongs to another.

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

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

But what of the future, and a wider audience? Will the falsetto be known to succeed to Kendricks? Kendricks says with confidence, "Everybody understands the feeling. Only they can do is fight the feeling."
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 Heggs, 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 areas, highlighting "The Early Years," "The Great Instrumentalists," "The Great Conductors" and "The Great Singers." Mrs. Daris 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 Quadraphiles will mark the first Mozart piano music to appear in four-channel sound.

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 recordings 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 disc. 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.

"Now And Then," An Artist Bursts Forth To Exclaim To The Musical World, "Here I Am..." Bursting Forth Most Dramatically Is "Larry O'Neill."

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BRITAIN

FACT FILE

Population: 55 million
Per capita annual income: £1500 ($3,750).
Rate of Exchange: £1 = $2.60
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 36% 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. 65p 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 (cassette & cartridges): 8,097,000 units.
Tape production (cassette & cartridges): 10 million units approx.
Tape Industry turnover: £26.25 million.

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.

Charts

THE MUSIC WEEK-BBC chart, compiled by the British Market Research Bureau is the major 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 200 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 movers. 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
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<td>CBS</td>
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<td>Doca</td>
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<td>Polydor</td>
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<td>RCA</td>
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<td>Island</td>
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<td>United Artists</td>
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<td>Others</td>
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Cover picture: Tom Hanley
NOVEMBER 3, 1973, BILLBOARD

An Industry Report on the U.K.

You may not know Affiliated Music Publishers Ltd. You’ve certainly heard of Feldman, Francis Day & Hunter, Keith Prowse Music Group and Robbins (in the U.K. and in many other parts of the world). They, besides being some of the liveliest publishers in the music business, are the companies comprising AMP.

Yet although brought together, these companies retain their individuality. Each is managed by a music industry personality with the knowledge, experience and enthusiasm to reach as many ears as possible.

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Cable: Arpeggio London.

Affiliated Music Publishers Ltd.
138-140 Charter Cross Road, London WC2H 0LD, England
Telephone 01-836 9351
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 embroiled in its composition a mystery power that reaches far beyond the physical segregation of the two countries. It has created a cultural split in the lucrative and rapidly-expanding rock-and-roll market that has earned the rather disparaging term of 'teenybopper' or 'weenybopper' from the U.S. The question that has been swirling around everyone with any interest in the British market is: What's going wrong?

Why have Slade played 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 reception 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 unravel the reasons for this apparently inexplicable phenomenon we spoke to David Jopling, 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, he is clearly aware of the need for English teenybopper artists to break the States.

"We spent some time examining 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-wop and rock and roll, four young men from Liverpool produced an album called Sergeant Pepper's Lonely Hearts Club Band. With its deviation from traditional pop song references, the venture psychoed in 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 concepts and the creation of the underground. So mythified were the popular Poppers and the underground political compositions were placed upon the artists involved and the music that grew among the uninformed 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 became established and bands were beginning to think more about what was happening. Individualism became vital - no more the same song again and again.

For only now could young audiences sit cross-legged and fusion of flapping fingers catching occasional glimpses of an introvert musician crouched low over his guitar and doing high

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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)

GENESIS

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

'Genesis - Monster Smash' (Melody Maker)

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

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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 whatsoever 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 since, gaining momentum as it goes along. The British Phonographic Industry’s best estimate for manufacturers’ 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 percent 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 trades.

Ken Glancy, now in his second year as managing director of RCA’s UK records division, 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 increased 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 disposable 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 re-merchandisers – K-Tel, Ronco and the British firm Arcade, which have revolutionized the mass marketing of compilation albums of ex-Top 20 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 20. Other companies which have used tv to promote albums include DJM for Elton John and Philip Greenslade-Talat, Chrysalis for Ten Years After and Jethro Tull, Bronze for Uriah Heep and Pye for Max Byrnes.

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.

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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 2’ with rave reviews and SRO concerts.

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

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.

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 Chandalier’ – all of it 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.
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 it to advertise special albums — but I tend to agree with the view that the market for Top 30 compilation albums has largely exhausted itself, at least try 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 angling problems which could result in the UK having to take certain steps to come into line with the rest of Europe. 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 flooding over here to country. This will not happen next year or perhaps not the year after, but by the end of the '70s 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 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 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 this 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 overexposure, 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 needlefreeeance which, in effect, means that virtually all of us are protected 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 do not 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 shareholders' operations 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-oriented management, keen to work with us on the exploitation side in establishing the artist, I think that really intelligent management realise that a good contract, which I feel on both sides, 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 making its 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 will 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 the 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 records 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 sro in Britain is concerned — well, I lived with it in the States and after not having the bed to cope with for eight years, it's been rather nice."
Michael Freeguard, General Manager of PRS, remarks that in spite of obstacles to growth in 1973, total revenue should top £13 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 recognized that they do also 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, as territories and for what periods.

Asked at the time by 'Billboard' and others whether I thought the 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 appointed 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 ever 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 publishing (up to 5 per cent of the total royalty collected) to be credited by the collecting society to its local sub-publisher - 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 (although each society retains its exclusive status for its own members). Under these new agreements each society retains the freedom to license users in the territory of the other, but in the absence of a licence is to be made for this purpose.

(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, STIK 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 easily, if ever, exceeded its veto in this regard.

Apart from the implications of Britain's "entry into Europe" the two matters which have 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 in the UK, and in Ireland, and the revenue collected in London is shared among the rest of the member states.

The first of the new commercial radio stations to be set up in the UK were the pirate stations in October, with another 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 operating vary from £5 million to £10 million per year. At that rate the total 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 to a proportion of 6 per cent per annum.

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 reported that more than £1 million advances for 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 statements made by the Government (which, as a matter of policy, PRS, has deliberately supported the Government's aims by taking some important negotiations for tariffs overdue for revision. Examples are hotels, disco-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.

Optimum

Another vital matter with which the MCPS is currently deeply concerned is the initiative taken by the Society to have the rate of the Mechanical Copyright Protection Scheme (which is expected to rise from 2½p to 3½p per cent of the retail price) raised to the continental level of eight percent.

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 reason to believe that, having presented in outline what we consider to be a strong case".

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

The Society not only represents almost all British copyright owners, but also acts as the active member of the British Society of Authors, Composers and Publishers (BSAP) as agent for GEMA (Germany), JASCAR (Japan), MECHANIZ (Switzerland), SARRAL (South Africa), IPRS (India), SIPS (India) and the Society of Musicians of Great Britain and the British Nativity (SNB). It has representatives in London and both of its members from radio and television broadcasters, film producers, background music composers, pre-recorded tape cassette and of course dishes, 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 shows a very sharp increase in the last 20 years and the Society, through its representation ownerships 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 Internationale des Sociétés d'Auteurs et Compositeurs (CISAC) and Bureau International de l'Édition Mécanique (BICEM). 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 Barry, Alan Holmes, J J Phillips, Stuart 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 by the Society.

It is controlled by an elected council made up of British music publishers and composer interests, under the Chairmanship of Mr. B W Pratt (Managing). A necessary and close relationship exists between the MRS and MCPS by virtue of the appointment of Mr B W Pratt as Chairman of the Board of the MRS. The membership of MRS is open to all British music publishers and copyright owners and the publication of an annual subscription list of members and the council members is paid to the society by the rules of the society and to follow the recommendations laid down by the council.

Mr Pratt is also a member of both British Copyright Council and SISAC.
The BPI's fight against the Tape Pirates

by NIGEL HUNTER

The British Phonographic Industry is 60 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 forty years 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've gotten 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 easy 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 in 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 trade 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 are 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 working out the method of sampling the dealer panel which makes the country-wide sales returns each week from which the charts are compiled. He added that it was likely that BPI members would soon be provided with complete BMRR 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 meet."

The British Record Producers Association has amalgamated with BPI, and the latter organisation was closely involved in negotiations to fix the amount of mediumtime 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've also made a move for a club instead of just being a club, 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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NOVEMBER 3, 1973. BILLBOARD

An Industry Report on the U.K.
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 Peckham, the industry waited with bated breath to see which would be the next studio to collapse. None did. Instead many 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 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 major recording studios in central London have put in more and more equipment. There is hardly a studio now that is not working on an album they may as well do it in central studios so they can relax and get on with it all once. 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 promise 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 studio 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 gallery consists of much, saying that means you spend more time there. Escape has gone to great lengths to keep its customers happy when they are not recording. A football pitch and crazy golf are installed. And there is a games room for babysitters.

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 agreements.

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 Soundscene 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 Tristrel 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 modified space to the best possible advantage.

But 24 recording tracks are not essential to a new studio. Popacanda, opened by former pirate DJ Brian Goodman south of the River, is a dimmed taxi garage. He has started out with a four channel desk and a four 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 studios he is already fully booked for the time that it is open and Brian Goodman is in fact producing a couple of albums from there.

The sound 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, 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.

UK 10

Shirley Bassey
Fleetwood Mac
Jack Jones
Stumu Yamash’ta
David Essex
Yes
Jerry Lee Lewis
Curved Air
Richard Harris
Emerson Lake & Palmer

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 and cider belt 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
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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 established major music firms. And, since the infancy of the publishing industry in the late 19th Century, the firm held a major slice of the market. The great change has been in the emergence of young enterprising independents which now have a firm hold of the business.

The domination 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 parent companies but do 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 house? It was at this time that Francis Day and Hunter, Feldman and Campbell Connolly had a virtual hold of all the business. But today things have changed. They 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 opportunity to make the best deals and the formation of new firms which has provided firms like Chappell with lucrative income. 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, has 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 labels also brought in a new breed of music publisher who are both young and aggressive, and as such have become significant figures in today's music and artist's business.

The Beatles perhaps were greatly responsible for the change in the industry for the first time 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 day and the shock when Tia Pan Alley first heard Elton Presley's Heartbreak Hotel bursting forth from the windows of RCA's Music Hall. The word 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 lullaby 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 Kevin Prosser Music companies. At the moment there are very few of the older companies hanging onto their independence - like Campbell Connolly 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 1984 it has completely revamped its worldwide operation. Chappell, got a new managing director who has been responsible for making several changes in the UK firm since he took up office.

"I want to make sure that companies, many 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 charged 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 other side of music publishing, has brought in a new fresh approach to the providing of the standard catalog. He is of the 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 recognition in its international front. The company has been 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 in the past been equated 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 are keen to firmly develop the company on a worldwide basis.

Similar to Polygram with Chappell, the EMI group, has now become involved in a 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 two firms into one, but the operation has not been the same since then. The merger was 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, founded in 1968 by the late Sir Leonard Prowse, and the smaller publishers of those that remain, as well as Robbins and Francis Day and Hunter. Both these latter companies are under new management - Kay O'Dwyer at FDKK and Terje, later 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 in today's market and the way that each operates in competition with the small independent.

Close Relationship

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 Ronder 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 have a degree and to get any measure of success, explained Derek Green, managing director of A&M who publish Island and the Ronder music. "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 bought an old catalog containing a large amount of standard songs. "Who the hell is going to work these songs?" 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 differences between standard songs. "Where is KC & the Sunshine Band?" 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 contract with his writer but how many publishing houses ever get to meet their writers? There is the case of a publisher who secured a deal at a festival and after several years he never met the writer of his hit songs.

It is a 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 publishers even if many tend to dismiss them as being "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 in the future. This is by no means an indication recently that this has already started to take place.

The older music firms may have had to change their way to meet the demands of today's market. How long will it be before experience gives them the edge over their younger counterparts?

by PHILIP PALMER

An Industry Report on the UK.

November 3, 1973, Billboard
THE MUSIC PUBLISHER

BIG YESTERDAY BIG TODAY

LONDON  NEW YORK
AMSTERDAM  NASHVILLE
BRUSSELS  PARIS
HAMBURG  STOCKHOLM
JOHANNESBURG  SYDNEY
LOS ANGELES  TORONTO
MADRID  TOKYO
MILAN  WELLINGTON
ZURICH
Is the UK industry holding 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 wild enthusiasm which this form of merchandising has entrenched itself in America but certainly fast enough to make small, 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-conventional 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 Deca, 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 Deca, 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 190 retail points, the firm today has over 1,200 accounts.

Among these are department stores, photographic outlets, food multiples such as Allied Stores, 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 £190 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 so 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, in fear of 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 Prinsep, 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 Prinsep.

"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 best-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 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 forcing 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 WH 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 catalogues include RCA Camden, CBS, Marible Arch and Sceptre material in addition to products 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 1,800 racked accounts in the south of the country.

"It is an important and progressive form of merchandising", commented Saga managing director Martin 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."
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 established budget of budget labels accounts for nearly 50 per cent of album sales in the UK.

Dismantling largely infant-poor 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 Deca'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 label for Polydor and Philips owners. 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 factors: one, the willingness to carry the stockist burden borne 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 margin on £1 stock, with the retailer agitating for the figure to be raised to ten.

There was immediate ill-sentiment when the budget companies offered a 100 per cent stake or return. While many dealers resent a general all-or-nothing principle, feeling their chance in choosing the right product in salable quantities is jeopardised, the launching of budget product presented them with an unknown quantity.

With no experience as a guideline, there would have been natural apprehension about stocking the product, but the offer of a complete or deal eliminated any risk.

Research indicated about one 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 very difficult task, so new outlets had to be found.

The plan-setting 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 named food and magazines.

Impressive in-store display units - point of sale projection has always been one of the more effective 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 found.

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 on new releases as they prefer it - on their back catalog material.

"Budget releases enable companies to work catalog 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.

"For fear of attracting sales from full-price product the fact that budget releases appeal to the person who does not usually buy records must be 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 had 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 better dealers are, 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 retain within their established selling-price - which usually limits the amount of original budget material to albums like cover versions of hit songs.

But keeping the price low is all-important. "There are millions of people in a position where they 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," 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 could have foreseen 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 killed 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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SOUND BORDERS...
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ALL ENQUIRIES WELCOME. SEND FOR FULLY ILLUSTRATED BROCHURE -

NOVEMBER 3, 1973, BILLBOARD
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 grounds for some months. But the final decision was sufficiently unexpected to make many people wonder what lay behind an American-initiated decision to decentralize 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, total success 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 salubrious Starmus, thus ruling out the advantage 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 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 problem, 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 Heep, 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-commies-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 these American companies established in the UK are making things increasingly tough for the locals, notably EMI and Decca, to maintain the dominance which they have thus far enjoyed. And, as it must be pointed out, the thrust coming from the European-owned companies, Phonogram and Polydor is not making their task any easier, either.

According to WEA's 4th quarter of 1971 and market analysis conducted by the British Market Research Bureau shows that in the entire area of the battlefield - full-price albums - the three companies accounted for a 49.2 per cent share of business, with the Americans trailing with a 31.7 per cent. 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 seven-reach selling companies, K-Tel, Arcade and Ronco.

At the end of the April-June quarter this year, WEA'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 weighting in with 36.3 per cent. In the comparative period for 1972, the UK was leading by the wider margin of 49.3 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 revitalized marketing attack generated by managing director Gerryord's new team is still looking secure at 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 unable to match RCA's number one album, accounting for between 11 - 13 per cent of the full-price market over a 12-month period.

In fact, 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 Oly Wyper (now running the Columbia ( indul label) and managing director Ken Clancy to realize the company's full potential.

This year, RCA has been one of the outstanding success stories of the British charts, 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 in the UK LP field, but in the US too.

In the run-up to Christmas, then Victor could emerge as Number One album label.

Of course, it has 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 single sales alone have reached 1.5 million copies. But on the basis of the company's annual report just out, this can be added over about 1.5 million singles. He holds 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 People 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 curious 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 the success of the annual Christmas LPs and this year the other two of the 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 British companies, frequently remembered 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 single center.

At the half-year stage, Bell was running a remarkable 1.5 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 spots. Top of the Bell list 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 with these new British acquisitions making a significant current bidding deal with Pye, managing director Derek Green chose to out his own sales thrust behind the company's strong repertoire.
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
KEVIN COYNE  CREAM  SAMMY DAVIS JNR.
DEREK & THE DOMINOS  SACHA DISTEL
BILLY ECKSTINE  ARTHUR FIEDLER
& THE BOSTON POPS ORCHESTRA  FOCUS
CONNIE FRANCIS  RORY GALLAGHER
STEVE GOODMAN  RICHIE HAVENS  ISAAC HAYES
MEDICINE HEAD  JIMI HENDRIX  THE IMPRESSIONS
MILLIE JACKSON  BERT KAEMPFERT  ALBERT KING
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
A REQUEST for opinions on the whole question of commercial radio in Britain, and its future, would bring in 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, and 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, ventur, 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, 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 total of 60 independent radio stations in Britain, Whitney added: "The standards we set in London — Britain's capital, city — must inevitably influence the other 59 stations which are eventually to 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 context, 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 planning 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 are 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 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 feature — little has been heard from the IBA's 16 licence holders, 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 will be used are not yet determined.

One certain fact to emerge is that the existence of independent local radio will have a considerable impact on the record business, because their negotiations have resulted in a 50 per cent nonentity agreement for playing records — as opposed to the BBC network's allocation of about 50 hours a week. The IBA's 16 licence holders are to be allocated a total of 200 hours for the first three months, and, from the fourth month, they will have to allocate half of their programming to local music. Their weekly playlist of 70 tracks will be chosen by programme controller Michael Bukht and music director Alan Crossman, while the balance will be of pre-recorded material.

The record industry, in general, had been favourably disposed to the programing 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 being neither new nor unique. Many are the new and old formats which will have new help artists and gain airplay for singles and albums not heard on the BBC. What is new in this aspect of programming is that it is to be advertised.

This advertising is, as is the case with all independent local stations, under the control of the licensing authority, the Independent Broadcasting Authority. As such, advertising must be held to a reasonable standard. And it is to be noted that the advertising is to be paid for by the companies concerned, and is to be included in the programs, which are to be transmitted as a public service.

The London-based Capital station has a weekly budget of £75,000, of which £50,000 goes to music expenses. The station's costs are divided between music, advertising, and programming expenses. The station's programming is to be broadcast for two hours each day, Monday to Friday, and one hour each day on Saturday and Sunday. The station's programming is to be broadcast for two hours each day, Monday to Friday, and one hour each day on Saturday and Sunday.

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We’re on top of the World...

Pye Records are sitting on Top of the World of Sound. We aren’t just specialising in pop: or in Classics: Easy Listening or American jazz & Blues. We are specialising in all sounds - selling to everyone who listens to music. We’re sitting on some of the hottest property around - the sounds of Mungo Jerry, Max Bygraves, Cyril Stapleton, Sounds Orchestral, Jonesy to name but a few. Ember artists including a stack of Glen Campbell material. The explosive new labels and the magnificent artists from America.

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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Telephone 01 262 5502, Cables and Telegrams PYREC, LONDON W1AG

What’s more Pye Records have the distinction of marketing a lot more supersounds throughout the U.K. All the product on the A & M label - Herb Alpert, Stealers Wheel, Burt Bacharach, Carole King, Hudson-Ford, Billy Preston, Carpenters, Strawbs etc. Elton John, & Phillip Goodhand Tait, among others on DJM. The one thing we’re not sitting on is our laurels - Keep an ear out for the future and you’ll see what we mean.
Thank you David, Elvis, Harry, 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**

NASHVILLE—The “Grand Ole Opry” birthday, which began 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 companies have spent upwards of $30,000 for the function, which has exploded from a one-day affair into a several week-long 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 at at least 14 locations, with more than 75 separate companies represented. There is no telling what the 1949 event will involve; 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 (Elettra-Eleusy) to a 1948 Dodge (RCA) to expensive limousines.

“The effects of Fan Fair began to show this year,” said E.W. “Bud” Conn.

**Conn Gains U.K. Distr. For 2 Labels**

NASHVILLE—Mervyn Conn, London-based promoter and publisher, said he had concluded negotiations here for distribution of all Cinnamon and Toast Record product overseas.

Conn also will work with National Sound Distributors, headed by Joe Gibson, in handling worldwide product.

Conn already handles all Jerry Foster-Bill Rice publishing around the world with the exception of the United States and Canada, and these two writers are now in a close working arrangement with Cinnamon-Toast.

The veteran English promoter, who has handled all of the International Country Music Festivals at Wembley, near London, said he is negotiating with Dick Blake for the purchase of the entire Mess-Rose publishing catalog.

A scouting tour set overseas for Chet Atkins, Hank Snow and George Hamilton IV, and two country writers were television and video disk all of Atkins’ overseas shows. He also holds worldwide distribution rights for these productions, Conn said.

**CONGRATULATIONS!**

**BERGEN WHITE**

“BILLBOARD’S COUNTRY ARRANGER OF THE YEAR.”

**FROM**

THE BERGENAIRES

NOVEMBER 3, 1973, BILLBOARD

**This Is Pat Roberts’ New Single:**

“T’ll Gonna Keep Searching” DOA-17478

From Pat’s new album.

**This Is Pat Roberts’ New Album:**

“This Is Pat Roberts” DOB 26011

It’s moving up the charts rapidly.

**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 hosted a delegation of some 40 people from that state.

Clower was introduced by veteran Grant Turner, the first man to play one of his albums cuts on country radio.

**Cooper Retires**

• Continued from page 3

This Is Pat Roberts

Personal Management: Jack Roberts Agency

Distributed by Famous Music Corp.
A Gulf & Western Company

35
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 $43 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 was more than doubled in a year's time, climbing to 11 million. Some of the other statistics show:

Benson Publishing Sets January Choir Confab

NASHVILLE—The John T. Benson Publishing Co. here has announced plans for What-ch-a-ma Call 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's clinic included 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.

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) jumped 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 exclusivley 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 of 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 1963 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 approximately 10 hours." He noted that the move also will enable the groups to draw faculty members from an outstanding school of music.

"The facilities are modern and the climate of the location during the hot summer months will be more conducive to study," Butler added.

Since it is close to Nashville, Butler pointed out, more gospel professionals will be able to assist in the teaching of courses which will train the young students to enter the gospel music profession. He also noted that, its location near Kentucky Lake gives the advantage of recreational facilities.

The Stamps-Blackwood School of Music is owned by J.D. Summar and James Blackwood.

Conn Adding U.K. Wing

NASHVILLE — The Nashboro and Creed labels, 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 Wecon, 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.

The STATLER BROTHERS

Country Music Assoc.—Vocal Group of the Year
Music City News — Most 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
Lester 'Roadhog' Moran & the Cadillac Cowboys

... and that was all in ONE WEEK!

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American Cowboy Music Company 1913 East Main Nashville, Tennessee 37202 (615) 256-8812

Thank You

P.S. Carl Perkins please call home your recoroh is hotting!
Country Music

Billboard Hot Country LPs’

Billboard Special Survey for Week Ending 11/3/73

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Star Performers—LP’s registering proportionate upward progress this week.

1 2 3 4 5
JESSI JAMES A CAPRISCOIN—Kris Kristofferson, Monument (250006) (Columbia)
FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4193
YOU’VE NEVER BEEN THIS FAR BEFORE/BABY’S GONE—Conway Twitty, MCA 336
LOVE IS THE FOUNDATION—Loretta Lynn, MCA 205
PAPER ROSES—Marie Osmond, MCA 1108

6 7 8 9 10
I LOVE DIXIE BLUES—Marie Osmond, Capitol SP 12100
SATIN SHEETS—Jeanne Pruett, MCA 339
THE BRENTA LEE STORY/Brenda Lee, MCA 20122
LOUISIANA WOMAN—Mississippi MAN/Loretta Lynn & Conway Twitty, MCA 339

11 12 13 14 15
ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury 1406
PRIMROSE LANE/DO N’T GIVE UP—Jerry Walker, MCA 40
TOP OF THE WORLD—Lynn Anderson, Columbia KC 32492
SLIPPIN’ AWAY—Jean Shepard, United Artists UA 6430

16 17 18 19 20
TRIP TO HEAVEN—Fredy Hart, Capitol SP 121197
INTRODUCING—Johnny Rodriguez, MCA 353507 (Phoenix)
HANK WILLSON’s BACK, Volume 1—Lynn Russell, Skeeter SK 4023 (Columbia)
WHAT’S YOUR MAMA’S NAME/Tanya Tucker, Columbia KC 32272
COME LIVE WITH ME—Roy Clark, Decca D 35054 (Fonzo)

21 22 23 24 25
SLOW DOWN—Mel Tillis, MCA SP 1007
SWEET COUNTRY—Charlie Pride, RCA RX 42727
EARL SCRUGGS REVUE—Earl Scruggs, Columbia KC 32491
ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 40
ELVIS—Chris Presley, RCA 10120

26 27 28 29 30
DON WILLIAMS, Vol. 1—Allison
SHE NEEDS SOMEONE TO HOLD HER/Conway Twitty, MCA 336
CLOSER PLOW—Jerry Clower, MCA 127
I CAN’T BELIEVE THAT IT’S ALL OVER—Sharon Davis, RCA Victor LP 1020

31 32 33 34 35
MUSKOGEE ROCK—Billy Crash, County RX 1993
BILL-BILL Anderson, MCA 210
JOHNNY CASIN & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32140

36 37 38 39 40
THIS IS—Tony Booth, Capitol SP 12118
CARRY ME BACK—Starrer Bing, Mercury 676
JUST WHAT I HAD IN MIND—Farris Young, Mercury SM 1634 (Paragon)
TOUCH THE MORNING—Don Gibson, Mercury 9081

41 42 43 44 45
DEAL FOLKS, SORRY I HAVEN’T WRITTEN—Roger Miller, Columbia KC 35495
SUMMER (THE FIRST TIME)—Davy Goldstein, on (A&R) F
SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia KC 22140

46 47 48 49 50
DON’T CRY NOW—Linda Ronstadt, Atco SD 504
SOMETIMES A MEMORY AIN’T ENOUGH—Jerry Lee Lewis, Mercury 1517
SUPERCHEF—Roy Clark, Decca D 35088 (Fonzo)
PLASTIC TRAINS, PAPER PLANES—Santana Reys, Capitol 134133

51 52 53 54 55
BRENDA BRENDA, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA 1052
BEST OF GEORGE JONES VOL. II—RCA Victor 450131
GREATTEST HITS VOLUME I—Conway Smith, RCA APL-1479
BUBBLEGUM OVER—Daily Patrol, RCA Victor 11285
BEST OF JIM ED BROWN—RCA 10124

56 57 58 59 60
MY FRIENDS CALL ME T.O.—Tommy Overstreet, Decca 25621
SINGS THE SONGS OF JIMMIE RODGERS—Lettie Frizzell, Columbia 32944

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.... Barbra 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 3,000 records were pressed earlier, but it was the wrong master. Now they have things straightened out, composes Thibodeaux has rejoined Jimmy Newman, giving that authentic Cajun sound to his group. ... Wally Whyton, singer and writer-for-Billboard, 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 was David (44 artists) night were Buck Owens (his first appearance there in 15 years), George Lindsey and Minnie Pearl. ... RCA bought the famous tax used by Dottie West in her Country Sunshine commercials. Dottie, by the way, will tape the TomTom 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 Staff, fine musician with the Osborne Brothers, is finally out of the hospital, recovering well from auto injuries, and plans to rejoin 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 Wilson 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 went away and smashed into a house. Now he has a new one and a badly wrecked old one.

When Bud Wendell received the Memnonium 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 Kriege of Cleveland, G. Not only that, he came prepared with his harmonica. ... Thumbs Carlisle, back in business on Reprise Records, made several deals for overseas distribution of his records during the convention.

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

November 3, 1973, Billboard

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week #</th>
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<tr>
<td>1</td>
<td>&quot;I'M Gonna Hold on&quot;</td>
<td>Carl Smalls &amp; Tommy Street</td>
<td>28</td>
<td>11</td>
<td>Down 17</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Take It Home&quot;</td>
<td>Cottonwood</td>
<td>31</td>
<td>41</td>
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<td>3</td>
<td>&quot;Crazy&quot;</td>
<td>George Jones, Loretta Lynn</td>
<td>11</td>
<td>35</td>
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<td>4</td>
<td>&quot;You Wouldn't Know&quot;</td>
<td>alls, &quot;Ma &amp; Pa&quot;</td>
<td>25</td>
<td>15</td>
<td>Up 10</td>
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<tr>
<td>5</td>
<td>&quot;I'm Just A Redneck Country Boy&quot;</td>
<td>Melba Montgomery</td>
<td>13</td>
<td>59</td>
<td>Down 46</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Sweet Memories&quot;</td>
<td>George Jones, Loretta Lynn</td>
<td>24</td>
<td>54</td>
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<td>7</td>
<td>&quot;Til I See You Again&quot;</td>
<td>Tammy Wynette</td>
<td>33</td>
<td>62</td>
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<td>8</td>
<td>&quot;You're The One That I've Been Waiting For&quot;</td>
<td>George Jones, Loretta Lynn</td>
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<td>9</td>
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<td>35</td>
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<td>Carl Smalls &amp; Tommy Street</td>
<td>36</td>
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**Billboard Hot Country Singles**

**Dec 1973**

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<tr>
<td>SOMEWHERE BETWEEN LOVE &amp; TOSSED ARMS</td>
<td>Melba Montgomery</td>
<td>86</td>
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<tr>
<td>ONE MORE DREAM</td>
<td>Melba Montgomery</td>
<td>87</td>
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**Billboard SPECIAL SURVEY for Week Ending 11/3/73**

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<td>42</td>
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EVERYBODY'S PICK:
THE EXCEPTIONAL SONG PENNED BY
HANK, JR. HAS #1 WRITTEN ALL OVER IT!

"The Last Love Song"
MGM #14656

Hank Williams, Jr.

Exclusively Bookings:
BUDDY LEE ATTRACTIONS, INC.
806 16th Ave. So.
Suite 300
Nashville, Tn. 37203

Exclusively on MGM RECORDS
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 Lamb said manufacturers do not provide demonstration displays for quadrasonic units, or 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 Hor car selling, job easier because 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 unit were demonstrated on slide brackets, with rear speakers for quadrasonic units hung from the ceiling above the demonstration area.

George Nainsky, Dallas distributor, believes that the slow sale of quadrasonic car units is a direct reflection of home sale advertising.

In New York, Tape City, USA store coordinator Jim Tampini 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, in-dash and traffic was relatively slow but the buyers here were buying.

Among trends noted:

- APAA continues to be an area for mass merchandise buyers to cross-reference the units and much buying already done prior to the show.
- Price stability was much on the

(Continued on page 46)

GRT Sees Prerecorded Tapes Going to 50% of Software Sales

Cite Promotions, Merchandising

By BOB KIRCH

One of GRT’s current 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.”

Soner spoke about certain categories of music, and country was one of them. “We’ve gone as high as an 86 percent tape to disk rate on country product such as Roy Clark’s ‘Superpicker.’ And on any country record that makes it, it is not necessarily set to 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.”

Soner 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)

10-unit Chain Stresses Name Brand Players, Quality

By SARA LANE

MIAMI—Buridines is first of all a fashion store but customers are attracted to the playback department because of the store’s aggressive advertising and emphasis on quality merchandise.

Only brand name merchandise is carried in the store. It is 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 it easier for sales people not to have to convince customers to buy an offbrand. As well, I think any product name associated with Japanese manufacturers enjoy a good reputation especially in higher end components.”

Buridines 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 the store to hold a seminar, we have them come as often as we can, we definitely will not deal with him. As a department store, we spend more time helping sales people and we need constant help in merchandising. I think manufacturers have a difficult time doing business with this record firm. And because we are the only one in the area to have a complete component shop we’re going to have challenges in keeping help. Many stores have serious employee problems in this area despite the fact that they may pay well. Another thing, we take key people and train them in merchandising 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 compact components. However, he feels it is up to the manufacturer to educate the consumer and not the responsibility of any individual store.

“As far as an advertising approach is concerned, I’d like to see manufacturers direct more advertising in radio spots 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 program. Component manufacturers should get involved in sponsoring quadrasonic broadcasts.

After all, these are the people who own the product, and the understanding of quadrasonic. They should be sponsoring quadrasonic broadcasts in all major markets on all major channels—pushing 4-channel, explaining and showing that quadrasonic is now being broadcast. We sponsor a show over WTMJ-FM in Miami ourselves. And in the Miami area there are five of six FM stations broadcasting in quadrasonic—WTMJ, WBUS, WSHE, WLYF, WMQY 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 stand-off, according to Dr. Tom Tibbs, 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).
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 headcleaner.

Round screws in square holes.
And lastly we've started putting our screws in 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 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...
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 "varie 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 hardbooks 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 $250 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, stereo 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 I with magnetic cartridge, diamond stylus, synchronous motor, undamped cue control and automatic shutoff.

Both units provide 50 watts (IHFI) music power and carry list prices of $399.95.

MAGNAVOX MAX speakers, No. 2310 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. Weighting 1-1/2 lbs., Sharp Electronics suggests $79.95 price.

THE MODEL AT-2902 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.

QUADRAPHONIC Q8 operates both 8-track and 4-channel tapes, automatically selecting proper mode. The Tenna TC-777 car player, an in-dash unit, sells for $125.95.

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.

B-TRACK STEREO car cartridge player with FM/FM stereo radio is Channel Master's Model 6297, listing at $124.95.

QUADRAASONIC 4-channel stereo B-track car player is Automatic Radio's offering for 1974. Priced at $134.95, the QME.2445 comes complete with mounting hardware-less speakers.

pfnastiehl's needle guide gives you more

More set model numbers ... More hard to find needle types ... More cross reference information. More of everything you need to make the sale.

Becomes a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.

WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST. / BOX 498 / WAUKESHA, ILL. 60185

recoton®

THE PROFIT MAKER!

THE COMPLETE AUDIO ACCESSORY DEPARTMENT, FAST TURNOVER ACCESSORIES PERSONALIZED TO FIT YOUR NEEDS, USE 1, 2 OR 3 DISPLAYS

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#990

To recoton Corporation, 46-23 Crane St. Long Island City, N.Y. 11101 (212) 392-6442

Please send me information regarding the RECOTON "Profit Maker" #990

Accessory program.

Dist. Name

Address

City State Zip No.
Growing Chain Emphasis on Major Brand Hardware

By JACK COGGINS

Growing consciousness as a motive selling force, Roque noted. "Well, there is something else called brand consciousness. Major manufacturers spend millions in advertising building up the name and image. When a vol-

ume retailer comes out with a pri-

vate label, therefore, he has better

knowledge of it. Only those name brands have been established as good products in public thinking; so it said the public is brand conscious. It is 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 and they encounter any other difficulties, then the store, for practical purposes, is out of business."

"On the other hand, stores stress-

ing name brands have at least this advantage, that the public is more fa-

miljed, and half a dozen other brands will be delivered. So brand name stores always assume a competitive market rate." Price Points Holding

With re-evaluation of the yen, and the situation in the Far East and inter-

national market, it is increasing difficult to maintain basic price level on record store inventory, according to Roque. "But, we're not so far away," Roque added, "so far World Radio has been successful in maintaining good quality at the low price." 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 market profile and looks for a product with the best quantity to fit the price point. Why is it not working this way? Users are literally "under $100, under $200, and under $300," Roque noted. "Naturally, the magic price point turns up, usually, as $99.95, $199.95 and $299.95. The merchandiser who come up with the best system for the product point money is likely to end up win-

ning the retailing battle, especially when all other areas of operation within the firm are working at peak efficiency. There are many systems on the retail level that have worked for $99.95, but the quality varies." World Radio's advertising is basi-

cally youth-oriented. "We cater very strongly, but not exclusively, to people in the 16 to 34 age group," explains Bruce Roder, the managing editor, and we're asking the young professionals—"they have the interest, the need, and, as often as not, money to spend. In ra- dios, 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 we 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 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 dif-

ferent from another. For example, cassette decks in Dallas may work better in our Lincoln store, not nearly as well in another of our stores. On a wider scale, the coast is 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 likely probably is not at all such as it would be elsewhere. My question is, would national advertisers spend even more wisely by chan-

testing 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."

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

NOVEMBER 3, 1973, BILLBOARD

Norelco CARRY-CORDER SPECIALS!

Here's a chance to profit on these fine cassette recorders in original factory-sealed cartons with factory guarantee and service backing. Why pay twice the price?

- 113 4 up 100 up $26.24 $23.75
- 134 (Automatic Loop) $34.00 $31.00
- 143 (Automatic Loop) $34.00 $31.00

Add 3% for shipping - or more prepaid Terms: Check with order
Ampex 'Q' Push

NEW YORK—Ampex Music Division has developed a special point-of-purchase counter display for its prerecorded open-reel 4-channel tapes.

The unit, designed by Jules Cohen, AMD's marketing manager, is designed to introduce the firm's prerecorded, open-reel 4-channel tapes to the consumer, while necessitating a minimum amount of space.

Cohen, "the unit is ideal for what another person thinks or how he feels—I only know his behavior." And thus also had the reps copy down the sentence. "The way a person responds to you is more a matter of how he is feeling (not being persuaded) than yours."

As part of an exercise, reps attending were told to send evaluation forms to buyers they dealt with, to sales associates and subscribers for a confidential rating of the rep.

Dr. Thiss said reps are "change agents," their presence in a busy 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, curse, 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 that both parties can get behind. 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 a new development of video playback devices, with particular emphasis on its video music system. This is a new indication that the firm is not taking lightly its involvement with consumer video products.

Zenith is concentrating on video playback devices as part of its overall development of a line of original consumer electronics, ties in with the firm's $62 million expansion program which also includes the establishment of a $2 million technical center at Northfield, III. The center is slated for completion in 1975.

Burndines Offers Panasonic, Sony, Kenwood, Fisher

So far, however, we have been able to sell better goods at higher prices, we have less problems. I'm sure a majority of a consumer has been burned by all the promotional packages of free goods ranging from $100 to $199.95. There have been a tremendous amount of false claims and deceptions. And, I think word of mouth negative advertising is hurting some of those manufacturers. The consumer finally realizes if he is going to buy electronics, he probably should spend a little more money and buy a better piece of merchandise. The traditional price points have gone as far as I'm concerned because of the increase in manufacturers' prices. They have gone up price points. It's impossible for me to maintain the same retail as last year and make a profit.

FOR SALE
TO HIGHEST BIDDER

35,000 '78 RPM RECORDS
IN ORIGINAL FACTORY SEALED CARTONS

FORD CLEVELAND, OHIO
BOX #817
BILLBOARD
9000 Sunset Blvd.
Los Angeles, Calif. 90069
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 or a slave unit break, only that slave becomes inoperative, allowing the duplication process to continue uninterrupted on all other slaves. A photoelectric sensor allows for programming and capture 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 4 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 attachable 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 ($10,000) open reel to reel duplicators for 8-track cartridges. Features are modular, plug-in solid state electronics, full control facilities, full automated operation, reel master transport in 4-in., or 1-in. tape configurations.

John Kezia, corporate vice-president, notes that the duplicator can put programs directly on tape cartridges 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. L. Sullens, executive secretary, AVDA, said. Further information can be obtained from AVDA, 1301 Waukegan Rd., Suite 204, Glenview, Ill. 60025 729-8370.

Hear the light.

Powerplay at work...
producing the most powerful, purest sound.

Another new breakthrough from Craig, Powerplay...true car stereo for audiophiles. It has several times the output of conventional car stereo players. More specifically, it delivers a legitimate 52 watts of peak total music power.

When the listener is using our higher power range, the red light turns on. Pulsates in the tempo of the sound. Indicates greater sound volume with lower distortion. A self-demonstrating unit if ever there was one.

Craig Powerplay Speakers tie into every sale. They are the only speakers specifically designed for the high power levels produced by the Powerplay Players.

Hear the light—only on Craig units. Available in slide-out and floor-mount models.
ITTA 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 DiscVision. Also ratified as board members were Anthony Centa 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 Donham, vice president, recordings materials group, the 3M Co., was re-elected.

Other officers re-elected were Anthony Palma, Time Life Multimedia, secretary and vice president video player software; George Sadier, Toyota Cassettes 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 video player hardware; Ed Campbell, Lear Jet Stereo, vice president 8-Trak Hardware; Alan J. Bayley, GRT Corp., 8-track software; George Johnson, Audio Magnetics, Inc., vice president cassette software; Tom Dempsey, NASF Systems Inc., vice president raw tape; and George Simkovich, 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 Bowsworth, E.I. DuPont Co.; and Robert Janiece, Menashe 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 SGQ-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" quadraphonic broadcasts, and to produce quadraphonic commercial announcements. According to CBS technicians, although an encoder is not needed to broadcast SQ quadraphonic records in ordinary 2-channel stereo, the SGQ-2000 greatly expands the broadcaster’s quadraphonic capability by allowing him to transmit 4-channel tapes, and to produce local 4-channel live programs.

The SQG-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 quadraphonic effect.

Car Stereo

tix players is counter to the growth of quadraphonic, and pointed out that the forward compatibility of 4-channel (regular stereo being enhanced via quadraphonic) is being lost.

• A number of new manufacturers showed players, among them Mitsubishi, Xitai and J.L.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 Segel, marketing vice president, who said 97 percent of U.S. cars are still without car stereo.

Have you heard the one about Webtek tape products?

It's a proven history of cost savings, time savings and unrelenting reliability in cassette and cartridge production.

You must have heard it. It's being repeated millions of times.

TAPE SPICES
Pressured sensitive splices are individually precut to precise accuracies and mounted on quick release backing tabs. The tabs keep splices clean and take the work out of handling. Your production moves along fast and accurately, every splice neat and uniform.

GripSeal—precut 8-track cartridge splices
The most widely used tape splice in the industry. Pressure sensitive, 1 mil Mylar/foil laminate for cutting and sealing. Also available in 1 mil Mylar for splicing only.

Spliceless—precut cassette splice
Pressure sensitive, 1 mil Mylar for lead splicing.

CASSETTE LINERS
Custom designed Webtek cassette liners supply the right lubrication for smooth, uninterrupted tape operation. Dissipates static charges at the same time. Zone or solid graphite coated Mylar.

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World's largest manufacturer of precut tape splices.

Additional information and samples can be obtained by writing:

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World's largest manufacturer of precut tape splices.
PVC Shortage Forces Cutback In Promotion Mailings at A&M

TORONTO—The current shortage of vinyl and various kinds of paper continues to have marked effect on the Canadian record industry, with one label stating that an immediate cutback in its promotion mailings is necessary.

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' promotion and mail order operation, told Billboard that "it's become very difficult to keep up with the orders we are getting every day."

Gardiner said a plant shutdown is not out of the question if the situation doesn't improve soon.

"We haven't yet been hit by any shortages," Gardiner said, "but everyone is wondering. We're instituting various controls to keep on top of it. But some people are predicting this Christmas will be the biggest in our history," he said, "and it's difficult maintaining our regular monthly product level from the plants."

LaCoursiere said the cutting down of promotions is expected to be maintained for 12 months. "It's also a good time to sort out which artists are actually programming album cuts," he said.

D. McBride In Debut LP

TORONTO—Columbia Records Canada has signed a recording contract with Dublin-born Danny McBride, brother of Bob McBride, former lead singer of LightHorse.

The album, "Danny McBride," was recorded at the new CBS studios in London Ontario, produced by Gary Muth, and mastered at the Apple Studios, Columbia. Columbia is rush-releasing a single "Goodbye Blues." The album will be released by CBS internationally in January.

Harry Connick, who has managed a tour of Canada by Toronto John Brower, is putting together a band. The album production was coordinated by Columbia Canada adver staff, Gary Muth, Producer Mehan's most recent project was the new Tim Hardin album.

Love Productions & Cochrane Pact

TORONTO—Love Productions president Frank Davies has signed a landmark world recording and publishing contract with Columbia Canada.

The first single from "You're Driving Me Crazy (Faithfully)" is being rushed into stores.

Cochrane consists of multi-instrumentalist Duane Cochrane, bassist Bob Brown, drummer Don Cameron and Rick Nickerson on bass. Cochrane's first album, "Hang on to Your Heart," will be released by Daffodil later this month.

Canadian News

From the Music Capitals of the World

CRIA Issues Statement on Canadian Regulations

TORONTO—The Canadian Recording Industry Association has decided to "Hang up the longterm single record campaigns," according to a statement issued by the CRIA.

"The Canadian Recording Industry Association believes that the CRTC Canadian content regulations for radio broadcasters have contributed significantly to the regular broadcast exposure for Canadian recording talent."

"The recording industry in Canada has experienced a growth in the broadcast industry—each growing with the aid of the other and the audience served has increased in Canada, encouraging the development and growth of the creation and performance of Canadian recording acts."

The CRIA feels that a regular channel of communication should be established among the recording industry, the broadcast industry, and the CRTC. For this reason, the CRIA will 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 and Ray Helfand promise of Canadian content regulations, believes that consideration must be given to the possible impact of these regulations before any quantitative changes are contemplated.

The Association looks forward to continuing a mutually beneficial relationship with the broadcasters, the radio broadcasters, and the CRTC.

Good Noise Claims It Will Be New Kind, Independent

TORONTO—Good Noise Records is going to be a kind of independent record company in Canada, it said, marketing its debut Bull Horan.

Good Noise, formed by Horan (a Naxos producer) and veteran musician/producer/studio owner Andre Perry, will release its first album, by Montreal hard rock group Man Made.

The label is to be distributed in Canada by a live record, which itself is handled by Polydor. Separately, a new label deals with deals.

"When you're a small independent producer, you can be free from the family, don't have to live here, and be there, and everywhere in one day," Good Noise told in a press release, "we must be flexible and have a good address." Horan, said, "we plan to be open for business in the next 12 months."

The label will be the first one to be released by CBS internationally in January.

Goldfish, New Label, Formed

TORONTO—Singer/songwriter Terry Jacks and his manager, with Hinda Records in Vancouver, have formed a new West Coast independent label, Goldfish Records, which will be distributed by London.

Jacks will be the present record studio to release by Terry Jacks and Susan Jacks, formerly known as the Poppy People, will be Terry Jacks performing Seasons in the Sun. A Jackie Brown, and the Stax Jacks "I Thought of You Again."

Two albums are now mixed and Terry's will be issued first. Both will be available on a West Coast tour, and "made to record."

Jacks, said "Good Noise was undertaking a "huge visibility promotion campaign" to focus attention

feeling, and that Mike Reed, "there are questions that there is a paper shortage—mailing cards are now on a six-week delivery schedule as opposed to a two-week supply. We've had a very tough situation. We've had no problems yet but they could come. We're keeping a close eye on things."
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, Rebeca, Klaas Cavalli, Wolfgang Made, Oliver Frisch and Victor Almenen. We also want to build German songwriters such as Schobert and Black and Christian Kahl.

Teldec also plans extensive promotion of its folk repertoire, concentrating particularly on Emil Mosch and his Egerlander Musikanten.

Wackers Disband

TORONTO—The Wackers, one of Canada's most prominent album acts, have disbanded.

Formerly from California, the Wackers relocated to 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 cause for a "Roll" was completed recently at Kebe Sound but Elektra did not release it.

Singer Randy Bishop plans to launch a solo career under Wacker's management, Tam Sadler. "Guitarist-writer Bob Segurini has announced his intention of remaining in Montreal for the foreseeable future, so Todd Trochin also plans to stay in Montreal but Ernie Earnewall will return to the U.S. Drummer Ritchie Hamman, formerly of April Wine, is forming a new band with his brother David Hamman, also from April Wine.

Snow Kicks Off U.K. Tour Nov. 2

LONDON—Bank Snow backed by the Rainbow Ranch Boys kicks off their U.K. tour Nov. 2 when he opens at the ABC Glosters. Also on the tour is the Nashville Studio Band, featuring Tom Gallier.

The tour, promoted by Marvin Conn Promotions Ltd., includes dates in London, Nottingham, Liverpool and Southampton.

PDU RECORDING ARTISTS: Muriel DAVIS, SACCHETTO, GIANNI BEDORI, BRUNO MEZZENA, ALDO REDDI You'll be hearing from them PDU, VIA PIOGA 14, LUGANO SWITZERLAND

British MU to Study Bid To Gramax on Getting $$

LONDON—There is a possibility that the British musicians and actors owned, a trust worth $625,000 in neighboring rights by the Danish Gramax organization will receive the money after all, following the move on this week that the Musicians' Union has agreed "to look into the matter." This money has been accumulating since 1968 but Gramax is faced with the problem of finding a British organization to distribute it.

On Lassen, a lawyer representing Gramax, the Danish performing rights organization, it was reported recently that if the two British organizations involved—The Musicians' Union and Actors Associated—were already involved, although they would not specify what these problems are.

According to Lassen, though, both organizations were reluctant to get involved. However, chairman general secretary of the MU said this week that the union certainly hadn't dismissed the matter completely and that some means of getting the money back to the actors and musicians involved was currently being considered.

Equally and possibly affecting branch mss are concerned with the fact that the MU already had a meeting with Lassen, said Morton, "and a number of difficulties emerged which both Lassen and Gramax agree to accept. The MU and the British MU agreed to look into the matter, and the British MU is currently discussing this matter and is on the lookout for the best possible solution."

Although it is not yet known whether there would be no administrative problems in distributing the money, there were one or two administrative matters involved, although he would not specify what these problems are.

Cycle, Tamarac End Contract

TORONTO—Rock group the Cycle and Tamarac Records have terminated their recording agreement with Tamarac Records. The Cycle have never been involved in any other recording efforts, and owner Stan Klacs, owner of Tamarac, for the past seven years.

The band is signed with Red Leaf Records and, until two years ago, was on RCA. Their most recent releases have been produced by group drummer writer Paul C. Marchand.

Cycle manager Brendan Clinch said that the separation was amicable and that the band will continue to record. They have been negotiating with Tamarac, about 20 percent of the profits.

Klacs has replied that it is pulling the cycle music's sales area of activity and the companies are negotiating with their Tamarac label and its subsidiary publishing companies. He will never concentrate on projects connected with Stan Klacs Ltd and Music Ad and Arturo Diga, the foremost pop record producer.

From the Music Capitals of the World

• Continued from page 47

ROBERT REYNOLDS. . . Columbus's Dave Nile white fort at the River Center, Bob Dylan's book on Canadian composers has been delayed by a Leonard Cohen lawsuit. The manufacturer of the book, The Record Producer's Guide to Recording, is being reviewed by the American Society of Composers, Authors and Publishers at the end of this season.

RITCHIE YORKE

Recertificates of CISAC, IFPI and ICA are due to receive 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). ... The Japanese Copyright Association... and the Corporation of the Japan Phonograph Record Association (JPRA), which were the first to sign the Treaty, held their annual meeting last month. They will now discuss various problems concerning the Treaty's implementation as well as setting up new international standards for the Treaty's enforcement.

November 3, 1973, BILLBOARD
VOX BOXES 
GO QS MATRIX

New York, N.Y. — Vox Productions has joined the growing list of record companies releasing quad recordings in QS. The company is set to release a famous Vox box including the Complete Chopin Music for Piano and Orchestra performed by the Utah Symphony under Mstislav Rostropovich. The CD 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 anticipated is likely to be the Complete Tchaikovsky Symphonies. Vox has joined over 30 other companies in producing quadrasonic recordings, and in the United States, the company is set to release its QS matrix to producers.

The CD will use an IC decoder and run all their programming for the quadraphonic segment through the decoder. This includes all decoder latches and discs. The listener at home will receive the decoder with no change in the quality of the signal, while the FM stereo listener actually got program with the decoder going to the listener with a QS or other decoder.

The QS matrix decoder 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 been a decline in production.

Another exciting aspect of the new QS matrix technology is the decoder. Previously, so-called synthesizers added ambient sound using the QS 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 directional on three sides. A music label spreads around in a panorama, but appear to be fixed and in position. Directly to the left or right, a majority of record collections are still primarily stereo, and among the 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 99.9% of all discs, 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 SQS matrix in their ORX receiver line in 1973, sales have risen dramatically and consumer response has been overwhelming.
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 Magistrates Court. She faces charges arising out of the BBC “payola” affair.

She was charged with incorrectly agreeing to give John Dobbs, an agent of the BBC, a fee in return for the broadcast of his song “My Way” and “Eyes of the beholder” on the radio program Worldwide Family Favorites.

The court heard the singer had been offered a charge of correctly agreeing to pay expenses incurred by Dobbs on a visit to London. She had failed to provide any reward for playing the records “My Way” and “Eyes of the beholder” on the program.

Music publisher Edward Kassner was discharged by magistrate Edward Kelsey on a similar charge concerning the trip to Malta by Dobbs. Kassner was awarded costs. Restricting regulations were not lifted.

Macaulay Pact With Schroeder Ruled Unfair

LONDON — A contract between songwriter Brian McLean and record producer Schreder Music was unfair and quite unacceptable. Three Appeal Court judges ruled it.

They upheld a High Court judge’s decision in Macaulay’s favor releasing him from the same contract with Schreder 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 if the contract did not give him any right to recover the copyright and other rights of the songs written by the publishers. The court dismissed Schroeder’s appeal against the decree nisi nisi injunction to prevent them.

The contract with Macaulay was void. The judge held that it was “total” and “so unfair as to be oppressive.

Macaulay, writer of such hits as “Kissin’ Time,” “Jambalaya” and “Build Me Up Buttercup” complained that at a time when he was completely involved in record production he was being asked to borrow money to go on holiday.

Schroeder Music was refused leave to appeal to the House of Lords and ordered to pay three thousand pounds of the costs.

HAMBURG — For years pilferage has been a serious problem for the record industry. The Federal Trade Commission, now known as the “self-service” has grown since cash stacks were introduced. For example, in a Swiss shop, where such cabinets were pilfered, and did not bother with security measures, pilferage stood at about 30%.

A distribution company for cash stacks and E-kick, Music 2000 has looked at this problem and devised various pillow-proof racks. They have been tested in England and found to be completely foolproof.

A Music 2000 spokesman said delivery in Germany can now take place immediately. The pillow-proof system works under the name Preplex. It’s said to be the best available here.

The individual sections of the rack system can be plucked off the rack in any required, while the theft-proof storage system is available in three constructions. A half-rack; each: firstly as a floor rack, secondly as a table display and thirdly as a wall mount. The rack is made in six racks from Plexiglas, side by side on swivel panels. The sales can tolerate such a rack in every way that the plastic cover can be lifted and the Tremelo compensated.

Another well known sales principle—the “grabable box” remains a possibility. It combines its advantages with pillow proofing. It is designed as a browser display, with the selected parts of the display correspond exactly with those of a drawer and can be used in current grabble bars. A sales counter is also a feature—which is not only used for a display place, but takes doubles in a lockable box.

MUSIC 2000 pillow-proof racks designed to combat the growing problem of pilfering of musiccassettes in Germany.

HIDDO EUGUCH

Popular Song Festival in Tokyo ’73, Nov. 16-18

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 later part of this month. The Japan Foundation, the sponsoring organization told Billboard last week.

The 10th annual crowning of the Popular Song Contest Grand Prix Festival that was held on Oct. 3 at the Nippon Budokan in Tokyo, was won by Nemsu-No-So, in central Japan. The title of each Japanese song and the names of its lyricist, composer and singer are: "Sasori-no Bigaku" (Wandering) by Kagari Matsuda; "Kokoro no utsukushii koto Done" by Konno "anata (I Wish You Were Here With Me) by Aziko Kosaka (other vocalists: Miki Ueda, Dicky String). Mika Makoto; "Samure no Hana" (Flower of Valor) by Tadashi Kamei (male vocalist with Doob Aide Band); "Sayonara no Seika" (It’s Only Sayonara) by Masahiro Sunouchi; "Kanashimi no Asu" (Sad Morning) by Michio Saito; "Kakizakii no Tsubasa" by Yoko Miyazawa.

Thus, 43 vocal compositions of 31 nations will vie for the Grand Prix of 30,000 and other prizes at the World Popular Song Festival Tokyo '73 to be held Nov. 18-19 at 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 and the preliminary performances of all the entries. The final selection of the finalists selected from among the preliminary presentations and performances will be held and the selection of the prize winners will take place, according to the schedule announced by Billboard last week. The judging will be made by an international jury consisting of five members chosen from the public at large, he said.

A total of 350 songs from 57 countries were submitted from overseas, of which 37 were chosen as final entries. The countries that submitted the most entries are: the United States (63), the United Kingdom (57), the Republic of South Africa (55), France (54) and Italy (33). He disclosed. The selection of final entries was carried out by the Selecting Committee formed for that purpose under the Yamada Music Foundation.

The number of entries is slightly less than last year’s, he said. The composers responded to an appeal to select their best song before submitting their entry, this 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 '73 will be held at the Yamada 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 Yamaha Gakki Co., Ltd. with the cooperation of nearly 30 major Japanese firms.

CHUM Seeks CFRW Buy

TORONTO—CHUM Ltd., the Toronto-based broadcast entity, has announced the purchase of CFWR-AM and FM in Winnipeg.

The acquisition must obtain CRIC approval.

"The CHUM chain now owns eight stations and 50 percent of a ninth, CKBP Peterborough. CHUM stations include CHUM-AM and FM in Tro- ronto, CJCH Halifax, CFRG and CFMO-FM in Ottawa, and CFUW. CHUM also has substantial TV holdings. If approved, the CFWR sale would leave Jim Fashion Broadcasting with CJDC Vancouver.

Niecech Not in Pact

NICHOLSON, Pa.—A phone call published in the Oct. 6 issue showed the signing of the deal giving representation to the Miners Union and a new contract with the Meecham, and McPherson barber shop.

The new contract that submitted the most entries are: the United States of America (63),

CBS to Buy Philadelphia Intl.

Continued from page 48

Records in mid-November with the release of four full-price LPs and a single that took the tolls of the guitars instrumental idea over 10 years ago. Frankly told Publishing was working on a deal with Pat Fairly, managing director of Robert Stigwood Organization’s U.K. arm, to manage publishing for the group will provide for handling of RSO Mato- rial in Canada and Boyd material in the States. He said a black and white single will be released, together with a reciprocal deal with Peter Kirsten of Global Musicverk in Germany. In the States, if the deal is approved, 16 title songs and two new tracks will be released.

"The group have at the time of signing a total of 1,000 songs listed, mostly songs written or co-written by members of the group." The group have at the time of signing a total of 1,000 songs listed, mostly songs written or co-written by members of the group. They are particularly interested in the group’s U.S. market performances and have a well-developed sales and promotion department. A group of 5,000 songs are also available for. The group are planning to make a full-length film for the U.S. market, to be released in January. The group have at the time of signing a total of 1,000 songs listed, mostly songs written or co-written by members of the group. They are particularly interested in the group’s U.S. market performances and have a well-developed sales and promotion department. A group of 5,000 songs are also available for distribution.

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World Popular Song Festival in Tokyo '73
NOV. 16, 17 & 18, NIPPON BUDOKAN HALL

ANNOUNCING THE FINAL ENTRIES!

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<tr>
<th>Country</th>
<th>Title of Song</th>
<th>Singer</th>
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<tr>
<td>Argentina</td>
<td>&quot;I'll Walk to the End&quot;</td>
<td>Marcelo San Juan</td>
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<tr>
<td>Australia</td>
<td>&quot;Hitch A Ride On A Smile&quot;</td>
<td>Jamie Redfern</td>
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<tr>
<td>Austria</td>
<td>&quot;Thank You&quot;</td>
<td>Aniko Benkoe</td>
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<td>Belgium</td>
<td>&quot;Turn the Dogs Loose&quot;</td>
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<td>East Germany</td>
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<td>Regina Thoss</td>
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<tr>
<td>England(1)</td>
<td>&quot;Head Over Heels&quot;</td>
<td>Kaeley Ford</td>
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<td>England(2)</td>
<td>&quot;I Told You&quot;</td>
<td>Janson (collin Rickards)</td>
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<td>England(3)</td>
<td>&quot;Love Is Like&quot;</td>
<td>Shuki &amp; Aviva</td>
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<td>Finland</td>
<td>&quot;This Is Life&quot;</td>
<td>Markku Aro</td>
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<td>France(1)</td>
<td>&quot;Je Te Verrai Passer, Je Te Reconnaitrai&quot;</td>
<td>Les Troubadours</td>
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<tr>
<td>France(2)</td>
<td>&quot;Like the Angels&quot;</td>
<td>Anne Marie David</td>
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<tr>
<td>France(3)</td>
<td>&quot;Happy to Sing A Song&quot;</td>
<td>Demis Roussos</td>
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<td>Greece</td>
<td>&quot;You Were Right&quot;</td>
<td>Mariangela</td>
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<td>Holland</td>
<td>&quot;I Believe In Love&quot;</td>
<td>Robert Long</td>
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<td>Hong Kong</td>
<td>&quot;I'm Alone Again&quot;</td>
<td>Baby Carmelita</td>
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<td>Hungary</td>
<td>&quot;Hey, Mammy&quot;</td>
<td>Zsuzsa Koncz</td>
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<td>Indonesia</td>
<td>&quot;Love Eternally&quot;</td>
<td>Brocary Marantika</td>
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<td>Italy</td>
<td>&quot;How It's Strange Paris Sometimes&quot;</td>
<td>Gilda Giuliani</td>
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<td>Mexico</td>
<td>&quot;I Never Imagined to Love So Much&quot;</td>
<td>Veronica Castro</td>
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<td>New Zealand</td>
<td>&quot;Masquerade&quot;</td>
<td>Shona Laing</td>
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<td>Philippines</td>
<td>&quot;Can We Just Stop and Talk A While&quot;</td>
<td>Jose Mari Chan</td>
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<td>Poland</td>
<td>&quot;There Is Room On Earth&quot;</td>
<td>Urszula Sipinska</td>
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<td>South Africa</td>
<td>&quot;When I See A Rainbow&quot;</td>
<td>Paul Andrews</td>
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<td>South Vietnam</td>
<td>&quot;I Have Learned Sorrow&quot;</td>
<td>Thanh Lan</td>
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<td>Spain(1)</td>
<td>&quot;The Immigrant Worker and My Land&quot;</td>
<td>Los Chaquenjos</td>
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<td>Spain(2)</td>
<td>&quot;Little Bibi&quot;</td>
<td>Sharine</td>
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<td>Sri Lanka</td>
<td>&quot;The Coconut Man&quot;</td>
<td>The Cats Eye</td>
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<td>Sweden</td>
<td>&quot;Tomorrow I'll Dream and Remember&quot;</td>
<td>Bibi Johns</td>
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<td>Switzerland</td>
<td>&quot;A Tear—A Heartbreak&quot;</td>
<td>Eliane Dambre</td>
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<td>Turkey</td>
<td>&quot;Wish&quot;</td>
<td>Senay</td>
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<td>U. S. A.(1)</td>
<td>&quot;All the Kings and Castles&quot;</td>
<td>Shawn Phillips</td>
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<td>U. S. A.(2)</td>
<td>&quot;Oh, The Sunshine&quot;</td>
<td>Don Preston</td>
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<tr>
<td>U. S. A.(3)</td>
<td>&quot;Storms of Troubled Times&quot;</td>
<td>Lee Dresser</td>
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<td>Venezuela</td>
<td>&quot;The Splendor of A Star&quot;</td>
<td>Neyda Perdono</td>
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<td>West Germany</td>
<td>&quot;Another Door Closing&quot;</td>
<td>Joy Fleming</td>
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<td>Yugoslavia</td>
<td>&quot;Magic&quot;</td>
<td>Sklavini</td>
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<td>Japan(1)</td>
<td>&quot;It's Only Sayonara&quot;</td>
<td>Tsunehiko Kamijo</td>
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<td>Japan(2)</td>
<td>&quot;I Wish You Here With Me&quot;</td>
<td>Akiko Kosaka</td>
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<tr>
<td>Japan(3)</td>
<td>&quot;Like A Violet&quot;</td>
<td>Tadashi Okamoto &amp; Dobon Aide Band</td>
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<td>Japan(4)</td>
<td>&quot;One String&quot;</td>
<td>Makiko.Takada</td>
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<td>Japan(5)</td>
<td>&quot;Sad Morning&quot;</td>
<td>Ryoko Moriyama</td>
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<tr>
<td>Japan(6)</td>
<td>&quot;Wandering&quot;</td>
<td>Koichi Ise plus Mariji</td>
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WHO'LL WIN THE GRAND PRIZE?

YAMAHA MUSIC FOUNDATION
1-1-1 Ebisu-Minami, Shibuya-ku, Tokyo, Japan
Tel: 719-3101, Cable: WORLDFESTIVAL TOKYO
Telex: 246 6571 YAMAHA J
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. excluding 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 Decca label, the first being “Millstone Gri” by Michael Chapman, formerly on Harvest. Chapman is present on tour in Britain and heavy promotion is promised to back the release of Millstone Gri. 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 representatives include Mongoose Jerry, Chicken Pickers, 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 song version carried a note to the effect that the disk was not the one made by Frederic Francois, but itself a simple track to the music and not the music itself.

However, the higher court accepted the plea of Musidisc that no misrepresentation was intended and the seizure order was canceled.

Milestone Tour Europe

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—Organicsa SA, the Swiss affiliate of BASF, has marked its 30th anniversary by a change of name—to BASF (Swiss) SA.

DURING THIS THE 25TH ANNIVERSARY OF M.O.A., BILLBOARD LOOKS FORWARD TO THE NEXT 25. READ ABOUT THE MUSIC OPERATORS OF AMERICA IN THE NOVEMBER 10 ISSUE OF BILLBOARD. FOR YOUR INFORMATION THERE’LL BE STORIES ON:

—THE COPYRIGHT CRISIS
—QUALITY CONTROL OF SINGLE, A GLOBAL ISSUE
—DOES THE SINGLE HAVE A FUTURE

IT’S ALL COMING NEXT WEEK IN BILLBOARD.
BELGIUM (Courtesy of HRMO) SINGLES
This Week
1 15 ANGEL THOMSON-Wilson & Co (CwM)
2 21 DOLLY ROCK-Just Make Believe (CwM)
3 22 DEEPAK—Heaven Sent (CwM)
4 23 ELVIN BROWN-Jimmy Deans (CwM)
5 24 THE GIANTS—The King Of Rock (CwM)
6 25 BILL HARRIS—The Web (CwM)
7 26 FRED HARRIS—The King Of Rock (CwM)
8 27 THE KINGSTON H entreprise—The King Of Rock (CwM)
9 28 RONNIE HENRY—The King Of Rock (CwM)
10 29 RONNIE HENRY—The King Of Rock (CwM)

BRITAIN (Courtesy of Music Week) "discreet local usage"
This Week
1 2 DAYSOME—Pamper Song (BMG)
2 3 ELL FAY—Green Park Orchestra (BMG)
3 4 MY FRIEND—Dr. Stache (BMG)
4 5 SORROW—David Brown (BMG)
5 6 CAROLINE—Stuart (BMG)
6 7 FISH TOWN TIMES—Perry Carr (BMG)
7 8 THE LIONS—Booney (BMG)
8 9 NUTRISH CITY LIMITS— trustee (BMG)
9 10 A HAND FULL OF TUNES—Truman's Face (BMG)
10 11 GHETTO—Dead Spinners (BMG)
11 12 BAJAMBOY—Victor (BMG)
12 13 MONSTER MASH—Bobby (BMG)
13 14 THE TRUCKERS—Sunshine (BMG)
14 15 THE TWINS—Lionel (BMG)
15 16 SNOW IS WHITE—Light (BMG)
16 17 ROSS WEBER—Orchestra (BMG)
17 18 KENI CARTER—Bobby (BMG)
18 19 DECK OF CARDS—Bobby (BMG)
19 20 TEO REI—Manc/Ferrari (BMG)
20 21 BILL MURPHY—Jackie (BMG)
21 22 SPEARS LEE—Johnny (BMG)
22 23 A YELLOW ROBIN—Bobby (BMG)
23 24 THE TARANTULA—Bobby (BMG)

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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-owner of Armada and Rodriguez, a pressing plant which includes Vinyl Records, Velvet Records, Aro Records, and Continental Records, as well as a number of 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 several companies are also getting difficult to obtain.”

Armada said that the company uses over 40,000 pounds of PVC monthly, brought from Lebanon in Nashville, Tenn. “We used to wait three days to receive an order of PVC and now we have to wait upwards of three weeks,” Armada stated that even with the three week wait his plant will “probably be able to get all the PVC at all.”

He also said that representatives of Lebran were in Miami a short time ago and met with the president. Armada said that he was told that it would be upwards of two years before the shortages eased.

Southeastern Records, which does custom work for Kubaney Records, Mac Records, Better Records, Galler Records, Ser Records, and Audio

Latin Music

PVC, Paper Shortage Is ‘Serious’ in Latin Mart

By ART KAPPER

MIAMI—This politically involved community was recently thrown into a turmoil when Julio Iglesias (Alhambra) and Sergio ‘Pacho’ Velverdez (Club Montserrat) that he plans to take his group on tour of Cuba. Consequently, both suits and objects were hurled at the singer. Iglesias tried to explain that he meant to bring everyone in the oppressed Cuban people, but no one would permit him to speak. He later explained that he believes the Cuban people can become friends with the world people by having entertainers from the free-world appearing there.

At Sound Triangle Records, Oscar Del Cid, who looks after two salsa singles for Christmas release and Sergio Fliaai’s latest LP, explains, “the market is very strong now, and “La Armada, liaaro Cole to COLON Records, RODRIGUEZ MILLER of Puerto Rico has one of the most vocal executives in explaining about the shortages and expressing his frustration over the situation.

He stated that Record Distributors, which press music to phonograph records, have had a fire and was closed a month, and that that was part of the problem. He stated that, “As with the other firms, we have enough orders to keep the machines going 12 hours, but the shortage of materials dictates an eight hour day. We will produce only the last five LPs a day. The artist in our catalog and no new material or other catalog items,” said Gonzalez. He stated that the return of events, coming at a time when Latin catalog product has been selling well, are "very distressing.

Jaime Monserrat of Royal Records said that his firm, one of the smaller companies, which use about 10,000 pounds of PVC monthly, is typical in that it, like the other larger 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 Lebran alone has cut Gay’s PVC allowance some 50 percent. “Although we have enough orders to keep the plant open some 16 hours a day, we have been forced to keep closed half that time due to material shortages.

Latin Chart Disk Info

NEW YORK—To better reflect Latin music popularity among the various markets, manufacturers are requested to send all current release information to the Record Guide 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 to create checking list for chart placement.

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Guess who is looking for you...

in Billboard's Talent In Action issue.

More than 100,000 international Billboard readers, that's who!
And Billboard's Talent in Action, coming in the December 29 issue, will provide the music industry a golden opportunity to close out the year in style.
Talent in Action will recreate the sights and sounds of 1973's top talent and will unveil a special look at the new artists who burst upon the Chart during the year.
Aside from being an indispensable guide for leading talent buyers and promotors with listings of every recording artist, their personal managers and booking agents around the world, Talent in Action announces the winners of Billboard's Trendsetter and Number One Awards.
Billboard's Talent in Action is your opportunity to show off before you-know-who in one of the biggest talent issues of the year.
Billboard's Talent in Action is coming in the December 29 issue—we saved the best for last.
Ad Deadline: November 30
Issue Date: December 29
Call a Billboard Sales Representative before the year is over. You know who will be looking out for you.
PERCY FAITH—Graza. Columbia KS 32124. Faith has the talent to create dishes between strings, voices and reeds. His distinct touch, whether it’s on the piano “Graza” done in a jazzy Latin way, or the breezy, swinging “Beautiful Ob- scenity” with its haunting melody, has Faith tie all the ingredients together so they meld deliciously. “Someone Who’s Good at Saying Goodbye” has its title melody and its melody title is a wonderful experience. Voices are added on for emphasis and it’s nice too.

FOCUS—Live at the Rainbow, Sav SAV 4708 (19). The Dunwich bunch, led by Stephen Strawson, cut this band of top-notch pop stars against with their intimate jazz mix notes of lady, organ, bass and drums favors such as “Mabu,” “Bah”—and “Swamp”—which sound better than fine the studio cuts.

DAVE WASON—It’s Like You Never Left. Columbia KS 31721. Mason is perhaps one of the most creative forces, lyr- ically and rhythmically, in the jazz world. Has its title unique poetic musical beauty of the material: “Every Woman” and “Mylas,” but can also rock with the best as on “Teenage Party.” Singer, writer, arranger—producer— he has a million.

RORY GALLAGHER—Tattoo, Felony PD 5509. Long how is this going to Galloway to break through? The tune is a pre- cious piece of work “You Keep Things Together,” and is a very interesting produced on the注册 “Castle Rock” and the sleek “Sleep” on a Contemporary line. These looks and hazards are the same.

LOUION WRIGHT III—Attempted Mountho, Columbia KS 32179. The latest effort from one of the most skillful musical artists of the time now just as rewarding as prior recordings, with his title The name and cubs such as “A.M. World.” Dated mainly for acoustic or low key electric material, artist seems to improve with every LP.

CHUCK MANGANO—Land of Make Believe, Mercury SHM 1-084 (Plymoun). Jazz trumpet pop goes with the help of the famous (Canadian) Phrygian and sorcerer; Eater Set- tlor. Lots of Latin influences and nice vocals and the whole thing is a must. No, not one of his best looks but a very intriguing LP. Both cats include: “I Can’t Break Away,” the tune “Through All Times,” and a cracking “Thick A Little Less.”

HAROLD MELVIN & THE BLUE NOTES—Black and Blue. Philadelphia KS 33420 (Columbia). From all the photos of the singer’s album, it appears that the material of this LP is perfect. There are no less than six of the best cuts on such as “Love, Back and Blue”–“Bless the Name”–“I Can’t Break Away”–“I’m Going Home”–“So Good”–“Like a Fool.”

DERRICK GOIDON—Generation, Prestige P 1009. This LP represents the beauty of the open blowing session with stated musicians on the tracks. Tenor saxophonist Gordenstom—comptetor Freddie Hubbard play lovely relaxed sounds on “Mood” and “To Be or Not To Be.” Fantastic sounds were in 1972 of Cedar Walton, Raniero Mullas and Billy Riggs.

CHARLES McPHERSON—Today’s Mainstream MRL 995. Alto saxophonist McPherson has fashioned a band of New York players which swings clean and sharp. This LP has the titles of his lyrical approach while “Rima” which forms all the colors of the 10 instruments in a warm fashion. This is a sampling collection of his best.

CARLTON—Carlton Can’t Stop a Man in Love, Back Beat BB 3102 (JL). Ear grabbing mind saying got my soul that got to the gritty with surging drums, making a LP. “You Can’t Stop a Man in Love” is the best cut.

JACQUELINE JACKSON, Motown M 7891. Soft effort from another member of the Jackson 5. Persuasion an excellent collection of Four Tops and the Temptations favorites as “Off Da Chis” and “Like A Girl.”

CREATIVE SOURCES—Success SM 8023. Well constructed vocals featuring the strength of the six voices, enables this act to express its self confidence excellently. Paul Rivas’s arrangements for the voices is an excellent LP. The voices on such top cuts are: “I Can’t Hide Love”–“Let Me In Your Life.”

CLASSIC JAZZ

ALLISON ROSS & THE CLUTCH—(The Thirties)—Yehudi Menuhin & Haydn, Avant S 16868. Monostock, which once been the latest bands of jazz and pop, sax player Donny Hathaway, herbs and brothers, have put together a solid and top LP. The tunes include: “When the Sun Comes Out”–“Don’t Go Away”–“My Happiness”–“Heat”–“Go”.

MEMOIR GUGGENHEIM—Italian Style, RCA PD 10078 (2 LP). Good family, acoustic and featuring family give you an instrumental style as close as “Find the Line.”

TONY ORLANDO & ROBERTO—RCA 10,000 (2 LP). Good family, acoustic and featuring family give you an instrumental style as close as “Find the Line.”

Classic Jazz

为文档中的内容编写一个自然语言的文本表示。
BILLBOARD'S TALENT IN ACTION HAS A LOT OF PUNCH!

Watch for it in Billboard's December 29 issue!

This year, Billboard's Talent in Action is knocking down on music industry talent with a 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 capture 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 Talents in Action, the Billboard annual that pulls you out of your wallet.

Advertising Deadline: November 30

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

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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, Phoebé—and illuminate the night with a bevy of heavenly and mortal stars. Las Vegas: an oasis of entertainment.

A shining comet in the vast, Nevada desert. And in the December 8 issue, Billboard again chronicles the meteoric rise of Las Vegas as the mecca of live entertainment. Because Las Vegas is growing, Billboard's Las Vegas Spotlight is growing also. This year's Las Vegas Spotlight will highlight the talent business as seen through the booking policies of the hotels. You'll also learn more about the kinds of talent entertainment directors are buying.

The Las Vegas Spotlight will also offer provocative reading on the other facets of 'Vegas' entertainment:
- Recording Studios
- Television Production

As you can see, Billboard's Las Vegas Spotlight, coming in the December 8 issue, is a BIG one. If you're into Las Vegas, then you'd be wise to get into Billboard's Las Vegas Spotlight. We offer you a bonus distribution to hotels all along the Strip. Isn't it about time you starred in our Las Vegas spotlight?

Billboard's Las Vegas Spotlight.

Ad deadline: November 23
Issue Date: December 8

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Nashville, Tenn. 37203
(615) 320-2805

www.americanradiohistory.com
FRANK SINATRA—Let Me Try Again (Laurel Moi Le Temps) (2:30); producer: Don Costa; writers: Sammy Cahn; playback: Frank Sinatra.

GENE SACKETT—Daydreamer (2:45); producer: Rick Jardine; writer: Terry Dryerup; publisher: M.B. ASCAP; Belt 45/413.

CHARLIE NEXT—You're Beautiful To Me (3:12); producer: J. Foster; writer: J. Foster; published: Rickman-Cooper-Flin; ASCAP.

M. SUMMERS—Love's Last Chance (3:28); producer: M. Summers; writer: M. Summers; published: M. Summers; ABC 7426 (Columbia).

ROGER GALTRY WITH THE LONDON SYMPHONY ORCHESTRA AND ENGLISH CHAMBER ORCHESTRA—For You (From Julie) (3:22); producer: Les Reed; writer: Petri Touvron; publisher: Fabulosa, Track, BMI, C.O. 60490 (ABC).

JESSE COLIN YOUNG—Morning Sun (3:28); producer: Jesse Colin Young; writer: Jesse Colin Young; published: J. Young; ASCAP, Warner Bros. 7426 (Columbia).

RAY STEINER—Love Me Longer (3:41); producer: Ray Steiner; writer: Nicky Van Moost; published: Palladium, BMI, Baranay 5207 (MGM).

DOG SOUVENIRS—Picture (3:18); producer: Joe Reisman; writer: Moussoer; publisher: J. Reisman; ASCAP, Warner Bros. 0141.

VICKI CARR—Lose a Little Bone (3:25); producer: Bobby Hart; writer: M. Randall; publisher: Stain & Stock, ASCAP, Columbia 4-5555.

MILLE HITCH—Sunshine Lily (3:12); producer: W.H. Hutch; writer: W.H. Hutch; published: Jotafe, ASCAP, Motown 1282.

CHUCK JACKSON—I Can’t Be Away (3:02); producer: Steve Pucci; writer: S. Zelaya; W. Roffer; publisher: Co. Productions, ASCAP, ABC, 11199 (BMG). ABC retained un- nerving success with the pop crossover of the Four Tops. And Chuck Jackson could be their next act signed by impres- sive Steve Pucci Barrio production. Song is particularly strong, with arrangement by the very hot Michael Omartian and a love letter in "Sunshine Lily on the Ground" very delivered by Jackson with heartfelt intensity. Flip: no info available.

LORETTA LYNCH—Joey Louella (2:48); producer: Owen Braden; writer: Shid Silverstein; published: Eli Young, BMI, ASCAP 4292.

THE MILLIS BROTHERS—Truck Stop (2:40); producer: Hilltop: writers: Jerry Smith, Vaughn Fromette, Eddie Jupe's Music Maison (ASCAP); MGM 4646. The band out the brothers have been in a long time. Great rhythm, country sound. Warren hill, flip: "Low Legged Lily". Writer: E.K. Johnson, Avera (BMI).

DAVID ADAMS—I’ve Already Stayed Too Long (3:40); producer: David Paul Briggs; writer: Ben Peters, Ben Peters Ma- ste (BMI); Atlantic 4001. Take a solid Ben Peters song and give it the biggest arrangement and production...lots and lots and lots and lots... Adams sings at his best on this ballad. Flip: "Oh, What a Future She Had". writers: D. Adams and G. Adams; Shelac (BMI).

Billboard's Recommended LPs

Recommended

FRANKIE AVALON—16 Great Hits, ABC 4205 BRS, Notable view of a teen idol who scored with classics such as "Venus" and can a remarkable string of hits.

FABIAN—16 Great Hits, ABC BIC 606. Maybe Fabian didn’t have 10 great hits and maybe he’s too much of a swing nut, but his fun hearing, "Turn Me Loose" agree.

GENE ANTONOW—Big Bad John, Prestige PR 101). Straight ahead A & M sound — keeps it’s original appeal and songs blend well for An- tonow’s senior with Ron Carter and Billy Cobham laying down the percussive foundation. "Fly Me" sans along.

HAL GAUPER—Inner Journey, Mainstream WRL 352. Precise and well defined effects by the pianist plus bass, Don Holland and drummer Billy Cobham. "Joy Ride" and "Inner Jour- ney" are strong vehicles for the leader.

BLUE NIGHTSPLASH—Graffiti Blues, Mainstream WRL 400. Light on the grooves urban blues with just the right taste of com- mercial sounds from the trumpet plus two associates. "Ex- press" and "Drownin’"

SUN 66—Anne Black, Impulse A 916 (3CO). Special moments from the space flying electronic keyboard wizard and his avant-garde/avant-garde. Fierce blowing from the sax and related sounds from the other players for those who dig the off beat.

CHARLIE HADEN—Liberty Music Orchestra, Impulse A 9113 (ABC). In re-release this LP remains a hedge-pole of sounds and influences. Out there is beauty in the anti-war statements "Vine La Duquesa Brigade" and it is the complex multi-layered "We Shall Overcome."

November 3, 1973, Billboad

Classical

BEETHOVEN-LISZT: SYMPHONY NO. 3, LISTZ-FESTIVAL CEN- TRAL-Richard and John Contiagous, Pennsylvania, CHG 1925. Critics may scoff, but this austere work effort to amuse enough collectors to stimulate a fair number of numbers. Two numbers worthy skeptical with the wax.

ANIMALS OF AFRICA—Newrock H 2155. Unpredictable field recordings of impala, zebra, lion, rhino, monkey, elephant and other beasts. Notes by let Germain pianist William Bolcom is a bit a evocative, but all-out nature of the disk in the last number’s "Lupen’s Series" provides odd ball-sounds possibilities.

PETER NAMWELL DOVRE—EIGHT SONGS FOR A MAD KING— The Fires of London (Dinners), Newrock H 21285. A contempo- rary, influential piece that translates effectively to disk, all its energy in full, ambient, and sometimes rap the listener, in- tact. A strong avant-garde avant-garde.

When in Tennessee

You Can Buy BILLBOARD

at the BOOKWORLD

711 Church St., Nashville, Tenn 37203


BOBBY MARK—Losing Time (2:30); producer: Earl Richards; writers: Bobby Mace, Gene Kennedy, Golden Mace (ASCAP); Ace of Hearts (47S).

JACK LESBOCK—Lone Canary (2:30); producer: Buck Owens; writer: Jack Lesbock; Blue Book, (BMI); Capitol 375/1.

LEE CLAYTON—Better Man I Have (2:44); producer: Chip Young, writer: Lee Clayton, Reba (BMI). MCA 40151.

BRUSH ABORN—Jack and the B.F.O. (2:57); producer: Shure Slines, writer: Ken Mores, Record Of Hits (BMI); Capitol 3774.

J. DAVID SLIM—Let The Whole Town Laugh (2:13); producer: not listed; writers: Earlie Pulman, Strong Lookin- der; publisher: not listed; Epsilon 213.

MACK WHITE—I’m No Pride (no time listed); producer: Nell Galloway; writers: Mack White, Memo (ASCAP); Commercial 1314.

First Time Around

BLACK HEAT—No Time To Be Brave (4:05); producer: Joel Dens; writers: J. Gray, N. Jones, B. Owens; publisher: Columbia, BMI; Atlantic 297. (Golden blend of soul sounds in the vocal and contemporary rock patterns in the backing instrument).

OBREY MICHEL—She Knew You (You Can Count On Me (2:25); producer: Harris Wilson; writer: O. Wilson; publisher: Arista 40150. Flip: "To Hang On To You" with some totally out. (BMG).

FRANKIE AND THE SPINNERS—Making Up Time Part (1:21); producer: Bobby Sigler; writers: B. Sigler, P. Hart, flip: autor (BMG). Impressives display of vocal ranges and harmonies on this slow slow ballad.

GERALDINE HUNT—Two Traded Joy (eye test listed); producer: Alpen Bloom; writers: G. Bloom, D. Bloom, W. P. Peters (BMI); Capitol 2815 (Columbia). (Impressive display of vocal ranges and harmonies on this slow slow ballad.)
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.

*On tour with Threshold/London artist Nicky James and the Nicky James Band.
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FOR WEEK ENDING NOVEMBER 3, 1973

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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.

WE'RE NO. 1

NITTY GRITTY DIRT BAND

Named Top Album Group-1973
Billboard Country Awards
for "Will The Circle Be Unbroken"
On United Artists Records & Tapes. UAS-9801

Produced by William E. McEuen

www.americanradiohistory.com
Tape Raid Staged in Atlanta—Gain Injunction in Oregon

NEW YORK—Federal lawmen won a major number of successes against alleged pirate operations in Atlanta and in Portland, Ore., last week, by seizing 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.

In Portland, under FBI Special Agent Ray Taylor, those arrested were John Haydock, Charles Sharpe, and Ted McCarr. Haydock was charged with manufacturing pirated tapes. In his case, FBI agents seized about 700 tapes, and 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.

McCarr, identified as the owner of M&M Sales Co. of Smirna, was said to be a wholseller of pirated tapes. Some 350 tapes were seized from his headquarters.

The raids were the culmination of a week that included seizures by John Denver, Warner Pickett, Pink Floyd, Creedence Clearwater Revival, Jefferson Airplane, and Vicki Lawrence. The arrested men were all released on bond.

In Portland, Judge Patrick Dooly, sitting in the Oregon Circuit Court, issued a 10-day restraining order against M.M. McCarron Inc. The defendant was accused of being engaged in a large group of individuals and their companies from Georgia, who were engaged in the sale or offering for sale of pirated tapes. The injunction was issued in a class action suit and was served on the defendants by Warner Bros. Records, Inc., and A&M Records, Inc.

Those enjoined include Sound Research, Inc., Retailer Enterprises, Greenhearth, and the Port of Seattle.

The Spirit of 82nd and the Spirit of 17th, Harvard Auto Supply, Mount St. Helens' Western Auto, and Western Music Co. were also enjoined.

Also enjoined were Stone's Electrical Supply Co., Inc., O'Dell Stereo Center, Inc., Stuart Auto Supply, The Circle K Corp., and Westman Enterprises, Inc.

FBI Ky. Raid

Continued from page 1

Fixed materials are stored, said the tape duplicating business was owned by the late James Blankenship, a local man.

About 15 people were employed by Highland Music Distribution, Inc., a new company from England, to help Blankenship stated that some of the prerecorded tapes seized violated the federal law. Title 19 US Code section 1225 which prohibits the manufacture of such records.

"It's understood that about 350 tapes were brought to Prestonsburg, Ky., by tape distributors who hoped to sell to local churches. The raid was made because of possible local prosecution. Search warrants for the raid were issued by U.S. Attorney Harry C. Campbell at Pikeville.

Prior Indictment

Grigg's arrest was also a result of a longstanding indictment by the February Pikeville Eastern District U.S. grand jury, to which Grigg pleaded guilty.

Michael Blankenship on charges resulting from their alleged participation in the Dec. 12, 2000, raid of 250 tapes from Deeds Music Co. Grigg pleaded guilty to receiving and disposing of the tapes, valued at $70,000. He is awaiting sentencing.

Blankenship also pleaded innocent to charges of transporting the stolen tape, and to mail fraud.

RIAA Bids U.S. Give PVC Share to Disks

Continued from page 1

Savannah. Stanley M. Gorkovik, RIAA president, said that the nation's record companies and key executives in creating their respective companies. One concern is that RIAA form them of the serious effects of material shortages on the recording industry, and to work fairly in the allocation of petroleum-based materials.

Mr. Chuckly Jackson has begun a Friday night "Swinger's 45" series of one-nighters by local bands headed by name leaders. Starting Oct. 28, he has the following schedule: Oct. 28: "Baby's Greatest Hits" in the Valley: Chuckly Jackson; Harry (Sweats) Edison; Bill Berry; Mussied Lee; Lewis Brown and Richard Mattly. There is a minimum cover charge of two dollars. Oct. 31: Orlando and Dawn make their Las Vegas big room debut Nov. 9 for two weeks at the Riviera.

Rep. Victor Wickersham, Oklahoma, reports his anti-piracy bill is still in committee. He will reintroduce the bill at the session starting Jan. 1. If the industry wants it.

Flash Cadillacs, a body of New York and poor sales. But the group turns out there were some mix-ups in the bookings, caus- ing conflicts that made the N.Y. date impossible. Meanwhile, the group signed with the Sire label of New York and the Stax for some of their West Coast dates, seem to be having a run of bad luck with U.S. talent, they arrived in L.A., where they were to be given extensive radio airplay, 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 be in an unknown band that not coincidentally is managed by Ken Roberts' lawyer.

Crusaders keyboardist Joe Sample got away with minor cuts when he went to see his parent's home to avoid head-on collision with a negligent driver when en route home from a Colorado running trip. Sample's brother broke the windshield and the vehicle was demolished. David Dean reports the new $116 million MGM Grand Hotel in December. Entertainment, including 3,000 guests, and the grand opening will be at this at the AGW Hollywood硬盘 recycled at the new $116 million MGM Grand Hotel in December. Entertainment, including 3,000 guests, and the grand opening will be at this at the AGW Hollywood

The National Jazz Band, 16-piece repertory company under the direction of its founder, Chuck Brown, plays tonight at the Ritz, a new performance venue at the corner of Holton and 14th Sts. Washington, D.C., at 8:30 p.m. The band, led by the late Claude "Thad" Brown, is featured in the "I Witnessed History" series.

Steinberg Probes Distribution

Continued from page 1

ing ownership at the retail level. The group included John Kaplan, Han-delman Co.; Mike Baran, Taylor Electric, Milwaukee; Amos Hecht, E.C. McEvoy, Inc., Pittsburgh; L. F. Chilton, Music Mart, St. Louis; Jim Jones, Schwartz and Schwartz, B.C., and Al Wich, Malvern Foods, Inc.

"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 expertise." Steinberg said.

Open Meeting

The meeting, lasting nearly five hours at Phonogram's offices was "open," Steinberg said, allowing for questions from both sides on all topics covered. The tape industry also took part.

"I want to make them an opportunity to understand why we act in the ways we do at all levels, especially at the executive level, and why we have certain policies." The one adjustment changed the name of "the single product from a guarantee based on 80 percent of the dollar credit for LPs to a 100 per- cent guarantee for LPs. The group is looking for a guarantee for singles. In effect, this lowering of the credit will be a more even flow of product through distribution, and not hold up return of a single's money, and allow listeners to purchase that single, Steinberg said, allowing for questions from both sides on all topics covered. The tape industry also took part.

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Lou Simon, vice-president, mar- keting; Jules Abramson, sales man- ager and vice president; Ron Fleishman, tape manager; and David O'Con- nell, treasurer, all attended.

Simon explained that the open meeting as a wide scope of ap- plications: the manufacturer-distributor relationship, and the debate on the subject of how the conditions involving new tech- niques, new marketing approaches, and the development of new business is being impacted by the marketplace.

They said that the issue of how to penetrate markets at a reasonable level and how to achieve a reason- able return on investment. The new Red Stew release release might be a proof of concept in the area of 250,000 to 400,000 units. Without a real plan from a new act may be anticipated anymore.

Abramson said the session brought home the reality that not all distributors are all in the same boat. It was an exchange of ideas where we could view problems and what is happening in the marketplace, and the way they are being handled.

Steinberg also said that the meeting involved people in "pure" distribution (i.e., no rack or retail involvement), distributors, and manufacturers and distributors with re- tail outlets.

Keli said that the group was general agreement that market conditions flow, and different policies now confronting wholesalers. He said that the fact that the distributor must offer the same product as the wholesaler, he said that the retailer must be limited to less than this and to wait until certain actions can be taken.

Another said manufacturer must go out of the "gumption" theory of specific commitments for wholesalers who then "live in danger of being caught up in that system." Another said manufacturer must go out of the "gumption" theory of specific commitments for wholesalers who then "live in danger of being caught up in that system."

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