Import Tax on Records Is Trimmed in England

By RICHARD ROBSON
(Newsweek Staff Writer)

LONDON—After several months of negotiations, the British Phonographic Industry has persuaded Customs and Excise to increase its import allowances on records pressed abroad for U.K. record companies.

The move will particularly welcome by the industry at present because the continuing pressing problems in the U.K. are forcing more record companies to utilize foreign manufacturing plants.

All product pressed abroad for British companies and shipped to this country is subject to import duties of 7 percent of the difference between the manufacturer’s selling price and the allowance made by Customs and Excise to help cover pressing and shipping costs.

This allowance was 34 percent of the manufacturer’s selling price but under the new agreement has been increased to 40 percent, less interest.

(Continued on page 37)

Fuel Shortage Stalls Talent Traffic; Nashville Prepares

By BILL WILLIAMS

NASHVILLE—A committee, composed of agents, bookers and acts, was being formed here to present critical problems affecting touring and concerts by country groups to the Administration’s energy crisis agency. The committee formation resulted from a meeting last week called by Bob Neat, William Morris Agency chief here.

Cancellations of Sunday shows, riders on performance contracts, closure of service stations, a shortage of diesel fuel, and incredible costs of that fuel worry music artists and bookers. Three booking agents have received notice of cancelled shows set for Sunday dates in 1974.

At least one agent has received a rider attached to a contract making a scheduled date conditional on the fuel shortage. The rider states that “if the shortage adversely affects any scheduled dates, the rider will be canceled.”

(Continued on page 39)

ABC-TV Nets ACM Awards

By BOB KIRSCH

LOS ANGELES—In two major moves, the Academy of Country & Western Music here has changed its name to the Academy of Country Music and has completed negotiations with ABC-TV for a March 29 network showing of its ninth annual awards show to run from 11:30 p.m. to 1:00 a.m.

The show will be taped March 25 at the John Wayne Theater at Knotts’ Berry Farm here. In previous years, the awards show was broadcast live.

(Continued on page 39)

Mass. Firm Produces First Sports Viddsk

By ANNE DUSTON

REVERE—Mass.—Fleetwood Recording Co. here has become the first U.S. firm to produce sports television disk programming for the Telefunken system, according to Raymond Samora, a partner and the treasurer of Fleetwood, also developer of a new audio disk process.

Fleetwood, headed by president Vincent P. Giarrano and diversified beyond tape duplicating (see Tape/Audio/Video section), is also bringing out a demonstration video disk of Bobby Hackett music.

(Continued on page 39)
We’ll give you the business this Christmas!

This year when those Christmas-crazy, last minute shoppers trap you in a corner and ask you what albums their kids want most, you’ll have the answers all wrapped up with twelve of the biggest-selling, most asked-for albums of the year. So check your stock now. You can’t give them what they want, unless you have what it takes.
**Ex-CBS-TV Program Chief Supports Societies in Suit**

**NEW YORK—ASCAP used a former CBS-TV programming chief to fine him $20,000 against the television corporation's suit challenging the current licensing system as well as its Nashville studio and publishing plant, Fred B. Doughman, majority stockholder, said here this week.**

Doughman was in clarification of an earlier report (Billboard, Dec. 1) that Saturday was divesting itself of its own stock.

The masters up for sale appeared on the King, Federal, Deluxe, Belgium, and Broadway labels. The revenue from the sale will go to credit beneficiaries. Biebs said, after which a decision will be made on future recording activities.

**At RIAA Legal OK's Demo Disking**

**LOS ANGELES—Publishers enjoy the bottom line.**

Local has recorded four years ago, record labels here were well aware that he had signed an affidavit in its support after being advised that the suit had been initiated. But, he said, “I have changed, my mind since then as have other people who no longer work for CBS.”

Hearing on the suit were resumed, after a summer hiatus, on Nov. 20. Other witnesses still scheduled to be called as of press time included Aaron Copland, John Green.

(Continued on page 5)

**Music Biz Heavies Teach UCLA Course Set by NARAS & BB**

**LOS ANGELES—The University of California at Los Angeles extension division, NARAS, and Billboard have teamed to offer one of the most extensive seminars on classical music in the country for a minimal fee.**

Titled “The Business of Music,” the course runs Tuesday evenings 7:30-10 from Jan. 8 to Feb. 26 at UCLA’s Ralf Hall. Registration fee for the eight sessions is $55. Checks may be sent to Box 24901, Dept. K, UCLA Extension, Los Angeles, Calif. 90024.

Chairmen of the all-star music panels are Hal B. Cook, Billboard Publications vice-president and Lee Zhao, Billboard publisher-editor. Class topics and guest speakers are:

*The Record Company,* Jan. 8; A&M comptroller Jerry Schipke, Bros. chairman Mo Ostin, 20th Century president Russ Regan.

*Anatomy Of A Hit,* Jan. 15; writer singer Hoyt Axon, KJH-AM program director Paul Drew, Billboard charts director Martin Frey, producer Snuff Garrett, UA National Singles promotion director Don Graham.

*Songwriter, Music Publisher and Licensing Agencies,* Jan. 22; BMI (on page 10)

**Tucson Police Confiscate 3,000 Tapes at Swap Meet**

**TUCSON—Local police have seized more than 3,000 allegedly bootlegging tapes at a swap meet Nov. 24 and have charged two defendants with 43 counts of violation of Arizona statute ARS 13-1024 which prohibits the unlawful sale of illegally duplicated tapes.**

Detective George Streit and Sgt. Henry Moreno of the South Tucson Police force made the arrest and possession following notification from International Tape Assn. executive director Larry Finley and Just Yar

**Secret Label Covering Own ‘Frumpy’ Yule Disk**

**MEMPHIS—Cover records, once a staple of the record industry, haven’t been as prominent in recent years, but Fratone Records, just launched by Estelle Axson of Stax Records fame, is already covering one of its Christmas releases.**

The song is about a fog and is called “Santa Claus Is Comin’ to Town” by Leonard Lattier, one of the writers, who recorded for the country music field. But promotion was quite extensive.

CANNON Fratone has just completed its distribution network of 21 distributors. Mrs. Axton said. Just added were MS Distributors, Chicago, Champion Distributors, Los Angeles, and Eric Mainland, San Francisco.

Mrs. Axton helped found Stax Records in 1958. She sold her interest in the company in 1969 and continued as legal counsel for much of the record industry until now. Artists signed to the label so far include . . .

**Pickwick Intl. to Buy TMC**

**NEW YORK—Pickwick International, Inc., and Omega-Alpha, Inc., have entered into an agreement under which Pickwick will purchase certain assets and liabilities of Transmissional Music Corp., an undisclosed amount of cash and assumption of certain obligations.**

The transaction is subject to the approval of the boards of directors of both ASCAP and BMI, which is seeking a per use license as opposed to a blanket license for arrangements which had been in existence since the early 1950s.

The original legal action was filed against both societies and several writers on Dec. 31, 1969. The suit reached Federal court here last spring with every expectation that it would be tried at that time (Billboard May 3).

The former CBS executive, Mike Davis, supported the opinions of the societies.

He also supported both societies as service-providers. ASCAP is a massive clearing house for music that went on the air . . . and if anything is similar to it, it would be the service rendered by AP (Associated Pro's) in getting worldwide news.

Duran also stated that he was never consulted on the decision regarding the filling of the suit. He admitted that he had signed an affidavit in its support after being advised that the suit had been initiated. But, he said, “I have changed my mind since then as have other people who no longer work for CBS.”

Hearings on the suit were resumed, after a summer hiatus, on Nov. 20. Other witnesses still scheduled to be called as of press time included Aaron Copland, John Green.

(Continued on page 5)

**For What’s Swingin’ In Hawaii, Besides Those Hula Hips, See Pg. 67**

**LA AMLF Local OK’s Demo Disking**

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(Continued on page 5)
Artists Testify in Piracy Suit

By MARTIN HINTZ

The suit filed last year by Mercury, ABC-Daniloff, MCA, CBS, Elektra, A&M, and BMI, claimed that Warner Communications, Inc.’s, operation there is Joe Reisman and David Blume. In another development at RCA, Grelun Landon, former manager, West Coast press relations, was fired and replaced by an assistant of all West Coast operations. He reports to Bill Beranez, who was recently appointed RCA division vice president and general manager.

Ron Weisner, most recently vice president of artist relations for the Buddah Records Group, has been appointed. He will relocate from New York to Los Angeles in a few weeks.

Santiago, named vice president of sales for Elektra/A&R Records. He will be responsible for all advertising, graphic, and studio production, as well as the design of all promotional materials for the label. Santiago was previously art director for Buddah Records. He also has been named to the newly-created post of director of publicity for Scherker Enterprises. Making his headquarters in New York, Santiago will be involved in all aspects of the label’s publicity and sales efforts. He will also be responsible for all new business efforts, including the trade and service mark, following the announcement of their intention to join the label.

The suit was filed last year by Mercury, ABC-Daniloff, MCA, CBS, Elektra, A&M, and BMI, which claimed that Warner Communications, Inc.’s, operating divisions in Los Angeles, have engaged in illegal acts.

Tom Takayoshi has been named vice president and general manager of PlayBoy Records and PlayBoy Music, replacing Larry Cohen, who has resigned from the label. Takayoshi has had his own label, and worked for Warner Bros. West Coast offices, Weisner’s main responsibilities will be to maintain close coordination between the firm’s East Coast and West Coast operations and to increase the label’s exploitation of film and music for Madison Square Garden events. He will relocate from New York to Los Angeles in a few weeks.

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The new single, "A Fool Such as I."
The new album, "Dylan."
On Columbia Records

Including "Mr. Bojangles," "The Ballad of Ira Hayes," "A Fool Such as I.
"Spanish Is the Loving Tongue," "Mary Ann," "Big Yellow Taxi," "Sarah Jane,
"Lily of the West," and "Can't Help Falling in Love."
Home Entertainment

While it is impossible to predict at this stage the full impact that the energy crisis will have on the entertainment industry, there is a growing concern that it will lead to higher costs and potentially affect the availability of movies, TV shows, and concerts.

The film industry is already facing challenges due to the increased cost of production and distribution. With the rise in fuel prices, transportation costs for actors and crew members have increased significantly. This has led to a decrease in the number of locations available for filming and an increase in the cost of travel for filmmakers.

Similarly, the cost of live events has also increased. Concert promoters and venues are facing higher overhead costs due to the cost of fuel, which is now a significant portion of their expenses. This has led to an increase in ticket prices, which may deter some fans from attending events.

The entertainment industry is also facing challenges in the realm of home entertainment. The cost of producing new content for streaming services has increased, which may lead to higher subscription fees for consumers. Additionally, the cost of producing new home video releases has also increased, which may lead to higher prices for movies on DVD and Blu-ray.

Overall, the energy crisis is expected to have a significant impact on the entertainment industry. While the full extent of the impact is difficult to predict, it is clear that increased costs and decreased availability of content are already becoming issues of concern.
The greatest “Greatest Hits” album ever is shipping this week. On it are songs like “It’s Not Unusual,” “What’s New Pussycat,” “Delilah,” “Daughter Of Darkness,” “Green, Green Grass Of Home,” “Love Me Tonight” and “She’s A Lady.”

Plus many of the other singles made famous by one of the all time phenomena in entertainment history.

“Tom Jones’ Greatest Hits.” An album phenomenon.
AMPEX, Redwood City, Calif., said it was awarded three contracts totaling $5,514,000 by the General Services Administration to supply recording tape to federal government agencies.

**Japan**

Japan's impending oil crisis may force it to impose price controls, reduce imports, and cut the size of its economy, according to the Overseas Economic Cooperation Fund.

**Recoton**

Los Angeles, Calif.'s, reported earnings of $51,000, or 14 cents a share, for the nine months ended Sept. 30, compared to earnings of $117,000, or 22 cents a share, for the same period a year ago. Sales were slightly ahead in the current period, at $3,718,000 vs. $3,451,000.

The company's profit margins and earnings have been affected adversely by increases in both raw materials costs and in operating expenses, Herbert Reichardt, president, said. Recoton is offsetting its increased costs with upward price adjustments, he said in 1974.

**American Variety International**

Los Angeles, will design and install a mastering studio facility for Nimbus 9, Toronto. The company reported earnings of $50,000, or six cents a share, on sales of $427,000 for the nine months ending Sept. 30. Comparable nine month figures for a year ago are unavailable.

**American Broadcast**

INC's third quarter marked the eighth consecutive quarter in which operating results reached record levels compared with prior year quarterly periods.

**Koss**

Milwaukee, moved its manufacturing in Italy to larger quarters, and its new subsidiary, Koss of Canada, the company plans to introduce its electronic speaker system in Canada.

**Cut & mail**

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Marked for profit!

With the hand-held Meto Marking System, you can price items three times faster than with stationary label pricing machines. So items get to the shelf three times faster, employees have more time to sell, and you make more money.

Get a free systems evaluation of your present pricing and coding in relation to store profit. Send in this form today.

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The world's most advanced pricing/coding system.

**Bell Records, Sheet Music & Publishing Aid Col Pictures**

LOS ANGELES—Bell Records, a division of Columbia Pictures Industries, achieved satisfactory operating results in fiscal 1973, according to executive officers of Columbia Pictures.

The foreign market holds great potential for expansion, but the general record outlook could be affected by both shortages in raw materials and other problems which may affect the potential for expansion in the near term.

These attitudes were revealed to shareholders in the company's annual report by Leo Jaffe, chairman, and Alan Hirschfield, president, both of Columbia Pictures.

"These industry problems may result in a reluctance on the part of many radio stations to give new acts air time," they said. "This will put more pressure on all companies in the industry to expand their present acts and will increase the expense of establishing new ones."

"Nevertheless," company officers said, "Bell has a bright future and it represents an area in which the company intends to make a major effort to expand.

Two other divisions, Music Publishing and Sheet Music Publications, enjoyed excellent results in 1973, with Sheet Music/Publications achieving record results.
“You come on like a dream, peaches and cream,
Lips like strawberry wine,
You’re sixteen, you’re beautiful and you’re mine.” *

RINGO’S NEW SINGLE, “YOU’RE SIXTEEN.”

1870
Produced by Richard Perry

* COPYRIGHT ©1980 VIVA MUSIC INC. USED BY PERMISSION. ALL RIGHTS RESERVED
Nashville Shocked by Second Dual Murder

NASHVILLE—This city's second double robbery-murder in two weeks has taken the life of another country music musician and that of a woman companion, a composer's wife from California.

Jimmy Widener, 55, lead guitarist for RCA's Hank Snow for the past 10 years, was beaten, shot and killed and dumped in an alley in the downtown section of the city late Tuesday night. Similarly robbed and killed was a woman identified as Mrs. Mildred Hazlewood of Laguna Hills, Calif. She was the wife of Eddie Hazlewood, performer-composer.

They had been together at a local club earlier in the evening. It was reported.

Snow was called to identify the body of the victim. Two weeks earlier, Dave "Stringbean"Alexman and his wife, Estelle, were robbed and killed when they apparently surprised burglars at their home near here. (Billboard, Nov. 17)

Widener, prior to going to Nashvile about 12 years ago, had been an ace sideman with groups headed by Clifford Stone and the late Spade Cooley in southern California.

Manager Does Sitdown Strike at Station

Because WOW-AM in Omaha, Neb., wasn't playing a new album called "From the Pond" by a group he manages called Frogs Beavler, manager Noah Willford set up a tent on the lawn of its offices yesterday and vowed he'd live there until the album was played. WOW-AM program director Tom Barsanti says he will continue to follow the station's policy in airing new records and will not make an exception in Willford's case. On Thanksgiving Day, though, the station had a waiter call a complete dinner to the manager and his family.

Willford said he chose WOW-AM for his camping site "because WOW-AM has the largest listening audience and a signal that goes into six states." But he also complained that the station's playlist did not leave room for exposure of new artists.

On the other hand, Barsanti commented that even though the station will not change its musical policy at this point it is sympathetic to Willford's problem for radio stations and record promotion.

"Actually, we think it is all kind of fun, although Willford has been in a tent outside WOW-AM radio for 11 days now," Barsanti said.
The 2nd Album
on Atlantic Records and Tapes

SD 7270
PINK FLOYD

A NICE PAIR

Specially Priced Two Record Album
SABB-11257
Off the Ticker

Continued from page 8

WARNER COMMUNICATIONS reported its revenues for nine months ended Sept. 30 from records, tapes and music publishing ($185,712,000 compared to $154,775,000 for the nine months a year ago. During the third quarter ended Sept. 30, recorded music revenues rebounded from a second quarter decline. In the period, music revenues were $56,966,000 compared to $47,443,000 a year ago.

The Securities and Exchange Commission continued through Dec. 6 its suspension of trading on Omega Alpha stock of Transcontinental Music.

October 1973, BILLBOARD
Museum Cites ‘Benny’—Jazz Interest Grows

NEW YORK—With the opening of its fifth exhibit, a special perspective honoring Benny Goodman, the New York Jazz Museum is paralleling the increasing scope and detail of their special-exhibit section with the development of increased information resources and services. Since opening in the summer of 1972, the Museum, headed by Howard Fischer and Jack Bradley, has turned its diminutive but inviting 55th Street location into a surprisingly strong attraction, given the supposed lack of popular interest in jazz. Daily attendance now breaks 200 while weekend crowds are generally triple that or better, particularly during the room's live Sunday Jazz concerts.

To maximize the momentum of the nonprofit venture, which is geared to both promoting and chronicling the continued growth of American jazz since its inception, the Museum has recently increased its jazz research library. Several hundred books and other reference materials have been added, many of them rare, while nearly 30 hours of rare film footage on classic jazz performers, a comprehensive file of Down Beat and Metronome issues, and a more than 1000 rare '78's have also been added to the Museum's archives.

Jazz Renaissance

Whether the current vanguard of progressive contemporary musicians can be strictly termed jazz, the Museum feels that their increasing response reflects rekindled interest in jazz. Fischer noted that the growth of the Museum has been particularly gratifying in terms of its international membership, which has provided sponsorship and support. Central to this new interest, and vital to the Museum's growth, according to Fischer, is the new accepted view that jazz has emerged as America's—particularly Black America's—own classical idiom. Serious study is one consequence of the Museum's current goals, and plans are underway to augment an existing Jazz Touring Program for schools with more extensive formal educational packages and curricula which the Museum is developing for exposure to the music teaching community.

In the intermission, the Touring Program is combining commentary from such jazz critics as William Mackenzie, Luotto, Marterese, Wendy Bradley, and Jack Wilson with rare film performances, a special audio-visual historical outline of jazz and its development, and discussion with musicians to provide a variety of educational packages. As the Goodman exhibit, Fischer explained that the new exhibit is the most comprehensive and professionally designed one to date. Subsidies from the city's Junior League helped secure additional materials and provide for a more carefully laid out visual display, and Goodman himself visited the Museum for the opening where Mayor John Lindsay presented the "King of Swing" with a special citation.

NARAS on Automation

LOS ANGELES—Producer-engineer Sy Mitchell chaired the recent panel discussion on recent technological advances in rock engineering here as top studio engineers from the area met to explore "What's Happening in Engineering: Automation?" The program, sponsored by the Los Angeles chapter of NARAS, found Mitchell joined on the dais by Ben Jordan, studio manager of Original Sounds; Larry Levine, chief engineer for A&M; and Stan Ross, owner and operator of Gold Star Recording Studios. Also attending were representatives from the Electronic Music Association and the Audio Engineering Society.

Participants examined new automation systems including the Maglev, developed in Japan, which can rapidly synchronize up to 52 tracks; the Computer automated mixing system; and other recent innovations. Topics included the shifting of engineering responsibilities, changing rate structures for studio time and expanded mix capabilities. At the same time, the panel pointedly wondered why engineering advancements weren't transmitted to the final production by consumers. The session was the second in a series sponsored on such advancements.

The Who Sparkle Again

The group has no superstar. Opening the concert with a series of older, familiar tunes such as "I Can't Explain," "My Generation," and "Summertime Blues," the band avoided the pitfalls of jumping directly into their new double-LP MCA/Track conceptual piece, "Quadrophonia." When they did move into the story, the members took turns between songs explaining the story line and exact circumstances for each tune. Such an approach was extremely useful in sustaining the narrative for Who fans and newcomers to "Quadrophonia" alike.

The band performed no encore. Rather, they finished their two-and-a-half hour set with some favorites, including "Magic Bus," "See Me, Feel Me," "I Can't Explain Again." Most of the background noise was filtered by a synthesizer and a rhythmic guitar to Townsend's lead, mired in well throughout. Each member was featured on at least one number, and the alternation of lead vocals between Townsend, Daltrey and Entwistle was near-perfect.

Song Fees Refund Set

LOS ANGELES—Songwriters who entered last year's postponed American Song Festival may get refunds of their entry fees by writing to P.O. Box 57, Hollywood, Calif. 90026. However, festival chairman Lawrence Greenblatt offers five thousand 1973 entrants the option of having their songs recorded for a TV special tentatively titled "The History of Rock 'n' Roll," which is planned for $14,000. The festival is now sponsored by Sterling Recreation, a Seattle-based conglomerate owning radio stations and movie theaters throughout the Pacific Northwest. Event will be held Labor Day Weekend 1974 at Saratoga, N.Y.

Signings

Hydra, Atlanta rock foursome, has signed with Capitol Records and will cut the first album. MCA is scheduled for a mid-March release... Universal Ations has become the exclusive booking agent for the Main Event... Mighty Joe Young, Chicago blues-rock guitarist and vocalist, recorded into a long-term personal management agreement with the Scott A. Carnahan Organization. He has signed a recording contract with Otis Records with his first quadruple album is scheduled for January release... Charlie Whitton has signed as a writer with Moon Jazz Music in Portland.

For Total Capability in Custom Mastering, Pressing, Printing

The Who do not put on a show per se. There are no elaborate costumes or sets, no fancy light shows. Instead, they simply sing and play some of the best rock 'n' roll. It was worth the two-year wait to see them again.

BACHMANN-TURNER OVERDRIVE

BACHMANN-TURNER OVERDRIVE III "Blue Collar" (Mercury)

With his arrival as a Hot 100 artist, Randy Bachman seems to have established the musical identity he was seeking since leaving as co-leader of Guess Who in 1970. Based in Vancouver and managed by Bruce Allen there, the straight-ahead Top 40 rock foursome includes three Bachman brothers, Randy, Robin and Tim, plus lead singer C.F. Turner, who co-writes the material with Randy. Hoping to be signed by MCA, Los Angeles "Blue Collar" single combines hard rock with well-organized structure and instrumental structure as in Bachman's best work with Guess Who.

LOVE UNLIMITED ORCHESTRA II "Love's Theme" (20th Century)

A truly superb chart entry, this is the sole instrumental cut from the "Under the Influence of Love Unlimited" LP by the soul trio who went gold with "Walking in the Rain." Studio orchestra was assembled by Love Unlimited for its production work, and it somehow manages to be a lot like the background track to one of Whit's romantic talking solo's.

www.americanradiohistory.com
Five men who are out to keep America stomping, sitting.

R.E.O. Speedwagon.

R.E.O. has been building their fanatical audiences in the heartlands of America. And now with their new album, "Ridin' the Storm Out," and a 29-city tour, they've come bursting out of the Midwest with their brand of thunderclap rock and roll.

They've been driving audiences to their feet in every city they play.

With all the shortages predicted, it's comforting to know that there's the high energy of R.E.O. Speedwagon and "Ridin' the Storm Out" to keep people moving.

"Ridin' the Storm Out." R.E.O. Speedwagon's newest single and powerhouse album.

On Epic Records and Tapes

THE R.E.O. SPEEDWAGON TOUR:

Nov. 2 Columbus, Ohio  Nov. 16 Casper, Wyo.  Nov. 26 Cleveland, Ohio  Dec. 8 Columbus, Ohio
Nov. 3 Dayton, Ohio  Nov. 17 Grand Forks, N.D.  Nov. 27 Rochester, N.Y.  Dec. 9 Hammond, Ind.
Nov. 4 Detroit, Mich.  Nov. 18 Menomonie, Wis.  Nov. 28 Pittsburgh, Pa.  Dec. 11 Dayton, Ohio
Nov. 5 Milwaukee, Wis.  Nov. 21 Sheboygan, Wis.  Nov. 29 St. Paul, Minn.  Dec. 13 Kansas City, Mo.
Nov. 12 Cleveland, Ohio  Nov. 26 Rochester, N.Y.  Nov. 28 Pittsburgh, Pa.  Nov. 29 St. Paul, Minn.
Nov. 22 Amarillo, Tex.  Nov. 23 Albuquerque, N.M.  Dec. 3 Frankfort, Ky.  Dec. 5 Fort Worth, Tex.
**Studio Track**
_by Sam Sutherland_

For some time now news of a remarkable state-of-the-art recording complex tucked away in the wooded wilds of Louisiana. As envisioned by veteran engineers Bill Evans, who owns the facility, Studio in the Country would offer both the atmosphere and equipment of such an off-the-map location, and the technical capability of the best available equipment.

Since opening near Bogalusa, La., the facility has been operating as a 24-track room, but the staff is now waiting for development of a console that will enable them to synchronize two 24-track machines and have full multi-track recording and mixing capability. The custom installation, built by Westlake Audio, is a total of such ambitions, with a variety of approaches to controlling sound in both the control room and the studio itself. Two Hisels of Westlake, along with carpenter Ron Balder, a British craftsman new with Westlake, worked with Evans in completing a design which eliminated right angles and parallel surfaces in all wall and ceiling construction to limit direct reflection of sound waves; which incorporated a variety of wood walls and fabrics to provide a broad and adjustable range of acoustic environments; which included a special ceiling which doubles as a frequency sound trap; and which offered wide control over what Evans terms the "psychological environment" for the performer, through flexible lighting systems.

Until that super console, a design which utilizes 96 computer systems, is completed, the room is using an Audiotronics box with 26 inputs and variable 16/24 outputs. Which appears to be more than adequate, since artists who've already used the facility include Pete Fountain, Peter Yarrow, Dick Dale, the Mills Brothers, Bill Purliss, Allen Toussaint, Poquitoi, Aaron Neville, Browning Bracey, Lou Doge, Ronnie Barron and the Metes.

At Clover Recorders in Hollywood, Neil Sedaka has been in, working on his next English single release with Robert Appere, producer for sides by Danny Kortchmar and Bruce Woodman. The Appere was apparently recommended to Sedaka by Kenny Young ("Under The Boardwalk"). That closest record Warner Bros. LP was engineered by Appere.

* * *

Meanwhile, with John Lennon's new LP already out in the racks, Lennon himself is back in the studio, working on his next album. Lennon is using Studio Track, Record Plant's Roy Cicala. Cicala has engineered Lennon's last two sessions, along with the new Apple "Mind Games."

Speaking of Cicala's home base, the Record Plant, there's yet another expansion move there. The room has obtained additional space in its West 44th St. address, and that new space is being used for a 24-track overdub mixing room, with a complete monitoring and full compatibility with a fully automated computerized mixing system expected to be installed shortly.

This mixing room joins the Plant's standing array of one 24-track and two 16-track rooms, along with mixing and mastering facilities.

**Why is Criteria like Anacan?**

Because our combination of ingredients gets rid of headaches fast. Your recording headaches, that is. Our equipment and facilities (three 16-track, quad-equipped studios for recording, mixing, photo/jpl), our experienced and musically hip engineers (including Rhythm Section all combined to assure great sessions and beautiful results. We're an entire wall of gold records to prove it. And we have a gorgeous climate, clean air and a great town to swing or relax in. Our brochure is available without prepayment. Contact it.

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Steve Brown, Gus Dudgeon, Elton John, John Reid and Bernie Taupin proudly present Mike Silver on his first American tour.

November 16-18  The Quiet Knight, Chicago, Illinois
November 19     Ottumwa Auditorium, Ottumwa, Iowa
November 20     Waterloo Auditorium, Waterloo, Iowa
November 22     Kiel Auditorium, St Louis, Missouri
November 26-30  Bijou Theatre, Philadelphia, Pennsylvania
December 1-2    The Troubadour, Los Angeles, California
December 6-10   Max's Kansas City, New York, New York
December 11-16  Cellar Door, Washington, D.C.

www.americanradiohistory.com
Talent in Action

TONY ORLANDO and DAWN
Rivera Hotel, Las Vegas

Tony Orlando and Dawn is the best new act to play the Strip this year. Their presentation, a recreation of their new R&B "Ragtime Follies" album, gave showgoers a glimpse of Las Vegas the way it is used to be. Dancing girls opened the act as the Dick Palmi Orchestra dipped into happy overture.

The show and album are all new material styled after the musical era from the sum of the century through World War I. Among the songs are the per's latest hits, "I'm a Yellow Ribbon," and "Gypsy Rose," as well as their current, "Who's That Patch with Sally."

The personal act does a tight 25 minutes, leaving the crowd begging for more. Unique for a Vegas act, Orlando left his clothes on, not even removing his tie. His personality is also a winner, instantly incarnationizing on a one-on-one basis. Their show offers a fun evening, and they should have a very long, and Las Vegas career ahead of them.

LAURA DÉNI

EDDIE KENDRICKS
MAIN INGREDIENT
VOICES OF EAST HARLEM
EDWARD BIRDSONG
Felt Forum, N.Y.C.

A surprise guest appearance on stage at the Felt Forum by Motown recording artist Stevie Wonder briefly shine the spotlight on the headline act.

Wonder, a sophomore perfection, had the near-capacity crowd at the early show dancing towards the stage (and even hop- ping onto it, much to the chagrin of the security force) when he joined Eddie Kendricks also Motown Records, for a non-cut set that saw them sounding more like an oversized, ten-cylinder well party, than the concert it was billed as.

Kendricks is a powerful entertainment force, who looks like an entertainer, but is like a radio schoolmaster or small-town attorney.

Backed by a group calling itself the Young Seniors, he bailed his appearance with a set of earthy, comical tunes that included his million-seller "Keep On Truckin" and some other from his old days with the Temptations.

Providing Eddie Kendricks was the Main Ingredient, an R&B Records group, who have style and versatility that put them in the forefront of today's black recording artists.

Backed by a group called the Human Revolution the Main Ingredient played a repertoire of tunes that included "Super Woman" and "Girl Blue." By Stevie Wonder's "Listen to the Music" by the Beechwood Boys, "Like to Make It With You," and a medley of the tunes that were instrumental in shaping their popularity.

The Voices of East Harlem, just appearing at the Felt Forum, is an energetic group of youngsters, who make up in freshness and joie de vivre, what they lack in experience. Their selection of tunes, including "Young, Gifted & Black," and "Doin" You spoke volumes about where they are coming from and where they are headed.

For oppeners, Eddie Birdsong, the last of the super-bands was featured, complete with incense, flame thrower, and ribbons in his bristled hair. During his brief appearance on stage, the Polydor artists conveyed the impression that with his poliwhistles and more amplified guitars, he had pledged destruction of the human eustachian.

CHARLIE RICH
Palomino, Las Vegas

When Charlie Rich received three major awards this year's Country Music Association convention, he was actually being re- warded for his skills in just one of the many munimenta to his career. The fact is, if there is any one pop performer today who can be said to be as skillful in rock, blues and jazz as he is in country, that performer is Charlie Rich.

His recent appearance here gave Rich the opportunity to show off his multitude of talents, from the countrified "Life Is a Little Ups and Downs" and his award winning "Behind Closed Doors" to the vintage rock hit, "Lonely Weekends" and the barney "Big Mean Man."

It is not much that Rich's voice changes as he glides from one musical genre to another, it is more a subtle change in attitude and approach. Combinér with his magnificent piano playing, which can dominate a number or remain unobtrusive in the background, Rich's mood changes make him as being far more than a country performer.

Rich's recent spurt of awards has placed him in the spotlight for many audiences, and the press section that arrived for his per- formance at the Palomino is a tribute to the man's crossover power. For the past 20 years Rich has turned out masterpieces which have garnered too little attention.

BOB KIRSCH

ELLEN McWILANE
ALLAN TAYLOR
The Metro, New York

Since her recording debut, Ellen McWilane has been building a solid, if slowly realized, audience. McWilane's impact, both on records since more impressively, on stage, has been generated as much by word of mouth as anything. For her collections in musical ability and sherry skill as well as her charming, gift for being a distinctive performer whose music is some- thing of an acquired taste for rockers, while the energy she brings to her vocals and acoustic guitar plays her outside a softer, acoustic folk idiom.

At the Metro, the Polydor artist's growth was palpable, both musically and commercially, for she drew solid, appreciative crowds that took advantage of the record's special authentic—and, we say it again, this is the most comfortable and evocative folk and rock slab in this year at present—to turn in a long, satisfying set of both original material and excellent interpretations.

Where her instrumental and vocal attack might have seemed a mere show of tech- nique in a lesser performer, McWilane infused them with real feeling.

Opening was Allan Taylor, recently reviewed here, having returned from England. Taylor is again making the New York rounds, good news indeed for those familiar with his finely-crafted songs and relaxed but strong stage presence.

SAM SUTHERLAND

ROY CLARK
DIANA TRASK
San's Hotel, Las Vegas

The Clark-Trask show is a rare and loving bit of entertainment. Miss Trask is the Australian lounge with the southern accent. She won the country with a country hit melo- dy, her hit "Teddy Bear's "Sick Long" plus the only non-country song "Along Again, Naturally." She has a lovely voice and looks great.

Opening the show and backing Mr. Clark are the Sparrow vocal group, four males and three women. They are a little too careful to thoroughly chameleonized and Vegas stage role to have too various musical groups which look and sound alike. The Sparrow's are no ex- ecption. What do they do they do will, but they don't stand out among vocal groups.

Mr. Clark is adorable, although carrying the flower he put on a fine class show. Small bottles of Tabasco pecking in "Roy Clark's Red Hot" were passed out and indeed he did. He offers basically the same show he brought to town before, but it's al- ways well received. "Great Pretenders" with Clark doing all parts including soap opera, the guitar rendition of "Malaguena" plus his new instrumental, which is in the style of "Ghost Riders in the Sky," and his new re- lease, "Somewhere Between Love and Tan- somore," were among the tunes offered.

Bill Hartman conducts the Antonio Mo- relli Orchestra.

LAURA DÉNI

STEVE MILLER BAND
MARSHALL TUCKER BAND
BUDDY GUY & JUNIOR WELLS
Felt Forum, New York

Buddy Guy and Junior Wells, fronting a band of customary tightness and power, opened an evening of "Thanksgiving Blues" with a no-nonsense set that made the in- ducement and有序 the redwood-woven holi- day crowd sufficiently to earn an enthu- siastic demand for an encore. Hopefully the duo will sustain that momentum with their next interaction under similar auspices.

The opening chords of the Marshall Tucker Band's folk spellbound listener for that brand, however, due to production prob- lems which had made a watch point pos- sible. Their entire set was marred by racket, distorted amplification that was firmly painful. What could be discerned in among the buzz and roar suggested a promising, hard-playing unit of some depth. They recorded for Capricorn.

Then, the G. E. Smith Band took the stage, looking stronger and playing better than he has in ages. Since Steve Miller's early years of work with Chicago-based Bluebirds and other devoted white interpreters were in- (Continued on page 62)

More Talent
See Page 38

DECEMBER 8, 1973, BILLBOARD
Having been a part of the music business for some 20 years, I don't make the following statement lightly.

Stu Nunnery’s first album is probably the best album I’ve ever been involved with... and Stu the most exciting and yet sensitive talent!

His hit single “Sally From Syracuse” only gives the smallest hint of what Stu Nunnery is all about.

I hope everyone involved in programming and marketing will listen to this album carefully and most critically. When you do, I think you'll understand and share my excitement.

Stu Nunnery
The Musicians

GUITARS: BUZZY FEITEN AL GORGONI HUGH MCCRACKEN ELLIOT RANDALL DAVID SPINOZZA JOHN TROPEA

BASS: BUZZY FEITEN KIRK HAMILTON

ANDY MUSON STU WOODS

DRUMS: RICK MAROTTA ALAN SCHWARTZBERG

FIDDLE: KEN KOSEK ERIC WEISSBERG

KEYBOARDS & SYNTHESIZER: PAUL GRIFFIN

SYNTHESIZER PROGRAMMING: JIM ROBINSON

STU NUNNERY: PIANO, GUITAR, VOCALS

String & Horn Arrangements by Paul Griffin

Produced by Al Gorgoni

Evolution Records... A Westinghouse Company
Armstrong Awards Set

NEW YORK—The Armstrong Awards Committee has set awards totalling $4,000 in prize money for its 10th annual Armstrong Awards program for the best FM radio programs broadcast in 1973.

Some 3,000 FM radio stations in the U.S. and Canada have been invited to participate in the competition, which is sponsored by the Armstrong Memorial Research Foundation. The program is administered by Columbia University's Engineering and Applied Sciences School, where the late Edwin H. Armstrong, inventor of FM broadcasting, was a professor and researcher.

The major awards, divided into eight $500 prizes, are awarded for excellence and originality in four categories: news, community service, education, and music. Half the awards go to commercial stations, and the other four are awarded to noncommercial operations.

Deadline for entries is Feb. 18, 1974. Entry forms may be obtained by writing to Executive Director, Armstrong Awards, 510 Mudd Building, Columbia University, New York, N.Y. 10027.

Noncommercial winners last year included WBUR-FM, Boston, U., Boston (music); WMUK-FM, Marquette University, Michigan (community service); WUOM-FM, U. of Michigan, Ann Arbor (education); and WQED-FM, Pittsburgh, Penn. (music).

$4 Mil. U.S. Grants for Non-Commercial Radio

WASHINGTON, D.C.—Federal grants totalling nearly $4 million have been awarded to help establish or improve 17 non-commercial radio and television stations in 12 states.

Caspar W. Weinberger, Secretary of the Department of Health, Education and Welfare, announced the grants, the first to be made this fiscal year by the Office of Education under the Educational Broadcasting Facilities program. Funds are granted under Title I of the Public Broadcasting Act.

Of the $4 million, 15 will be used to help increase coverage, provide color (for television) or stereo (for FM operations) capability, or otherwise improve the quality of existing systems. The two remaining grants will help stations equip for operation.

The Educational Broadcasting Facilities program began 11 years ago. Since its inception, Federal expenditures have totalled $81.5 million, provided in grants to 437 radio and television stations. During that period, public television stations on the air or under construction have increased from 76 to 241. Of this number, 141 stations received funds to begin broadcasting and 187 grants were awarded to existing stations to help improve their services.

Since radio stations became eligible for assistance under the Broadcasting Act in fiscal year 1969, a total of 109 grants have been awarded. New radio stations have been activated in communities previously without a radio outlet.

Among FM operations assisted by the current awards, KUAC-FM, U. of Alaska, Fairbanks, received $25,854 for movement of its tower and antenna from the campus to a ridge top site which, coupled with new equipment provided by the grant, more than double coverage.

In San Francisco, the San Francisco Unified School District was granted $34,500 to help station KALW-FM to move its site and increase coverage.

Brookdale Community College, Lincroft, N.J., has received a $7,747 grant to help establish non-commercial station WBIB-FM. Funds will subsidize a tower, transmitter and other equipment.

Elsewhere, Middle Tennessee State U., Murfreesboro, was granted $25,000 for new studios for WMOT-FM, thus expanding the station's production capabilities for community service broadcasting, and the U. of Utah, Salt Lake City, received $1,500 to expand and improve broadcasting over KUER-FM, expected to help the station bring full-service stereo operation to 83 percent of the state.

Krasnow AIDS Public TV

LOS ANGELES—Bob Krasnow, Blue Thumb Records board chairman, has been named to head entertainment industry participation in the annual auction drive of KCET-TV, the public television outlet here.
Four channel sound is a temptation to music lovers of all tastes and ages, and four channel sounds beat in Sansui QS Regular Matrix. That's why DICK SCHORY, "The QUADFATHER" produces all his OVATION and BLACK JAZZ releases in QS Compatible STEREO/QUADRAPHONIC sound. With hundreds of thousands of new 4-channel units equipped to handle QS Regular Matrix already in consumers' hands, and demand still growing, more and more record dealers are stocking the full catalog from OVATION and BLACK JAZZ, the first and only 100% four channel record labels.

OVATION's exciting new FALL releases cover all the musical bases with Blues/Rock by WILLIE DIXON, "Catalyst," Pop/R & B by GEOFFREY STONER, "Watch Out!"; Jazz and Jazz/Rock by THE AWAKENING, "Mirage" and DOUG CARN, "Revelation"; Pop/Rock by JOHNSON & DRAKE, "Carry It On"; and Easy Listening with two specially priced double record sets by the QUADRASTRINGS, "Hollywood Gold Vols. 1 & II." OVATION and BLACK JAZZ records are going after heavy "chart" action with these releases and are giving it to you in the latest "state-of-the-art" 4-Channel LP's, Stereo 8 and Q8 Cartridges and Quad Open Reel tapes. Remember QS Regular Matrix LP's and Tapes are totally MONO, STEREO and QUADRAPHONIC compatible ... There is NO NEED for DUAL INVENTORY.

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Radio-TV Programming

RECORDBREAKER:
New Records Provide WMEX-AM Identity; Rock Keeps Adds Secret

BY CLAUDE HALL

BOSTON—Although WMEX-AM actually plays anywhere from 40 to 50 records, program director Bill Rock only lists 30 of them on his printed playlist distributed to local record stores and various record companies because "quite frankly, I don't want the competition knowing what I'm doing" said Rock. However, the other 10-20 records are not usually on the way up in sales "and when a record starts selling big enough, we chart it. These are just the slower records."

"An attempt is made to expose new records and smoke out their current and more familiar product, playing new records, Rock said.

WMEX-AM adds anywhere from one to six new records a week. Usually the station averages playing four or five records a week, but when a record begins to sell, it's charted, "so far everything has sold," Rock said. Among the records that the station has been "Dream On" by Arrowsmith, "Pretty Lady" by the Lighthouse, "My Man" by B.W. Stevenson, "Our Girl" by Patience Johnson, "Wonderful Day" by The Doo Wop's. 1/20 of this week's playlist is "wonderful day."

"I won't be your rooster" by The Blue Chicks is one of the new records. Eddie White and the Exponents are the other performers. The station also plans to release a book written by Norrie The Trumbull, "JIMMYS MUSIC STORE," which is one of the most talked about in the industry.

The station is owned by Willet R. Brown and managed by Mike Weng. A year ago, the station held a concert with proceeds going to United Way. This year, the album has taken the place of the concert. It features 12 tunes by local artists locales in San Diego. The acts range from Frank Sinatra to Bob Wills and his Texas Playboys, Dick & City Sleek. Highland Records donated "Chula Vista" by Wills & the Arrangement.

Rod Jacobs, program director of the station, said the LP, which retails locally for $10.15 (the frequency of the station is 107.5 MHz), has been a fast-selling album in the city "and if it hadn't been for the vinyl shortage, we'd be selling out of them. They've been playing the LP here at the station, the line to buy them is a block long outside. And it's been selling out at Tower Records, they tell us."

Jacobs, a veteran program director, considers this album one of the greatest records he has ever been involved with. Even the album cover was also selected by a listener contest.

N. Calif. FM'er Melds 2 Types

UKIAH, Calif.—K-LHI-AM has changed from a beautiful music format to an MOR format, reports program director F. Lee Uman. The station programs music from Billboard Top 50 Easy Listening Chart and about 40 percent of the station's playlist may focus around new, just-released music. The station's format is a 12-hour country segment Saturdays which is proving extremely successful. The station aims to become country into regular weekday programming.

"Our station is sounding more vibrant than ever and, with the help of a few record companies in regards to servicing us with new product, there is no way to slow us down," he said.

NATIONAL ATMOSPHERIC CONDITIONS

The National Weather Service has issued a special statement on the current atmospheric conditions. Due to the high pressure system over the region, there is a low risk of severe weather. However, isolated thunderstorms are possible in the afternoon and evening. The high temperatures are expected to reach around 80 degrees Fahrenheit. In the morning, there is a strong possibility of fog formation in the low-lying areas. The winds will be light and variable.

ATTENTION PROGRAMMERS

Give your jocks the holiday gift: Have Billboard's Air Personality of the Year (Don Staints Johnson) work while they take the day off.

Announcing the availability of Retrosoul '73. It's the national countdown of the year's most popular soul, R&B, and disco singles. With interviews (Staples, Kendricks, Jackson 5, Green and others)

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BOULDER CITY

December 8, 1973, Billboard
Tom Fogerty
Mystic Isle Avalon/Reggie
Fantasy F-715

CashBox
Pick of the Week
December 1, 1973

Produced by Russ Gary for DSR
Got a note from Art Holt who owns WQPA-AM in Bethlehem, Pa. and operates a programming and management consulting firm. The note is from Moscow, of all places.

Holt states: "Very, very interesting here, but most definitely not a tight playlist." Don't tell me you're consulting Radio Moscow!

Doug MacKinnon is the new program director at KDFI-AM in Minneapolis, replacing Michael O'Shea. And here's the lineup at the station: Robert Hall 9-noon, Art Snow 1-4 p.m., MacKinnon 5-7 p.m., O'Shea 7-midnight, and Dick Hemby 6-9 p.m. Best of luck, Doug. . . . Neil H. Gray, KTRN-AM, Ketchikan, Alaska, is looking to direct the country programming job. He is currently programming KTRN-AM and you can reach him at the station at his phone, 907-225-4743.

** Looks as if KDFJ-AM, Los Angeles, is looking to introduce a product they are not really realized in exposing new product. Dick Carroll, program director, is on tour from the Holy Holliday Ranch album. Cut is "Boobs on a Lot." Ray Anderson, production executive with RCA Records, which distributes the Metromedia label, said that he has had four or five calls on it and the item is now a West Coast release as a single. Could be one of these oddball hits...

I especially like the mailing envelope of General Recording Corp., Atlanta. The envelope itself, a hard pastel orange thing, lists the plagued of the single, a real beneficial aid to music directors in this day of thousands of singles. The CRC single was by Dorothy Norwood and plugged "There's Got To Be Rain In Your Life." How about just a sunny shower, Dorothy?...

Fred Knight has moved to weekends at WWKA-AM-FM, Brunswick, Me.

THE DON NELSON INTERVIEW WILL BE CONTINUED NEXT WEEK

THE most programmed radio show on New Years will be

"REWIND '73"

ALL THE YEAR'S BEST MUSIC AND MOST IMPORTANT NEWS

CHARLIE TUNA (his best bits)
PAUL OSCAR ANDERSON and J. PAUL HUSTEDDER (news)

IMAGERY BY JOE CUFF & CO., 6 HOURS LONG (12 availas per)
SEND FOR YOUR DEMO NOW!

Radio-TV Programming

VOX JAX

Clauade Hall

Radio-TV Editor

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IMAGERY BY JOE CUFF & CO., 6 HOURS LONG (12 availas per)
SEND FOR YOUR DEMO NOW!
AFTRS Obtains J. Fields et Amic

LOS ALTOS, Calif.-"Jonathan Field and Friends," a three-hour weekly syndicated radio program distributed here by Executive Radio Research, has been acquired by the Armed Forces Radio and Television Service for 39 weeks of broadcating. The show, progressive in nature, is hosted by Jonathan Field and features interviews and commentary covering the progressive rock music scene.

Radio-TV Programming

Vox Jox

Bill Ballance, air personality at KGBS-AM-FM, Los Angeles, has a book out: "The Bill Ballance Hip Handbook of Nifty Moves....but he didn't autograph it for me like Gary Owens did his book. The Bal-

line book retails $9.95 and you can get a copy by writing Nadean Publishing, 9255 Sunset Blvd., Los An-

gle, CA 90066. One of the lines is: "The honeymoon is over when she goes for 'I do' to 'You'll do nothing of the kind.'"

Dick Burch has taken over the morning show at WMAQ-AM, Chica-

go, he was with WHEN-AM, Syr-

acuse, N.Y. Congratulations, Dul-

gote, Dick. Ross, previously the program director of WLEE-AM, Richmond, Va., for several years, writes that he's getting "a bit itchy again to get back in with a good or-

ganization." He's a darn good man. If anybody has a position in music or programming (or air work in a big-

ger market), please call him at 304-

720-0355. Jan Howard is the new pro-

gram director of WKLM-AM, country music station in Wilmington, N.C. Her resume is over when Bill Dixon mornings, Jay Bryd-

day, Howard until sign-off. Format thing here now.

Lineup at WKWK-AM, Wheel-

ing, W. Va., includes music director Bill Clark's 6-9 a.m. program; pro-

gram director Bob Dorris 9-noon, A.J. Aus-

tin noon-3 p.m., Jim Roberts 3-7 p.m., the Danger in the Nighttime, and Jim Ferguson all-night.

Michael Gonsalves writes that he has re-

signed as program director of KLF-AM, Dallas, effective Nov. 23. I have been the new program director of WFTL-AM, Fort Lauderdale and will begin there on Nov. 26. We will continue our MOR approach, but with a number of re-

finements and streamlining. I was into my seventh year with Cliff, in-

cluding three as program director (1970-72) so this was not an easy de-

cision. I am thankful that I had the chance to work with and for such in-

dustry leaders as Gordon Malcolm and Ken Dow. I hope to apply many of the principles of broad-

casting I have learned under these men to my new assignment. You know it's amasing how many people owe a large part of their careers to Mecollond.

Don Evans has been named pro-

gram director of WRCP-AM-FM, Phila-

delphia, a country music sta-

tion. He'll be program director of WEMP-AM-FM, a country music operation in Philadelphia, . KTHO-

AM-FM, South Lake Tahoe, Nev., is looking for a personality with a first-

talk. Talk to Bill Kingman. Good-

owl in the book.

Santa Barbara to Daytime Progressive

SANTA BARBARA, Calif.-KTVD-FM and KGUD-AM, has switched to a progressive format during the daytime when the AM daytime operation simulcasts the FM side. The AM call letter being changed to KGUD would say program director Larry Johnson, who does the 6-10 a.m. The rest of the air personal-

ity lineup includes Ray Brattle 10 a.m.-3 p.m., Bill Zimmer 3-7 p.m., music director Laurie Cobb, and Joe Reselstil mid-night 6 a.m. with Randy Scott doing weekend work.

PERSONALITY DJ?

GARY OWENS (KMPX, LOS ANGELES) RECENTLY WROTE TO THE SULLAH LETTER:

"I enjoy your on-air letter very much. I was just talking about you as the best DJ in the area of Celebrity Feudishes. Last night I watched "The Muppet Movie" and I was all for you. Tom Jones"s singing1York have made the best female list. The Humor of the Week is a cross between Art Carney and John Wayne. I think you provide a great needed service."

It's not a joke service, but it will help you entertain. In fact, featuring more MOR artists and more funny anniversaries.

For a free sample write:

GARY OWENS
KMPX-FM
896 7th Ave., San Francisco, CA 94109

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DECEMBER 8, 1973, BILLBOARD

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Jukebox ... 1-stop Defect Form AIDS Quality Push; Hardware Committee Action Seen Soon

By EARL PAIDGE

 MILWAUKEE—The push for better quality 45's is continuing on several fronts. Smart Glassman, owner, Radio Doctors one-stop here, has received excellent cooperation from labels responding to a defect form he has operator and programmers fill out. On another level, an industry ad hoc committee is continuing its work. Glassman proposed a defective record form at the Jukebox magazine conference and has since used it in the operation here. Among dramatic results was the tracing back of a box of records that were not cooled sufficiently and another quality search case where a packing machine was adjusted too tightly causing warpage, he said.

Spokesmen here said recycled vinyl is already showing up in 78's and in foreign color and "green" looking." While operators will understand the current vinyl shortage, staff people wonder about consumer reaction to the recycled material.

Meanwhile, C.F. Bedross, GE engineer and prime mover in the push for quality control, said the Electronic Industries Association (EIA) special ad hoc committee appointed by EIA's P.82 standards group is pushing for a meeting early in December. The ad hoc group (see separate story) hopes to draw up new standards for the production of 45's. P.82 will definitely meet during the Consumer Electronics Show Jan. 10-13 in Chicago.

Glassman, Bedross and others indicate that instances of defective 45's have been relatively light compared to earlier this year, but concern exists on effects stemming from the vinyl shortage and continued lack of new production standards.

TALENT SHOW

Air Quality at Neb. Show

OMAHA—The Jukebox operators group has been promoting the largest regional convention ever conceived, according to officials and promotion. The event, Dec. 17 at the Omaha Hilton, will feature industry seminars, exhibits and a talent show. There will be a talk on programming.

Coin Operated Industries of Nebraska, sponsoring group, sent its president a letter to the Jukebox magazine conference and Ray has asked jukebox program editor Earl Paidge to give an updated report on efforts to improve the quality of singles.

Other industry speakers will include Fred Granger of Music Operators of America, Barbara Starling, national manager, Cinnamon Records, is attending and bringing singers Jerry Foster and Stan Hitchcock for a talent show. Exhibits and special invitation to vendors to join the Jukebox group are other highlights.

ROWE T-12 phonographs (pictured is bright blue/red "Rhapsody"), have enlarged cabinet opening and removable mechanism, swingdown title rack, and moulded rubber turntable pad. The Woodbridge is wood.

PROGRAMMER POLL

In preparing for the next conference on the singles market we want the views of Jukebox programmers (all readers of this section are invited to comment) on several such areas. Send to:

EARL PAIGE
Billboard Magazine
120 N. Wacker, Chicago, Ill. 60606

1. Beaver Dam, Wis., programmer Mrs. Ruth Sowekja recently collected 19 defective records each with a different defect—are you still being plagued with defects?

2. Since the Billboard jukebox programming conference last May have you seen any improvement in quality?

3. Would you say any improvement might really reflect the lack of a monster seller that over-loaded pressing plant capacity (such as was the case with "The Yellow Ribbon Round the Old Oak Tree") according to panelists at the conference?

4. Are you still concerned about overly long records?

5. Have you felt the sale of Seeburg's program for pricing long singles at 25¢ a side?

6. Conference delegates complained of too-few and too-late Christmas releases—any improvement this year?

7. Samples were said to be often late, often radio station one-title discs—how's the situation now?

8. Many jukebox programmers coordinate with radio station programmers—what's your experience?

9. Do you feel there is a glut of oldies being released, that some are of questionable merit?

10. What's your most serious programming problem?

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DECEMBER 8, 1973, BILLBOARD
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Billboard FM Action Picks

ATLANTA: WRRS-FM, Drew Murray
BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KCFM-FM, Jeff Pollock
HWON: CH-101, Gordon Weinger
AMERICAN GLENDEL: William "Billy" Graham: KAFM-FM
ATOMIC ROOSTER: "Atomic Rooster II," Columbia: WBAB-FM
BELLS: "Two Generations Of Brat Baeck," Atlantic: WBAB-FM,
BUCHEKHEAD, "Hot Tracks," London: WWAB-FM
BUFFALO SPRINGFIELD, Blue: KCFM-FM
DON CHERRY, "Relative Soli," RCA Records: KFAH-FM
CLIMATE BLUES BAND, "Fine Line," WBAB-FM, WWAB-FM
PATI DIAMOND, "I Want My 19th Century," WBAB-FM
DELBERT MCCLAIN, "Seduced To Change," WBAB-FM
JOHN DENVER, "Greatest Hits," RCA: WWAB-FM
JAMES A PRINCE, "I Want To Be Your Baby," WBAB-FM, WWAB-FM, WWAB-FM, WWAB-FM
JOE MULVIE, "The First," Atlantic: WBAB-FM, WWAB-FM
PAPA'S ARMS, "Wendy"
CHARLES LLOYD, "Gates," WBAB-FM, WWAB-FM
JACQUES EDEROZ, "Introducing Hedwig's Sound," Blue Thumb: WBAB-FM, WWAB-FM
BUDDY MILLER, "Beggar Bear," Columbia: WWAB-FM
KEVIN REED, "It's Been a Long Time," WBAB-FM, WWAB-FM, WWAB-FM, WWAB-FM
YOKO ONO, "Feeling The Space," Apple: WWAB-FM
FLORIDA NIGHTBREEDS, AAM: WWAB-FM, WWAB-FM, WWAB-FM, WWAB-FM
Brain Bond, "Singles..." Records.

Bubbling Under The Top 100

111-"YOU OUGHT TO BE HERE," Annette Seel: Dial 50123 (Phasianus)
114-"HOT RAG," The Four Tops: WWAB-FM, WWAB-FM, WWAB-FM, WWAB-FM
118-"YOU OUGHT TO BE HERE," Annette Seel: Dial 50123 (Phasianus)
120-"YOU OUGHT TO BE HERE," Annette Seel: Dial 50123 (Phasianus)

Bubbling Under The Top LP's

707-"THE DELLS," Capitol LA 50496 708-"GREAT BARBERI," Capitol DC 59481 (ABC)
709-"THE DELLS," Capitol LA 50496 709-"GREAT BARBERI," Capitol DC 59481 (ABC)
710-"MANGO MEAT," Minted, Polydor 12420 711-"BEST YEARS OF MY LIFE," General Health, Nick 1120 (Scepter)
712-"IN THE TOWN," A. Arthur Poyseck, Old Town 101 713-"SOFT SOUL, BOOGE BOOGIE," WOAM, Pickwick, RCA 124 714-"I MISS YOU," The Dells, Cotof 5100
715-"REASON TO BE," Scary Chic, Metromedia 404 716-"HANSON, Paul," AAM 1427 717-"DON'T KNOW WHAT'S WORSE," Jimmie Davis, Epic 51209 (Emperor)
718-"DON'T KNOW WHAT'S WORSE," Jimmie Davis, Epic 51209 (Emperor)

Vox Jox

Continued from page 35

helping break "I Am Woman." Visiting record people, media people, etc. have called us the best-selling MOR on the East Coast, comparing us to KMFPC-AM in Los Angeles. Agnew, however, I've never heard KMFPC-AM in person, so I can't reply to comments like that.

And it doesn't really matter, we have this and that this is the truest fact of the fact that you've ever seen." Right Bob! I was in the station some years back.

Pat Murphy is leaving KBMZ-AM, Kansas City, and program director Bill Morse is moving into the afternoon drive slot. Murphy is joining Vox Jox... WAVE-AM, Louisville, Ky. WAVE-AM is now program director of KROW-AM, Salem, Ore., a solid gold format station, having been with KMBC-AM, Medford, Ore. Lineup at KROW-AM includes David Allen mornings, Hancock midday, McLane afternoon drive. Hancock has just revamped the playlist to find room to expose new records. Don Beagle, program director of WROW-AM, Richmond, Va., a solid gold station that used to feature a jazz format. William Fowler is general manager and the air staff includes Mike Dawson, Ron Day, Steve Shannon, and weekend man Gazzan. The station needs both oldies and current rock releases. If you're only playing oldies, Don, it doesn't pay the record company to send you free product... not in these days of Nixon economy.
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**Country Music**

**U.K.’s CMA Picks ’74’s Finest Acts**

LONDON—Slim Whitman was named Entertainer of the Year for the third year in a row by the Country Music Association (Great Britain) Ltd., at its fourth annual awards dinner here. Charley Pride and Dottie West were announced as winners of the U.S. Male and Female vocalist categories. Similar British awards were given to Bryan Callah and Olivia Newton-John.

**Production Wing Added By Dyson**

NASHVILLE—Session musician and studio owner Bobby Dyson has added a production wing to his studio operations.

Dyson said he has formed Bobby Dyson Productions to fulfill the demands of independent clients here, and to strengthen the overall concept of the company. Dyson said he will continue accepting session work as a musician, but only with established accounts. This will enable him to devote more time to production assignments. The production wing will be stationed in a studio, which he owns.

He said he is negotiating for production agreements with several major labels.

---

**TWO BIG RECORDS ON GLEN RECORDS**

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BY JESSE ROBERTS

AND

**“I'M STILL A MAN”**

BY DAVID LYNN

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**Murray Manages Western Place**

DALLAS—Tom Murray, who was the assistant manager of the Western Place here, has moved up to the management position at the Columbia music center.

Murray said there will be no change in the policy of presenting country artists for three-night stands.

Murray said that he had open almost between now and ever.

---

**NASHVILLE—Despite a vinyl problem, more new country Christmas Albums will be issued this year at any time in recent memory.**

**Fuel Shortage Thwarts Bookings; Neal Calls Nashville Symposium**

Some other artists report similar occurrences. Additionally, the allocations of small amounts of diesel fuel are being cut off to several labels.

Another artist is being threatened with price of diesel fuel, and also that they are being allocated only 10 to 15 gallons a day.

Murray said that he had been charged up to 75 cents a gallon for fueling his bus.

---

**Jerry Clover has done a special**

**Growing PVC Drought Undaunts**

**The Largest Yule Release in Years**

Jerry Clover has done a special single for RCA titled “What Christmas Means To Me.” The record was released by Alan Lee titled “Mommy, Daddy and Me,” which is a strong Christmas entry.

The agent of Hearts has released “Baby Jesus,” a single by Sharon Vaughn. Capitol has released “I Believe In Santa Claus” by Freddie Hart, taken from the Christmas album “California Christmas,” and a Red Shimmon single “Truckin’ Trees For Christmas,” taken from Simpkin’s “Trackers’ Christmas” LP.

**Seal Campaign Theme**

The theme song for the 1973 Christmas Seal campaign was released by Tammy Wynette, produced by Columbia for the American Lung Association.

In addition, Capitol’s “California Christmas” contains songs, in addition to Hart’s single, by Buck Owens, Leadin’ Occy, Buddy Alan, Susan Raye, and Tony Booth. Simpson’s LP contains 10 cuts, all new country songs. The label also has released a Merle Haggard Christmas album, featuring his hit single, “If We Make It Through December.” The album has one side of Merle’s original songs, while the other side has all traditional numbers, performed behind the Bill Walker Orchestra.

Capitol also has released an Ernie Ford album, “Sings About Jesus,” especially for Christmas.

So far, “Christmas with Dave Boyer,” while Light Records has an LP of “The Living Christmas Tree” by the C.C. Company, of the First Baptist Church of Van Nuys, Calif.


The label of Stovarpent has a special single of “A White Christmas” by the Violinists.

And a single without a Christmas sound title with but one Christmas subject goes into the political arena. A Memphis State court known as Leslie has recorded a song called “Howard.” It suggests that she would like to find Senator Howard Baker and make him a member of the Watervale Committee, under her Christmas Tree. It is being released on Dot.

---

**UA to Record Bob Wills and Texas Playboys in Dallas**

By CONNIE HERSHORN

DALLAS—In the hopes that legendary bandleader Bob Wills will be able to make it here from his home in Fort Worth, producer Tommy Allison has booked studio space at Sunset Sound Studios for Dec. 4-5-6 to record a yet untitled tribute to Wills.

The recording would be done for United Artists Records as one of the original Texas Playboys albums that will be released. As one of the original Texas Playbooks albums that will be released.

Reporo indicated that Capitol’s Music Hall also would be on hand for the recording.

---

**SOME of the principals in ASCAP who attended the first general membership meeting of the society in the South, 1973.1: r. Burt Brolido, president of Stanley Adams, southern region director Ed Stahie, director of operations Paul Marks, and general counsel-elect Bernard Korman.**

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April 6-7: THE 40 BIGGEST COUNTRY ARTISTS IN THE HISTORY OF THE CHARTS: Don Bowman celebrates the 25th anniversary of BILLBOARD'S Country Chart with a survey of the 40 Country Greats that scored the highest from 1949 through 1973. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

July 6-7: THE 40 BIGGEST COUNTRY HITS OF THE SEVENTIES: A countdown of the most important events in the Country Music explosion in this decade. Bowman hits the high spots of the 1st 4 years with 40 Country Greats. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

October 5-6: THE 40 ALL-TIME COUNTRY NUMBER ONES: From the beginning of the charts in 1949 till now, these are the records that just refused to quit ... the 40 Country hits that reached the top of the charts and hung on at Number One the longest. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

December 21-22: THE TOP 100 COUNTRY HITS OF 1974, PART ONE: Don Bowman presents BILLBOARD'S collection of all the biggies. In this 3 hour episode, it's a countdown from No. 100 to No. 51. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

December 27-28: THE TOP 100 COUNTRY HITS OF 1974, PART TWO: Starting with No. 50 and winding up at the Number One Country hit of 1974, "Part Two" can be featured alone or combined with "Part One" for a key feature in great holiday programming. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

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Nashville Scene

By BILL WILLIAMS

The Louise Morgan story is one of those rarities. Two years ago, while still in high school, she sang as a local entertainer while Jean Shepard was in her small Indiana town doing a show. They corresponded for a couple of years, and now Jean has asked her to join her road show as a permanent member. ... Billy Walker has brought out his own old Monument release, "Kettles and Bells," as the theme song for the Salvation Army this Christmas season.

He's also flown to Indianapolis to do spots for the organization... Jimmy Newman's Cajun version of the "Potato Soup" has had such strong acceptance in Louisiana and Texas that he's doing an English version for release on the Los Angeles label.

The big night for Wilma Lee and Stoney Cooper was so great at El Kins, Vw., that Stoney remained there for a few days after the event to do some hunting with old friends.

Carol Lee joined Wilma at the "Opyr" on their regular portion... Bill Carlisle, who grew up in the shadow of Charlie Brown but could never afford to go there, went back with his friend, Charlie Brown, and picked up the Stoney after- show... Marion Worth is recording again, but the label is still a seer, as is her choice of material... A New York editor has documented the fact that Hickory's Glenn Barber recently recorded several songs for his singing in a 14-month period. Glenn's son, by the way, is now drumming for Tammy Tucker.

Saul Hoff, no longer managing Johnny Cash, makes it clear he still handles the fortune of the Starlight Brothers, George Richey is producing his brother, Paul Richency, on his next single, for a label yet unannounced. Sherron Linton performed for tens of thousands at the University of Nebraska stadium in Lincoln, singing the national anthem... Mick Lloyd of JMT was in Nashville working on his new LP at Creative Workshop, produced by Tony Moon. The album features 10 original songs written by Lloyd Archie Campbell did a CBC special, "Everything Goes," in Toronto, and says it will be syndicated in the U.S. It's another creation of Frank Poppi and John Aylsworth... Guy Short also signs an exclusive booking agreement with the Hubert Long Talent agency.

It hardly seems trustworthy when Charlie Pride sets a new record these days. But this time he did it at the El Paso Civic Center, outgrowing everyone in history... Slim Whitman was in town for a recording session produced by Kenis Harter for MCA... Little Richie Jonson is promoting Kay Starr on the Crescendo label... Del's Pat Roberts was Grand Marshal for the Longview, Washington Christmas parade... Quando Wireless, the monthly feature of A.Q. Talent took a trip recently with Jean Shepard to Statesville, N.C., where he's been station. After the show, Jean was booked back to headline a special show for all the members of the group in 1974.

Tina Lane, a newcomer, visited Nashville in her Rolls-Royce, developed that same passion, and couldn't get it serviced. Not many country artists drive this type of car... Del Delhomme, recently returned from Rome, has a new release on the Superlai label... Charlie Roy, newly appointed head of sales for Fuller Entertainment, in Nashville to set up a new promotion program for the country music industry... Ronnie Prophet did two weeks at The Fair, a new Dallas club, and is expected to be back... Roy Acuff is coming back into the studio to record, even though he's now 70. Singing backup for him will be his son, Roy Jr. Ron Poggi is breaking all house attendance records at Bowman's in Newberg, Oregon, as he and Charlie Whitmann, a writer-artist from Portland, has an exclusive songwriting contract with Moon June Music.

Wayne Allen came to town with his Mambo Band, new from Los Angeles to sign a promotional pact with Brite Star... Little David Wilkins, with six songs with MCA's Open Bradley producing... Diana Trask has done eight national television appearances in support of her latest release. She returns to the Frontier in January for three weeks with Roy Clark... The Statler Brothers organization has added Woody Robertson to its staff as national promotion and publicity manager. He has worked with the singers, with their production company, and with their publishing firm.

New Clubs Feature Country

NASHVILLE — Word of the opening of two more clubs featuring country music has been received here.

Near Medford, Wis, Sid and Marie Trimlen have opened The Farm House, a resort which already is expanding. Located on a snow

74's Finest Acts... Continued from page 30

Bare, Dottie West and Jim Ed Brown.

Chairman Jim Bailey of CMA (CB) laid emphasis upon the continuing growth of country music in the U.S. and said the organization would shortly be launching a membership campaign in which to draw more companies and individuals into the association.

He challenged the entire music industry to "take full advantage of the wealth of material that exists in the country music catalogs."

The event was conducted at the Inn On the Park.

mobile trail, the club brought in Ray Price and Glen Fae for initial acts, and already has booked them back. The owners plan to turn it into a year-round vacation area.

In Las Vegas, the Spring Inn has become the newest country music night club, with a spectacular grand opening which included Roy Clark, Wayne Newton and Miss Rodeo America.

Hans Ed Daniels and Frank Williams said their first attraction will be Jay Chevalier along with Tommie and Joyce and Com Bro. Special guests will be the twin fiddles of Ray Mullinix and Nick Agua. The song styling of Marjorie.

Chevalier is a well known country artist in the Las Vegas area. He recently gained nationwide attention by becoming the first country artist to hold a gambling license in Nevada. He and partner Darwin Lamb acquired the Mespal Hotel in Tonapah, which will become still another major home for country music.

KENNY O'DELL, writer of the CMA song of the year, "Behind Closed Doors," signs a new agreement with BMI vice president Frances Preston in Nashville.
LARRY STEELE’S COUNTRY SINGLE, “THINGS MONEY WON’T DO” (AS-101)

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MAYM

Both local promoters and New York promoters ended up shaking their heads in disbelief when only a few hundred people attended Richard Nader's first Latin Festival here at the Miami Beach Convention Hall, which has a seating capacity of only 6,000.

The local promoters' consensus was that the poor showing was due to weakened promotion, high priced tickets, and lack of promotion for a Latin concert and the selection of a bad date—Saturday night here is traditionally Latin dance night. And, only a few miles from the convention hall two local groups drew over 1,200 people for a dance. And although they billed to perform, Somera Matacora, Yuyo Indiale and La Familia, only 100 people showed. Joe Fajardo played another fast number with Eddie Palmieri's band and scheduled encore Joe Rico's of WBUS-FM never got a chance to get to the microphone.

Phil de Carlo, president of TR Records, feels his town for the Thanksgiving holidays and ended up doing some promotion work for the label's hit song "En La Soledad" by the late Tito Rodriguez.

Ray Barretto is scheduled to perform in about two weeks here in Miami... The Garrote of Miami Records has been holding their biggest concert of the season... The radio station WBUS-FM is considering adding a salsa show to its format.

Final FCC approval has been issued to radio station WIRZ here to start broadcasting under new ownership and in Spanish. Also, rumors have it that Abel Mestrez, mentor of Rafael Camacho (CMQ) in Cuba, has bought WGBS-AM and will start broadcasting in Spanish. If true, it will be the third AM and first FM station broadcasting in Spanish locally.

"ART (ARTURO) KAPPERS

Caytronics Yule Drive

NEW YORK—Caytronics Corp. and Metro-Music Records have put together a major merchandising campaign to back newly released Christmas product and other pop Latin discs on the labels.

The campaign, which includes a national ad campaign and spots on UK television channel 47 here and in Puerto Rico, as well as 30-second and 60-second spots in the New York Magazine, brings the successful "Tuna de Bayamon Christmas LP and LPs by Roberto Torres, Los Hermanos, Roberto Leyva, the Latin Legends and Hermelino Ramos. Also being made available to retail accounts are artist posters, streamers and display cards.

2 Dealers Bankrupt

SANTO DOMINGO

Gloria Guerrero has resigned as booking agent for artists at the El Conquistador nightclub here. Her spot has been filled by Dominican singer Jose Manuel Lopez Balaguer. Ms. Guerrero is now working exclusively as a talent manager for the television programs "Nosotros a Las Doce" and "El Gordo De La Seisma," produced by Freddy Beras Goico on channel 4... Parnaso Records artists Raphael, on his fourth visit here performed at the Bellas Artes Theater, the Concha Acustica, and at the Hotel Embajador. He also performed in Santiago.

Singer Nini Cazaffero, representing the Dominican Republic at the Festival Internacional Jalisciense de la Musica in Belo Horizonte, Brazil, won first prize with the song "El Jesus Final" (The Final Judgment). The composition was composed by Ra-

ALICE LAURA

OUROSA LIMA

Honduras, the Latin Recording Academy... The Fania All-Stars returned here for a concert at the Roberto Clemente Coliseum Nov. 17. Atlantic Records artist Manny Dibango was co-featured with the group.

The second Ibero-American Festival of Song was held in Bello Horizonte, Brazil, Nov. 11. A tie resulted for the first place prize between Mexico's Imelda Miller, singing "Que Alegre Va Maria" and Peru's Gabriela, singing "El Mundo Gira Fer Tu Amor." A tie-breaking vote gave Miss Miller the award. Puerto Rico's Oscar Sole, singing his own composition "Quiero Una Orquesta," was accorded fifth place in the competition.

Television via satellite throughout Central and South America during the festival included contestants from Brazil, Argentina, Chile, Bolivia, Colombia, the Dominican Republic, Mexico, Panama, Peru, Puerto Rico, Venezuela, Puerto Rico, Portugal, Uruguay, and Spain. Voting was handled by five jurors from each participating country.

A Slim attendance at Sly & The Family Stone's concert at the Roberto Clemente Coliseum Nov. 16 has been attributed to young Puerto Rican attitude towards his young Puerto Rican public. Apparently the memories of Sly's previous show some years back at the Bishoun Stadium, which was marrred by a few unpleasant incidents, has cooled the rapport Sly had here. Carol Myers, a local television/recording personality, and Wilber Warrington, a young comedian, had opened the concerts.

Closely following Sly's concerts was the Fania All-Star concert also held at the Roberto Clemente Coliseum. The 12,000 seat coliseum was filled to capacity this time around, with many milling about outside, looking for tickets to get in. The bill included Johnny Pacheco, Ray Barretto, William Colon, Larry Har-}

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FRAN JORGE
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**Soul Source**

**Morton Compares Past to Present: Sees Similarities**

By LEROY ROBINSON

In times like these when modes, moods, and music are always in a state of flux, it becomes necessary to pause for a moment and examine how we got to this point in time. It can be a meaningful pause if it's with someone whose lifetime and musical expertise involves a little better than half a century. Such a moment took place recently with journalist Ben Morton of "The World's Greatest Jazz Bands.

"Morton saw two black sidemen in the TWGB, looks back fondly and with pride to his earliest association with the renowned Fletcher Henderson Band. It was during that "Roorim" part of this century that he knew the 1920s when the excitement of the times was music and dancing, and the youth of the day were greatly responsible for helping to keep his instrument tuned. It is a similar situation today with the youth, music and dancing. Morton points out that the TWGB is playing to a mostly audienence which grew up dancing to our kind of music," says Morton.

"So, those who can afford it now are living the experience back over again through the music TWGB is playing.

Although Morton lives within the present society setup but plays the music of yesterday, Morton is very much aware of what is all about.

"It's a new world and a new audience," opines Morton. "And like most audiences they're trained to listen to and accept what the recording and radio industry is giving them.

Morton is not saying that as a pushdown of the youth, or to the fact that the majority of the youth today could care less for what TWGB is playing, particularly black youth. Why I'm playing with TWGB is not shaped or programmed to a black audience's taste," explained Morton. "We're playing with a different audience which cut its teeth on Dixieland, Chicago music and some others.

For a musician whose "trombone is my hobby, my occupation, my very life," says Morton, and who played with great exuberance and pleasure to the dancing styles of Bill "Bojangles" Robinson and the regulars of the once-famous Savoy Ballroom in Harlem, we wondered if Morton didn't miss that audience playing with TWGB.

"Not really, because we play to two groups: Those who come to listen and those who come to dance. And, anyway, I watch 'Soul Train all the time ... they're professionals."

Professionals?

"Sure, I realize they're high school kids, but to me they move like professionals. They have excellent dancing, imagination, and they do a lot of things. They remind me of when I played at the Savoy Ballroom. There were dancers there who were professionals too, but they didn't have a Soul Train. They did become dance champions with the 'Harvest Moon' contest and gave the world new dance moves.

What about the "Soul Train" dancers dancing to the music of WGB?

"They could if they allowed themselves to adapt their steps to what we play," feels Morton.
LOS ANGELES—With the recent release of "The Beach Boys in Concert," the attention of many rock buyers will be focused on one of the longest lasting and most successful bands in rock history, a band that has chalked up more than 20 chart singles (11 of them top 10) and released more than 20 LPs during their 12-year career.

The new album also draws attention to what is perhaps the most impressive point about the Beach Boys: they never seem to go out of fashion. In their earlier days they introduced a national audience to surfing and hot rod music through tunes like "Surfin' Safari," "Surfin' U.S.A." and "Little Deuce Coupe." They sang songs every high school student identified with, like "Be True To Your School," "In My Room," "Dance Dance Dance" and "Help Me, Rhonda." They even took the stage to California to the world in "California Girls.

Following the British invasion spearheaded by the Beatles and Rolling Stones, the group abandoned their rock and roll sound and its representation subject matter and continued to enjoy hits with an intricate version of "Snowbird," "Needles and Pins," "Good Vibrations" and the mini opera, "Heroes and Villains," they also began receiving rave reviews on their LP product, offering, "The Sunflower," "Holland," "Smiley Smile" and others, mostly produced by Brian Wilson with help from Van Dyke Parks and other prominent members of the California music community. Another Wilson effort found the touring segment of the band, his two brothers (Carl and Denny King along with other members Mike Love and Al Jardine) began taking a more active role in songwriting and producing. HANGING IN THERE

One other point must be remembered in talking about the Beach Boys: Though they have been around a dozen years and their last top 20 hit was released more than three years ago, they are never thought of as an older group. They continue to produce top-selling LPs and most of their singles make the charts. They manage to keep a contemporary sound in all they do, somehow following the musical climate of the day. They tour consistently to receptive audiences and their product is still eagerly awaited. And they are still planning for the future.

Alan Jardine and Mike Love recently talked about some of the group's past, present and future. "We've got the live album out now," Love says, "primarily because we don't have enough studio material ready to put out a studio LP. We feel we've got a good representation of our history on the live set, from the first hits to material that has never been released before. So it's more than just a greatest hits album.

Jardine agrees and says the main reason a studio set is not ready is that the band wants to finish it in a new, 24-track studio they are building in Santa Monica. "We want a studio

(Continued on page 62)
There's No Energy Crisis Here

Las Vegas

A Billboard Spotlight
Frank Sinatra, Elvis Presley, Buddy Hackett, Don Rickles and Wayne Newton. Superstars all performing along the Strip in the month of January. That's show business at its best and sums up the special flare of the town. 1974 looms as a record-breaking year for Las Vegas. The following story explains some of the key developments leading toward this optimistic outlook.

This puts the Strip in a state of euphoria where entertainment reigns supreme. There is no recession or natural resource problem this year. Money is thrown around as if in a monopoly game. Dollars are counted in terms of a casino drop. The only thing that ever changes are the minimum stakes which are raised with computer regularity and attitudes which annually become colder.

It's a kid's game turned into stark reality. My hotel is bigger than your hotel. Within the past year virtually every posh palatial pleasure palace is building or is threatening to build various additions. All promise to be bigger and better than the others. Entertainers are bought and sold like marbles in a game.

Most of the competition this year is between the MGM Grand Hotel making its debut December 5 and the Tropicana with its new Superstar Theater. The rest of the hotels are taking the remaining stars, but at a higher price.

"When a new hotel opens, invariably the price of entertainment rises, anywhere from 10 to 25 percent," says Riviera executive Tony Zoppi. "New hotels must get into a bidding war in order to secure the acts and maintain the level of competition which will attract tourists and crowds to their showroom."  

"Eighteen years ago when the Riviera opened, Zoppi continued, "$50,000 a week was an absolutely unheard of salary. It's still pretty good salary, but as far as Las Vegas salaries go it's a minimum. The Riviera started the high price phase by offering Liberace, who was at his peak, $50,000 a week to come in and open the Riviera. The same thing happened when Caesars Palace brought in Andy Williams for some astronomical figure and Elvis of course at the Hilton. Now the MGM Grand is talking in terms of $100,000 salaries. Where it stops nobody knows."  

"This puts a lot of pressure on the rest of the hotels because all of the so-called superstars want to get what the highest paid man is getting. They feel, like athletes feel, that they're as good as anybody else. Why should he get $200,000 when they are only getting a measly $150,000? It's a unique situation. I guess that's an understatement, but it's a fact of life in Las Vegas."

"It doesn't destroy the entertainment structure, but it doesn't help it. If the Grand does capacity business it can darned near break even. And you have that great equalizer, that great common denominator calling the gaming tables, which subsidizes any losses in the showroom. This is the only place in the world which can operate in that fashion."

December 5 is the red letter day for the launching of the $106 million entertainment complex known as the MGM Grand Hotel.

Dean Martin will be the initial star for the 1,200 seat Celebrity Room where Shucke Greene and Barbara Eden follow. Jackie Gayle and Bobby Rydell will be the premier stars in the 300 seat Lion's Den lounge.

Although the exact terms were not announced, the three-year multimillion-dollar contract of Martin's is reportedly one of the biggest ever given an entertainer. Under the pact, Martin will appear six weeks a year at the Grand and do one picture a year for MGM.

The key to the deal was the film provision. The Riviera Hotel originally obtained Martin from the Sands by demanding a 10 percent interest in the hotel before his eyes. The romances was a short lived three-year affair ending after Martin told the Riviera management he wanted to appear only once a night at the resort.

Traditionally Strip hotels feature two shows nightly one at 8 and the other at midnight. As a result of the showdown Martin returned his 10 percent stock in the Riviera.

Before signing the pact MGM had to get the Riviera Hotel to waive its prior contract with Martin. Though the singer hadn't appeared at the Riv since 1971, he was still under contract there through March 1974. The Riviera waived its rights with the stipulation Martin (Continued on page 1-P)
THE FOLKS WHO CONQUERED THE ROMAN EMPIRE, LOST THE CIVIL WAR, SMASHED THE THIRD REICH, AND CHARTED THE UNIVERSE...

NOW GIVE YOU LAS VEGAS.

The coming attraction of our time is here. MGM Grand Hotel in Las Vegas. A $100 million dollar fantasy. Opening with Dean Martin in the Celebrity Room from December 5th to the 18th. Top entertainment in three show lounges. Along with 2100 rooms and suites. Six restaurants. The MGM movie theatre. Tennis. Swimming. Health clubs. Shops. And jai alai, the world's fastest game, in a 2200-seat arena. Come soon and enjoy the coming attraction of our time.

Call toll-free: (800) 634-3434 except in Arizona, California, Idaho, Oregon, Utah: (800) 634-6363
Call Wayne Newton
Mr. Las Vegas

By Eliot Tiegel

Wayne Newton has been playing Las Vegas half of his life. He's 31. His current act is the most successful one which bounds about with unlimited energy is not the same mellow figure which the public associates with the Newton name and voice. A transformation has taken place. Today, Wayne is the slim, deeper-voiced vocalist, one whose goal on stage is to generate a powerful masculine, even outdoorsy image.
The all-American boy, Mr. good guy image which was what the public thought of when his name was mentioned is a thing of the past.

All these personal changes are tied in with the image of the "new" Wayne Newton. Musically, he still mixes up his act with the old evangels and the new rock tunes, but he is free of the old restrictions which apparently bothered him psychologically.

I had another act that was very successful," he says one Saturday afternoon in the comfort of his living room in a cozy house on his ranch several miles away from the Sands where he is appearing. "When that act went its way, I decided to be Wayne Newton. I really wasn't Wayne Newton before. It was almost as if I were playing a part before and it's tough to break out of that dye. I was supposed to be an all-American boy, apple pie, but it wasn't what I really was. About it. Disallowed the growth that I think we must all go through.

The new, liberated man, with his special Western suit and his chutter about being Indian, his ability to change numbers in the act at will, the freedom to do what he wants, including having long hair, "is truly the way I would have liked to have people know me then."

While his former shows were tightly formatted, his presentation now is as open as he wants it. And he wants it that way.

Newton has been living in Las Vegas since 1959 when his parents moved here from Virginia because of his bronchial asthma. Having started performing when he was six, he and his brother Jerry naturally settled in a Vegas hotel, namely the Fremont, where he performed six shows a night, six nights a week for five years.

As a result of all those shows, he had to learn to play several instruments because it would be impossible to sing that much each night with 40 minutes on and 20 off. The Newton name on a Strip marquee is one of the most consistent sights you are apt to see year round. He plays 28 weeks a year in Vegas and 36 total in Nevada.

(He's played the Fremont five years on and off, Cactus Pete's in Jackpot, Nev., the Nevada Hotel in Ely, the Carson City Nugget in Carson City (outside Reno), the Riverside in Reno; Harrah's in Reno and Lake Tahoe; Harvey's Wagon Wheel in Lake Tahoe; the Flamingo, Frontier and Sands in Las Vegas. He played the Frontier four and one-half years before moving to the Sands. He'll be playing the Frontier again. Both are owned by the Hughes organization.)

People know Wayne as a local resident and his proud of his home. This past summer he completed seven record breaking weeks at the Sands, drawing 99,000 people.

Several weeks ago when I went down to walk with him, the hotel reported they were turning away 300 reservations a night for his shows.

Something's definitely happened to this local lad. Not that he's just been discovered. Wayne has been making good money in Nevada for many years. But that certain magic has been working in his favor and pulling customers in all ages.

Perhaps the image that has made people become more aware of him and not take him for granted.

Wayne admits that at one time it was "in" among city sophisticates to put him down. He's always had support from middle America, but the cities, he says, have finally discovered him.

Wayne says in his old act, his music touched on swinging rather than doing it. A dinner show often is different from the midnight version. But after each presentation, Wayne and his eight musicians get together for a critique in his dressing room. It can last five minutes or one hour and if there are well wishers or friends waiting to chat with him, they do just that...

"The true effect of the meeting is that the group has begun to know me; they almost begin to second guess on stage in terms of what I'm going to do."

Living in Vegas has one advantage: he can earn extra money by filling in for sick performers as he has done when emergency calls come through. But he really doesn't need the extra gigs as attested to by his two ranches, large stable of Arabian horses and expensive automobiles.

Still, the performer in him springs to action when he gets an emergency call. He has filled in for Perry Como at the Hilton, Sammy Davis at Harrah's Tahoe and other acts at the Desert Inn.

He has done four shows on one night several times. "It's tiring," he says, "between puffs of a lengthy cigar (under the old image he wouldn't dare be seen lighting up), "but your adrenaline gets going and there's something exciting about running back and forth between hotels. Running back to do the second show, you'd be so up that you didn't have to go through that transition of getting up for it. It's fun to do once in a while, but they do bury you the next day." Wayne says there is also a disadvantage to (Continued on page LV-10).

An On Stage Appraisal

The following are impressions of Wayne Newton the performer in his environment, in his "office" in front of people at a dinner and midnight show at the Sands.

Wayne Newton has added new vistas to his already well-energized act. Where once it was all easy listening music, now it swings mightily and the momentum doesn't stop, even when he's doing a contemporary ballad or playing the acoustic guitar, or electric guitar or violin...

Wayne's desire for a more contemporary image is felt in his display of movements on stage, several of which recall Elvis Presley. He holds an electric guitar, feet spread apart like Elvis, he ends one tune with a karate arm thrust and he lets his microphone fly around in a circle before catching it.

Wayne has always included theatrics in his act, his clown portrayal replete with the facial makeup and costume was a past highlight. He doesn't do it at the Sands he explains, because there isn't room on the stage, but on occasion he explains the bit, which he feels takes the audience through the routine.

When he is in the spotlight, all attention is focused on his tail, powerful frame. The public's first impression of him on the evening is an audience of a smiling, bristling, enthusiastic singer walking toward them in a blue tuxedo with a bright red shirt. The colors are as electric as his opening number, "You Are the Sunshine of My Life" which is done in a fast tempo. He is a finger snapping, hip singer, his year's version of the 1960's suave vocalist, the cat who all the high rollers and their beautiful gals all dig.

"I want to do this song for you because it's next," he jokes as the diners finish their coffee. "And I Love Her So" is done primarily to the ladies at ringside. He gets down on one knee here years ago "Rockabye Baby" was (Continued on page LV-10).

At home candid photos by Bonnie Tiegel; on stage photos by Las Vegas News Bureau.

LV-4

DECEMBER 8, 1973, BILLBOARD
Our town

The sun never sets in our town, nor do our microphones and sound systems get any rest. "Our town" is the mecca for sound specialists, and here, Shure Microphones and Vocal Master Sound Systems handle it all: you'll hear them in hotel show rooms and lounges used by famous professional entertainers whose livelihoods depend on sound excellence; you'll hear them in hotel convention halls, in club after club, in casino after casino; and you'll hear them 'round-the-clock as keno scores are announced. Why? Because the predictability and reliability of Shure microphones and sound systems simply make everyone's job a lot easier. The Shure sound is the Las Vegas sound — and we're proud of it.

Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Ill. 60204.
Veteran Musician And Young Engineer
Open The City's Newest Recording Studio:
It's Also The City's Only Studio

Las Vegas' checkered recording studio industry is being kept alive by the newest entry, a 16-track facility with the simple name Las Vegas Recording Studio.

Hank Castro, a former lounge musician and Chips Davis, a young sound engineer, are the partners in the venture for which Castro claims $250,000 was invested during a year's time to renovate the former 7-11 food store into a studio complex.

Las Vegas Recording stands alone these days. United Recording, owned by a Los Angeles parent company, had been the city's first major studio operation, opening in 1963 and being taken over by Nashville gold record engineer Bill Porter in October of 1966.

United, with Porter gone since the fall of 1972 and a new owner and new name, VMI, was put out of business by a mysterious fire on Sunday, Oct. 14.

Dynamic Sound, a small one-man operation, run by Roy Ward, which had done some remote recordings and some studio taping in Ward's home, ceased to exist when its owner committed suicide several months ago.

Against this sad background, Las Vegas Recording is struggling to make a name for itself, just as these companies which preceded it have done. It isn't easy.

Castro has been willing to producers and artists around the country informing them of the studio and emphasizing the combination of Vegas for vacation at night and recording by day.

The brunt of the business comes from people living in the city or here on business. The brunt of the music recorded here is by musicians cutting demos or audition tapes. But the glimmer comes from the big names who use the facility because it's the only game in town. Wayne Newton cut a gospel LP for

Scenes at the city's only studio: instrumental music being cut (above). Co-owner Hank Castro (center) at his console.

Word here. The Diamond Brothers oversubbed some material. Englebert Humperdink cut a single with his producer/manager Gordon Mills (with Hank and Chips co-engineering). Paul Anka cuts tracks and does sweetening here. The Mike Curb Congregation has worked out in the large studio. Sandler and Young and Steve and Eddy have cut LP's here.

Sidro's Armada, a band from Albuquerque, cut an LP here with resident manager Joe Zito at the controls. Zito incidentally, a veteran arranger from New York, has moved here to add to the list of music industry professionals who are becoming available to new talent.

The studio is doing commercials and handling sound for national TV specials (see separate story).

Davis designed the board which was built by Omp-Amp of Los Angeles. Davis was in Europe the afternoon I stopped by the studio to check it out. His major concern is with trouble shooting sound problems for artists.

LV-6

The two partners have five apprentices—all local lads—who receive on-the-job training. For such a small studio that's a lot of technical help I mention to Castro, who responds quickly by asking that I emphasize their apprentice status.

Castro avoids any remote work. Instead, he tries to talk the act into coming into the studio where an audience situation can be stimulated. He succeeded with the Irish Show Band, a lounge act which cut an LP before an invited audience.

The studio has mood lighting, all the standard instruments, shag carpets to deaden the sound and an unusual wall situation. No two surfaces in the room are parallel. The walls lean in a few inches at the top. This is designed to eliminate sound bouncing off one surface and back to another. There are full length plastic dividers hanging from the ceiling which act as walls.

The 16-track console is powered by four 12 volt batteries, which Castro says "keeps the noise levels down."

The studio is located off Boulder Highway, which is five miles off the Strip and a five to 10 minute ride depending on traffic.

Castro credits Paul Anka and Don Costa with saying nice things about the room and making people aware of its existence.

The room's basic price list is $90 an hour for 16-track; $60 for 8-track; $55 for 4-track and $45 for 2-track or monaural. But then Castro admits that the prices are "open to negotiation" and he mentions a producer's rate of about "20 to 25 percent off." There are no rate variances for weekends or holidays, days of the week.

Castro finds that most show business personalities like to record after 2 a.m. because "they're wide awake after that last show."

Castro wants to keep the studio a small town operation.

"Las Vegas is 20 years behind other cities in formalities and endorsements," he says. "This is a very lazy, relaxed place and you can't come in here with a big city attitude and give people a fast hustle."

The studio will do dates on speculation for local rock bands, giving free time for a piece of a production or publishing or part of an act. Castro works with Zito and another, Sid Lewis.

Castro says he is thinking about moving into production himself. That's why Bill Porter and his young engineer Brent Maher took several years ago at United.

It may have led to their undoing. For after all they did cut the outside interests and Vegas Music International was formed. It was supposed to be an all inclusive music house with production-publishing-management-studio rental.

Money problems arose, Porter tells me after Castro says (Continued on page LV-9)

Arranger Joe Zito, now a Vegas resident, sets the controls for one of his groups.

Contemporary rock riffs are produced by this "isolated" musician.

Billboard photos by Bonnie Tiegel

DECEMBER 8, 1973, BILLBOARD
The bigger the better.
The more the merrier.

If you fly a lot, you've probably come to appreciate the extra comfort you get on big planes like the 747 and DC-10.
And given a choice, you probably pick a big plane every time.
At American Airlines, we can give you that choice more than any other airline.
Because we fly more 747's and DC-10's than any other airline.
And that's not all. Because when you get to the airport, we'll have curbside check-in for the luggage you check. And in some cities, X-ray machines to speed the luggage you carry on board.
In First Class on meal flights, you can reserve a table-for-four on every 747 and DC-10. And in Coach, you get plenty of legroom, overhead carry-on luggage compartments, and a choice of entrees on many flights.
All that, and more. On the airline that flies more 747's and DC-10's than anybody else.
For a reservation, just call American or your Travel Agent.

American Airlines
Las Vegas Hotels...

**Continued from page LV-3**

would do two shows a night at the Grand. The singer's desire for a show a night was a precedent the Riviera didn't want to start and doesn't want to see started elsewhere.

Caesars Palace has already negotiated and finalized a contract which was up to the hardship clause. Likewise, Caesars Palace released Martin's handshake under the same provisions that Martin maintains a two show a night policy.

The announcement of Martin's singing was made in Hollywood after negotiations for the multifaceted entertainment package was concluded between Martin's representative and Al Benedict, president of the Grand and Douglas Nett, executive-vice president of the motion picture company.

Ironically, after the much publicized Martin contract was signed, MGM announced that it was closing its film doors and would do limited production.

Defending its move clause with Martin is Grand vice-president Benni Rothkopf who is the entertainment chief. "All film commitments will be honored," he says. Rothkopf also denies that the Grand either started or is engaged in a price war.

Al Benedict, the hotel's president, when asked about a new hotel's causing star salaries to rise, answers: "We don't willingly feel we're playing a part in the escalation of entertainers' salaries."

Rothkopf, who books acts with Benedict, calls the roster building process "a loose situation" and avoids all queries about specific prices being paid out. "We haven't set up an entertainment budget yet," he continues.

But he does indicate that lounge acts will be bought within the range of $500 to beyond $15,000.

Like all hotel executives, the Grand's top echelon refuses to be specific and main showroom salaries. Rothkopf says "it's a question of supply and demand." The hotel's concept is to appeal to a broad audience, hence Fabian and Lou Rawls, Sergio Franchi and Bobby Darin.

Although most hotelmen in Las Vegas say they welcome the new MGM Grand and the business it will attract, many people in Los Angeles in the motion picture business are better.

They feel that MGM's controlling stockholder Kirk Kerkorian dismantled the venerable film company to pay for the giant hotel. Kerkorian, a onetime used car salesman, made a huge profit on two other Las Vegas hotels, the international (now the Hilton) and the Flamingo (now also owned by the Hilton Corp.). Kerkorian is aiming at similar profits with the Grand.

Kerkorian figures that the Las Vegas hotel will bolster MGM's finances.

Among the standout features of the 26 story hotel are 2,100 rooms, fine entertainment lounges, movie theater, 145,000 square feet of convention space, five dining rooms and a Jai Alai fronton, the only such facility in the Western United States.

As of April the hotel will also have Frank Sinatra, who possesses the only such vocal equipment in the Western United States if not the entire world.

Groundbreaking for the massive hotel occurred April, 1972. Plagued by construction union strikes, the building went $42 million over budget.

The production showroom will be the 800 capacity Ziegfeld Room which the Grand calls "out Lido the Lido." (The Lido de Paris is a featured spectacle at the Stardust Hotel.)

Design Concept Studios, locally owned and operated by Grod Josephs and Hugh Van Gorder, is involved in the construction of sets for the massive spectacular Donn/Atten production shows scheduled to open in late December. Three of the major production numbers are being completed in "The Hollywood opening." "Meet Me in St. Louis," a set for which they have constructed is a partial Ferris Wheel that is more than three stories high. "The Pirate" which is a life sized pirate ship complete with all its masts, rigging and even cannons has been re-created.

The Tropicana undergoes further establishment drunk with money. The unveiling of its new Superstar Theater, a $2.5 million addition which seats 1,250 occurred October 5. It was the worst operating weekend in the life of the Strip. The VIP guest list was forced to stand in crowded hallways close to two hours before being herded like cattle into the room for the Mitzi Gaynor Show. However, a month later the Jack Benny-Pearl Bailey opening was handled with total efficiency.

The new Superstar Theater also launched the two show room policy with showtimes of 10 p.m. and 1 a.m. The "Follies Bergers" continues its regular two shows nightly in another room. Also the Superstar Theater launched an unprecedented price ticket. The entrance fee of $.15 per person includes two drinks, tip and tax. First come first served.

The stage of the Superstar is equipped to handle production style shows, Broadway musicals as well as star attractions. The room has the space and equipment capability for preparing 350 scenes in advance. There is a custom made sound board. Should any trouble occur in the sound system during a performance, the technician merely replaces a button, and with computer like speed, the board tells where the trouble lies, such as loose cords, trouble within the microphone itself or fuses.

Reportedly it costs identical to those used on Sammy Davis' "Follies" shows have been built so that come next season Sammy's TV show can be taped in the hotel.

The Tropicana has negotiated a $1 million, three year contract. Harris has the option to make it a $2 million deal. Harris now has his Vegas debut January 18 for three weeks. His contract calls for a total of nine weeks, three more each in the following two years. Richard will sing and deliver dramatic read-

The big room, will be moving to Caesar's Palace next June, but they do owe the hotel three more appearances.

The lounge features such musical attractions as Little Anthony and the Imperials, Liz Damon and the Orient Express, the Drifters, Four Aces. Yvonne De Carlo, the Mod and Sedra's Armanda. Jerry Van Dyke, Allen and Rossi and Pete Barbuzzet are the main crown pullers in the 260 seat room.

The Sahara incidentally, is one of the few hotels keeping its lounge intact. The Sands turned it into a keno parlor and cocktail area is now being used for local singers with long queues waiting to hear the entertainment. The Frontier closed its theater lounge and installed an open stage in the casino area.

The Dunes have seen "Casino de Paris" play to over 5 million tourists in the past decade. Beginning November 30 and continuing through December the Tote Fields and Tommy Leonetti initiated a new concept star policy for the hotel.

The "Casino de Paris," with a star yet unnamed, will open at the Dunes on Dec. 16 for its remaining year's run.

"We wanted to bring in something a little different and special for the junks and the people we have coming in, as do every hotel during the first three weeks in December," explains hotel spokeswomen Jeanne Magowan. "We'll have to see how it goes. We do have the 'Casino de Paris' signed for another year. But at the end of their run if the star policy has gone well, perhaps we'll entertain something besides the 'Casino.'"

Down the Highlands empire the Sands will undergo a remodeling program slated to start in January, while the Desert Inn will remain status quo.

At Caesars Palace, spokesman Ron Amos proudly announces that "We've got the best overall line on the Strip, and certainly for the next few months that is true. Sinatra returns to the hotel January 25 for nine weeks, and we're having a lot of engagements to play off his Caesars contract before he heads back over to the Grand in April.

The Thunderbird's new star policy has worked out quite well this past year. Leslie Uggams, Tony Martin, Cyd Charisse, Edie Adams, Mel Tomne and Gordon MacRae played the main room with Torre now signed by the Sahara. Following the completion of the already begun new tower at Caesars, the corporation will begin work on the new Thunderbird to the new Mark Anthony.

Harvey Orkin, who was the entertainment buyer for Hilton, had some excellent entertainment changes which never came about and resulting in his resignation. Many of the Hilton's top draws aren't working this year—Barba Strasband says she won't play any more nightclub. Perry Como is up to his stool in television, while Tony Bennett this past year tried to buy into the Hacienda.

One thing the Hilton will do is change over its lounge. For four months, beginning the first of the year, it will be closed. "We're going to change it around," Orkin related. It "won't seat as many people, but we'll have better sound, so that the people in the back can see and hear better. We will probably go to three acts instead of two." A new small open lounge will also be added to the Hilton featuring an act. The first one: Mart Suhl.

Two months ago the orchestra of the Hilton and the Flamingo merged under the leadership of Joe Gluecio with Jimmy Mudlary as conductor. That arrangement has proved quite successful.

"It improves the quality of the orchestra rather than being a cost improvement," said Orkin. His replacement is currently Dick Lane who has yet to launch any projects of his own.
Las Vegas Hotels...

The Stardust has expanded its lounge policy to provide dusk 'til dawn entertainment, according to entertainment director Mo Lewis.

The Hacienda, long the outcase and entertainment dud gave notice that it intends to compete. "We are trying to make the switch over to country," says the hotel's Pepper Davis. The showroom seats 600-650. There is no house orchestra.

"Right now the groups we use are self-contained. This cuts down on entertainment expenses. We are going to add an open lounge in the casino which will seat 150. It will be a typical three act lounge.

"The opening of the Grand and bidding for talent won't affect us because we're not in that price bracket. In fact that's one of the reasons we're going country. We're bidding for a Marty Robbins, a Lynn Anderson, a Nashville Brass. They are big, but not that big so we can't afford them. Marty Robbins got $17,500 down at the Fremont. He was $25,000 to come up on the Strip. That kind of bracket we can afford. We just can't afford the $50,000-$75,000."

Downtown in Casino Center the Fremont will probably go back to the star policy during the coming year. The Golden Nugget will return to its former country policy. The Union Plaza has been very successful presenting Broadway musicals to capacity crowds and will continue in that vein.

Throughout the state the biggest complaints and fears from the entertainers regarding super structures and super salaries are super corporations with their super corporation committee meetings and computers running the show rather than old time entertainment bookers.

Artists being sought by the Grand are expressing private fears that "it is going to be like the Hughes Hotels...committee time. You can smell that the Grand is a committee."

Yet several agents have noted that entertainment booker Bernie Rothkopf knows what he is doing, works directly with them and gives them an answer.

The Hughes Corp., has been the main propponent of constantly rotating talent from the Frontier to the Sands to the Desert Inn and back again. The most constant switching has been with Wayne Newton and Robert Goulet or with overly extended runs as in the case of Sammy Davis, Jr.

According to Hank Kovell of the Frontier, "The rotating of talent with the Hughes Hotels will come to a stop. Who plays which hotel is now up to Walter Kane, entertainment buyer for the Hughes Hotels and the general manager of each hotel."

The fact that the Hughes Corp. may stop rotating doesn't mean the artists will play less time. Next year it's Robert Goulet followed by Phil Harris followed again by Goulet. Contrary to Kovell's statement, Wayne Newton will go to the Frontier April 25, a loan out from the Sands.

"Outside of getting the hotels into entertainment bidding competition, which is bad, the Grand isn't having any adverse effect on business," Kovell says. "I'm inclined to think that what is good for one hotel is good for all. We'll be delighted to see them open. People staying at the Grand will visit the other hotels."

While money may be coming into the State, there has suddenly appeared a crisis which may affect the number of persons coming into the State. Airlines have begun cancelling scheduled and charter flights as a result of fuel shortages.

Recording Studio

Continued from page LV-6

that Porter is one of his clients and I track Porter down to find out what he's up to. He's formed Captain Audio Productions and is handling sound engineering for Presley and Ann-Margaret and others, here in town and on the road. He's making himself available to independent producers, he says. He's also been doing some sound consulting on TV specials, mentioning Ann-Margaret and Bob Hope as two recent projects.

While he lived in Nashville from 1955 to 1966 he cut country records and engineered 35 gold ones.

Brent Meier, his former young engineer, is into his own advertising production company.

So with no competition, Las Vegas Recording has a monopoly on professional sound services. Castro claims there are several studios which he calls "bootleggers" who charge low rates for poor sound quality in their garages. He knows about them because clients tell him.

"People usually go there first and they wind up here," Castro says. "He's probably right. The studio has a fresh look to it and the equipment is good. There's an excellent isolation booth with plenty of room for walking around in and a mixing room is next on the drawing board."

Castro admits the town is too small for two or three recording studios. Bill Porter used to admit that too.

Still, a few hits cut here and others could follow suit. People like to work in an environment which has produced hits. Castro is unperturbed about Los Angeles being an hour's ride by jet.

There's a feeling of urgency and devotion you pick up when you see Castro and his young underlings scampering about setting up the mixes.

A lean, tall girl comes in to audition for a rock band. "Do your stuff honey," the band's manager exclaims, and she starts to sing, moving about as if she were on stage. And then you realize that this small studio in this desert outpost is indeed a brother in good standing of the world of show business.

Desert or no desert.
On Stage Appraisal
• Continued from page LV-4

done that way, Wayne singing "Rockabye" on both feet), and it is in constant motion, playing to all sides of the room.

"Our entire show is based on fun," he says. "In case you can't tell," he moves around as if determined to have everyone see his physical presence. He really doesn't have to. This crowd is here because of him.

After a break to allow comic Dave Barry to earn his salary, Wayne returns in a white Western two-piece suit with black sequins and a black bandanna.

"Hello Young Lovers," he confides in a brisk but short manner, switching into a slow "It's Impossible" which shows off his smooth voice and easy ballad style.

Then it's comedy time, with Wayne telling the audience about the song John Mitchell is singing to Martha: "'I'm coming home. I've done my time' which leads into 'Tie a Yellow Ribbon Round the Old Oak Tree' done with all the bouncy energy inherent in the melody.

Wayne gets into the nitty gritty of rock music with "Proud Mary" where he works with an electric guitar. The tune is really the first major change of pace from that which the audience must relate with him.

Wayne knows this. "A lot of you must remember me from 100 pounds ago. . . . I was so young so long. . . . I've been playing half of my entire life here in Las Vegas."

There is the customary array of past hits from his Capitol Records days which receive a warm reception.

And when he does "Daddy Don't You Walk So Fast," the adult crowd responds as though they've been glued to their favorite top 40 station.

Wayne speaks about being so young that he couldn't go into the casinos while working the showrooms. "And all these places have paid dearly to get me back," he quips.

His outfit up until this point hasn't really related to any of the tunes. But when he starts playing guitar and doing some country tunes, the garb fits the gap.

He says he's going to sing a song he couldn't do before because he couldn't hit the low notes. And in offering "He'll Have to Go," he goes down deep on the phrase "put the lights down low" ending the line with a satisfied "heh heh heh."

"For the Good Times" allows him to relax with a piece of material which needs a strong, flowing skill.

The last segment of the act involves Wayne's playing guitar with the banjo player in his sextet and a host of Texans start clapping along on "Dueling Banjos."

With the exception of two tunes, the remainder of the act is up and heading home mama. "Release Me" is appropriately slow. "My Boy," a new work, is a poignant heart-breaker.

"If you like it I may record it. If you don't, I may try it on the next show to see if it's you or me," he says.

I miss that midnight show but am back for the midnight go-around the next night. He doesn't close the act with "My Boy."

In its place is "My Way" and it has the same effect: a standing ovation.

The late night show has some variations in dress and numbers, but basically it's the same format of Wayne in motion, always moving around, always touching the audience, keeping the pace light, but with sprinkles of somberness.

He comes out in a white suit at the opening and changes into a black and red Western outfit.

Having spent 25 years performing (since he was six), he knows to take advantage of his audience in the righit manner. Noticing a group of men at one of the front tables he quips: "I can't tell you how exciting it is to sing a love song to a bunch of guys" after he's sung: "And I Love Her So."

New for this show are "First Time Ever," "Your Song" and "Can't Live." Before singing "It's Impossible" he notes that this song best applies to gamblers. "Proud Mary" is done a hair faster than during dinning.

Right in the middle of explaining about his Indian background he spots a big, chubby Indian at one of the tables and the man is called on to stand up.

Wayne fools the audience into thinking he's going to do a guitar tribute to Hawaii. Only the tune leads into "Malaguena."

Wayne's facility on guitar and banjo are impressive. He holds the crowd's attention with his technical skill. A parody of Jack Benny playing violin leads into a country hoe-down tune.

"When the Saints Go Marching In" lets him blow a little trumpet. But he really swaps the banjo on "Baby Face" and "Wailing for the Robert E. Lee."

Compressed into his act are 24 numbers. That's a lot for the dinner crowd to digest but it does. The midnight crowd finds the material a stimulus in getting up for its plunge into the casino.

The hotel's 30 piece orchestra and Wayne's own group work marvelously well together. It all sounds like a satisfied family playing. And I think about Wayne's comment the previous night about how his act is based on fun. I might add one more thing: talent.

Art director Bennie Rolfins; cover design J. Daniel Chapman; section editor Elast Tieg; advertising sales Bill Moran.

The Human Slant
• Continued from page LV-4

living in Vegas. "You can be too available." Living at home affords him his privacy. "I have a personal life as well as a working life."

"There was a time when you couldn't do that many weeks here. You'd burn yourself out with the public. People would say, 'He's here again.' In my early years on the Strip (1965), from October through December you could shoot a canon in this town. It was truly a summer place. After Labor Day goodbye. I never got to play the summer months. I always played the bad off time months. Now it doesn't matter what month you come. The town is just packed.

And there are enough people wanting to see Wayne who no longer think him 'comy.'

This audience is the greatest barometer of what kind of music I should do. It is not a Los Angeles, New York, Chicago audience. It's an American audience, a Canadian audience, a European audience.

Wayne is reaching that international audience with songs like "Daddy Don't You Walk So Fast," a hit on Chicago. He says that years ago he wouldn't have done it unless it was tried and proven material.

The song was originally a country tune which Wayne heard on a record by a poor singer, as he puts it. He had it arranged as a pop tune and performed it three months in Vegas before making the record. "I'd say, 'This is my new recording' when other performers came in the room because I didn't want anyone grabbing it."

Ask Wayne about sizing up audiences and he offers this analysis: "You can tell gamblers by the age of the crowd, and when you draw them, the casino may put aside 50 percent of the house for comps. They're all money people. They used to have the attitude 'Okay, entertain us' but that's changing. "Because they're a little older I bring them along much slower. The first couple of tunes the audience is really evaluating you, looking at your clothes, your hair. So the first two songs are an 'I'll get to know you' kind of thing."

Why the banter about being Indian? "I feel people like to know things about you. I'm not preaching any cause. I kid about it and it gives me something to talk about myself. Also, if you have a sense of humor about yourself, people can relate to you."

When he first comes on stage, he's dressed in a snazzy tuxedo. Then after the comic has done his routine, Wayne comes back in a customized Western outfit. "When people think of a performer in Las Vegas, their mental image is tuxedo. When I come out in another dress it deviates and they don't mind it . . . it also gives me a certain amount of freedom."
as Vegas will be a television production center in 1974," states Maury Stevens who heads Trans American Video (TAV) in Nevada and owns Las Vegas Television Productions. "By spring we will have a minimum of two trucks working daily, and that's a lot of production.

TAV's Nevada branch has been in business for two years and supplies facilities, while Television Productions supplies technical manpower.

"TAV is the largest independent remote videotape firm in the world," explains Stevens. "The only ones larger are the networks. We have nine videotape trucks, which are either two or six camera trucks. They contain cameras, VTR machines, switcher and audio. Then we add such things as slow motion cameras depending upon what the producer or the director wants.

Two of the more interesting tapings this year were the Steve & Eydie and Paul Anka specials, both done at Caesars Palace.

"Steve & Eydie was one very large special," says technical director Bud Keys who also acted in that capacity for the Sinatra "Ol' Blue Eyes" special. "Steve & Eydie was hard from a technical standpoint in that the show went in with a minimum of editing. In "Ol' Blue Eyes" we ran four isolation machines and six cameras, plus our two main recording machines. On Steve & Eydie we ran no isolations. We cut it just the way it was."

All post editing, which is very expensive, is done in Las Vegas since there are no facilities in Los Angeles. The show can either be made or lost in editing.

"On Steve & Eydie there was one 10 minute medley. They made two edits because there was one bad flare on a camera and the other thing was a guy was late on a switch," recalls Keys.

"We shot outside at night... we did ever! That was a huge DECEMBER 8, 1973, BILLBOARD problem. First of all, blocking off the north driveway at Caesars was no little thing. And then flooding it. We had cables which had to run across traffic and that gave us problems. It seems like everything we do here is racing time," he complains. "There were racing the sun coming up. We started at 2 a.m. and shot until daybreak."

Steve & Eydie was the first Las Vegas taping special to air which had music entirely recorded in Las Vegas. The genius behind the arrangements and batton was Nick Perito, who serves in the same capacity for Perry Como.

Twenty-six musicians were very carefully hand picked. Rehearsals were held at Caesars Palace. Then the musicians trekked down to Las Vegas Recording Studio. The studio is owned by Caesars soundman Chips Davis and his partner-dummer Hank Castro.

A perfectionist, Perito was lavish in praise for both the studio and recording engineer Ami Hadani who was brought in for the gig.

"We had to have a full set up ready to go for them when they walked in. Thirty-five numbers were recorded," recalls Davis.

"Ami and I got together and discussed what type of setup we were going to have. Nick entered into the picture on the exact placement so he could handle the dynamics of the band."

"I did something different. I hung plexiglass across the room to cordon off the brass and the rhythm from the string section. We bent the plexiglass so that on the side of the strings it was going back to the strings and the sound of the rest of the orchestra was bouncing up into the ceiling and absorbed. Besides baffling off the drums I put an extra layer of plexiglass above the baffles at an angle to return the drum sound back into the ceiling to keep it from leaking out, and also around the piano top of the baffles. The isolation and control ability of the room when you had a full orchestra blowing straight ahead for a room 3040 sq ft is amazing."

"The hard part of the whole thing was the midstown session where we had to prepare for an album plus the TV show and have everything ready so it was all in sync when they played it back and the live vocals went on. They were able to get an album out of it plus a TV mix, plus rhythm, string, and brass mixes to send back to the stage for them to hear. That got a little complicated," Davis admits.

The Paul Anka special was produced by Merv Griffin Productions. As in the Steve & Eydie special, the Anka music was also recorded by Las Vegas Recording.

"In Paul's special we used a different approach than what TV shows have normally done in this town," says Davis.

"We brought in Wally Heider's remote truck from Los Angeles and mixed like we would for an album. We bridged the performer to our mike line. When the TV trucks shut off for commercials we still had the live sound for the performer and we split the mixes going back to the house with a rhythm and strings."

"We had some problems, which is natural because we had very little time to record anything down," says Davis. "We did almost a straight through, this and that and did several of the numbers three and four times for camera angles and different affects. We had one sound problem. We lost three of the trumpets cause the bandstand was moving. Three or four of the songs had to be overdubbed."

The Merv Griffin Show is the only TV show headquartered here on a regular basis, namely during rating periods since his shows draw the biggest share when taped at Caesars Palace. (Griffin now plans doing a weekly variety show starting next spring from Caesars with different hosts.)

Notes technical director Keys. "Usually we use four or five cameras. We set it up the day before. The big trouble is that we have to strike back to allow the showroom to be in use in the evening. This is one of the handicaps. Whenever we do anything here we either have to do it very late at night or early in the morning to get done by 4 or 5 p.m., so that the hotel's main show can go on.

The Griffin crew begins setting up at 6 a.m. Rehearsals start at 10 with the taping before a live audience at 2:30 p.m. 

"Some of the show is rehearsed, although the majority of the work comes during the taping time," says Keys.

"The truck we normally use for Griffin will handle up to six cameras. It has two Ampex videotape machines of editing quality, a very adequate audio board and all of the associated equipment that it takes to keep six cameras running.

In March, an Ann-Margaret special was taped at the Hilton. "We used nine cameras. It was an Art Fusher Production. He uses lots of cameras. He likes it covered using lot of different angles," explains Keys.

Following his special TAV taped 13 half hour Jerry Vale Shows which were shot on location at Circus Circus, Frontier Hotel, Vale's home and at the Boulevard Shopping Mall.

"That was a lot of moving. That was a lot of setups!" adds Keys. "We started at Circus Circus in the rain and shot two different setups outside. We ran 600 feet of camera cable on each camera into the Boulevard Mall and shot there. The next day we went to Jerry's home, it was like shooting two and three remotes in one day. Sometimes we did as many as six and eight setups in one day, but we geared ourselves for it by using other trucks. The equipment was all self-contained."

Also taped in town this past year were the annual AGVA Awards at Caesars Palace, which will again be taped there in December, a closed circuit show from Caesars beamed to Hawaii and a Frank Sinatra, Jr. pilot.

The biggest tape for TAV this past year was the Jerry Lewis MD Telethon from the Sahara Space Center.

That was absolutely the biggest job we have ever done," states Maury Stevens. He enlisted six crews of technical and portary work and hundreds of technicians. It is extremely difficult doing a live show, to be able to anticipate because so much of it is off the cuff you just go out there and start to work. We controlled Nashville, New York, Los Angeles from Las Vegas. The Technical difficulties in the beginning with no sound from Las Vegas was a problem, but nobody was going to turn a chance on. We were so successful that the MD people have indicated that the telephone will next year again headquartered in Las Vegas."

"In the coming year we are going to do 26 one-hour specials starting in the spring. We are also working on a number

(Continued on page L-12)
TV Production

- Continued from page LV-11

of specialists to come out of the new Superstar Theater at the Tropicana, which was built with television in mind.

"They permitted us to come in and designate certain types of facilities we require to do television. While building the theater they installed the items we required. When we do Griffith we bring in our own audio. The Superstar built in the audio. They are putting in a mobile crane for a camera in the back. Getting a crane in and out is a major problem."

"Both the Trop and Caesars are TV-oriented," continues Stewes. "Both will, in 1974, get total utilization of their TV facilities."

"Las Vegas is becoming a center for television taping, but what's important is that now we have the people and the equipment to handle it," says Keys. "This is the first time there have been qualified people here. When we find ourselves running short of qualified people, rather than using someone unqualified, we bring people in from Los Angeles."

The important thing regarding Las Vegas technicians is that they are now of such high quality that their services are in demand elsewhere. Keys, with 20 years experience, is on the road half of the time. He was technical director for "Or Blue Eyes" which was shot by Pacific Video.

"That was very large and full of tension because Sinatra really didn't give anybody half a crack at it. He walked in and gave everyone one shot and that was it. It was a good show, but it was just very tough getting it. We had six cameras. The stage was cramped because it was such a large set. It was very VIP audience, so we couldn't move any audience. In areas where we had to move audience we used extras. We had over 100 extras that filled in as audience, so we could move them. The audio was handled by the Wally Heider people."

TAV is also talking to the Dick Clark people about the possibility of doing some of their "In Concert" series here.

"74 could be a big year for television in Las Vegas.

The Human Slant

- Continued from page LV-10

Wayne is especially cognizant of the difference between performers and singers. "Ten years ago probably one of the only performers on the scene was Sammy Davis. The rest were singers. I now see such performer-singers as Tom Jones, Elvis Presley, Sammy, Bobby Darin and I like to think of myself in that category."

"People are no longer content to just sit for an hour and a half and just listen to somebody sing. He'd better do something more than that."

Wayne says he doesn't rehearse songs. He likes the challenge of working them out on stage with his group and the hotel's orchestra. "It makes it an experience for us all."

For many performers playing Vegas in the summer produces a condition called "Vegas throat" which is attributed to the contrast in the heat and cool air conditioning of the hotel.

Wayne says there's no such thing as Vegas throat. "It's a lot of crap. I'm into my 14th week without a day off and I don't have Vegas throat."

The reason entertainers have trouble with their throats, Wayne explains, is because they don't follow the proper health regimen. The time they spend in Vegas becomes "party time" with the entertainer visiting all his friends, seeing other shows, staying out late, going to bed late and running herself down. And if they aren't used to two shows a night, seven days a week, their voices get fried on top of everything else.

Wayne knows to take care of himself. His career has a new glisten, a new look and a universal audience for his music.

Las Vegas Hotels...

- Continued from page LV-9

The charters bring in the big money rollers. And the hotels are turning off their neon signs to conserve power.

Las Vegas today is a collection of corporations throwing money around in big business fashion. The person getting hurt is the little man who doesn't have enough juice to get a comp. Gambling drops can equalize only to a point. High-salaried the entertainers are getting and that point is rapidly being reached.

as you live & breathe... give to Christmas Seals

THERE'S A LOT MORE TO FLORIDA THAN SUNSHINE
AND ORANGE JUICE. READ ABOUT IT IN
BILLBOARD'S FEB. 23 ISSUE.
Combat 'Q' Confusion

Sony's Orbach Rips Pressure Of Mfr. Push

Continued from page 1

few, continuing to resist pressures by manufacturers.

Stressing that he had worked with manufacturers of both discrete and modularized electronics, Orbach said it was his opinion that a matrixed mode of quadrasonic sound was the answer to 4-channel listening.

However, he added that with the recent development of a full-logics matrix chip--only just becoming available on the consumer market--much of the matrixed equipment would now arrive that would, he thought, be outlawed in a relatively short space of time.

Orbach felt that the consumer should also be made aware of the fact that 4-channel software now available was, at best, man-made, and that software producers would have to release a limited amount of 4-channel software as long as there was an existing need for that hardware.

The Sony executive did not, however, see low-end equipment manufacturers who touted sound enhancers with speakers. "Some kind of "4-channel" as endangers the growing, or harming the credibility of the world of audio," he added.

Outlining Sony's own plans for a major thrust into the 4-channel market, Orbach said the company would put a system chip adapter with full logic on the consumer market in January. The adapter would be available in June with four audiocassettes incorporating the full logics chip. The adapter, which will be previewed at the Winter Consumer Electronics Show, will carry a list price of $89.50.

Also planned for introduction at the show are a new speaker line, a VTR and audio-visual cost, a low-cost integrated tuner/amplifier combination.

Co-opting with the unveiling of Sony's new products at the Winter CES, the show will also be the first part of a series of programs at the U-Matic video cassettes, designed as part of an over-all plan to capture a large portion of the mass consumer market.

According to Orbach, the program will be made available to mass merchants and their sales staffs through Sony salesmen across the country who will show the 8-hour programs at specially scheduled meetings.

John L. Karch, senior vice president, EIA Consumer Electronics Group, sponsors and producers of the program.

"The show has been designed to educate dealers about the possibilities of the 4-channel market and to make them aware that the technology is not far away. The show also will be an introduction to a new product that will be available in late January."

First U.S. Sports TV LP Set

Continued from page 1

The music involvement stems from Fleetwood Marketing Group, a New York-based premium LP subsidiary headed by Glenn Weisberg, and is the sort of shows that are being added to radio stations across the country.

"It's a project by project involvement. What we do today could be enlarged tomorrow," he said.

But he said he believes the video disk will be revolutionary and will be sold for anywhere from $1.98 to $9.98. He said software must lead hardware, which is at this point just filling demonstration needs.

Fleetwood's initial sports TV disk is 10 minutes in length on one side of a 12-in. disk featuring Curt Gowdy, NBC sports anchorman, narrating highlights from the 72-73 baseball, football, hockey and basketball professional competition.

Strictly a demonstration disk, the LP typifies Fleetwood's cautious move. Samora said, because Fleetwood's licensing agreement on sports is for audio only involving the four sports areas. An example was made to include video with the good video.

Fleetwood added Samora said no price has been set on the sports demonstration disk and that Telefunken TV disks can hold up to a half hour of programming.

Fleetwood's audio process, Microvision, revealed in Billboard previously, involves concentration of grooves so that a 12-in. disk will accommodate 40,000 images, compared with a commonly used 12-in. disk. Fleetwood's first 12-in. version was a premium package for consumo Chemical Div.

Fleetwood is licensing the process in Europe and has a patent pending on it, Samora said. He added that the process uses on polyvinyl chloride, said, "That means the only one, three LPS could be reproduced on one disk.

The process provides standard quality reproduction for stereo but has not been tested for quadrasonic disks, he said.

More 'Q' Inside:

- Sansui Push on 'Q' Education
- Onkyo Speakers for 2 or 4 'Q'
- Leslie Unit Allows 'Q' Add-on
- Telephones Bid on 'Q' Phones

Software Rep's Demo Service Aids 'Q' Savvy

By BOB RIRSCH

LOS ANGELES--Sony, Orbach, and the FTC are working out of Seattle may have been one of the easiest ways to the show last year. Professional is likely to be a 4-channel, through a complete demonstration set in his home.

Morris, who has been involved in record promotion for nearly 10 years, joined a company about a year ago and decided to operate out of his house. Around the same time he bought a quadrasonic set for himself. The set is a Panasonic 6400 discrete unit with JBL speakers.

(Continued on page 4)

Expect 9,600 at CES/IE Winter Shows

NEW YORK--A record attendance is expected at the second annual Winter Consumer Electronics Show scheduled for the Conrail Hilton, Chicago, January 10-13, according to Thomas J. R. van der Heide, president, EIA Consumer Electronics Group, sponsors and producers of the show.

"Our estimates are that there will be 9,600 visitors to the show, and we are looking for 15% more than in the CES and IEH shows," van der Heide said.

Wayman based his estimate on the fact that more than 9,600 visitors had pre-registered for the show, a number far higher than the total number of pre-registered on the opening day of last winter's first show.

Wayman continued, "Since we have about seven weeks to go before the opening of the show, pre-registrations would seem to indicate that we will easily surpass the total attendance of 24,370 which was the figure for the 1973 show.

Wayman said the pre-registrations indicated that Jan. 10 and 11 will be two of the show's biggest days, with a high level of attendance continuing through Jan. 12 and 13.

He also pointed out that the geographical distribution of the pre-registrants covered most of the U.S. and a number of foreign countries.

Wayman felt that the impressive number of pre-registrants for the show was due to a major promotion push now underway. He said the promotional effort included advertisements in leading trade publications, 60,000 direct mail brochures, and 250,000 individual CES exhibitorinki cards.

Wayman expects that there will be close to 40 more exhibit exhibitors and 2,000 more trade visitors than CES and that the exhibits will occupy 50 percent more space than the 1973 show.

In addition to the exhibits the Winter CES will hold its traditional series of retail oriented conferences on major aspects of the industry.

99,367 CARTRIDGES

Pre-registered Tape Sells

At 40% for Chicago Dist.; Dealer Stocking Pushed; Player Dist. Volume Up

By EARL PAIGE

CHICAGO--The secret to increased sales of pre-registered tape is catalog inventory in the stores, believe John and Tony Galgano, father and son operators of Galgano Tape Out, Inc., one-stop business selling prerecorded 40% volume share of total pre-registered sales. Tape has helped the company push its hardware lines too.

The Galgano firm has gone to 8-day billing and has put in enormous quantities of stock--99,367 titles in 8-track and 37,500 in cassette, with a growing stock of open reel, Tony Galgano, said, "We are spending a good deal of the money from the O-Stop and retail fund and the company, and we are stocking the tapes to keep the gap open for house with his estimate.

He claims pre-registered cassettes are selling at a 20% of tape sales ratio, however, this parallels published national sales figures (Billboard, Sept. 22), which figures the rate at 19 percent.

When one dealer challenged Galgano, the owner told the dealer he had himself just placed an order that included 20 percent cassettes.

Rep Sees Car Stereo Boom; Line Concentration Need

By CONNIE HERSHORN

HIGHLIGHTS

- In-dash car stereo fastest-growing hardware item
- Cassette equipment spurt for blank tape business
- Mindless tapes, was, national, retail mark-up to be avoided
- Product portfolio, price catalog among services
- Dealer seminars conducted on a regular basis
- Factory sales people welcomed to make calls with reps

DALLAS--Reps of entertainment products must carefully consider the maximum number of lines they can handle and give the lines full territory coverage, said Herb Schiff, president, S&P Associates, Inc. Here, one aspect that threatens the unit is the gasoline shortage.

Shortages in plastics used in daffy covers and shortages in paper and with corrugated packing materials are also of concern, Schiff said. Nevertheless, S&P with an estimated $1 million a year business, expects continued growth.

The only serious complaint he could muster concerning his business was against the "buyer who has an uninformative, prejudiced opinion, with compromise on the line, and while his territory is filled with reps, he is a buyer to look at a product and at least know what he is turning down."

Schiff and five reps travel the states of Texas, Oklahoma, Louisiana, Mississippi and Arkansas selling Lloyd's electronic equipment, Creston brand cassette and 8-track tapes, J.L. Corp., and tape tapes and speakers, and Service Manufacturing Co.'s home tape tape and carrying cassettes to mass merchants, department and discount stores, and hi-fi stores.

Service is a key S&P firmly believes in. "My reps all have good backgrounds, and seminars for dealers on a continual basis. We try to call on each major account at least once a month. We are more than the average rep. We do a lot of unsold work. We are on shipping time and follow up with our customers on any problems they might have."

"The manufacturing representative serves a necessary purpose in the mind of both the manufacturer and the customer," Schiff said of his go-between position.

Detailing what he considers his dual responsibility, he said: "For the dealer, we handle routine service problems, present them with new product information, products and proper display methods, and we institute new marketing procedures. Right now we are promoting quadrasonic equipment.

"On the other hand," he pointed out, "we are aware of changes in demand by the buyer and the customer before the manufacturer is, for instance, the demand for black tape on cassette sales."

"Also, we welcome visits from the factory sales people. They keep us tuned (Continued on page 4)
NEW YORK—Sansui Electronics Corp. is making five booklets on 4-channel sound available to the consumer, audio equipment dealer, and FM broadcaster, as part of an overall educational campaign designed to take much of the confusion out of quadraphonic sound.

The booklets, according to Sansui executives, are designed for six specific groups ranging in technical expertise from the novice consumer to the electronic engineer.

Sansui’s “Non Technical Guide to 4-Channel Sound,” (Continued on page 44)

Software Rep Demonstrates ‘Q’

A bass port integrated into the columnar format is responsible for an outstanding extension of the low end frequencies, a major plus in a two-way crossover network has P.C. board construction and provides smooth, clean transitions over the audible spectrum with impressive instrumentation detail.

The Radius 3 is listed priced at $119.95, and carries a five year free parts and labor guarantee.

Leslie Power Speaker Bows

NEW YORK—The Electro Music Division of CBS Musical Instruments has developed a new speaker system which incorporates a solid state power amplifier, and may be used to provide the additional speakers and power amplifiers needed to expand an existing two-channel stereo system to accommodate 4-channel program material.

The system, designated Leslie P-2, is designed to augment the reproduction of conventional two stereo channels. The improvement, according to Donald Suavey, vice president of Electro Music, would be evident in special perceptional naturalism, and the reduction of environmental acoustic conditions as an active factor in the dynamics of the playback.

The Leslie P-2, which will be previewed at the Winter Consumer Electronics Show, consists of two complete high fidelity loudspeaker systems Rep. Mr. J. Schot, fed. 40-25, Ill. 90462.

Sansui 5-book ‘Q’ Teaching Bid

Onkyo Speaker System For 2-4-Channel Stereo

NEW YORK—The Onkyo Section of Mitsubishi International Corp. has developed a new speaker system which is claimed for both 4-channel and stereo reproduction.

The unit, designated the Radius 3, is a comidirectional, 2-way bass reflex system with built-in dispersion baffles and angle-mounted tweeters for 180 degree sound dispersion with high directivity.

The speaker complement of the Radius 3 consists of two three-inch cone tweeters, angled left and right respectively and placed in a 4-way arrangement above two 6" inch high frequency woofers.

According to Onkyo technicians, the unit’s tweeters are angled to generate wide dispersion characteristics from their normal directivity patterns. A solid bass response is delivered by the Onkyo “non-push” molded woofers with extra length voice coil design.

Software Rep Demonstrates ‘Q’ (Continued on page 44)
Tex. Car Stereo

**Continued on page 35**

To what is going on in corporate development. When they join us in our calls, the sales manager has a chance to tell the buyer about industry innovations and provide advertising and promotion material and ideas. What's successful in one part of the country will be successful in another.

"Each factory sales manager visits us at least once a year, about every three months, and then we have another chance to talk to all of them at the CES in Chicago."

Portfolio

Other services Schiff provides for its customers is a published portfolio and price catalogue, but he does no warehousing, nor is he involved in any marketing studies.

He uses an exclusive approach with the companies he represents. "We don't cherry-pick lines. If we can't get a complete line and a complete territory, we won't carry it. We don't carry lines that have multiples in the territory, and we have nothing to do with products on a missionary fee."

"Straight commission is the only way to go. To be paid in direct proportion to what you sell—that's the incentive."

"Starting out as a luggage manufacturer's rep 20 years ago, Schiff got into the electronics business and established his own company 15 years ago. Lloyd's was the first line he took on.

He feels that he and his staff are properly serving all the accounts they have right now. "But, if we took on any more lines and were to give them the same service, I would have to hire more people."

Schiff rates his fastest growing item as in-dash units. "They enjoyed a fast growth in '67 through '69, levelled off in '70 and '71 and during the past two years increased by another 25 percent."

With the rip-off of under-dash equipment so blatant, Schiff credits a lot of the in-dash increase to the fact that the units can't be stolen, and to their recent "more reasonable installation costs."

Under-dash, 8-track is, in his opinion, "still in the majority, and four-channel is coming along," he said.

He evaluates the growth of his business and his market: "I am convinced that the overall market is growing. The record business is still the biggest, but tapes are increasing faster than the increase of the market."

Schiff sees the growing cassette business as "an up and coming" sector. "Each cassette sale creates a demand for blank tape. 60 percent of which is estimated to be for re-recording and the rest for business communication."

"I am betting both two step with our smaller accounts and direct with our major ones," Schiff also has noted an increase in high energy tape sales, "since the breakthrough by Ceriton and its engineering technique that produces it at a retail price of $1.19 vs. $2.49 or $2.79."

"TV tapes are not yet standardized enough to become a factor in the business, but we will be ready when it happens."
Telephonics Headset Bid

NEW YORK—Telephonics has developed a new package for its consumer line of stereo and 4-channel headphone products. The packaging, printed on a metallic finish board is color coordinated for easy catching product identification. It features different metalic color shades for each item in the line. The design is centered around a photo graph of the actual headphone contained in the package.

The Telephonics line of professional and home entertainment stereo and 4-channel headaphones were unveiled at the last Consumer Electronics Show in Chicago. The line of Electret and Dynamic brand products includes five models retailing at popular prices.

Sanyo Releases Cassette Manual

LOS ANGELES—Sanyo Electric Inc. is now making available a 16 page color brochure describing their VTC 7100 video cassette recorder. The brochure describes the unit in a number of situations.

Mura Headset Merchandisers

NEW YORK—The Mura Corp. has developed what is called a “self selling” display merchandiser which allows consumer sampling of four different Mura headphones.

According to Edwin Weiss, Jr., Mura’s vice president, sales, the display was developed for department stores, point-of-purchase sales and mass merchandising outlets.

Weid said that the sets displayed are connected to a single hi-fi unit through the display, allowing the shopper to conveniently select the model of his choice.

The Mura executive said that each space saving display revolves, and stores 24 headphones. Self-sticking identification labels are supplied with each set. The unit is available free with a minimum order of $350.

TOSHIBA’S SA-504 quadrasonic amplifier at $499 list has dozens of plus features including “BTL” (Bridge Transformerless—i.e., no half power when playing regular stereo). It switches from Toshiba’s own “OM” matrix to SQ and discrete.

RCA 12S410 stereo speakers at $27 list are pre-wired and packed in electronically matched pairs. Other specs: 4 ohm's impedance, 85-15,000 Hz response, 93 dB sensitivity and 9,000 gauss flux density from heavy ceramic magnet.

GE’s audio display stand is 71-in. high and 31½-in. wide and is part of firm’s massive audio push.

MOTOROLA’s discrete car TM9125 player lists at $99.95 without speakers and is one of five models recently released by the firm.

TENNA packs a lot of features in its new compact 8-track matrix 4-channel unit, model RR-687.

Retail price: $75.95.

3M Wollensak 4775 new Dobyized casette deck set for early ‘74 delivery. Manufacturer suggests $279.95 price tag.

LEAR JET typifies car stereo firms now offering attractively packaged speaker systems. Above are part of a nine model release.

DECEMBER 8, 1973, BILLBOARD
Tape/Audio/Video

Tape Duplicator

Company is Vincent P. Guarrazo. Audimation's new 734 cassette winder has been improved to operate at 168 ips. Norman Detelich, president, announced. The semi-automatic winder, available for blank cassette at $375 or prerecorded pancakes for $500, has an accuracy of ± one-half second per tape. A two position cassette tape winder with production capacity up to 1600 cassettes per eight hour shift has been announced by Electro Sound, Inc., Sunnyvale, Calif. The combination model ES 100-2C, produces either first splice/wound cassettes or finished wound/double spliced cassettes from prerecorded material, and is available in 60 Hz, 117 volt or 50 Hz, 220 volt versions.

Standardization Soon for U.K.?

LONDON—Standards for 8-track cartridge and cassette software in the U.K. may soon be introduced. A blueprint for standardization of 8-track has already been prepared by the British Tape Industry Association—said the standardization format was being sent to the British Standards Institute this month. Meanwhile, the technical committee was also working on plans to standardize cassettes in the U.K. The proposed standard is to be based on the Philips concept of the cassette.

SOUNDS TOO GOOD TO BE TRUE...

But Billboard is covering the Winter C.E.S. Show in the January 12 issue!

And Billboard will cover the Independent Home Entertainment Show in the same issue! Sounds too good to be true? You bet. High quality sounds are the focal point of home entertainment equipment and Billboard recognizes the importance of each and every manufacturer—large or small—in the exploding consumer electronics market. That's why Billboard decided over a year ago, to open a section devoted entirely to tape-audio/video hardware and software. Billboard foresaw the consumer electronics boom and reported on its growth from the very beginning.

So, if you want to make some noise that will catch the eye as well as the ear, then Billboard's Winter C.E.S. issue is just what you're looking for. And if you're involved:

Audio Components

Hi-Fi Stereo

4-Channel

Radio

Phonographs

Tapes

Electronic Calculators and more...

Television

The World of Consumer Electronics will be looking for you in Billboard's Winter C.E.S. special, coming in the January 12 issue.

Issue Date: January 12

Ad Deadline: December 28

Contact a Billboard Sales Representative at any of the following addresses:

LOS ANGELES: Bill Moran 5000 Sunset Blvd L.A. Calif. 90029 (213) 273-7040

NEW YORK: Ron Willman 1 Astor Plaza New York, N.Y. 10036 (212) 764-7200

CHICAGO: Jill Hartwig 150 No. Wacker Dr. Chicago, Ill. 60606 (312) CE 9-3018

NASHVILLE: John McCartney 1718 West End Ave., Nashville, Tenn. 37203 (615) 329-3925

WINTER C.E.S. SHOW

BILLY'S

Winter C.E.S. issue sounds too good to be true.

DECEMBER 6, 1972. BILLBOARD
Leslie Power

Speaker for ‘Q’ Add

Plus 2 system re-creating a moving multi-planar or dynamic multi-directional source thereby re-creating an ambiance, while not identical with the ambiance produced in the original concert hall, is nevertheless perceived by the listener with the same sense of Innocence and acoustic reality.

The Electro Music executive said the new speaker system was designed to be added to existing stereo speakers, and is totally compatible with all recorded program material including SQ, CD-4 and SQ. However, if used as an add-on to create a 4-channel system, a decoder and/or demodulator must be included to complete the system.

The system, according to Sauvey, will be marketed directly through a factory sales force in the U.S. and Canada, and for export through an existing export division of the company.

Sauvey explained, “A total analysis of the marketing methods used by the various speaker companies indicated that little effort was made to market the system to dealers who may be looking for a unique product. Our marketing strategy would have to be unique and considered better.”

Leslie franchises will be established on a limited basis, with dealers being selected according to the stability of their business being sold and made sold.

Leslie dealers will be supported with what Sauvey called an ongoing national advertising campaign. At dealer level, sales training programs and materials will be provided by a trained Electro Music personnel, who will assist dealers at various promotional functions.

A promotional record is also being created for dealers to give to their customers. This record, according to Sauvey, will re-create the standing wave problem inherent in existing equipment and room environments.

The record will also be used in the firm’s national advertising, and will support the dealer’s efforts in promoting the system.

President Kim Pitts and sales manager Bob Griffith reported that right saliva owner Colby, Wyo., Mont., Utah and Idaho, from main offices at 935 S. Mapleton, Englewood, CO 80110 (303) 761-4022 and 1147 E. 34th St., Salt Lake City. Colby confirmed that the firm sells Paramount to the tone of 70 percent to main merchants.

balance in industry, schools, and military efforts.

...Principals of Market are Herman Sacks, Ken Levy, Vic Gue and Bob Balak. Other reps include Tom Fitzgerald, John Stanken, Marty Goldberg, Allen Richardson, the Barons and Bob Zippertetta. Market phone: (312) 382-3600.

Eastern Market Reps in a new firm estab-
lished by Warren Babcock and Paul White to serve New England with audio-
vise. Offices and showroom are located at 1416 Boston Plowdenway West, Marwood, MA 02082 (617) 792-0525.

Sam Scott, Julius, Pro Am, Bridge, Wellon, and Webster Instruments previously had been automotive merchandising manager for Aces, a two-trade discount outlet in R.I. White had been afloat for two years.

Robert B. More of More Sales Inc., Indus-
trial Dr., Walling, Mor. 23031 (617) 235-0455, reported two salesmen recently joined the firm: John Wise and Dale Loom-
n. More Sales represents Sony, Superior-
scope, Memorex, Minn. Iowa. Neb., and S and D. Other salesmen include: John Davis, Michael Flynn, Doug Connor, JohnDickerson, and Reddy Miller. More added that “4-channel is going great in this area.”

Mike Roth Sales Co., proudly an-
ounced moving into a brand-new building it owns at 1431 Wyoming St., St. Noy, 94106 (415) 897-2770. The space affords

up to 2,500 sq. ft., including a small warehouse for local tape, test equipment, and Astarre musicophones. Purchase manager Martin Roach is the manager in delivery for most products this fall. He said, “Dyanphoro has to fly in from Japan some products to meet our orders. The other manufacturers are hardly supplying what we will, so we shall seek more.”

Player Dist. Volume Up

The dealer concealed that he was loading up for the usual jump in cassette sales during and after Christmas.

Gene Gorajecz, tape manager, said there is still a shortage of quad-
rasonic but that catalogs are being filled in continuously. In its open red section, Galiano is pushing new quad-rasonic releases by Amyus, Brunswick, London and Vanguard. Galiano distributes OKT, Ampex, Phonogram and handles tape from all other labels.

Galiano makes the boast that it stocks anything available and lists 31 single tracks, 18 new cassettes and 11 new open reel titles in its lat-
est weekly bulletin, including rock, country and such items as the Mah-


6.25 and $10.98-$7. One other expanding area for Galiano is hardware for both car and home use. The firm is a distributor for U.S. Pioneer, Hisco and other lines (two Rap Ractors). Galiano estimated the open home crowd at around 500 with the majority of the guess small dealers who depend on the quick inventory for tapes and players stocked by the firm.

Sanskui ‘Q’ Books

(Continued from page 49)

“Sanskui ‘Q’ Books” includes: 1.3 4 up 190 190 Cassette $26 $24 $23

Add 3% for shipping or more postage.

AG Adapter for 150, 1420... 950.00

AC Adapter for 150, 1420... 9.95

Rogers ACS... 9.95

Foot control for 150 & 1420... 9.95

Carrying Case for 150... 4.95

COY-150 “F" Cable for 150... 4.95

AG Adapter for 1320... 6.00

800 C Size Alkaline Battery...$0.50

CARRY-CORDER 150

Here’s a chance to profit on this fine cassette recorder in original factory-sealed carton with factory guarantee and service in your local area. (Contact your page 39)

A new cassette with a built-in microphone... 7.95

SANSUI ‘Q’ Books

“CARRY-CORDER” includes...

Input/Output Cable for 150 & 1420 3.95

Ears and (with chin band) 5.95

Cigarette lighter 12-volt adapter. for 150 & 1420 7.05

Telephone Pickup Coil... 5.95

Replacement microphone... 4.95

BE-22 Adapter for 110 Volt... 4.95

Carry-Plus... 220 Volt Battery Pack for 150 or 1420 19.50

COMMISSIONED ELECTRONICS CO., INC.


Tape/Audio/Video

RepRap

Continued from page 49

El H. Guggenheim, rep for Dako speakers and Heresks cabinetry systems and bases, now covers the metropolitan New York area from his office at 131 Orchard Rd., Desa-

Continued from page 40

We're AVSCO. We make LearJet Stereo Cassettes. World famous with Bill Lear, we developed the original 8-track cartridge and we were the first company to manufacture them. If it says "Lear Jet"... we make it.

If you want Lear Jet quality... you get it from us. We're AVSCO.

You may not recognize our name. But, you'll certainly recognize our product.

We're AVSCO. We make LearJet Stereo Cassettes. World famous with Bill Lear, we developed the original 8-track cartridge and we were the first company to manufacture them. If it says "Lear Jet"... we make it.

If you want Lear Jet quality... you get it from us. We're AVSCO.

You may not recognize our name. But, you'll certainly recognize our product.
EUROFILE
A BILLBOARD COMMON MARKET PROFILE

SCANDINAVIA
EUROFILE: SCANDINAVIA

THE FIFTH IN A SERIES OF SPECIAL PROFILES ON THE MUSIC INDUSTRIES OF WESTERN EUROPE.

DENMARK

Fact File
Population: 5.01 million
Per Capita Annual Income: 30,000 kroner ($4,878)
Rate of Exchange: $1 = 6.15 kroner
Per Capita Annual Expenditure on records & tapes: $4.43
Normal business hours: 9 a.m. to 4 p.m., Monday to Friday.

Record Sales 1972
Total record & tape retail sales: $22,204,858
Total record sales (units): 4,005,000
LP’s (units): 2,525,500
EP’s (units): 45,000
Singles (units): 1,435,000
Stereo sales: 99 percent
Tax on records: 32 percent of retail price (comprising 15 percent added value added tax and 16.6 percent point tax)
Average price of single: $2.03
Full price album: $8.66
Mid price album: $6.42
Budget album: $4.07
Low price album: $3.17
EP: $3.17
Average pressing cost for an LP: 52 cents
Average pressing cost for a single: 21 cents
Average sleeve cost for an LP: 33 cents
Average sleeve cost for a single: 5 cents

Tape Sales 1972
Total prerecorded tape sales (cassettes and cartridges): 500,000 units
Normal cassettes: 565,000 units
Double cassettes: 7,000 units
8-track cartridges: 10,000 units
Full price music cassette: $4.86
Mid price cassette: $3.42
Budget price cassette: $2.80
Low price cassette: $3.17
Double cassettes: $13.20
Average 8-track cartridge price: $9.67
Tax on cassettes and cartridges: 15 percent (VAT)

Radio & TV Stations
TV: State-owned Danmarks Radio, one nationwide channel, 46 percent of population can receive two Swedish channels; 28 percent can receive three German channels; five percent can receive one East German channel.
Radio: Danmarks Radio: 3 stations; programs 1 and 2 sometimes in stereo; programs 3 (music station) broadcasts all day in stereo. There are also regional stations broadcasting one hour a day.

Music Publications
Vi Uenge—consumer monthly.
Go—consumer bi-weekly.

Equipment Penetration
Radios in use: 2 million.
TV sets in use: 1.7 million (160,000 color)
Radio in use: 2.3 million

Outlets
Record and tape sales outlets: 700 (including 200 dealing only in tape)

Share of retail market:
Conventional retailers: 80 percent
Supermarkets and chain stores: 15 percent
Club and mail order: five percent
Percentage of total consumer expenditure on sound carriers: 0.169.

Fact File
Population: 8.1 million
Per Capita Annual Income: 15,750 kronor ($3,750)
Rate of Exchange: $1 = 4.20 kr.
Per Capita annual expenditure on records & tapes: $6.50
Normal business hours: 9 a.m. to 5 p.m., Monday to Friday.

Record Sales 1972
Total record & tape retail sales: $52.5 million
Total record sales (units): 10,876,000
LP’s (units): 1,884,000 ($1,667,000 retail)
Singles (units): 2,890,000 ($1,381,000 retail)
Stereo sales: 100 percent.
Tax on records: 20 percent (VAT)
Average price of single: $1.65
Full price album: $8.00
Mid price album: $5.00
Budget album: $4.15
Average pressing cost for an LP: $0.40
Average pressing cost for a single: $0.25
Average sleeve cost for an LP: $0.35
Average sleeve cost for a single: $0.04

Tape Sales 1972
Total prerecorded tape sales (cassettes & cartridges): 688,000 ($12 million retail)
Cassettes: 461,000 units
8-track cartridges: 207,000 units

Radio & TV Stations
TV: State-owned. Two non-commercial channels.
Radio: State-controlled, non-commercial.

Music Publications
None

Equipment Penetration
Radios in use: About 2 million.
TV sets in use: 2,701,493 (Color = 503,478)
Tape recorders in use: 400,000
Cassette players: 1,000,000
Cartridge players: 95,000

Outlets
There are about 950 record and tape outlets in Sweden.

Share of retail market:
Conventional retailers: 10 percent
Record club sales: 10 percent
Percentage of total consumer expenditure on sound carriers: 0.181.

FINLAND

Fact File
Population: 4.7 million (1972)
Per Capita Annual Income: 83,860 Finnish marks ($2,200)
Rate of Exchange: $1 = 3.80 FM (Floating)
Per Capita Annual Expenditure on records & tapes: $3
Normal business hours: 8 a.m. to 4 p.m.

Record Sales 1972
Total record & tape retail sales ($1)—3.80 FM (Floating)
Estimated retail sales outside IFPI group (10 percent): $1.2 million.
Total record sales (units): 1,970,000
LP’s (units): 1,500,000
Singles (units): 470,000
Stereo sales: 100 percent.
Tax on records: 11 percent of retail price.
Average price of single: $1.80
Full price album: $7.75
Mid price album: $6.00
Budget album: $3.60
Average pressing cost for an LP: $0.48
Average pressing cost for a single: $0.25
Average sleeve cost for an LP: $0.25
Average sleeve cost for a single: $0.15

Tape Sales 1972
Total prerecorded tape sales (cassettes & cartridges): 575,000 units ($4.7 million retail)
Cassettes: 500,000 units ($4.2 million)
8-track cartridges: 60,000 units ($0.5 million)
Retail price of prerecorded cassette: $8.60
Retail price of 8-track cartridge: $16.00

Radio & TV Stations
TV: State-owned. Two main channels.
Radio: State-owned, non-commercial.

Music Publications
None

Equipment Penetration
Radios in use: Approx. 2 million (inc. 450,000 portables and 190,000 car radios)
TV sets in use: 1,767,000 (55,000 color)
Tape recorders in use: 400,000 (there are an estimated 50,000 in-car players and 10,000 in-car cartridge players)

Outlets
There are about 950 record and tape outlets in Sweden.

Share of retail market:
Conventional retailers: 10 percent
Record club sales: 10 percent
Percentage of total consumer expenditure on sound carriers: 0.181.

DECEMBER 8, 1973, BILLBOARD
DO YOU NEED HELP?
and feel you can't move?

CALL US:

phonogram a.s.
115 A, Emdrupvej
DK-2400 Copenhagen NV
Telephone (01) 69 25 22

POLYDOR A/S
115 A, Emdrupvej
DK-2400 Copenhagen NV
Telephone (01) 69 25 22

MAGNET MUSIC PRODUCTION A/S
38, Sølvgade, DK-1307
Copenhagen K, Tel. (01) 12 01 12

INTERSONG A/S
10, Sølvgade
DK-1307 Copenhagen K
Telephone (01) 15 95 49

POLYGRAM IN DENMARK...
Danes Seek Solution To 'Appalling' Library Problem

By MIKE HENNESSEY

A total of 650,000 copies were made of records borrowed from Danish public libraries between April 1972 and March 1973, an equivalent to more than 60 percent of the sales of records in the same category over the same period.

These figures, obtained from a Gallup poll carried out last May, dramatically illustrate how the Danish record industry is being undermined by a combination of heavy taxes and widespread home duplication.

In last year's Scandinavian Spotlight Billboard first drew attention to the threat posed by the public lending libraries but at that time it was impossible to chart the dimensions of the problem. The Gallup poll has since made it all too clear that the high cost of records in Denmark, the high penetration of cassette and reel-to-reel recording equipment and the free availability of almost half a million albums in public libraries have combined to produce a situation which is described by Otto Lassen of the Danish Gramex organization as "appalling."

The Danish libraries made 2,460,000 lendings of albums in 1972-73 and the survey showed that the records were borrowed by 253,000 people, seven percent of the adult population above the age of 15. Of these borrowers, 28 percent (70,000) admitted copying the records borrowed—an entirely illegal operation.

Says Kurt Mikkelsen, head of Phonogram, claims that it is possible for a person to take a blank cassette into a public library and have a copy made of any available record.

The wholesale copying of albums by manufacturer, retailer, artist, songwriter, publisher—and even the government—and while section 23 of the Danish Copyright Act implies that it is lawful for libraries to lend records, there is widespread feeling that some royalty should be paid on each lending to compensate for lost sales.

An alternative proposal has been to set up a six-month embargo on the lending of new releases coupled with a reduction in—or abolition of the luxury tax on records which stands at 16.6 percent.

Certainly the Minister of Culture has said recently in the Danish parliament that libraries should be required to pay a lending right since the copying of 650,000 albums represents a loss of more than $4 million in retail turnover and of something like $350,000 in mechanical rights payments.

A public lending right exists for books in Denmark (and for books and phonograms in Sweden) but the loan frequency of the 25 million books in Danish libraries averages 2.5 times a year, while that for the half-million records is averaging five times a year.

Where books are concerned only Danish authors benefit from the lending right, but since the vast majority of books are by Danish authors this is reasonable enough. In the case of records, however, it is being suggested to the Nordic committee preparing an amendment to the Copyright Act that some provision be made to recompense all Danish and certain foreign performing artists and producers for the lending of records by extending record performance rights as administered by Gramex. This would make the relevant section read as follows: "When gramophone records or other sound recordings . . . are used in radio or television broadcasts or when they are lent from public libraries, both the producers of the recording and the performing artists whose performances are reproduced shall be entitled to remuneration."

Oto Lassen has indicated that Gramex would readily undertake the distribution of a public lending right, but whether it would be possible through Gramex to compensate songwriters and publishers for their loss of mechanicals due to copying is somewhat doubtful.

One thing is certain: the penetration of tape recorders is already too high to make a German-type tape recorder levy levy possible and, a levy on blank tape would be totally unfair to the many buyers who use blank tape for purposes other than the recording of protected music.

Finland Tape Is Tops

Finland's sound carrier industry is possibly unique in that it is operating in a country which has a higher penetration of cassette players (35 percent) than record players (22 percent).

It is thought that the reason for this is that the sound carrier market developed relatively late and a large number of people buying playback equipment for the first time have the benefit of a choice between cassette players and record players. Since cassette players were cheaper, they proved the more popular choice.

Inevitably this has resulted in a high level of blank tape sales—about two million will be sold this year compared with last year's pre-recorded sales of 700,000. Equally inevitably, pirate tapes are just beginning to appear on the market—though a highly active local IFPI group is wasting no time in tracking them down and bringing prosecutions.

Since most of the cassette owners are in the younger age groups, contemporary pop material often sells better on cassette than on record—although the general market split is 60 percent disks and 40 percent tapes. Love Records, for example, which caters very heavily for the younger age groups, derives 50 percent of its turnover from cassettes.

The Finnish market is a small but thriving market where the cover version is still a vitally important factor. Although local recordings account for 60 percent of the market, only 15 percent of domestic product is of local origin—the rest is made up of cover versions of international hits.

One problem looming on the horizon for Finland is that of direct imports—especially those involving cut-out material from the U.S.A. Says Johan Vikstédt, head of Discophon:

"This is a really serious problem and I think the U.S. industry should destroy the 30 million cut-outs which seem to accumulate annually.

"Because there is only one pressing plant in Finland—Finnvox—almost all international repertoire is imported in the form of finished product. And Vikstédt thinks that the mechanics of imported product should always be paid in the country of sale, rather than the country of origin.

"He is particularly concerned about the direct importing from Atlantic International in the States which is being planned by the co-op chain SOK. This chain at present has 150 rack outlets which are serviced by the Levypress rack jobbing operation. But SOK intends to operate its own racks using imported product.

"We told SOK they could buy their records from the Finnish IFPI companies provided they did not also import from abroad.

"But in this market you really must have local repertoire and the danger is that SOK may only carry 40 percent without regard for the taste of the market, they will be left with a huge unsold inventory and will have to sell it off at rock bottom prices. This will devastate the record and will be bad for the industry."

The Finnish market is dominated by the Finn levy company—which Phonogram is reported to have a 40 percent share. With its subsidiary Fimmex, Finlevy has around 60 percent of the market. Its nearest challenger is EMI with 23 percent, and EMI's chief Rolf Nygren believes that the total market can grow very quickly if records are sold more aggressively and if dealers were to be allowed a five percent margin so that they would order more adventurously.

As in all the Scandinavian countries there is a law requiring the state broadcasting organization to pay record performance rights—although Finland is not a signatory of the Rome Convention.

Records made since 1961 are protected under this law and the Finnish broadcasting organization pays at the rate of $2.25 a minute. Last year the Finnish Gramex collected $147,400, distributing half to the record producers (the record companies) and half to the artists and musicians.

It has been computed that of the 8,000 hours of needle time on Finnish radio and TV, about 17 percent is of unprotected material and 20 percent local repertoire. At present the law does not cover background music, discos or juke boxes but there is a move to extend the protection to include juke boxes. M.H.

Norway's Boom in Local Repertoire

By ESPEN ERIKSEN

In the last two years there has been a marked increase in local production in Norway and most of the material has been derived from traditional musical sources—folk songs, ballads etc.—say Phonogram A/S manager director Hakan Westén.

The local material either presents the old songs in their traditional form or else updates them by arranging them in a more modern idiom.

One reason for this return to the past, Tveten believes, is the absence of any positive new trend in popular music—a phenomenon which he feels is worldwide in its extent. He also claims that whereas song lyrics were once relatively unimportant to most record buyers, now they count a great deal.

The increased emphasis on local material has also meant that competition in Norway is increasing and the quality is improving. Tveten says that up to now artists are able to produce good melodies and arrangements and are no longer copying existing international hit material.

One reason for this improvement is the development of local repertoire is the weekly radio program "Norskspillet" which presents local recordings with a ranking established by the votes of a jury which is changed for every program. The program does not necessarily sell records in itself, but it has been responsible for focusing greater interest on local product both among listeners and radio executives.

Before the war local recordings accounted for 75 percent of the sales of records in Norway—a figure which steadily declined to a low of 20 percent in the late 1940s. However, the tide is turning and it has put new heart into the creators of local repertoire.

Tveten also says, Tveten, in the growing prosperity of the Norwegian industry is the development of rack sales which has been spearheaded by the industry-owned company Gramex with their new outlets. In addition there are two private companies—Play Music (run by Interbroker of Sweden) and Euronet.

The industry withholding supplies from Play Music—reported in last year's Spotlight on Scandinavia—has been overruled by the authorities and today rack sales in Norway account for between 12 and 15 percent of the total market.
Sweden Sees the Eclipse of the Single

If Finland is one of the best countries in Europe in terms of prerecorded cassette sales, Sweden is undoubtedly one of the worst. Currently sales of prerecorded cassettes are running at less than ten percent of the total sound carrier market—and no one quite knows why.

Some suggest that the Swedes are too quality conscious to accept cassettes—but this is confounded by the 35 percent penetration of cassette recorders and the 1.5 million annual sales of blank cassettes.

Says Boris Oberg, head of Metronom: "You open new tape accounts but the tape just doesn't move. Cassettes are bad enough but 8-track cartridges sell so poorly that we are dropping them altogether."

And so is the giant Swedish automobile manufacturer, Volvo.

One possible reason for the miserable sales of cassettes is the fact that there was never a combined promotion between the record companies and Volvo to sell the idea of prerecorded cassettes along with the cassette player itself. Another factor could be the prohibitive price—$9.50 compared with $7.75 for a full-price LP.

An undeniable side effect of blank tape sales has been the virtual eclipse of the single in Sweden. "Once a single gets a few radio airings," one record company says, "there is no hope of selling it in large quantities because it will already be duplicated on to thousands of home cassette recorders."

And the fact that some houses say that some weeks they are as many as 15 LPs in the Swedish Top 20 sales chart.

With 75 percent of record sales accounted for by foreign product, Sweden has a big problem with direct imports and the campaign of the Nordic Copyright Bureau to make direct importers pay royalties to Scandinavian publishers has received a marked setback when their test case against a direct importer was rejected by a Swedish court. The case is now under appeal and meanwhile thousands of cut-out records continue to be imported into Sweden.

Eddie Landquist, secretary of the Swedish group of the IFPI told Billboard: "One Swedish importer bought 500,000 albums and tried to re-export them into Germany, Holland and Austria but the copyright protection societies in those countries were alerted and they stopped them. But we can't keep them out of Sweden at present."

The IFPI companies in Sweden have tried to discourage dealers from paying royalties on direct imports to the export-importing country by eliminating them from the IFPI bonus scheme. This is a scheme which gives dealers between one and five percent of their turnover at wholesale value starting from an annual volume of around $14,000.

However an EFTA ruling will make it illegal as from Jan. 1 for the record companies to discriminate between dealers in this way so some other means will have to be found to encourage dealers to pay their mechanicals in Sweden.

Some 20 percent of the album market in Sweden is accounted for by imports so it is easy to imagine just how much sub-publishers are losing in mechanicals. And record companies are also losing because some of the cut-out material being imported is still current catalog in Sweden. This means you can sometimes find the same record selling for $2 in the directly imported version and $6 in the version imported by the record company.

With the considerable price differential between Sweden and the U.K., there is now a steady trickle of tapes from the U.K. encouraged to make direct imports of current repertoire from Britain and this could seriously affect the Swedish record companies. M.H.

Rasmussen Leaves Imudico

JOHN RASMUSSEN

STOCKHOLM—Bengt Sundstrom, formerly with Southern Music, Edition Odén and then local recording manager with EMI, has been appointed managing director of Imudico in Stockholm and will act as supervisor of the Imudico companies in Scandinavia.

As supervisor, Sundstrom succeeds John Rasmussen, former managing director of Imudico Denmark who has left the company after 15 years of service to run Kilemerts Musik Forlag A/S jointly with Jorgen Kleinert.

Kleinert, a nephew of Albert Kleinert who was managing director of Imudico Denmark for many years, also works for Imudico for a number of years before leaving to form his independent operation, J.K. Music, which produces Play Records.

Full force of this comes home when you look at the fact that there are as many as 15 LPs in the Swedish Top 20 sales chart.

By the way, Imudico has made great strides under the direction of Einar Jemtland, and the Danish company—one of the strongest in the country—has consolidated its position.

Royalty Rate Disputes Splits Danish MPA

A dispute over the extent to which serious music composers should receive a higher royalty rate than popular music composers has split the Danish music publishing business and resulted in the temporary breakdown of the Danish music publishers' association created by the Wilhelm Hansen group.

The Danish performing right society, CODA, has always in the past allocated performance fees to serious music at the top index of 4.5 compared with the index of 1 for popular music. The argument has been that serious contemporary composers are being enriched, in any case, despite a higher rate of remuneration in view of the fact that their works general take far longer to create.

On the other hand the popular music advocates, while accepting that the rate for serious music should be higher, feel the rate for popular music should be increased in view of the fact that a high proportion of music played on the radio is pop music and that it accounts for about two thirds of the total CODA income.

CODA, which was founded in 1926 and which has been licenced to act as a monopolistic royalty collection agency by the state since 1935, has a seven member council consisting of a chairman from the serious music composers' association, two members from the pop composers association and two representatives from the music publishers' association.

Recent elections changed the balance of power on the council in favor of popular music with the result that the Wilhelm Hansen company withdrew from the music publishers' association. As it is a rule of CODA that the publishing representatives must be members of the music publishers' association, the withdrawal of Hansen meant technically that the company, whose founder helped create CODA, could no longer be represented on the council of the performing right society.

But publisher John Rasmussen, an advocate of a higher royalty rate for pop music: "We feel that CODA has given disproportionate support to serious music and has been very conservative in its outlook. We agree that serious music should enjoy a higher rate of payment, but it should be no more than three times the rate accorded to pop music."

On the other hand Hanse Wilhelm Hansen says: "We feel we must look after the interests of the serious music composers. It can take two years for a serious composer to create a symphony and it may be played only once on the radio. We are willing to discuss a revision of the payment scale but it has to be remembered that many of the pop writers are simply translators of lyrics and not original creators."

CODA is licensed by the Danish government every three years and the current license expires next year. Unless the dispute is resolved, CODA could well cease to exist and the Danish publishers would either have to create a new performing right society or take advantage of their Common Market membership to affiliate to another performing right society in the EEC.

How the Charts Work

In Scandinavia

There is only one industry sponsored record chart in Scandinavia—that of Denmark which is based on a periodically audited survey of records shipped to dealers by the IFPI companies.

The chart is a joint singles/EPs listing and sales are averaged out over a three-week period—with the result that it can sometimes be rather slow in reflecting new developments.

Although the chart doesn't cover the counter sales, the Danish industry puts out the "top returns" situation effectively rules out the possibility of artificially hiked shipments.

In Sweden the sales chart—also a joint singles/EPs listing—is compiled by Swedish Radio and is based on returns from 40 major record dealers throughout the country.

Norway's most reliable charts are those compiled weekly by the newspaper Verdens Gang which are based on information mailed in by leading dealers. The charts list the top ten singles and the top 20 or 30 EPs and are regarded by the industry as being at least 80 percent accurate.

Finland has no official chart and Fimmi president Renger Lindberg admits that the industry needs one. The IFPI group is reported to be considering the cost of a chart prepared by an independent market research organization. Meanwhile one of the most reliable sources of record sales information is Inne magazine, whose LP and singles listings are based on weekly returns from 20-25 key dealers.

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Company Reports:

**SWEDEN**

**INTERSONG**

Intersong Forlag AB, having taken over administration of the Scandinavian Chappell company, is now one of the largest publishing companies in Scandinavia.

The firm moved recently to bigger premises and enlarged its staff by signing former Intersong manager Leif Karlsson as professional manager.

Recent chart successes for the company have been "What About Me" by Anne Murray; "Go! Home" by the Donards; "Vulpak Marin" by Stina St Claire; "Carnival" by Les Humphries; "The Bouzouki Klang Durch Der Sommeracht" by Ann Louise Hanson and "Den Gamla Dansbanaan" by Ove Koehler.

The nostalgia boom has been beneficial to the company with the Swedish artist Burken scoring a gold disc award for an album featuring old songs and a tremendous hit has been the old Dion song "Sandy," recorded for Polar by Srenne and Lotta.

Intersong has also had national charts success with both Hans Bo's "Tax Free" on the Jimi Hendrix album, "War, Heroes," and "People In Motion" by the Norwegian group Safi has been released in most territories. Ulf Neideman's "Hang Me Pa Party" has been recorded in seven European countries and there has been good response to Basse Wick's "Romantica".

In addition to Wickman, the company has recently signed local writers Carl-Anton and Thorstein Bergman and Norwegian Benny Borg.

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**EMAL-TELSTAR**

In its five years of existence, EMA-Telstar has promoted more than 200 foreign tours by acts such as Wings, Blood, Sweat & Tears, Chicago, Gary Glitter, Slade, Uriah Heep and Status Quo.

The company is handling more than 30 acts in Sweden and has a London office which has been operating for two years, handling such artists as the Wild Anges, Jo-Bang Hawk and Tasavallan Presidentti.

In 1974 EMA Telstar will be promoting concerts by Status Quo, Pink Floyd, Lou Reed, Madness, Gary Gilt-

(er), Blood, Sweat & Tears (May) and the Searchers (May). The company is also for the fifth year promoting a rock festival in Turku, Finland next August, and in addition handles the talent bookings for 15 cabaret and dance restaurants in Sweden.

**AMIGO MUSIKPRODUKTION AB**

With its new office in the same building as Georg Dahlgren AB, Amigo, headed by Jan and Per-Anders Boquist, has en-

larged its stable of acts to 30.

In addition to representing the Futura, Chant du Monde, Byg and Parlov labels, Amigo has acquired for Sweden the jazz acts of Tundan, Hanssan's "Waikiki Man" hall and Positiv.

On the local recording side an album from the Can Can musical in Stockholm, featuring Ulla Sallent, has been a good seller in the pipeline, and a new release in November was an LP by the jazz-pop group, Appendix.

Amigo accomplished another major step forward this year when it took over its own distribution from DBC, and plans for 1974 include the reactivation of the publishing division and an increased production of local recordings.

**AIR MUSIC**

Since Oct. 1 Air Music has entered into independent distribu-

tion of sheet music with Sonet Music AB. Material consists of copyright material by Kris Kristofferson, John Lennon, David Bowie and Paul Simon as well as educational material from Charles Hansen and Alfred Music.

To promote Kosmofon AB's new record, "Food Of Love," and in the opening of the movie, "Jesus Christ Superstar," Air Music president Sune Borgedahl invited Miss Ellman to Stockholm for television and a press meeting.

Cornell Vreijwijk, with whom Air has an exclusive world wide publish-

ing deal, has written all but one of the songs on his new LP, "Linda," and an "instant hit." Most of the songs on his new release in Holland where Vreijwijk's previous album sold 50,000... Lars Bergchonat, composer of "Stranden," is get-

ting more and more airplay in Sweden where his TV appear-

ance at the end of November... The Bob Dylan song, "I'll Be Yo-

ur Baby Tonight," has been recorded as a Swedish/English duet by Ann-Kristi Hedmark and Lee Hazlewood on Decca.

The song is sub-published in Scandinavia by Air Music... Among Air's new catalog deals is one signed for Scandinavian rights by Macdonald & Saller, composers of "No Tears" and "When You Smile" by the last Roberts Flack album which sold 25,000 in Sweden and also the hit "What You Smiling At" by Siw Malmkvist has also proved a hit.

**ESSEX AB**

Essex also has a sub-publishing deal with World Film Serv-

Jan 1, this year, has acquired the catalogs of the Harold Le-

venthal firms, Sang Music, Fall River Music, Appiseed-

Music, Storming Music and Howard Beach Music for Scandi-

navia. These include copyrights by Pete Seeger, Wood-\ns, Guthrie, Ewan MacColl and Cisco Houston. The subpub-

lishing agreement with Tickton Music Inc. has also been extended and catalog includes the work of such artists as Tim\n
sall, Peter Gabriel, Kiss, Steve Winwood, Pink Floyd and a large catalogue of big hits.

The company also publishes tiny music and includes the work of such artists as Tuss, Eddy Grant, Toto, Mungo Jerry, Boney M, Kool & the Gang and the New York Jazz Com-

pany.

**REUTER & REUTER**

In almost 50 years of operation, Reuter & Reuter has publi-

lished a number of songs, beginning primarily with material by well-known Swedish composers and later expanding to ac-

quire representation of the catalogs of U.K. and U.S. publish-

ers. The company has been in Scandinavia represented in Scandinavia by Reuter & Reuter for 35 years.

In addition to scoring with current hits—such as "Siick Del," "Don't Ever Let Us." which was on the charts for three months, the company also successfully exploits its wide-rang-

ing repertoire of standard material.

Reuter & Reuter's catalog consists of about 1500 songs, including a list of popular music, both in single copies and in folios. The hit series of folios consists of five books containing each 50 songs and there are also Swe-

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Play Music buys directly for its own stock from all major suppliers as well as importing itself. The records are distributed from salesmen's cars and placed directly on display stands which are lent to the shops.

Development has been fast. Turnover in 1971 was 3.2 million* and increased to about 18 million* in 1973. Similar development took place in Norway where Play Music has a turnover of 6 million.* In Denmark and Finland we currently operate successfully through sub agents.

Some more interesting facts:
70% of all records sold in Sweden are imported — mostly from the USA and the UK. In 1971 the share of record and tape sales in food stores was 6%. By 1975 it is estimated this share will be 25%, which means 80 million* crowns.

*) Swedish crowns

Play Music's display stands are in very widespread distribution. More than 70% of all Swedish consumers are passing them.

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Managing director Ake Hison Wilke

Play Music is a member of the Säljbolaget Group (Scandinavian Sales Forces AB) with a turnover of 170 million.*
Company Reports (Sweden)

METRONOME

Metronome Records had its best year ever in 1973, according to managing director Borje Eklberg. The company has been awarded six certified gold albums making Metronome the most successful independent label in Sweden this year. A seventh gold album is also due for Alice Cooper’s “Muscle of Love.”

In the first ten months of this year Metronome increased sales by 50 percent compared with the same period last year. This is about 35 percent more than the over-all industry increase. October and November were spectacular months with sales up 225 percent and 300 percent respectively compared with the same months in 1972.

Next year Metronome will celebrate its 25th anniversary with the release of five double jazz albums called “The Legendary Years 1949-54.” The first two albums, titled “American in Sweden” will feature James Moody, Zoot Sims, StuGetz, Quincy Jones, Clifford Brown, Art Farmer and Lee Konitz together with Swedish jazzmen. A third album, “Danny’s Dream” will feature top Swedish baritone saxophonist Lars Gullin. Also featured in the series will be Bengt Hallberg, Arne Dommerus, Ake Persson, Ove Lind and Reinhold Svensson.

Jayson Lindh, whose albums “Ramadan” and “Cous Cous” received good international reviews and were released in the U.S., will have a new LP out soon called “Sissel” and new signings to the label this year include Gosta Linderholm, Sweden’s Jazzband and the poet and troubadour Ola Magnell.

Anders Burman is producing for Metronome in the Metronome recording studios which are run by chief engineer Rune Persson. The studios are the most modern in Scandinavia with a newly installed Neve 2254—24 input channel 8 console with Dolby M-16 and Racex. The studio uses a 16-track Ampex MM 1,000 and a Studer 8-track A 80 and is fully booked every day until 9 p.m. In addition to Metronome productions, the studio also does custom work for the Sonet and Polar labels, among others.

PHONGRAM

When it comes to children’s records, Phonogram is the most successful record company in Sweden, particularly with the soundtrack from the highly popular children’s films “Pippi Langstrumpf” and “Emil i Lönnerberga,” written by Astrid Lindgren.

The three Pippi Langstrumpf LPs alone have sold 375,000, earning Astrid Lindgren a Gram of Gold award from Phonogram—an award initiated in 1972 with the inaugural presentation to Andy Williams.

Phonogram has also had success with a number of local acts which are getting recognition on an international level.

Sweden-based Dutchman Cornelis Vreeswijk, one of the country’s best selling artists, has signed a worldwide contract with Phonogram and the company is planning strong international promotion for him.

One of Sweden’s top pop groups is on the Phonogram label—Sweet—who have been touring the U.K. and Spain. They have had singles released in Italy, Portugal, Switzerland, the U.K. and all the Scandinavian countries and new overseas tours are in the pipeline.

Of the foreign Phonogram artists who have been in Sweden for concerts and promotion this year, including has had outstanding success with sales of 165,000 LPs in Sweden. Other top visitors have included Manfred Mann’s Earthband, Freddie King, Bonnie St. Claire and Uli Jonroh, the Triggs, Jo Blug Hawk, Status Quo, Sandre and Andres, Lyn Carey and Mungo Jerry.

SWEDEN MUSIC


At one stage in June every song in the Norwegian Top Ten was recorded by the Stig Anderson Publishing group. In order to intensify and co-ordinate its activity in the Scandinavian market, the group has opened a new office in Copenhagen with Janne Jespersen as managing director.

Polar Records celebrated its tenth anniversary this year and the year has proved to be the most successful to date. Ted Gardestad has achieved combined sales of 150,000 with his two albums and the internationally acclaimed group ABBA (Agnetha, Bjorn, Benny and Frida) have sold 200,000 copies each of their albums. ABBA’s second Swedish LP, “Waterloo,” was released last month.

Recently Anderson acquired the Levine & Brown catalog for Scandinavia and arranged U.S. release of the single “Sandy” by Svenne and Charlotte through Laurie. RCA has acquired the rights for “Ring Ring” by ABBA in Mexico and Central and South America, and Polar will be releasing a new ABBA album in February, made simultaneously in English and Swedish versions.

EUROPAFILM

Eurofilm, which began 40 years ago as a film studio complex, has diversified over the years into other leisure industry areas and now has a flourishing record and recording studio operation. In addition it is the biggest manufacturer of record plating equipment in the world.

The record division has four labels, all handled by EMI, and releases one album a week. One of its top acts, Janne Schaff, recently had a No. 1 album for seven weeks and has been signed worldwide by Polydor.

The three recording studios, which handle recording and film dubbing, have equipment which includes a 16-track San-Sui quadraphonic tape recorder and a Korgsberg desk from Oslo. Fifty percent of the studio time is devoted to custom recording and the other 50 percent to recording material for Eurofilm’s Four Leaf Clover, Grammofon Venet and YTF labels.

There is a tape duplication department and a record matrix department which does much custom work for other record companies.

The use of acid-proof stainless steel makes Eurofilm’s record plating equipment in demand all over the world. The firm has customers in 35 countries and sales of its plating units have trebled in the last four years. The company is currently developing a new galvanic unit in conjunction with Teldec for the vidotip.

DENMARK—

POLYDOR A/S

One of the highlights of the Polydor year in Denmark was the celebration on Oct. 8 of the 75th anniversary of the Deutsche Grammophon company. Representatives of the Danish radio and TV organization, the Danish press and dealers were invited to a concert given by the Amadeus Quartet.

After congratulating Deutsche Grammophon and the Amadeus Quartet (which is in its 25th year), Conrad Lawrence, managing director of Polydor Denmark underlined three factors which were inhibiting the growth of the Danish record market—the enormous amount of copying of records borrowed from the public libraries and the heavy luxury tax on records. The effect, he said, was to make the industry less adventurous in recording new material and in releasing foreign product.

Lawrence concluded by expressing his confidence in the Danish industry “provided it is given the same possibilities of expansion by the authorities as obtains in our neighboring countries.”
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TECHNICAL FACILITIES: 3 music studios, two of them equipped with 16-channel system. All studios have 8-4-2-channel and mono tape recorders as well as equipped with Dolby and full quadraphonic facilities. 2 mixing rooms, Mono and Stereo disc cutting facilities. Matrix department. Tape duplicating department. 2 film studios, 1 assembling studio and complete lamp equipments with mobile power stations with alternating and direct current. Camera equipments for 35 and 16 mm. A large selection of sound equipments, mono or stereo, one or multi-microphone recordings. A number of editing rooms, 35 or 16 mm. 1 mixing and 1 dubbing studio. 1 dubbing studio with MWA machines. Music and effect library. Equipment for front and back projection. A number of production office and store facilities.
COMPANY REPORTS (DENMARK)

EMI

EMI Denmark's great success of 1973 has been Sebastian whose first LP for the company has been in the Danish charts for a whole year. The company was able to increase its market share this year, helped by excellent sales of the "Pure Gold" compilation album - which was heavily promoted - and by the striking success of a Danish compilation featuring such artists as Keld and the Donkeys and Bjorn Tidmand.

PHONOGRAPH

With the problems of home dubbing and high taxes, the industry in Denmark has to explore every possible technique to sell more records, says John Winkelmann, head of Phonogram Denmark.

"We have introduced the Scandinavian Record Club, which is operated from Malmo in Sweden, and we are experimenting with dealer and consumer incentives and tie-ups with consumer magazines as is done in Germany." Phonogram schemes have included special cut-price deals for the co-operative chain stores and offering certain albums at half price for a period of four weeks. "We have noticed that sales continue to be good even when the record reverts to normal price," says Winkelmann.

The record club has about 5,000 members in Denmark and offers material specially selected for the territory from a basic 200 LP catalog of PolyGram product.

SCANDINAVIAN BOOKING AGENCY

Denmark is an extremely active country where appearances by top international artists are concerned. But, "says Knud Thorbjornsen, "with the soaring costs you now need 90 percent attendances to break even."

Although this year has seen some surprising failures in terms of crowd support, such as Todd Rundgren, Jimmy Sturr, the Moody Blues, Lolita, the Rolling Stones, the Osmonds, Les Humphries Singers, Procol Harum, Ivan Rebroff and Roger Whittaker.

The absence of a top class venue in Stockholm, plus the heavy taxes on foreign artists' fees makes Sweden a far less viable country for concert appearances than Denmark. It is significant that whereas Les Humphries does 15 and Roger Whittaker 14 shows in Denmark, they do only three and two respectively in Stockholm.

Thorbjornsen says the big months for concerts in Denmark are September, October and November - and, to a lesser extent, February and March.

FINLAND

MUSIK FAIZER

The total turnover of the Fazer companies in Finland, including the record group, will reach $21 million this year - an increase of 30 percent over last year.

Sales of musical instruments have boomed over the last few years, particularly in the field of small instruments and organs. The import value of organs is almost double that of upright pianos. On the other hand, Finnish-built pianos account for nearly 70 percent of Finnish piano sales.

The production in Fazer's own piano factory will reach 3,000 instruments this year, half of which will be exported, the principal customers being the Scandinavian countries, Switzerland and the U.K.

The Landola guitar factory will have made 40,000 acoustic instruments by the end of this year. About 70 percent of these are exported, with the U.S.A. being the biggest buyer.

Fazer plans to increase piano production to 5,000 annually over the next four years and in that same period annual guitar production will be boosted to 80,000.

On the music publishing side, Fazer, with its own repertoire of 12,000 copyrights and a booming educational music department, is one of the biggest companies in Scandinavia.

The group is also strongly involved in the music retail business. The record group has a rock operation with more than 650 outlets which accounts for between eight and nine percent of the total IFPI market; the record group has a record club with 50,000 members; and there are four retail shops in Helsinki and six in the major provincial towns. The main store in Helsinki is probably the most complete printed music instruments-record/tape store in Northern Europe.

Fazer has a concert bureau which handles many of the international artists appearing in Finland and arranges bookings abroad for Finnish talent.

FINNLEY

Finnley expects to achieve a turnover of $8.9 million in 1973, compared with $6.7 million last year. The fastest expansion has been in the rock album operation, Levapiste, but sales through traditional outlets have also increased.

The Fiinlin Musikkikerron record club has also made a substantial contribution - accounting for about eight percent of the IFPI market.

To meet the growing demand for cassettes, Finnley recently opened a tape duplication clinic in the city, a monthly one-shift capacity of 35,000. This output will be doubled next year to keep pace with demand.

The company has also extended its activities in the recording studio field and local recording for 1973 will total about 100 albums (including some releases) and 60 singles. One of the top Finnley artists is Fredi, whose "Love Is a Many Splendored Thing" album has sold more than 40,000 disks and cassettes. Other top-selling artists are Irwin Goodman, Kai Hyttinen, Ollie Eno and Lino Gron.

The galloping rate of inflation (about 15 percent in 1973) and the unfavorable trends in the exchange rate of the Finnish mark will probably result in record and tape price increases very soon - but the prospects nevertheless look good for 1974, both for Finnley and the music market as a whole, according to managing director John Westo.

SCANDIA

With a strong programme of releases for the Christmas market, Scandia Musikiki Oy expects to finish off 1973 with a bang, making it a very successful year.

On the foreign product side, big things are expected of the new LP "Haystacks" by the檬er group Scandia has been receiving heavy sales for the records of Waido de Los and Yes.

Frank Zappa, who describes Finland as his dream country, has been here and sold out concerts here and achieves good record sales.

Domestic productions on Scandia include a rock and roll album by an album by the gypsy group Viva, Hertino Kalla, a children's album by top Finnish girl singer Katri Helena and a jazz-flavored comedy album by Ves-Matti Loun.

On the budget side, Scandia continues to have great success with the Euroson Europa line, having scored a chart placing and 25,000 sales (gold disk status) with the album "King Size" featuring Frank Valder.

PSO

Highlight of PSO's year as far as local talent is concerned has been the success of Hector whose albums "Herra Miando" and "Nostalgia" on Top Voice have been big sellers.

Another successful production has been an LP featuring the hits of Finnish composer Vaito Laitinen, Laitinen, who lives in Paris, has written hit songs for such artists as Anki, Matti Esa, Iris Keinanen, Bert, Eija Sirma and Rita Imi.

As with most Finnish companies, PSO has seen cassette sales expand strongly, with the company having developed a wide-ranging catalogue to meet this demand.

The musical instrument division of the company is a wholesale business and there are Finknuus, Abbazy, Tuvemark, Gretsch, Selmer and Farisia and it imports instruments from 12 countries.

In addition to Top Voice, Blue Master and Finlandia labels, PSO also represents in Finland Vogue (France), Saga, Boulevard and Flag (U.K.), ECM, Enja and Da Camera (West Germany), Audio Fidelity (U.S.A.) and Elite Special (Switzerland).

DISCOPHON

All Discophon Oy was founded in 1957 to handle the RCA catalog in Finland and today it also represents the labels of MCA, Telefunken, Mainstream, Daybreak, Playback, Polar, Disc AZ, Supraphon, and EMI.

The company, based at Espoo, a town nine miles from Helsinki, is headed by John Viskstedt, who estimates Discophon's market share at about 12 percent.

With good results from foreign product, Viskstedt is now concentrating on building up local production which will present accounts for only about 25 percent of the company's turnover.

Among artists currently signed to Discophon are Seija Siitola, who has a hit with "Ring Ring," and the tenor Maurice Kuusisto who has been a big selling artist for many years. Konsta Jyha and Kaistinen Purupiiripeliminn are representative of Finnish folk music at its best, while hard rock is well represented by Haikara, a fine group from Lahti.

New to RCA is Eino Gron who will have two albums released internationally. Other international releases include albums by the Paraguay group Los Kidjos and "Gypsy Violin" by Hungarian violinist Dezso Bogathy.

On the jazz side there are albums by Eino Luntwolla, Arne Dommer and Norske Bjornsten and Erko Kivisto.

Discophon, which is an affiliate of Electra of Stockholm, is planning to build its own recording studio to handle its own local production and offer custom recording facilities.

LOVE RECORDS

In its seventh year of operation, Love Records has continued to build on its strong reputation of progressive music, ranging from blues and hard rock to jazz-rock.

By the end of 1973 the company will have released 30 albums and cassettes, and as many singles, and among these the most important internationally are those by the group Tassa- vallan and goalkeeper Tuukka Toonen. Love and Son- net of Sweden have secured release of these records internationally.

Singer-composer Jim Pembroke, an Englishman based in Finland, has released his Love album, "Hot Thumbs O'Reilly" in Denmark, has released his Love album, "Hot Thumbs O'Reilly" re- leased by Charisma in the U.K. and the album "Praise to Hel- sen" by blues singer Eddie Boyd has been released in France by Vogue.

Love is also collaborating with the independent U.S. company Record Division, headed by singer-composer producer Women, Birk, Schatz, and will introduce Trilogy production by yesterday's Chil- dren, Holy Moly and Schatz himself into Finland.

On the domestic front Love toped the charts with cover versions of Chuck Berry's "Reelin' & Rockin'" by Raul Badin- ding and Erkki John's "Crododile Rock" by Muska. The com-
company has a strong catalogue of ethnic and politically oriented music. The double album of Finnish quiny music "Kuolemaa" has won wide acclaim and there has been great success with material from Angola, Guinea, Korea and Chile. In addition to its own material, Love Records handles product from the Swedish SAM group of companies, including the Silence and MNW labels, and the Satsanga company of Jukka Koopmanki, a top Finnish artist.

EMI

Established in 1968 as a subsidiary of EMI Sweden to produce local repertoire, EMI Finland had all its marketing handled by Finneley until June last year, when an autonomous company with direct responsibility to head office was created. This year has seen big changes in the management team following the departure of nine of the staff. Rolf Nygren, EMI's MFP manager for Scandinavia, was appointed managing director and he hired former PSO man Rolf Kronqvist as marketing manager and former Scando executive Eric Forsman as sales manager.

EMI Finland was restructured from a totally diversified company into a straight record operation, with minor activities in industrial and domestic electronics.

The company plans to build its local repertoire—a move dictated by the weak language ability of the market in relation to the other Scandinavian countries, and, under the a&ar leadership of Raimo Hamrankus, will look for an increase of 30 percent in local repertoire sales, up to the national average of 60 percent. Prominent in this development will be best-selling artists like Viktor Kirkemo, Marian Rung and Dave.

In the first half of 1973, EMI's market share, says Nygren, has increased from 13 percent to 23 percent.

EMI's Scandinavian repertoire compares favorably with a series of ten commercial TV spots for EMI's top artists in December which will be watched with great interest by the other record companies.

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NORWAY

ARNE BENDIKSEN

Arne Bendiksen A/S has enjoyed steady growth in 1973 and has added the important A&M label to the list of record producers it represents in Norway.

Much of the company's success has come from the Island repertoire which has enjoyed an expansion of 250 percent since it resumed its collaboration with Bendiksen two and a half years ago. Top names are Cat Stevens, Uriah Heep (Bronze), Emerson, Lake & Palmer (now Manitoore, and also released by Bendiksen in Norway), Traffic, Fairport Convention and Roly Music. Island repertoire, in fact, now accounts for one third of the company's turnover. Uriah Heep alone has been on the LP charts constantly since "Look A Little Closer" entered the list two and a half years ago.

Bendiksen acquired the A&M representation as from August 1 and has had success in the charts with the Carpenters' single, "Yesterday Once More" and the album "Now And Then."

Blue Thumb has been another important acquisition, with its Pointer Sisters and Dave Mason repertoire and there is great potential in the BASF labels, Mps, Harmonia Mundi and Concord. Other important labels represented include Transatlantic, Vanguard, GRT (Chess, Checker, Cadet) and Miller International.

EURONETT NORSK A/S

Euronett Norsk A/S has had more success in the past 12 months than ever before. The company controls more than 1,000 records and also distributes to more than 300 music shops.

Early in 1972 the company started its own pressing plant and today, with six Alpha Tools presses, it can produce up to 50,000 LPs a week.

Rolf Emo, managing director of Euronett says the company has enjoyed excellent sales of its super budget series, "Tribute To" and "Top Hits" which are produced in England. These lines are exported to various countries in Northern Europe. And a year ago Euronett went into local production and has scored great success—recently having already achieved two silver and two gold disks.

PHONGRAM A/S

Phonogram has strongly increased its involvement in local recording activity in the last year and this together with the intensive exploitation of foreign material on owned and third party labels has resulted in a substantial increase in the company's market share.

Local recordings now account for 30 percent of total turnover and some of the Norwegian acts getting overseas exposure are Ellen Nikolaisen, Aunt Mary, Solt and the Jonas Field Rock 'n' Roll Band.

As well as the Phonogram labels, the company also handles repertoire from Arco, Bang, Big Tree, Chaismas, Dawn, DJM, Family Productions, Fritina, G.M., Hot Wax, Interroband, Invictus, Mooncrest, Polar, Pye, Shelter, Sonora, 20th Century, Trojan and WWA.

In conjunction with Polydor A/S, Phonogram runs the Rosenberg recording studios, and through more than ten years of co-operation with the Norwegian Composers' Society and the Norwegian Cultural Fund has built up an extensive catalog of serious contemporary music which enjoys a high reputation throughout the world.

AS DISCO

AS Disco enjoys an important place in the Norwegian music market as a producer and distributor of records and pre-recorded tapes and as a record pressing company.

In addition to its own Scandinavian recordings, the company has the representation of such important catalogs as those of RCA, Camden, Telefunken, Capitol, MCA and Ariola.

With the retirement of managing director Eivi Meyer, there have been some management changes within the company. Arild Tegtmeyer succeeds Meyer as head of the company and repertory manager John Johansen, who has also retired, is succeeded by Phil Andersen and Ivar Thorsen.

H.M. Kristiansen has been appointed sales manager.

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THE HANSEN GROUP

The three Scandinavian companies of the Hansen group are the biggest publishing houses in Scandinavia, with the parent company in Copenhagen having been established for 116 years.

Edition Wilhelm Hansen in Copenhagen is managed by Mrs. Hanne Wilhelm Hansen and Mrs. Lone Wilhelm Hansen and consists of a hire department, theater and concert agency, education department, popular music department and record production division which covers classical, pop and children's records.

The company is also a sheet music wholesaler and has large instrument and sheet music shops in Copenhagen, Arhus and Jutland. In addition Hansen organizes musical education courses in its building at Arhus. The building embraces hotel accommodation, a music shop, a concert room and various discussion and lecture rooms.

Among the catalogs represented by Hansen are Francis Day & Hunter and Campbell Connolly.

The Swedish company, AB Nordiska Musikforlaget, was founded in 1914 and is involved in record production for Hansen's own Artist label, in sheet music wholesaling, and music education. The company owns a leading music and record retail shop in the center of Stockholm and administers the all-Scandinavian contracts made within the group in the popular music field.

AB Nordiska Musikforlaget is headed by Lennart Desmond with Ragnar Blomstrom as professional manager for popular music.

The Norwegian company, Norsk Musikforlag A/S in Oslo, (Continued on page 56)
Neither rain nor sleet nor snow will keep Billboard from attending the Winter C.E.S. Show in Chicago

(And heaven knows there's plenty of each).

WATCH FOR BILLBOARD'S COVERAGE OF

THE WINTER C.E.S. SHOW
IN THE JAN. 12 ISSUE.
Pulp Shortage Hits Album Sleeves, Disk Deliveries

by Graham Punter

London — The shortage of pulp and paper has hit record companies. In addition to the usual board sleeves, large numbers of record albums are being delivered in the USSR. This is the result of the shortage of paper and pulp. The companies are having to use alternative materials for the covers and record sleeves. The shortage is expected to last for several weeks. The companies are seeking alternative materials to replace the usual pulp and paper.

The companies are also facing difficulties in delivering records. The shortage of paper and pulp has led to delays in the production of records. The companies are having to use alternative materials for the covers and record sleeves. The shortage is expected to last for several weeks. The companies are seeking alternative materials to replace the usual pulp and paper.

The shortage is expected to last for several weeks. The companies are seeking alternative materials to replace the usual pulp and paper.
From the Music Capitals of the World

Also being released on Decca is a new album by trumpet player Luis Montoya... "...Angele" the Rolling Stones' single which is distributed in Belgium by EMI and in France, Germany and Italy. In three separate hit parades here the BRT Top 15 Flemish language radio (Flemish language), the BRT Top 15 French language radio and the chart of Tele-Musique, the French-language station, the Montoya single hits number 1. It is shortly to launch the Command 1 for series for ABC Durlar... Ni... Kadosh, which was written and produced by Biffo...er, who has been touring in 30 cities... In the UK, the new LP... the stage is set for the London premiere of "The Sound of Music."... The concert was held at the Royal Albert Hall in London... In Japan, the new release... the new record... "I Love You So"...It was in the French charts... Two important new record... the songs "Goodbye Yellow Brick Road" and "Benny's Song," the former a hit in... "The Sound of Music"... The announcement followed rumors that the rock 'n' roll... a presentation for Chrysler, Biffo's parent company, said: The music is a la... year, has a new impersonal... The..."Oh, What You Have Thrown..."... The latest album, which... classical music, is already being... in the United States of... and Steve Wariner are both appearing in a folk concert at the Bon... Also appearing is another American... the Bluegrass... The single, which was... in Spain have now passed 500,000, has... a new record... on the list of the top five... It was in..... But nobody will be surprised at... of the release... The song, written by... of the Centre and written by...
“Looking forward to seeing you at the Hughes Hotels for the next 3 years!”

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GRT Prospering Under Able Guidance of Ross Reynolds

By MARTIN MIELUSH

TORONTO—GRT has come a long way since they opened a tape manufacturing and distributing branch operation in Toronto in 1969, as evidenced by the chart success enjoyed by Ian Thomas and The Snow-Tips, one of Canada’s signings. They have worldwide rights to Ian Thomas, whereas with Lighthouse Records they have a deal for Canada. Lighthouse is signed to Polydor in the U.S.

Much of the credit for GRT’s latest prosperity must go to Ross Reynolds, the Canadian Wing’s president, who started as a tape manufacturer in London, Ontario, moved to the U.S. for six months to work for GRT’s American operation, then returned to Canada to lead the operation in Toronto.

“Next year we only had involved here,” said Reynolds, “I realized that we had to sell a lot of Canadian-authored and distributed records, but I didn’t think we could do it at all. The first thing we tried to do was to license agreements from American companies to handle the product up here because the distribution was very high risk and very competitive.

When GRT was in the U.S. going into the 1969 market, there were a number of companies including Gamble-Huff, Chess, Blue Thumb and others that were making a lot of money out of the record industry. We needed to develop a way to make that money. To do that, we had to start with a distribution network and get into the Canadian market.

In the late 1960s, this GRT venture into Canadian product came out of necessity. We had no enough product from the U.S. and we desperately needed additional releases, so in the fall of 1970 we put out a record by Ronnie Hawkins which didn’t sell as well as we had hoped.”

The next major step into Canadian content was a lease deal for this year, with Lighthouse’s production company. The band had released three successful albums on RCA, a new signing agreement with GRT was a different story.

“The first album they did with us, One Fine Morning,” was better in every way, and more so every time a few excellent singles from the album were released. The next album, “The Sounds of Lighthouse” was a commercial smash hit, and their latest album release, “Can You Feel It,” is already showing good sales.

Following the Lighthouse signing, there was a period when GRT picked up three acts in Canada: E-3, the Young Lions, and Love Letters and Lovers who didn’t meet with the sort of sales success expected of them. One of the interesting things that happened during that period was a lease deal made with the D-Day Blues Band that the company has been able to retain as a recording artist.

How is GRT doing financially with Canadian content?

Low-Risk

Reynolds answered, “We have always had a very low-risk involvement in the acts that we signed up at the start of our operation in 1971. The company was a whole less than a break even proposition but I think that we have established a credibility in this industry and we look forward to things turning around financially in the near future.”

Chappell Exec Urges Pubs To Press For Int'l Man

TORONTO—Canadian publishers must put more emphasis on getting their acts known on the American and international market. This is the feeling of Jerry Renewey, the producer of American talent, who is a member of the Canadian Artists’ Rights Agency (CAPAC) and Canadian Music (BMI), based in Toronto.

Renewey told Billboard, “You can’t depend on the Canadian market alone to break your company even or justify a professional manager’s salary. I think that there is a lot of tremendous talent in this country that can be exploited and sold to the world for创作/for the world.”

The key to breaking into the American market is to develop a strong record deal and to make sure it is promoted. This means having a lot of patience and putting a little money on the line.”

Chappell has never had a professional manager in the United States before. Renewey worked with both Pan-American and Chappell in America before taking a job in Toronto. He has stayed in the business in the American market.

“The French market in Quebec is unbelievable,” he says. “Quebec has got a strong system all of them and they can really sell records down there. I have a friend, Yves Martin, who is the head of Campus Records. As an example, we had the rights to the hurricane Smith song, ‘Oh Baby, What Would You Say?’ and sold it to a French producer for a million dollars.”

“Many people think that because of the Canadian content that there are record companies in the U.S. making a killing in this area,” Continue/Deer

and to speak with any authority on this because we became involved with Canadian content in the U.S. They are not interested in making deals with the U.S. companies. They rely on our rights in the U.S. for our profit.”

In many cases these have been successful stories. In fact, between broadcasters in Canada and record companies about the past moment at the beginning of the broadcasters accused the record companies of pushing the deals. This is not something that they have been able to do well for the Canadian product and then not being able to meet the demand. I personally think that we have a point that we don’t use these rules in this country.”

Publishing

One area where we can work as a company is doing well financially, because of the strong record sales of the Rolling Stones and their US hit, “Paint It, Black.” We have a strong sales record in the U.S. and we have a lot of demand for the record, but we are not getting a lot of money out of the record industry. We need to start selling our record to the Canadian market and we can be the Canadian distributor for the record.”

Chappell’s Canadian content copyrights are up in 1974, according to Renewey. Their most successful was “You’re Still the One” recorded by Swiss Plane Records’ Copper Penny. It sold approximately 22,000 copies. The same basic format has been followed up with single, “Sitting on a Poor Man’s Throne.”

“Listen to every song that comes into this office,” continued Renewey. “We treat every song as though it is our first record and because we are full-time publishers we spend time with our writers.”

Chappell currently has Canadian content copyrights for the following acts: Copper Penny (Sweet Plane), Gold Hill (Gibson Plane), Black Plane (Jolly Plane), and Zanzibar (Don Plane). The Canadian content material is available to any publisher in Canada and the U.S.

Canadian music material with Phyllis Brown (Amer) and Bill Ballendart.
The Anne Murray Thanksgiving Party

The promotional tour for Anne Murray’s latest album, “Cocktail,” shows no signs of slowing down. With the release of her new album, she has been touring extensively, captivating audiences with her unique blend of country, pop, and folk music. The weekend uprising in Athens was the first significant union between students and workers and described the blood that flowed as having a very beneficial effect.

Tedourakis took advantage of the forum to restate his plea that Greeks of all nations should gather to overthrow the military junta in any way possible. And he urged all Greeks to protest their democratic governments to cut off all diplomatic relations with the country.

Not surprisingly, the coverage he received for his concert was intense. Here, for example, is the beginning of the Toronto Star report by the photographer.

Tedourakis was photographed on stage as he delivered his speech. He was dressed in a black suit and tie, and his expression was one of determination.

In every country he visited, Greek composer Mikis Theodorakis appeared larger than life.

"All artists take a political position," he said at his press conference yesterday afternoon before his Massy Hall concert last night. "I might sound a bit romantic and idealistic, but we must fight for peace in the world.

His eyes widened and brightened as he thrust his arm out and waved at the audience. "The world is vast, but we must fight for peace in all parts of the world."

The concert was a great success, and the audience was thrilled by the musician’s performance.

Others in attendance included Barbara Streisand, who gave an impressive performance, and Barbra Streisand, who was also present at the event.

The audience reaction to Bill King and Christopher Keary at the Canadian Entertainment Conference in Waterloo was attended by university representatives across the country suggested that 1974 would be a very busy year for both of them.

Julien Clerc arrived in Montreal from France three days early to do some radio and press interviews before his three sold-out concerts at the Place des Arts in the Porcupine’s VIP lounge. He met Mireille Mathieu and had a long chat. Even if the Quebec press fails to pick up on that, Capitol’s Roger Despinard expeets his name will be plastered all over newspaper pages.

Rick Allen, the Music Director of CQGO, had lunch with Fludd while they were playing in Ottawa’s Riverside Hotel. They discussed the promotion of the album "Dance on the Moon" and its potential success.

The hotel was very happy. Fludd drew the second biggest attendance they have ever had.

Upcoming in Toronto, a month of weekend rock shows with Capitol acts on the bill, including December 23 Bloodrock—January 6 Fludd. Bill King will appear at the St. Lawrence, and Christopher Keary will take over from December 17 to 23. Sherman Hayes will overlap at the Riverboat from December 18 to 23.

Babe Ruth

Followers of the progressive British rockers Babe Ruth demonstrated considerable enthusiasm for the rockers when they appeared at the Queen’s Park on the 20th. (With them, making their first appearance in Canada, were the leading heavy-metal band, A Foot in Coldwater.)

On the 21st, Babe Ruth had an hour-long interview with OTHM’s Doug Pringle, then went off to Studio Six where Jesse Winchester is recorded. A hit album, "First Base," and he is about to go on tour and doing back-up vocals for Jesse. Interestingly, "First Base," which was released back last spring, is reportedly the #2 seller in Montreal at the moment.

OTHER ACTION

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NIBBLES

Two very interesting things may well come out of The Band’s tour with Bob Dylan. One is a box set of some $4 million. The other is a live album. . . . In addition to this and "Monroe Matinee," you may expect another two (2) albums from The Band in the next six months or so.

The announced Ottawa date for the Band/Dylan tour has been rescheduled to M. ... at the Majestic Theatre, and the city has been working on some of the most popular country artists. The band is scheduled to play in Ottawa on February 5th. They will be joined by local country singer, Chris Conroy, who will be featured on the bill. The concert promises to be a memorable event for country music fans in the area.

You're Driving Me Crazy!

Tom Cochrane is the man behind Capitol's most explosive Canadian debut, the hit song "You're Driving Me Crazy" (FAITH HEALERS), but doesn't need the country to feel the rhythm of the music.

Even when you get to know him a little, he talks about the words and music in a way that only a country singer/pickup man can.

He has a bush pilot, and he and his family travel around a lot before settling down in southern Ontario. "I started writing poetry just to get attention."

Tom's only formal musical training was last year at University of Minnesota. "The course helped me to work the music but completely demolished my ego," he said. "I spent a lot of time developing my own style as musical leader of a band called "Revelation."

As it is, it's the rhythm, the emphasis on different beats.

Currently, Tom is writing at lead sheets for various local publishers and is busy at his job as a country singer. Cochrane has also been working closely with any of Tom Cochrane ever since they were in Harvest to got... Said to be the biggest unit for future live gigs. Cochrane will specialize in the music of Tom Cochrane.
Rhina Vanisia Fest Sets Artists, Programs for 38th Season

CHICAGO—In the first announcement of artists and programs for the 1974 Ravinia Festival, Edward Gordon, executive director, in his 7th year, will open June 27, with Ravinia's first performance of Mahler's Symphony No. 8, conducted by James Levine, Ravinia's music director. This monumental work by the composer who is considered one of the 20th century's great German Romantics will feature the Chicago Symphony Orchestra, choruses, and soloists, as well as the Symphonie in Chicago.

The 30-year-old Levine, principal conductor of the Metropolitan Opera, will conduct the first half of the Festival's concerts.

Beach Boys New Studio HQ

Continued from page 38
that has all the latest equipment," he said, "but also one that can relax for the band, band members, and friends."

The studio will have in-house engineers and facilities for quad recording studio.

German Record Prize Is Awarded 22 Disks

HAMBURG—The results of this year's German Record Prize have been announced, it was a historic event, and the only internationally renowned German record award with the still-unannounced CD, which will be awarded in one week's time. The prize will be awarded to the New German Phonographic Academy, and the list of nominees was presented at a gala performance of the Verdi operas, "La Traviata" at the Staatsoper, Berlin-Warschauer. After examination of 293 submitted recordings, the jury selected 22 for awards.


The 20th-century Levine, principal conductor of the Metropolitan Opera, will conduct the first half of the Festival's concerts.

Talent in Action

Continued from page 18
When I Tell You Love You, (Live Recording, RCA), (Available for sale in the U.S. and Canada).

Talent in Action

Continued from page 18
When I Tell You Love You, (Live Recording, RCA), (Available for sale in the U.S. and Canada).
Paul McCartney & Wings — Band on the Run

The album is a departure from the Beatle-era sound and a major statement of McCartney's artistic independence. "Band on the Run" is a rock album with a focus on the backing of Wings, and it features a variety of instruments and styles, including elements of pop, rock, and soul. The album includes hits such as "Mary, You Were a Lady," "Band on the Run," and "Penelope." The sound is characterized by its warm and inviting tone, with McCartney's voice being the central focus. It is considered a significant work in McCartney's discography and a high point in the 1970s rock genre.
81 very good reasons for coming to IMIC 5

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Billboard’s UFO...
Coming in the December 29 issue.

There’s been a great deal of talk about UFOs lately. Some stories more incredible than others. But if you believe—really believe—then Billboard’s Talent in Action offers a UFO that cannot be doubted.

No, our UFO is not the gold lamèd lad pictured here, even if he does look like the type who would see a lot of them. Our UFO is the year-end Talent in Action issue that has been an indispensible guide for leading talent agents and promoters for four consecutive years.

As an extra added incentive, Billboard’s UFO will unveil a special look at new artists who burst upon the Chart during 1973, as well as announcing this years Trendsetter and Number One Awards.

But what the heck does that have to do with UFOs, you ask? In this instance, Billboard’s UFO is your Utterly Fantastic Opportunity to close out the year in high style.

Billboard’s Talent in Action. For those who believe—really believe—in a UFO.

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www.americanradiohistory.com
By ELIOT TIEGEL

HONOLULU—Traditional Hawaiian music has made a strong comeback in terms of what’s available to the millions of tourists who flock to this Pacific outpost seeking a change from mainland sights and sounds.

Over the past several years rock and middle of the road music have been ebbing out the traditional Hawaiian sounds that were once at the core of the talent business here.

But apparent demands from mainland visitors for something authentic has prompted an impressive number of major hotels and clubs to feature the Polynesian-style type show over Oriental rock ‘n’ roll bands.

Such locations as the Royal Hawaiian, Kahala Hilton, Sheraton-Waikiki, Moana, Halekulani, the Keahole Hawaiian Village, Waikiki Beachcomber and Duke Kahanamoku’s have featured Polynesian entertainment.

Among the major locations booking pop music are the Outrigger, Hilton, Midway Inn, Polynesian Waikiki and Hilton Hawaiian Village, Oahu Country Club.

The end result is a polyglot situation in which local musicians leaning back on their Polynesian roots are maintaining the dominant posture within the state’s music industry.

Despite a growing black population, there is little exposure for soul music.

THE ESPORTS—"You Can Do When I Want You" (2:50), producer: Matt Hill; singer: Matt Hill, singer: local; writer: Dennis Burke; publisher: BMI; ASCAP; Columbia Atlantic.

THE TEMPTATIONS—"Let Your Hair Down" (2:45), producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Distributors, Ltd.; Teddy; Dunhill.

JOE WASH—"Meadows" (2:55), producer: Joe Harold; singer: Wilson; publisher: BMI/Whitfield; ASCAP; Dunhill.

PETER YARROW—"Is It So Bad" (3:25), producer: Stephen Goffin; writer: John McDonald; publisher: Fourth Floor, Warner Bros.

THE BAND—"Get Up Jake" (2:25), producer: The Band; singer: The Band; writer: John Sebastian; publisher: Béart; Dunhill.

STUART MILL—"Santa Claus Is Comin' To Town" (2:36), producer: Martin Mull; writer: Martin Mull; publisher: Castle Hill, ASCAP; Columbia.

BONNIE RAITT—"You’ve Been In Love So Long" (3:42), producer: John Hall; writer: Clarence Paul, William Stovenson; publisher: Robbin; Jukebox; Dunhill.

Slim Whitman—"Cold, Cold Heart" (2:50), producer: Slim Whitman; writer: Slim Whitman; publisher: BMI; Dunhill.

DAVID HOUSTON & BARBARA MENDOZI—"I Love You, I Love You" (2:45), producer: Baby Doll; writer: Billy Wilson, S. Lyons; publisher: BMI; Epic 5-10369. Teamed up once again with a beautiful dust ballad, with all of the vocal and musical complexities. Excellent blending.85.4

VANDA JACOBS—"Come On Home To This Lonely Heart" (2:50), producer: Billy Ray Harris; writer: Carpet; Columbia A1969.

JERRY LANK—"The Snake" (5:00), producer: Don Chance; writer: Don Brown; publisher: BMI; Dunhill.

The Society of Four Spearhead Hawaiian Islands’ Activity

Four Spearhead Hawaiian Islands’ Activity

By Eliot Tiegel

This page provides a summary of recent music releases and industry news related to the Hawaiian Islands, including mentions of specific songs, artists, and industry figures. It highlights the comeback of traditional Hawaiian music among tourists and the evolution of local music scenes. The text is rich with details about various music genres and artists, particularly focusing on the role of Polynesian entertainment in Hawaii. The summary also touches on the marketing strategies and distribution networks for Hawaiian music, reflecting the diversity of the music industry in the region. The document underscores the cultural significance of Hawaiian music and its appeal to a broad audience. The information is presented in a structured manner, enabling readers to quickly grasp the essence of the content. This summary is valuable for those interested in the cultural landscape and music industry of Hawaii.
### Chart Bound

**FOR WEEK ENDING DECEMBER 8, 1973**

**Hot 100 A-Z**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Artist</th>
<th>Date</th>
<th>Week</th>
<th>Hot 100</th>
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<tbody>
<tr>
<td>1</td>
<td>TOP OF THE WORLD</td>
<td>Capris</td>
<td>November 1973</td>
<td>9</td>
<td>1</td>
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<tr>
<td>2</td>
<td>GOODBYE YELLOW BRICK ROAD</td>
<td>John Lennon</td>
<td>November 1973</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>THE MOST BEAUTIFUL GIRL</td>
<td>Carla Nick</td>
<td>November 1973</td>
<td>36</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>SPACE RACE</td>
<td>Billy Preston</td>
<td>November 1973</td>
<td>49</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>THE LOVE I LOST</td>
<td>John Lennon</td>
<td>November 1973</td>
<td>69</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>TIME IN A CAGE</td>
<td>Captain Clarke</td>
<td>November 1973</td>
<td>83</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>HEARTBEAT</td>
<td>The Doors</td>
<td>November 1973</td>
<td>99</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>DON'T NEVER GONNA GIVE YA UP</td>
<td>Barry White</td>
<td>November 1973</td>
<td>111</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>TIME TO SERENADE</td>
<td>Tom Jones</td>
<td>November 1973</td>
<td>121</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>TIME IN A CAGE</td>
<td>Captain Clarke</td>
<td>November 1973</td>
<td>131</td>
<td>10</td>
</tr>
</tbody>
</table>

**Sheet music suppliers are listed as follows:**
- Recorder Industry Association of America (RIAA)
- American Society of Composers, Authors, and Publishers (ASCAP)
- Broadcast Music Inc. (BMI)
- Performing Rights Organization (PRR)
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**Chart Notes:**
- The chart is based on sales and airplay data from selected dealers and radio stations.
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The Peter Yarrow Band

As Peter Yarrow has multiplied, he has also singled, with a hummable, high-stepping 45-r.p.m. disc titled "Isn't That So?" (WB 7761). It's a latter-day gospel mover from Peter Yarrow & Band's THAT'S ENOUGH FOR ME (BS 2730), the excellent album Warner Bros. just released to celebrate the abundance of Peter Yarrow.

The new Peter Yarrow album, available on records and tapes.

See Peter Yarrow perform "Isn't That So?" on the Johnny Carson Show Monday, Dec. 3, on NBC-TV.
<table>
<thead>
<tr>
<th>Record Title</th>
<th>Record Label</th>
<th>WEEKS CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP 10</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <em>Let's Imagination</em></td>
<td>Apple</td>
<td>7</td>
</tr>
<tr>
<td>2. <em>Angel</em></td>
<td>ABC Records</td>
<td>7</td>
</tr>
<tr>
<td>3. <em>DMewl</em></td>
<td>Columbia</td>
<td>6</td>
</tr>
<tr>
<td>4. <em>Toy</em></td>
<td>Columbia</td>
<td>7</td>
</tr>
<tr>
<td>5. <em>The Who</em></td>
<td>Columbia</td>
<td>5</td>
</tr>
<tr>
<td>6. <em>The Mamas &amp; The Papas</em></td>
<td>Columbia</td>
<td>7</td>
</tr>
<tr>
<td>7. <em>Canned Heat</em></td>
<td>CBS Records</td>
<td>6</td>
</tr>
<tr>
<td>8. <em>The Who</em></td>
<td>Columbia</td>
<td>7</td>
</tr>
<tr>
<td>10. <em>The Beach Boys</em></td>
<td>RCA Victor</td>
<td>10</td>
</tr>
</tbody>
</table>

| **TOP 40**                      |                       |               |
| 1. *Let's Imagination*          | Apple                 | 7             |
| 2. *Angel*                      | ABC Records           | 7             |
| 3. *DMewl*                      | Columbia              | 6             |
| 4. *Toy*                        | Columbia              | 7             |
| 5. *The Who*                    | Columbia              | 5             |
| 6. *The Mamas & The Papas*      | Columbia              | 7             |
| 7. *Canned Heat*                | CBS Records           | 6             |
| 8. *The Who*                    | Columbia              | 7             |
| 10. *The Beach Boys*            | RCA Victor            | 10            |

This list includes the top songs and albums from the Billboard Top LP's & Tape chart for the week ending December 19, 1973.
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ABC-11396
My Old School
STEELY DAN
D-4564
Don't What Comes Naturally
CHARLES WRIGHT
ABC-11914
Feel Good
RUFUS
D-4565
Love For You
SONOMA
D-4565
Love For You
SONOMA
D-4565 #
Sweat Understanding Love
THE FOUR TOPS
D-4565 #
This Time I'm Gone For Good
BOBBY BLUE BLAND
ABC-11298
I Can't Break Away
CHUCK JACKSON
ABC-11407
Trying To Hold On
To My Woman
LAMONT DOZIER
DX-10169
Jonathan Livingston Seagull
RICHARD HARRIS
DX-10163
His California Album
BOBBY BLUE BLAND
ABC-797
I Got A Name
JIM CROCE
ABCX-756
Don't Mess Around
With Jim
JIM CROCE
AS-9248 #
Gate: Chapter One
Latin America
GATO BARBIERI
ABC-794
To Know You Is To Love You
B.B. KING
ABC-11390
Lovin' Someone On My Mind
BOBBY WRIGHT

ABCX-769
Life And Times
JIM CROCE
DX-50158
Cyan
THREE DOG NIGHT
RR-678
I'd Rather Be Blind
O. V. WRIGHT
DSK-50130
Barnstorm
JOE WALSH

ABCX-729
Till The Water Stops Runnin'
BILLY "CRASH" CRADDOCK
ABC-11389
I Can't Get Over You
To Save My Life
LEFTY FRIZZELL
ABCX-779
Countdown To Ecstasy
STEELY DAN
ABCX-758
Can't Buy A Thrill
STEELY DAN
AS-9246
Concert In Japan
JOHN COLTRANE
DSX-50164
Main Street People
THE FOUR TOPS

ABCX-992
Southern Queen
EDDIE RAVIN
ABC-11400
The River's Too Wide
JIM MUNDY
ABCX-748
Mr. Country Rock
BILLY "CRASH" CRADDOCK
SRP-216
Lord Don't Move That Mountain
INEZ ANDREWS
PLP-178
We Love You Like A Rock
DIXIE HUMMINGBIRDS
ABX-803
Sweet Honey In The Rock
FERLIN HUSKY
ABCX-2016-4
Don't Let It Be Me
Anna Balana
BEVERLY SILLS
ABCX-2016-2
Ballin': I Puritani
BEVERLY SILLS
PLP-192
Don't Let Him Know
PILGRIM JUBILEE SINGERS
PLP-129
Best Of The 5 Blind Boys
THE FIVE BLIND BOYS
PLP-175
It's Gonna Rain
SENSATIONAL NIGHTENGALES
PLP-135
Best Of The Mighty Clouds Of Joy
MIGHTY CLOUDS OF JOY
ABC-11389
I Got A Name
JIM CROCE
D-4329
Let Me Serenade You
THREE DOG NIGHT
ABC-11405
Time In A Bottle
JIM CROCE
ABCX-992-2
16 Greatest Hits
THE JAMES GANG
ABC-11595
Rosie Cries A Lot
FERLIN HUSKY

# Denotes Pop & Soul Charts
** Denotes Pop & Jazz Charts

THE CURRENT BOX SCORE FROM THE NATIONAL CHARTS AS OF THIS WEEK

Total Singles on Chart = 22
Pop = 9
Soul = 7
Country = 6
Total Albums on Chart = 32
Pop = 15
Jazz = 4
Country = 2
Gospel = 6
Classics = 2
Soul = 3

ABCX-797
I Got A Name
JIM CROCE
ABCBX-756
Don't Mess Around
With Jim
JIM CROCE
AS-9248 #
Gate: Chapter One
Latin America
GATO BARBIERI
ABCX-794
To Know You Is To Love You
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ABC-11595
Rosie Cries A Lot
FERLIN HUSKY

# Denotes Pop & Soul Charts
** Denotes Pop & Jazz Charts

ABC RECORDS
Available on ABC Records and GRT tapes

THERE IS A DIFFERENCE

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<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title, Label, Number (Dist. Label)</th>
<th>Suggested List Price</th>
<th>Week #</th>
<th>Artist</th>
<th>Title, Label, Number (Dist. Label)</th>
<th>Suggested List Price</th>
<th>Week #</th>
<th>Artist</th>
<th>Title, Label, Number (Dist. Label)</th>
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<td>16</td>
<td>Captain Beefheart</td>
<td>Safe in Clovis, Warner Bros.</td>
<td>$288</td>
<td>17</td>
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<td>40</td>
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<td>42</td>
<td>Captain Beefheart</td>
<td>Safe in Clovis, Warner Bros.</td>
<td>$288</td>
</tr>
</tbody>
</table>

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Buddah Records
Breitbart & Sherry
Chicago
Chip Monck
Crisco Kid (Duncan Renolds)
Judy Collins
Alice Cooper
Pepe John Creach
Jim Croce
Double-B 
(Pat Simmons; Tiran Porter)
Dr. Hook & the Medicine Show
Dr. John the Night Tripper
Eagles (Glenn Frey)
Fanny (Nicky Becker)
Grand Funk (Mark Farner)
Grateful Dead (Bob Weir)
Guess Who (Burton Cummings)
Hollies (Bernie Cahill)
Elvin Jones
B. B. King
Al Kooper
Loggins & Messina
Taj Mahal
Mahavishnu John McLaughlin
Chips Moman
New Riders of the Purple Sage
(Shane Dryden)
Leonard Nimoy
Phil Ochs
O'Jays
Ringo Starr
She-n-nas
William Shatner
Siegfried & Roy Band
(Corky Siegel; Jim Schwall; Shelly Pockin)
Ravi Shankar
Shapero Singers
Sly & the Family Stone
Loudon Wainwright III
WAR (Lonnie Jordan)
Dionne Warwick
Tim Weisberg
Walmart
Jackie Wilson
Steve Wonder
Frank Zappa

Peggy Randall & Associates
The Record Plant/Los Angeles
S.A.S. Enterprises
Schlaifer-Larson Management
Skyline Park/LA
Pussycat Stables Management
The Stax Organization
Targa Corporation/Gary Haber
TEAC Corporation
Teton Pole Productions
Wither-Small
Gary Youngman Company

Eliset Abbott
Dave Alpert
John Babcock
Bill Baldwin
Dina Balaiou
Tim Barkos
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Tell Calamari
Nancy Carter
Andy Cavaliere
Jim Caravagh
Charles Clendenon
Andy Chimaronate
Harold Childs
Chip and Caroline
Bill Cohen
Colleen Crooked
Frank Delaplace
Mike Dibyte
Vince Dufay
Rod Dyer
Mitila Evans
Rich Frazzles
Craig Felberg
Frank Fester
Larry Fitzgerald
Jackie Frame
Gill Friesen
Bob Garcia
Jaine Gardner
Bennie Gene
Steve Gold
Allen Goldblatt
Sten Goronkoff
Barbara Gosa
Cat Grandelle
J.o. Grant
Mick Hagleby
Forest Hamilton
Steve Harris
Tim Harvey

David Halber
Lee Hershberg
Mansa Hightower
Rudy Hilt
Eileen Hood
Brian Ingalls
Dave Ireland
Dole Jackson
Your Girl Jane
Elton John
George Jones
Keith Jones
Gary Kelgren
Mike Kelly
Barbara Kennedy
Harvey Kuehge
Jim Kravot
Shelly Ladd
Jerry Lamb
Roger Latham
Sharon Lawrence
Arnold Levine
Chris Lian
Dennis Lopez
Bruce Lundvall
Beverly Magid
Jules Malan
Rochele Mayo
Liz Marbel
Jim McCary
Kevin McNairn
Pamela Mayson
Tony Meukahger
Randal Meuser
Muffy Mayer
Eliset Miltz
Steve Mitchell
Leslie Millerson
Dolly Modin
Jack Morris
Jerry Moss
Bill Mitcha
Lloyd Nally
Rich Polaude
Maria Polanka
Paula Porter
Lorane Rabinac
Nik Ravecic
Paul Reepson

Bob Rawitch
Jim Resor
Bill Robinson
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Lyne Schelz
Sid Seidenberg
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Marvin Seppman
Ray Silver
Steve Singer
Bob Smith
Steve Smith
Reed Stanley
Sally Stevens
Janet Stevenson
John Stromich
Butch Stone
Tom Tennery
Wayne Torkoswky
Tylor Thornton
Mike Tooley
Lais Tomes
Florencs Tower
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NAPRA, as a non-profit professional organization, offers "Get Off" in the hope that media will continue to use music to the benefit of the public and the cause of life.

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Tours Imperiled By Fuel Drought

Continued from page 1

shift in the types of acts playing special concerts, with nearby market and club activity cited as areas of possible significant change.

Most agents agree that fully established, top-drawer acts will be least affected, while smaller, up-and-coming artists are the most threatened. "The Chelsea Miller Band, for example, eight weeks on the road is definitely out of my league," said one agent. "I'll do all right, but the $250 a week for touring is not enough."

Authored by The Milton Levy Co. noted, "From the point of view of most agents, the problem does look like it'll be hurt much by this situation. With the vinyl shortage at hand, not enough acts are even being considered on those artists that they know will sell anyway.'" With dereliction of duty, Milton Levy continued, major market tours would continue.

A major role would have to start adjusting their touring, however, according to June Garrity at Premier Talent. She predicted that "regular" calling or touring bands, many of whose tours are based on upcoming tours for Ms. Garrity noted that, "Their, and other bands like Emile Parisien, are able to move as fast as they carry that much equipment on the road."

At Alligator Records, agent Hal Raye felt that the actual extent of special planning hasn't been great, but he is aware of the problems for some time, "It hasn't affected touring that much," he said, "At this point, I think most major agencies try to route acts as reasonably as possible with what's available."

The additional time between dates will keep bands on the road longer, however. Levy commented, "When you see major tours, you'll see their playing fewer dates each week. Any routing will have to be sequential, and when travelling I think we'll be doing a lot of double dates or longer tours in between dates."

RCA negotiating with Bill Gallagher, formerly head of the New York office, for his handling of RCA's major marketing operations... Frank Mancini is acting as temporary administrative head for RCA's East Coast ad operation.

The New York Chapter of NARAS is sponsoring two meetings this week: Thursday evening (4), the musical as well as the grants meeting, will be attended by contractors Michael Legrand, Dionne Warwick and Tom Sherar; in addition to engineers Bob Chinn, Burt Hooton, Ray Charles, and the like... the December meeting may also participate. The BMI film, "The Score," will be shown. Meeting will be held at the Clarendon Studios. Geffen Records, a leading independent advertising agency personnel, a seminar titled "Every Thing You've Always Wanted To Know About Recording."

Tommy Bolin is featured on artist Steve Winwood will be repeated, the special session featuring engineer Neil Conopes of Telegeneral Studios, which is hosting the session... Neville would named down beat magazine's "pop musician of the year." John Denver's first television special feature will be included in his first record LP along with the new LP's of the Dona Fargo will do a series of public service radio messages for the American government, for the purpose of communicating Glen Campbell, who earlier taped messages for the program... Chuck Eddy, who opens Monday (5) at the Tower, is the first act to be booked for the new LP "Me," her first LP in several years, for East Coast Records. The LP is a title of film, a "Remembering..."

During her appearance at the Manhattan Room at the St. Regis Hotel, WOR-TV taped a five-minute spot with pale Bud which was shown during the station's news...

Famous Music releasing sportswriter Don Meredith's single "Travelin' Man," recorded in 1966, when he was quarterback for the Dallas Cowboys. Record requests to ABC-TV slipped on mid-week through a recent Mountain West football game... New Riders of the Purple Sage set a new attendance record for the season at the Capitol Theater in Pas-ade, N.J... Kellie Rowl has released Alleut Records Productions in N.Y., where firm first started 10 years ago. Along with original catalog, Alouette now represents Audiolux Records, Malloher & Ebershitz, and Razi- son Co. Malory Bolus of T-BX's in N.Y. recording studio, mixing and working his way through 33 tracks recorded on one song, and a copy in a study in Munich, London and Hollywood... British Lion, English film company, is pitching the Rolling Stones' upcoming rock-opera film, a TV special to three American TV networks, Stones, meanwhile, has formed a new music publishing company... Bob Dylan's "Brass" has been added to the current roster of Promote BV Recordings and Promowright Music... Pam Hale of New York City has booked one song for the Tuesday Night Musical Celebration at New York Law School for the essay, "The Supreme Court and State Power..."

A&M's Paul Williams composed tunes for the film "Cinderella Liberty" and will also supervise upcoming album "Phantoms," in which he does stars as well as songs."Chas..." by Chas, "Ruth Imbics and Arthur's Barbara Harris sponsoring a Christmas party in New York at Alexander the Great, with contributions and gifts benefiting Harlem Hospital and Abbott House..."Roy Wood of Wizard has been asked to write an al- bum for his Epic, "Proto..." Wood also plans for writing... stage musical in 1974..."... Echo-Southern broadcast three copyrights on the new Don McLean LP for UA; Bobby Holman is a new LP by Joe Luchi's "Rogues" "Mule Skinner Blues..." "Rogues"... a second daughter born to the Dickies... Audiofile releasing several more singles... 1975..."... These 10 records were all the... previously recorded prior to his death early this year."

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Okay!

Step 1. You release an album by a new group that's never been heard of outside the South.

Step 2. It sells nationwide far beyond your expectations and critics say things like...

- Zoo World—"... a whip lash group with all the sounds the English try desperately to emulate."
- College Radio Report—"... Lynyrd Skynyrd is a debut lp so impressive, so overflowing with raw electric talent, that it stands not only as worthy of immediate attention, but, in fact, demands that a second album be soon forthcoming."
- Record World—"Look out glitter kids, a real rock and roll band just showed up!"
- Billboard—"... clean Southern rock 'n roll."
- Cash Box—"... Lynyrd Skynyrd, the world's next super group."
- Creem—"... Lynyrd possesses more wit and joy than the Allmans and more power pump whammo than the Stones."
- Performance—"As we have said before, this is the best band to come out of the South so far, and that includes Wet Willie, and Oh, Yes, the Allmans."

Step 3. You release their first single and sit back and watch.

Lynyrd Skynyrd

Their First Single

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