75 NATIONS ATTEND

Conclave Acts to Bust Tariff on Recordings

NEW YORK—A major step toward the elimination of tariff barriers now restricting the free international flow of records was taken last week in Geneva at a meeting (Nov. 26-Dec. 3) attended by delegations from more than 75 nations. Held under the auspices of UNESCO, the conclave heard arguments urging that sound recordings, whether on tape or disk, receive equal treatment with cultural print materials. The principle of free international exchange of such print items has long been established under terms of the Florence Agreement, whose signatories comprised the bulk of the national delegations participating in the meet.

Current import duties on records and a tangled international web of export taxes vary from a zero import tax in France to over 50 cents per pound. A survey of several key plants has revealed the price being asked for these records has reached "astronomical" figures, according to Al Fariko, executive of Lenamich Chemical Co., large chemical concern based in Pitman, N.J., which specializes in supplying compounds to pressing plants.

"Singles which we use for record pressing are now costing us 1 to 2 cents per disk. At one point before the shortage we were paying 1 to 2 cents per pound. Regarding LPs, we're faced with the same kind of influence that has hit the special paper used in the record industry," Fariko said.

ABC-TV States Favorite Acts' Awards Feb. 19

By BOB KIRCH

LOS ANGELES—Another major prime time TV exposure for the record industry occurs Tuesday, Feb. 19, when the ABC TV network announces the winners of the American Music Awards (AMA); a public opinion poll which will select top artists and groups as well as the number of musical categories. The show is set for 8:30 p.m. to 10:00 p.m. EST and will originate live from the Aquarius Theatre, which will then be renamed the "In-Con-

Seeburg Bows 11th Full-Line One-Stop Outlet

By EARL PAIGE

ELIZABETH, N.J.—Seeburg Industries is opening its 11th onestop here Monday (17) as part of a national expansion with each one stocking 6,000 oldies plus all current jukebox singles and 7" albums and featuring a concept of service instead of browsing, said Paul You, national manager.

The concept, reported initially (Billboard, Oct. 20), will soon reach a nationwide basis, though You said he was not at liberty to divulge all the target

Higher Costs to Trigger List Price Increase in Japan

By HIDEKI EGUCHI

TOKYO—Following the winter sales season, manufacturer representatives of the Japan Phonograph Record Association will have to make some "upward adjustment" of their retail prices, on the basis of increased production costs. And, apart from when, the big question is which record manufacturer in Japan will be forced to "jump the gun" and arbitrarily announce a price hike for singles? All

U.K. BILL VS. DISPLAYS

Fight 'Indecent Exposure' Claim

By GEORGE PUNTER

LONDON—Record companies last week backed the National Council for Civil Liberties in its condemnation of the anti-indecency bill currently going through Parliament. The Promarigraph and Indecent Displays Bill—now in the committee stage—is aimed at tightening the display and dissemination of material that could be deemed indecent. Part two deals specifically with records and packaging. The bill is designed to prevent the public from unwittingly coming across something they could find offensive. It would not prevent a record company producing a sleeve with sexual connotations but it would

Crunch Affects Singles Quality

CHICAGO—The first indication that the defective single problem will be worsened by the polyvinyl chloride (PVC) shortage has been contained in reports of isolated 45's. The companies which have been affected have tried to get off-color 45's apparently recycled vinyl or someone. A spot check showed that delays were reported too.

One-stop in Miami, Detroit and Milwaukee were reported off-color 45's. The shortage was contained at the beginning of the year, said "Your whole quality program is threatened by this vinyl shortage. I have even heard of recycling the paper label right along with the rest of the disk."

Most accurate description of the crummy 45's came from Milli Pond, assistant to national manager of Seeburg one-stop, Paul You. He spoke of a recent problem.

"Some records are almost white in color. Some are gray or flat black with white streaks or the

THE BEST THERE IS!

PRODUCED BY BARRY WHITE

A SOUL UNLIMITED PRODUCTION

BARBARA WHITE

Available on stereo
Volume I moved out fast, from gold to platinum.

Move in on Volume II.

"The Best of The Guess Who, Volume I" has sold over one million copies. Enough to make it platinum. And now, "The Best of The Guess Who, Volume II." Eleven more of their biggest selling songs all wrapped up in one great new album.
Phonogram Tests Reynolds’ ‘Tip’ on Spot Impact & Cosmetics’ Sub-Distribution

CHICAGO—Phonogram, Inc. is initiating its first national print ad campaign as a promotional tool to control pressures created by the vinyl and plastics shortages. The ad campaign is in the hands of the president of record manufacturing for the company, who will head the division, and will devote his time exclusively to the re-establishment of programs, policies and procedures within its manufacturing plants, on critical items.

Tony Abramson, national sales manager, said the TV effectiveness test form will be conducted in Florida and other major markets in the push behind the “Burns Reynolds” LP. A Mike Abramson, said he investigated women’s ready-to-wear outlets and clothing, but the Reynolds program. However, only beauty salons were finally found to be feasible at this time.

Other Elements
He believes quantities of 5s and 10s are usually sold in outlets. The price is $25. The Reynolds package, which folds out to form a display, is right in the store.

Other elements in the Reynolds push are the use of silent spots with sensitive spots so a deejay can ask questions from a script and pretend to be investing Reynolds.

Also released was an expanded press kit based on an interview conducted by Mike Gormley, head of Phonogram’s publicity staff, in which Reynolds, who has such a commercial, including one that relates to Reynolds.

“Most guys don’t have the balls enough to write a song like this,” Reynolds said. “I think I’m supposed to me. The material in the LP was written at Reynolds’ direction but Reynolds, now filming a movie in Georgia, says he wants to start writing himself and that he’s planning a TV show.

Soft Market
But because of a relatively soft retail market, the LP is expected to sell about 100,000 units and the label is still a wonderful asset to selling almost all key radio stations upon its Sept. 21 release.

Second LP
For the second Blue Notes album on Philadelphia International, “Black and Blue” was released in October, current sales total 250,000 units, well on the way to approximately 300,000 units as the album generally must sell wholesale to reach $1 million gold sales.

Although Harold Melvin signed the Blue Notes to Gamble-Hubb’s Philadelphia International label only two years ago, the three have known each other as schoolmates. South Philly neighbors and good friends since the late 1950s.

DeFranco’s Gold
NEW YORK—“Heartbeat—It’s a Lovebeat,” a single by the DeFranco brothers, has sold 300,000 copies. Don DeFranco, who has been certified gold by the RIAA, the family’s 20th chromatic.

CBS Sets Control Unit to Focus on Shortage
NEW YORK—CBS Records has established a critical materials procurement division to develop reporting services to the company, the division will also join with

CBS International in the formulation of what is called a worldwide program to reduce shortages. The CBS Records management on a regular basis.

The critical materials procurement division will also join with government’s handling of the energy problem comes into clearer focus.

NMC to Handle U.S. Music Fete
NEW YORK—Plans to coordinate the music industry’s efforts to celebrate the U.S. Bicentennial, which has the support of the National Music Council, was decided at a recent meeting of the National Board at ASCAP headquarters here.

Stanley Adams, ASCAP presid., said that we welcome the support of the Federal Council, and we are counting on them to join in. He also stated that Leonard B. Stein, record-er at ASCAP, will act as coordinator and information distributor for Bicentennial activities.

Taking part in the meeting were the following: Ernest Lewis, American Society, Inc.; Edward Drake, American Guild of Authors and Composers; Ted McCoy, Columbia Artists, Inc.; and Alex M. Min; Board of Governors, ASCAP.

Dylan Sets Up Label: Bar-LP
LOS ANGELES—Bob Dylan has formed his own label, Electric and Sands Records, to be distributed by Elektu/Axym Records. The move marks the first time that a major recording artist will have his entire output released by the Elektra label.

The artist will release a new album from Dyl.

Dylan Strike Ended by Union
WASHINGTON—A strike by members of the Warehouse Union at Schwartz Brothers’ distribution plant here has been called by the company. The company president, Jim Schwartz had "no comment" on the settlement, and Warehouse Union spokesh. could not reach for comment.

However, sources at both the union and the company indicated that the negotiation settle.

The strike began in September. (Billboard, Nov. 3.)

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Audio-Visual Assn. Urges United Tape Front on Getting Materials

WASHINGTON -- With Congress in the midst of debate on the future of the National Audio-Visual Association has announced that it is unable to support any of the proposals that Congress is considering in order to protect the future of the industry. The association believes that the solutions to the problems that the industry is facing today are not as clear-cut as some might think.

McGee says NAVA is also concerned over President Nixon's economic strategy, which he feels will have a negative impact on the industry. McGee also notes that the lack of a comprehensive plan for the future of the industry has caused confusion among those who are trying to figure out what the future holds for them.

R.I.A.A. Strives to Obtain Top Priority From FEO for Petrochemical Industry

WASHINGTON -- The best strategy for protection of the record industry during the energy crisis is to enter into a co-ordinated effort with the petrochemical industry to ensure that there is no impact on the quality of life for the consumer of petrochemical products.

McGee warns that the strategy to be co-ordinated with the petrochemical industry is not just a matter of cost but also a matter of timing, as the petrochemical industry is a major supplier of basic raw materials for the record industry.

McGee says that the R.I.A.A. will continue to work with the petrochemical industry and other interested parties to develop a comprehensive plan for the future of the industry.

Harvey Cooper, west coast promotion director for Bell Records, has left that firm. Cooper's 15 years experience include being national promotion director for RCA as well as regional RCA post and starting period as Detroit local promo.

Also at RCA, Bob Moore Merlis and Barbara Bothwell have exited the firm. Both were on the label's white record and were based in New York. In another change, Ron Gregson has left RIA's Los Angeles office as a director of administration.

Meanwhile, at Columbia Records three new appointments have been announced in the firm's R&B promotion department. Granville White, most recently midwest regional promotion manager, has been named assistant director of the R&B promotion department.

John Dow has been appointed national sales manager for Hi-Tech Sales Corporation of America. Dow, who prior to joining Hi-Tech was vice president, sales and marketing, for Pax, Ltd., will be based in New York.

At CBS Records, three appointments have been announced in the firm's R&B promotion department. Granville White, most recently midwest regional promotion manager, has been named assistant director of the R&B promotion department.

Meanwhile, at Columbia Records three new appointments have been announced in the firm's R&B promotion department.

Polydor Ups Single Price

NEW YORK -- Polydor Records has raised its single price by one cent to 50 cents. The increase brings Polydor's price to 48 cents to the wholesale dealer. The new price, which will be raised by M.G.M. Records and other similar companies, is the result of higher prices for vinyl disc and record cutting.

The increase was approved by the Polydor label affected by the new price, according to a Polydor executive.

"It's doubtful whether the raise will be passed on to the consumer," said a spokesperson for Polydor.

In another major executive shift at RCA Records, Kenneth D. Glancy has been named president and chief executive officer of RCA Records. Glancy succeeds Rocco M. Laginesta, who will continue in the executive capacity within the RCA corporate staff.

Glancy was formerly the managing director of Columbia Records, U.K., and began his career in the record industry as a deputy district manager for Columbia Records in 1965. Prior to joining RCA Records, he was vice president, financial planning and treasury operations, of the National Broadcast Company.

Glancy has been a leading figure in the music industry, and has been involved in various promotional activities.
The Mahavishnu Orchestra as it was meant to be heard: live. The new Mahavishnu Orchestra record is not just another live recording. All of the music is new. And hearing Mahavishnu live is one of the most thrilling experiences in the world of music.

"Between Nothingness & Eternity," the first live album from The Mahavishnu Orchestra on Columbia Records and Tapes.
**Avco Plans Meet Tours On Product**

NEW YORK—Avco Records has kicked off its 1974 album release program with a nationwide person-to-person selling campaign featuring distributors and their personnel. The meetings will be highlighted by a product presentation and an outline of the marketing campaign that will support the new product, according to Paul Zamek, Avco Records general manager.

The meetings, which will run through March 11, are designed to help distributors to understand what Avco wants to sell, and how that what it sells can be sold. Distributors will be able to view the album’s retail and consumer appeal, and to see how the album changes, according to Zamek.

The product presentation will be held in New York, Los Angeles, San Francisco, Chicago, Memphis, Miami, Atlanta, St. Louis, Hartford, Chicago, Detroit, Baltimore, Washington and Philadelphia.

Among the new marketing strategies that Avco Records is utilizing is the concentration on one or two albums during the period, in order to allow the v

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**Injunction Nips First SLC ‘Pirate’ Plaintiffs**

SALT LAKE CITY—The court action that originally brought the undisguised duplication of prerecorded tape out the open, Take It Home and R.A. Riddes vs. RCA, ABC, CBS and Ampex, filed Nov. 10, 1974 (Billboard, Nov. 20, 1974), has been dropped with a deal for the pirate.

After a series of charges and countercharges Judge Gordon O. Hall of federal district court here issued a permanent injunction barring R.A. Riddes Dist., a distributor, from marketing and selling records by RCA and ABC. Other plaintiffs, firms involved in the issuing of pirated records, will be instructed to cease and desist.

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**L-Duplicators Indicted For Alleged Tax Evasion**

LOS ANGELES—Two local men who operated the American Mfg. Co., where they allegedly manufactured and sold records by American Mfg. Indicted by a federal grand jury here last week.

They were Martin Stern, 45, whose last known address was 174 N. Grand Ave., Hollywood, and Jack Zweig, 50, whose last known residence was 15 Regent Ave., West Hollywood. The.$12,941, and is accused of attempting to evade taxes in excess of $1,000.

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**Letters to the Editor**

**Generous Talent**

Dear Sir—

Af B has really demonstrated to me shad-

Dear Sir—

Af B has really demonstrated to me shad-

Dear Sir—

Af B has really demonstrated to me shad-

Dear Sir—

Af B has really demonstrated to me shad-

Dear Sir—

Af B has really demonstrated to me shad-

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**Gas Cuts May Aid Disks**

NEW YORK—The Sunday stay-

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**Skry’s Strike**

NEW YORK—Earth, Wind & Fire of Chicago, has received its first RIAA gold certification for the album, "Head of the Class." It is the group’s second album for Co-

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DIANA ROSS
Last Time I Saw Him
The title single of her new Album.
The Japanese Finance Ministry has approved a plan for Shin-Etsu Chemical Industry Co. Ltd. to purchase $3 million of convertible preferred shares of Robin- tech Inc., Fort Worth, Texas. Shin-Etsu and Robitech are building a joint venture polyvinyl chloride plant in Freeport, Texas.

SCHWARTZ BROTHERS, Washington, D.C., reported earnings of $335,864, or 15 cents a share, for nine months ended Sept. 30, compared to $322,646, or 31 cents a share, for the period a year earlier. Sales were $13,471,907, vs. $12,590,493 a year ago.

Results in the third quarter reflect the loss of distribution rights to RCA products and the loss of a major rack merchandising customer, according to the company. The results also reflect the loss of several customers who went out of business or cuttered their purchases due to financial instability, and increased expenses from higher interest costs and from a labor strike which has been settled, James Schwartz, president, said.

Schwartz Bros. expects its fourth quarter, traditionally its best period, to benefit from the addition of new Harmony Hat retail stores.

(Continued on page 48)
ABC-TV proudly presents
the First Annual

AMERICAN MUSIC AWARDS

the first nationwide poll of
the American music public

To be telecast
Tuesday, February 19, 1974
8:30 to 10:00 PM (EST)
from the
IN CONCERT THEATRE,
Hollywood, California

Star-host:
STEVE LAWRENCE
and eleven distinguished presenters honor the
FIFTEEN WINNERS OF AMERICAN MUSIC AWARDS

executive producer: Dick Clark
producer: Bill Lee
director: John Moffitt

a dick clark teleshows inc., production

pr: Don Rogers & Associates
representation: IFA

www.americanradiohistory.com
Blue Notes’ Hits Harken Back 13 Years to Philly

- Continued from page 1

Atlantic Records, home of the Blue Notes, has released a special 13-year-old compilation of the group’s hits, capturing the soulful sound of the 1960s. The album, titled "1960 - A Soulful Experience," features classic cuts from the Blue Notes’ heyday, including "14th And U Street," "Doing It," and "You're My Girl." The compilation also includes rare live performances and studio outtakes, giving fans a glimpse into the group’s creative process. This release marks the first time many of these tracks have been available on CD, making it a must-have for Blue Notes fans and soul music enthusiasts alike.

Polydor, ECM in U.S. Tie

NEW YORK—Polydor Records will distribute West Germany-based ECM Records product in the U.S. under a newly-created ECM/Polydor logo.

Plans call for the release of up to 20 ECM albums per year in the U.S. by Polydor, with the initial release schedule including product by such artists as Chick Corea, Gary Burton, Robben Ford, Lennie Tristano, Keith Jarrett and Gary Peacock. ECM/Polydor LPs will carry a suggested list price of $8.98.

General News

ABC-TV Sets New ’73 Top Acts’ Award Show Feb. 19

- Continued from page 1

“New Year’s Rocking Eve” and the "Entertainer of the Year" show will direct the show. Bill Lee will produce and Ray Klausen, who has designed sets for the Grammys, Emmys and the Tribute to John Ford, will be art director. Don Rogers & Associates will handle publicity.

“Tis is done properly,” Clark added. “We may have a show that will last 20 years and will finally get the general public involved in popular music awards.”

Two Czechs End Tour of U.S.

NEW YORK—Jim Vinarick, copyright and license manager, and Jindrich Turka, commercial director, both of Supraphon Records in Prague, Czechoslovakia, have completed a business tour of the U.S., during which they conferred with a number of top U.S. executives on the release of Czechoslovakian classical and pop product here, as well as the release of American product in their country.

Among the labels on their list are CBS, A&M, Vanguard, Atlantic, Warner Bros., ABC/Paramount, Polydor, and Atco.
Santana is back with an inspired new offering called "Welcome." On Columbia Records and Tapes.

Including:
- Love, Devotion & Surrender
- Flame-Sky
- When I Look Into Your Eyes
- Yours In The Light
- Going Home
Introducing the Rock-Ola 454. We took the world's best jukebox. And made a better one.

Impossible as it seems, we've made the best a lot better. The Rock-Ola 454 is all new from the ground up. Take a look at its looks. It sits glowing in the corner like some visitor from the future. Vibrant illuminated panels glisten and glow like an invitation to adventure. The daring cantilevered program dome seems to float above the machine, beckoning the customer to play.

But even when you see the beautiful new Rock-Ola 454, you still haven't seen all its beauty. Inside, it's virtually a whole new machine. There's new 100% solid-state circuitry. There's a completely sealed cabinet with a truly revolutionary new rear vent cooling system, a new power supply, and a new fail-safe system to prevent overloading. There's a new 100-watt music power completely modularized amplifier that's really two amplifiers in one.

What's more, the new Rock-Ola 454 is going to be impossibly easy to service... if it ever needs it! Last year, we had the world's best jukebox. This year we've made a better one. The impossible Rock-Ola 454.

For more information, call your Rock-Ola distributor. Ask for the impossible.

The 454. One of the impossible machines from Rock-Ola.
Jukebox Programming

11th Seeburg One-Stop—8,000 Oldies in Each

- Continued from page 1

markets. The outlets are exclusively aimed at the jukebox market, are located in present-day Seeburg jukebox wholesale branches and are stocked by local buyers within the respective markets.

All around 300 to 500 square feet and staffed by two or more people, the outlets are the jukebox headquarters for Yoss and Seeburg-West Atlantic Dist.; Jacksonville, Fla.; Raleigh, N.C.; Atlantic; Columbia, S.C.; Boston; Columbus, O.; Denver, Kansas City, Mo. and Baltimore.

In every market Seeburg has opened in, there existed strong one-stop competition. Seeburg’s concept, however, is to take advantage of existing traffic in its hardware outlets and create new record business. Yoss said the prevailing price is not a market factor. He claimed 85 to 90 percent of special orders can be filled without back-ordering. The outlet would not divulge the exact amount of new stock in each outlet.

Jukeboxes over the years have been involved in ambitious programs for software, it is currently pushing a plan for 25-cents-per-side play on over-long singles. The idea is to mix long singles and 7-in. LP's together to get the program under way.

Seeburg, thus, will have the software in both the in-store and wholesale outlets, Yoss indicated.

- Continued from page 1

label. The records are dry and extremely brittle; the thickness. I worry that they would snap at the least pressure,” Pond said.

Label Peel

He added that while the off-color itself might not present a problem, there are still associated defects; "greater surface noise, worn grooves after 10-15 plays and the paper label peeling off."

Many operators have told me they remove the label before placing records on the boxes. That way there is no chance that the label will work itself up and jam the machine.

Pond has to be heard consistently since and before the conference, with many programmers blaming the injection molding process for it. However, Philip Razafini, vice president, manufacturer, PCi Recording, Richmond, Md., a plant that injection molds all 45's, and he has no reports of label peel.

Ron Rogers, Angost Record Sales, Detroit, who also reported "foggy" and "dry" looking 45's. Personnel at Radio Doctors in Milwaukee also reported such defects (Billboard, Dec. 5).

Mike Mowers of Radio Doctors spoke out on the delays. "Only one label has been informed me that there might be further delays attributable to the PVC shortage. The other companies might be allowing us to be ready the service is the cause."


ROCK ISLAND—ILLINOIS PURCHASES

Chicago–MANN, COUNTRY & POP PURCHASES

MANITOWOC, WISCONSIN–PURCHASES

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\text{DJs} & \quad \text{COLUMBUS, OHIO} \\
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What’s Playing?

- A weekly survey of recent purchases and current and selection getting top pay.

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<td>&quot;Two Hearts&quot;</td>
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Promotion Man’s Firm Focuses on ‘Vitality’

By IRENE CLIFFE

MINNEAPOLIS—Spinning more records, more accurately toward midwest taste is what a new company—Dance & Soul Promotion—is all about.

After leaving RCA Records in New York as custom label sales manager, Doug Lee returned to his "adopted home" recently to begin a promotion program that will work with radio stations, one-stops, jukebox operators, record shops, and music stores in Minneapolis, North and South Dakota, Iowa and Nebraska.

Lee promotes Atlantic, Metromedia, Wooden Nickel, Elektra and Asylum, as well as locally produced records, and single promotions—the new Carol Channing record for example.

His previous experience includes working with Hellen Becker (production manager) and Decca in Chicago. He has been a Midwest representative with Capitol, Columbia and Elektra-Atlantic.

If Lee’s experience taught him anything, it was that "there is vitality in the secondary, or median, markets of the Midwest." There is purchasing power here, special tastes to be served, and a sizable population, he declares.

The "map tells me that nine million people live in this five-state area," he noted, "he is less than two million in the Twin Cities area. So he travels regularly throughout the non-metropolitan sections, as well as in Minneapolis and St. Paul.

Jukebox operators are one of his special concerns. "I’ll be encouraging them to carry cross-ops and one-stops with samples."

The jukebox is like the radio: its first appeal is to the individual market and to the street public. If a record is not suitable after testing, it is taken off, from radio stations or jukeboxes.

Midwest manufacturers are becoming more flexible in the Midwest, he declared. "It is such an important test area. While the Midwest has a unique heritage of home music, its tastes are quite advanced. If a record goes here, it will sell anywhere; the reverse is not always true."

WANTED AIR PLAY ON
This Great Novelty Record
"Funny But Not Gross"
JUKE BOX OPERATORS,
"DREAM"

Selling From JUKE BOX PLAY
"LETTER TO MY EX-WIFE"

VIVEE 2286
BY EDDIE VESPA

OPERATORS and DIs—Samples sent if requested LAVAL RECORDS 225 North Burdick Street Kalamazoo, Michigan 49006

DECEMBER 15, 1973, BILLBOARD
NASHVILLE—"Mother's Music Emporium," a new pop facility seating 300 people, has opened here under the ownership of Joe Sullivan and Bill Bingham. Sullivan is president of Sound Seventy Productions, a promotion firm which books most rock acts into the city. Removing tables and chairs, there will be festival seating for $1.55. The fire marshal has given approval.

Sullivan said the facility (to be called a club) would be used as a "showcase for new and upcoming acts." He said he believes Nashville has been "needing a room like this for a long time. It has been in the planning and building stage for 18 months.

A 2-channel console sound system was custom built for the facility. Sullivan is planning live radio broadcasts with, most likely, an FM network covering the major metropolitan areas of the state. He already has an impressive array of talent set up. The opening night act is Wet Willie and Bertha, followed by Ted Nugent and the Ambrose Dikes and a new group called Copper Hill. After that, the Bub Seger System, Thunder Mug (Continued on page 17)

Talent Country Fest For Nevada?
JEAN, Nev.—Peter Simon, owner of Peter's Oasis, wants to shut the Clark County airport facility for 500, the 2,500-mile mark has given approval.

Simon said the facility (to be called a club) would be used as a "showcase for new and upcoming acts." He said he believes Las Vegas has been "needing a room like this for a long time. It has been in the planning and building stage for 18 months.

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Importance of Being The Earnest Promoter

LOS ANGELES—The role of the promoter may be a bit misunderstood in the chain that produces a concert, but it is certainly one of the most important, according to Steve Wolf and Jim Rissmiller of Concert Associates here have shown.

Wolf and Rissmiller, along with Bob Eubanks (now the head of Concert Express), founded the firm in 1967. Wolf had been executive with MCA and Rissmiller was with the William Morris Agency. Since then they have created a number of acts to the superstardom level, including Jethro Tull and Elton John.

What are the duties of the promoter? According to Wolf, "We are basically involved in the promotion of acts, but if we don't think of something more than a lock, we may stage a Thanksgiving dinner as we did with the Who, or we do something else that will make a group feel at home and give them some confidence in working with us."

Both Wolf and Rissmiller have interesting philosophies concerning the building of an act. They prefer to take a chance on a relatively unknown act, preferably in a small auditorium, and watch it move from Jethro Tull into the Santa Monica Civic Auditorium.

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Producers Seminar Is Conducted by College

NEW YORK—Fat Back Productions, concert and production service recently formed here, is producing a series of four benefit concerts here to aid Cold Duck Magazine, ailing New York University publication.

Fat Back is handling concert production for the dates and the university is fielding promotion duties, with initial dates set for City College. After last week's kick-off concert at City College, two more shows will be produced there on successive Mondays, Dec. 10 and 17.

A Feb. 7 concert is also set for the school's Loeb Student Center. Prime focus for shows will be on New York glitter acts and younger area rock groups, including the Rubes, of 42nd St., Mushroom, Smokey Rock and RCA Records groups New York City Central and Granicus.

Fat Back is headed by Joseph Golden, known as Fat Joe, and is gearing its operation to full-service concert packaging. Services include lighting, sound, trucks and moving equipment, catering, road crews, hall security personnel and ushers, along with private catering for industry functions.

College, the seminar will run for seven weeks on Saturday afternoons at the Roxy Theatre, Los Angeles' most avant-garde club. It begins on Jan. 3.

Each seminar will feature one well-known record producer and two or three approximately two-hour seminars, although Shussett said the time may be extended. Registration is $35 and is by mail or in person.

Topics for each week have not yet been set, and Shussett said that it will be up to each producer to pick his own topic. A topic will be explored in full during each seminar. Shussett and it will be on the program.

The program will be expanded in each seminar, Shussett and it will include a tape channel discussion in the general direction the producer has chosen. Little advertising has been done for the seminars, Shussett added. Ads have appeared in Billboard, the regular producer for the seminars, Shussett added. Ads have appeared in Billboard, the calendar column for the Los Angeles Times and a mailing list.

The college is involved in a number of projects concerning the record industry, and has been for some time. Previous seminars have centered around touring and production, and the college is conducting

(Carried on page 17)

Signings

Glen Yarborough and the Lineteers have been signed by the Memphis-based group "I See Ice!" the group's first single is scheduled for release in January.

Others in the group, with Edgar Winter's White Trash, have signed with Phonogram. A debut LP is set for February on Mercury, Rainbow Cabana, Cleveland-based group, have signed to a production contract with

kim-Madrid Productions and to a management contract with Belkin Productions.

Chick Rains, country singer-composer, signed for personal management with GWG Associates. Opryland Records, new Nashville-based label, has signed Jim & Jesse, a bluegrass duo formerly with Epic. In addition to Judy Byrte, a Las Vegas talent agent.

DECEMBER 15, 1973, BILLBOARD
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TV REVIEW
Prime-Time Rock Is Back

LOS ANGELES—Rock on a regular basis returned to prime-time TV for the first time in nearly a decade (save for the short lived "Music Scene" in 1969) last week with Dick Clark's "Rock and Roll Your Life II," a mixture of old and new, live acts and film.

The opening show of this seven week series featured Decy Decy, Gary "U.S." Bonds and Little Richard in live spots as well as film clips from Herman's Hermits, the late Jimi Hendrix, Stevie Wonder, Danny & the Juniors and a priceless moment of a short haired Lulu Russell playing and singing with "Shindig's" Shindogs.

Clark as host is as personable and well-prepared as always, and plays a far more important role than simply as host. The difference between this show and other "oldie" shows is Clark's fine interaction with the live guests, swapping stories with Joe Dee and exchanging a fast conversation with Little Richard. In short, this could become a rock Johnny Carson, a director Clark has expressed interest in for the past.

An interesting propogand from the last three decades (chronographed by Jeff Kutash) also added interest. The only complaint might be that the show was a bit fast paced, but contemporary music is back in prime time and a lot of people have been asking for this for a long time. Clark is executive producer.

BOB KIRSH

Folk Fest for L.I.

NEW YORK—The Great Folk Festival, a showcase of music acts from the '50s and '60s, is slated for the Nassau Coliseum here Feb. 2.

The festival, which follows the pattern of recent successful rock'n'roll revival concerts, will be presented by Jerry Purcell and Ray Radin. Purcell is president of Purcell Associates, a personal management firm here. As clubs scheduled for the bill include The Kingston Trio, Oscar Brand and Carolyn Hester.

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5. The G.O. phone book once filled a happy face button.
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7. You're through reading it, get Earl Scheib to put one in your stocking for Christmas and limp to the office party!

THE PHONE BOOK

BATTERY NOT included.

The Gary Owens Phone Book doesn't have it, Tarcher, at 9110 Sunset Blvd., L.A. 90069, will sell it for $4.00 cash including handling, tax, postage and an outrageous profit.

ELLIOTT MURPHY
MELISSA MANCHESTER
Bitter End, New York

Unquestionably, Elliott Murphy was brought upon Dylan and the Beatles, which is not a bad place to begin. In light of the excellent critical response he's been getting, it should be noted that Murphy is only beginning. His appeal at the moment is that of a maturing but still tentative songwriter, equally interesting for what he promises as for what he actually gives. Murphy's greatest assets are his ideas and his group. He comes up with unusual pieces for songs and the arrangements surround them off with a clean, hard sound that is a throwback to the straightforward and rhythm-driven sounds of the mid-60s. Murphy's group is a little smaller, though, slipping an electric piano into some of the roles a rhythm or lead guitar would ordinarily handle. They're a tight, cooperative group whose work of tall and orange is a real pleasure.

Murphy's experience in sound overestimated stage personality uncomfortably woody lyrics. He is a very literate writer, but all the verbiage tends to impress more than move the listener.

Bitter End was Bill Medley's Matschak, who has certainly become a Miller-of-the-road artist since her long association with Bette. Lists of fun.

BETTE MIDLER
Palace Theater, New York

Two years into this decade, Bette Midler exploded as a new artist who offered a striking second piano and sufficient musical power to transcend that role's meager camp. Yes, she was "skim milk with flash:" but this time she served a near-perfect tension with her underlying "heart of gold" emotion alien. Mid M may have come across as a tough broad, but her half-sh sill and stagecraft -tunes displayed a sensitivity that clearly enhanced her performances beyond simple novelty.

Her Palace opening, contrary to expectations, did not fail to make her for prime status, however, and its still a bit puzzling given the adoration heaped at her from the crowd. Instead of riding that acclaim and letting her act find its own emotional highs and lows, Mid M chose to drive home her tunes with a vengeance. Instead of content, her show was shaped by a singular energy that was more often frantic that compelling, and that was disappointing for fans who admire her for more than just her pose of vanity and her tacky clothes. Yet Mid M clearly possesses those warmth and originality to be the runaway smash her fans already consider her to be. While slower tunes at the Palace collapsed in overwrought melodrama, those same, nag—nearly "I Am a Blue" and John Prine's "Hello In There"—both from her first Atlantic album—have been performed with subtle character in the past.

This lady has been touring heavily for a while, and her recording Legand on her vocal turn can be attributed to it. Like many acts that have already completed the opening night crowd—A well-known Mid M fan's homegirls. Lew Lehrman's and Scottie show that even as somewhat insidious in its ownomatic total.

But the bottom line adorns the measure. Bette Midler has made it into Broadway. She has the skill and the touch-minded opinion that merit that billing; but, unless she can continue what she started, her stage persona a feint for the music rather than a distinction: flack might be the in.

With the Del McCoury Band and M's all out in advance, McC M still has two weeks of time for Skeiny Rhune show in this in, but the show is to be gearing with the crowd even with those few brief times. Del McCoury M might just better the gitter trend enough to extend herCommentary beyond the Balls and to people.

ANNIE MURRAY
CHIP TAYLOR
Treboadur, Los Angeles

A rare Southern California appearance by Capitol's Canadian songbird brought out an all-around enthusiasm with one unit hosting John Lennon, Harry Nilsson, Alice Cooper, and try to name an entire group or solo artist with even a little of pure voice was worth whisper of the wort, as the drug-laced blonde with the wide smile recognized the hit. He hired a seven-piece band to back him up and pushed her to the extent of the progressive electric-pop market. Aside from "Snowbird" and "Dandy's Song," her characteristically American material can be traced back to an old song from her, all in a format to the solid hit. In a full house and a full band, the song was placed on the small stage, marked in a riser, semi-circle pattern. The plot is taken from the range of "Wild Thing" as "Angel of the Morning." The young Gary Williams has been increasingly grown more Countryish and he is playing guitar and his entitled name of the week, his barrow backed by a band of downtown numa bands.

HOT TUNA
JAMES MONTGOMERY BAND
Academy of Music, New York

The lights came up and the audience gasped. Can that really be Jorma? That is what some think. The band did not have to explain. Their sound was relaxed, their music a confiding kind of a thing. Both of which included "I Love You for Me." The first song was a day of the Outward and Blackbird." It was then when the old songs were played, such as "Candy Man" and "True Religion," that one felt the absence of Cream and his contribution.

James Cotton is one of the more tasteful, incise, all-time sound today, playing in a clipped, tight rhythm evoking the sound of Hot Tuna. The bass guitar of Jack Casady provided proficient help, while Pizzicato's drumming rounded the band's heart. There was no hand to hold as an audience's attention for close to three hours, as it did at the last show, with two genuine gurus.

The James Montgomery Band opened with a rock beat and a gong and weaned the audience. The Capricorn Records, a rock and roll, was an unusual one.

(Continued on page 18)

College Seminar

- Continued from page 14

singing an evening seminar Sunday mornings at the Troubadour, with Kris Kristofferson, Paul Williams, and Henry Mancini. Shusett said the normal enrollment for courses has run anywhere from 200 to 300. Registration fees vary from course to course.

Kendan Recorders in Barbak

In Minneapolis, the Micide studio complex has undergone a face- lift and signified their new shops with a name change. Now dubbed Cookbook Recording Studios, the facility offers a newly revamped Studio A, which is Earth-viewed walls and ceilings and a new hard wood floor to help maximize any new equipment array.

That room is now a four-channel 16-track facility with Scully tape machines, MRM honk with pass band Gain Brain and Kepex units, and JBL monitoring. Various others such as and gives whites aboard, ranging from EMT echo and two live channels to a leveling amplifier of the studio's own design.

Meanwhile, Studio B remains a smaller room with four-track gear augmented by some of those same special goodies.

The facility remains at its old Niccollet Ave. address.

* * *

Former RCA engineer Allen Zent has opened his own mastering studio at 6255 Sunset Boulevard in Los Angeles, and that room is already working out. Abbie Lee and Mylon LeFevre needed a mastering room to cut their new LP for Columbia and were swiftly impressed when they "stumbled across" Zent's room.

Hopefully, we'll be hearing more on that room as it begins to roll.

* * *

Down in Atlanta, the GRC-affiliated WSB radio station has received a special plaque for their contributions in helping Aepam develop two new audio configurations, the 406 and 407 series.

Sound Pit helped run tests on the new station's technical gizmo and suggested certain improvements. According to the Pit's general manager, Tony Di Mauro, they've been working along with chief engineer Milan Begos and associate engineer Glenn Meadows, the new offers higher output levels without additional distortion.

Pop 'Emporium'
- Continued from page 14

(From Canada), Bachman-Turner Overdrive, and Jiggle and the Stooges.

Only draft beer, soft drinks and sandwiches will be served.

Sullivan's concept is that relatively

- Continued from page 14

sound deas NY buys 20 channels of dxb noise reduction dxb incorporated 252 new haven st., watermouth, n.y. 10215.
Talent in Action

DEVASTATING AFFAIR

Opening the Roxy bill for Eddie Kendricks, who was recently reviewed in Billboard, was the Los Angeles-based group, the Edition. Devastating Affair consists of five vocalists, three on the microphone and two more who double on keyboards and vocals. Their goal is obvious—the blend of multiple voices, which is difficult to mix precisely in the club situation. Most of the set was an extension of their LP. But with their Motown-tinted originals they showed every hint of their ability to make a hit of anything they set their sight on. Particularly effective were lead voices of the two female singers.

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DECEMBER 15, 1973, BILLBOARD
Silva Cited By Concert
By ANTONIO CONTRERAS
SAN JUAN—Myra Silva, veteran Puerto Rican television and recording artist, was honored for her long-standing contributions to the entertainment industry, as well as for her efforts to help numerous charitable causes and establish partnerships with several Puerto Rican musicians and singers, all in the presence of the current mayor, Roberto Cuéllar. The ceremony, held at the Teatro Colón, was attended by government officials, business leaders, and community members, with Silva taking center stage to deliver a heartfelt speech acknowledging her peers' support and the continued resilience of Latin music.
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Soul LP's

DECEMBER 15, 1973, BILLBOARD

Talent
Bread's D. Gates

- Continued from page 18

horns and strings," he said. "To pay for it, we needed at least 10 dates in the 3,000-seat halls I wanted to play. But I couldn't work out a schedule because we were up against too many previously booked indoor winter events."

Gates says he's in no hurry to reach solo hitmaker status and will keep on going in the direction he has started. His 15-piece band will be scheduled for the spring of 1974, when halls are more available. And in February he expects to be recording his next album.

Gates doesn't start writing until he's got a studio deadline to prepare for. He repeats that most of his best songs are completed within two to three hours.

He writes the melodies first, generally starting from an interesting chord progression he finds on guitar or piano. Gates has recorded on a wide variety of instruments, although most of his session reputation was made on electric bass. He has sometimes been criticized for allegedly slighting lyrical content to fit into a musical concept. But he defends a lyric like "Baby I'm A Want You" as commercially valid because "It says conventional things in an unconventional way."

Once a song is completed Gates sees it in the highest key where he can sing comfortably. "High male voices are what the public likes today," he says. "But in female voices they like straight middle range with no extremes. Bing Crosby would have had a tough time starting out today."

U.K. 'Rock-On'

- Continued from page 18

you can marry the commercial aspect with doing what you believe in, then you're not going to be disappointed in a single."

Esses is pleased with his hit because "This is not a lot happened, but it's relatively simple. The listener can remember it. And the simplest music is the most fun. A simple cut with the right touches of class is doubly effective compared to a million-piece orchestra with the kitchen sink tossed in."

Esses says he will tour Britain in September and the U.S. later in 1974, probably with a large orchestra. "I'll do a show," he says, "because I come from theatre and it's only natural I would incorporate that in an act. I should have a second LP ready which will be relatively simple, like the first. And in February I start the sequel to 'That'll Be the Day,' which will be the 'Stardust.' In that I will have grown up and this movie will trace a young man's development as a rock star.

Television is also on the schedule when Esses returns to the U.S. this January, as are more visits to radio stations. "I've astonished at the importance of radio here," he says. "In Britain, if your record lands on the BBC, you're pretty well set. But here you've got to be everywhere." Esses also explained the reason for the jump onto the charts of top British artists in the number one or two slots, that something almost never happens here. "With a bigger act," he says, "the record is given some play but not placed in the stores. This may go on for four or five weeks. In the meantime, advance orders are placed for the disk and it's Number 1 when it arrives."

Esses has a new record in the British top ten, "Lamp Light," EMI is re-releasing "That'll Be the Day" for the Christmas season. And he also goes back to work on the second LP, titled "Nice and Warm."
CEC: Bonanza Sales

Billboard's Canadian correspondent includes coverage of the recent Canadian Entertainment Conference held in Kitchener. KITCHENER, Ont.—The University of Waterloo expects to sell $250,000 worth of records by the time this year comes to an end. This revelation came from Joe Recchia, the organizer of the Canadian Entertainment Conference held Nov. 9-11 at the Holiday Inn here.

Speaking at a seminar where university activities directors discussed the prospects of co-operative talent booking, Recchia said that the federation of students at Waterloo had purchased disks from a rockjockey and sold them at a 25% mark-up. That figure was reported adequate for student salaries in the store.

Later, Recchia elaborated, noting “Most people figured that we would close down after a few months of operation but so far we've been going for two and a half years now. Our students have been booking both rock and jazz acts, but initially we could never have coped as did Sam Sniderman, head of the Sam the Record Man chain.

Sniderman was very critical at the outset because he thought we would not be able to put his store out of business. This is the last thing we wanted to do. Our store is open only from 10 a.m. to 7 p.m. and is not advertised at all.”

Recchia noted that the store had been founded by a Waterloo student, Steve Babi, and was also operated in conjunction with Waterloo Lutheran University. Current prices for the operation include $6.29 list price charged at $3.71, and $1.90 for all subscribers.

During the conference's four days, discussion was held on both actual talent buying and related problems for campus exhibitors. There is a need for better booking, a wide range of attitudes toward native talent emerged, with Eastern schools wanting the brightest future for Canadian acts, while Western schools suggested that native acts were in short supply.

Those schools disagreed violently with the action that booking Canadian acts was desirable in most cases. John Toth of Simon Fraser U. in British Columbia indicated that he books most of his acts from the U.S. and that he is doing much better business with them.

Conversely, Eastern universities have been running Canadian concerts for year-and-a-half, and have criticized those who don't.

Spanish Ontario arts have been running Canadian concerts for year-and-a-half, and have criticized those who don't. Eastern schools have only booked such acts for six months, but they also claimed that shows have been drawing consistently good crowds.

The same meeting also offered a discussion of setting up a monthly newsletter to be circulated to booking agents, university directors and band managers, listing the names of Canadian bands and their contact, suggested tour dates, a list of campus entertainment directors and a rundown of events at campuses across Canada.

Further action on the magazine is expected. A Canadian showcase series, held nightly, assembled college bookers watched artists such as Billie Jo (Capitol), Christopher Kearsney (Capitol); John Allan Cameron (Columbia); Maclean and Maclean, a folk set from the U. of Manitoba; Gary and Dave (Axe/Linux); Brusell Sprout; Mike Quosner (Capitol); and the Masochic Band; A&M's Valdy; and Paul Bangile, Ontario artist managed by Walter Grauer.

The following is continued from page 16

December 15, 1973, BILLBOARD
MIAMI — "You know, when people start evaluating radio stations and the success of radio stations, they talk entirely about programming and not promotions," said Jerry Norman, vice president and general manager of WFUN-AM, a Top 40 station in Miami. "In my opinion, promotions play an integral part of radio's success. When FM first went on the air as Top 40 in 1960, it zoomed straight to the top and took the market. I'm not saying that promotions alone ran and got a lot of fun-type gimmicks on the air. For instance, they were setting the Fontainebleau Hotel and Brooklyn Bridge for X-number of dollars. Dick Jacobs was outside painting their own billboards. There was a lot of cumshot and dazzle. WFUN-AM was the talk of Miami. And WQAM-AM went out and spent $135,000 in three months to get No. 1 back."

The battle between WFUN-AM and WQAM-AM raged through the '60s with WQAM-AM emerging as the winner. However, a month ago, Norman was approached by Bob Byer, a young account executive from Promotion Consultants,ar- lading Maua ad agency, and Norman Norman considered it almost impossible to figure out the differences in Miami's Top 40 stations... there are four battle positions for promotion in the Dade County area— WFUN-AM, WQAM-AM, WMYQ-FM, and WYF-FM (101)."
Radio TV Programming

Programmers Gaining Stature

Nelson: We are still at 14 minutes of commercial time an hour and our competitors are still at 16 minutes, but we can do better. That's fact, of course, but not only do we have a limit on the minutes of commercials, we have a limit on the number of commercials. For example, we only sell three 10-second spots per hour. Period. And I think it's 12 30-second spots ... and I'm getting lost here. But if we sell out three 10-second spots, the client has to go to 30-second spots. And if we're out of 30-second spots, they have to go to 60-second spots. And vice versa. You see, it's the clutter factor that we worry about.

Hall: The fact is, you're trying the commercials.

Nelson: No, we are not. Everyone else is doing it that one time and we said: What the heck? let's cluster. But with our format, it just ruins us. The important thing is that we get the kind of talent we've got on our radio station. It's the kind of people that our commercials can become. They become entertainment enhancements as an integral part of the program. About 80 percent of them are made up of our portfolio of air talent. One of the things that you see if an air talent is great is being able to take a good commercial lead and handle it so well his listeners never know it.

Editor's Note: Continued in future issue.

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Nashville, Tenn. 37203

Radio TV Programming

Promotions to Perk Rating

Norman: I can get you some promotions to perk up ratings. In going promotions is to present more creative ideas. I think that's what they should do instead of putting up over a long haul rather than try to get in and double the station's positive over a period of time.

Norman joined WFUN-AM, the Robert Runouville-owned station, in 1967. Runouville owns all other radio stations in different markets—four in Florida.

Nelson: Perspective, telephone. We're shooting for a younger market. 12 to 24, we play much more recent music. That's what I've tried to do. I rarely play a Frank Sinatra tune unless it's a current hit.

Scott: Editor. Of course, when you're talking about the Beatles you're getting into a completely different area because there's a demand for that. There's been a demand for that. They still do, according to research we conduct. We recently had an audience survey and asked our audience which oldies they wanted to hear. Hey, Jude was the number one most beloved hit and we found out exactly how many young teens who weren't around when Hey, Jude, was a hit. It's surprising.

Nelson makes no claim as to whether the Beatles will be a major music trend at this point.

In addition to the hundreds of oldies available for air play, WFUN-AM uses three current records on its playlist—top hits of the day and up-and-coming records. There may be no new records added each week and the station is found on the next week's chart.

"It depends on what's coming on strong and what is weakening on our current playlist," Norman explained.

Seven disk jockeys comprise WFUN-AM's staff: Bwana Johnny 6 to 10 a.m.; John Davidson 10 a.m. to noon; Ross Mathews 11:30 a.m. to 2 p.m.; Tom Knight 2:30 p.m. to 6 p.m.; Terry Allison 6:30 p.m. to 10 p.m. and Ron Hall 10 p.m. to 2 a.m.; and Robert Hall 2 a.m. to 6 a.m.

"We try to put a certain personal touch into a given theme slot to appeal to a particular audience. We certainly have a variety of daytime hours toward the afternoon, although the hours from 6 a.m. to 3 p.m. are the most broad and there are some songs we play during this time which we wouldn't play as heavily during certain hours. Not many, not maybe the total play of two or three, we know, the real hard—radio.

However, evening hours are geared to the younger audience and has a market more specific than for any other part of the day. Norman feels that air personalities should have more control over the radio than in a family situation during morning drive.

S. III. Station to Country

Paris, ill. — WACF-FM, a 1050-station here managed by Adlai C. Fischer, Jr., has switched to an automated country format by Bill Rob-son and Bob Jackson as air personalities.

December 15, 1973, Billboard
101- PLEASE GADDY, John Denver, RCA 47100 002
102- WHAT CAN I TELL YOU, Timmy Thomas, Motown 1717
103- SALLY TELL ME, The Supremes, Motown 1044
104- IF I'M TRYING TO PROVE MY LOVE TO YOU, Bobby Womack, United Artists 1289
105- IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the J.B.'s, People 3730 (Motown)
106- I'M THE MIGHTY SPERITUAL, Cleve Corder, Fame 301 (Spiritual Artists)
107- BOTH ENDS AGAINST THE MIDDLE, Jackie McLean, Atlantic 45-7599

156-台灣啟航, Island 7326 (Columbia)
157- 石破天驚, Island 7326 (Columbia)
158- 我想跟誰唱, Island 7326 (Columbia)
159- 在這裡, Island 7326 (Columbia)
160- 那一夜, Island 7326 (Columbia)

101- PLEASE GADDY, John Denver, RCA 47100 002
102- WHAT CAN I TELL YOU, Timmy Thomas, Motown 1717
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107- BOTH ENDS AGAINST THE MIDDLE, Jackie McLean, Atlantic 45-7599

Below is a list of the best-selling LPs to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LPs reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stock-taking guide.

CHRISTMAS LP's

1. MOTOWN CHRISTMAS ALBUM—Motown MS 795
2. ELVIS PRESLEY SINGS THE WONDERFUL WORLD OF CHRISTMAS— RCA LSP 4579
3. THE CHRISTMAS BEST-SELLERS—Johnny Mathis, Columbia CS 8021
4. CHRISTMAS ALBUM—Jackson Five, Motown MS 713
5. CHRISTMAS PRESENT—Merle Haggard, Capitol ST-11230
6. BING CHRISTMAS SONG—Nat King Cole, Capitol SW 19722
7. A CHRISTMAS ALBUM—Barbra Streisand, Columbia CS 9557
8. PHIL SPECTOR CHRISTMAS ALBUM—Apple SW 3400 (Capitol)
9. THE ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CS 8858
10. MERRY CHRISTMAS— Bing Crosby, Decca 72128 (MCA)
11. THE TWENTY-FIFTH DAY OF DECEMBER—Staple Singers, Fantasy F-9442
12. LITTLE DRUMMER BOY—Kapp KS-3450 (MCA)
13. CHRISTMAS GREETINGS FROM NASHVILLE—Various Artists, RCA APL-0262

14. MERRY CHRISTMAS FROM JOSE FELICIANO—RCA LSP 4421
15. CHRISTMAS ALBUM—Mahalia Jackson, Columbia G-30763

CHRISTMAS SINGLES

1. STEPING INTO CHURCH—Elton John, RCA 65018
2. MERRY CHRISTMAS DARLING—Carpenters, A&M 1236
3. SANTA CLAUS AND HIS OLD LADY—Cheech & Chong, Ode 66021 (A&M)
4. JINGLE BELL ROCK—Bobby Helms, Kapp 85 (MCA)
5. BING CHRISTMAS SONG—Nat King Cole, Capitol SW 19722
6. CHRISTMAS GREETINGS FROM NASHVILLE—Various Artists, RCA APL-0262

December 15, 1973, Billboard
Country Music

Radio Contest Seeks New Songs for McClinton LP

NASHVILLE — A promotion which may result in an entire album written by unknown songwriters is underway involving O.B. McClinton of Enterprise, the country division of Stax.

The promotional contest, called "The luckiest lucky songwriter in the country," was the brainchild of Jim Kristofferson of KDJW-AM in Amarillo, Jim Clemmons of WPLO-AM in Atlanta added some improvisations of his own.

Some 15 to 20 stations are now involved in the contest, which works this way: amateur or professional songwriters in the station listening area submit unpublished songs to that station, and the program directors and music directors then select the best of these. The winners are submitted to McClinton and Enterprise, and he hopes to do an entire album of the songs. In the event he fails to get 10 or 11 songs strong enough for LP cuts, he will take the best of what he gets and include it in his next album.

McClinton feels this is a great opportunity to give exposure to unknown artists in the hinterlands, and to garner promotional value of his own from the contest exposure.

Addition of New Board Member Assists in Cinnamon Expansion

By BILL WILLIAMS

NASHVILLE—The Cinnamon label will undertake an expansion program, promotionally, and has moved to its own independent distribution. It also will purchase or build its own studio.

Johnny Morris, president of the firm, said that Charles Terrell of Skeston, Mo., is now a member of the board, and that his addition will allow the expansion. Other board members are Bob Risby, vice president, and Lloyd C. Risby, a partner.

The move to independent distribution is a breakaway from Nationwide Sound, but Cinnamon, and its subsidiary, Toast, will use virtually the same 33 distributors who were utilized by Nationwide.

The company also has finalized a deal with London Records for distribution in Canada, and with Mervyn Conn, the English promoter, for overseas distribution.

Barbara Starling will handle all domestic sales.

Expansion includes a major promotional push for existing artists, and further development of new talent.

It also was revealed that, because of a large number of publishing firms, production companies and the like, a holding company will be formed in the near future.

Morris said a decision will be made shortly whether to build a studio or to purchase an existing one.

All of its work is being done by independent producers, but with the roster growing, additional studio time is essential.

C. Hall, RadiOzark and Long Estate Gifts Enrich Hall of Fame's Memorabilia

NASHVILLE—A contribution of more than 4,400 records from the estate of the late Hubert Long has swelled the archival holdings of the Country Music Hall of Fame here to some 46,000 disks.

This represented a substantial part of recent contributions. Long, a talent agency and manager, served as a long time board member of the Country Music Association and was its president for a year.

Some 500 pictures also were given to the Country Music Foundation Library and Media Center, which is located at the Hall of Fame.

Another major contribution came from RadiOzark Enterprises of Springfield, Mo., which gave its transcribed radio series of the 1940's and 1950's. These 15-minute shows featured such artists as Red Foley, Smiley Burnette, Ernest Ford, Bill Ring, the Jordannites, the Carter Sisters and Mother Maybelle with Chet Atkins, and Shorty Thompson.

Printed materials also were donated. Connie Hall, former artist with Mercury and Decca, gave her private collection of some 14,000 records, many of them rare cuts by well-known artists on lesser-known labels; Elvis Presley on Sun; Bill Anderson on TNT, and Loretta Lynn on Zero, to name a few.

Bill Ivey is the Hall of Fame director.

LeGardes Sign For Hilton Gigs

LAS VEGAS—The LeGarde Twins, Tom and Ted, have signed a three-year exclusive contract with the Hilton Hotel here, and will play the hotel from Dec. 5 through Jan. 8.

The native Australians then will move to the Flamingo, which is part of the Hilton chain.

The contract was signed with Henri Lewis, vice president of Hilton, and Terry Bock, manager of the act.

Just prior to opening here, the LeGardes did 27 consecutive days at the International Valley Country Club, Brownsville, Texas.

It just keeps coming up the charts.

Billboard

Record World 18

Cash Box 20
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Week #</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>Amazing Love</td>
<td>20</td>
<td>1</td>
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<tr>
<td>Love the Label and Master Ace</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>We're Gonna Hold On</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>Love Me</td>
<td>19</td>
<td>4</td>
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<tr>
<td>Stay All Night</td>
<td>18</td>
<td>5</td>
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<tr>
<td>The Most Beautiful Girl</td>
<td>18</td>
<td>6</td>
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<tr>
<td>Sing About Love</td>
<td>18</td>
<td>7</td>
</tr>
<tr>
<td>Somewhere Between Love &amp; Tonight</td>
<td>18</td>
<td>8</td>
</tr>
<tr>
<td>Love Me/Creepin' On My Knee</td>
<td>18</td>
<td>9</td>
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<tr>
<td>The Last Love Song</td>
<td>18</td>
<td>10</td>
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<tr>
<td>Let Me Be There</td>
<td>17</td>
<td>11</td>
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<tr>
<td>Maybe I'll Never Know</td>
<td>17</td>
<td>12</td>
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<tr>
<td>Got Leaving On Her Mind</td>
<td>17</td>
<td>13</td>
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<tr>
<td>Little Girl Gone</td>
<td>17</td>
<td>14</td>
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<td>Some Things You Gave My Love</td>
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<td>15</td>
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<tr>
<td>I Love You</td>
<td>16</td>
<td>16</td>
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<tr>
<td>Song &amp; Dance Man</td>
<td>16</td>
<td>17</td>
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<tr>
<td>Hey Lover</td>
<td>16</td>
<td>18</td>
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<tr>
<td>Wherefore &amp; Why</td>
<td>16</td>
<td>19</td>
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<tr>
<td>U.S.</td>
<td>15</td>
<td>20</td>
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<tr>
<td>Lovin' On Borrowed Time</td>
<td>15</td>
<td>21</td>
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<tr>
<td>Country Sunshine</td>
<td>15</td>
<td>22</td>
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<tr>
<td>Oh Good Times</td>
<td>15</td>
<td>23</td>
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<tr>
<td>Lady of the Night</td>
<td>15</td>
<td>24</td>
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<tr>
<td>Too Many Memories</td>
<td>15</td>
<td>25</td>
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<tr>
<td>Country Roads</td>
<td>15</td>
<td>26</td>
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<tr>
<td>I'll Never Stay Too Long</td>
<td>14</td>
<td>27</td>
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<tr>
<td>That's What I'll Do</td>
<td>14</td>
<td>28</td>
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<td>Secret Love</td>
<td>14</td>
<td>29</td>
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<tr>
<td>Wrap Your Love Around Me</td>
<td>14</td>
<td>30</td>
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<tr>
<td>One More Song</td>
<td>13</td>
<td>31</td>
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<tr>
<td>I'm Still Loving You</td>
<td>13</td>
<td>32</td>
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<tr>
<td>Running in Seattle</td>
<td>13</td>
<td>33</td>
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<tr>
<td>Lucky Lady</td>
<td>13</td>
<td>34</td>
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<tr>
<td>Just One More Song</td>
<td>12</td>
<td>35</td>
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<tr>
<td>California Blues</td>
<td>12</td>
<td>36</td>
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<tr>
<td>We've Back in Love Again</td>
<td>12</td>
<td>37</td>
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<tr>
<td>Soul Deep</td>
<td>12</td>
<td>38</td>
</tr>
</tbody>
</table>

**ANOTHER FOOTBALL YEAR**

- Issac C. Taylor (Yardbirds, L. W. M. A. Inc.), MCA 1418 (MCA)
- Bruce Johnston, RCA 9018 (RCA)
- Jerry Vale, RCA 9017 (RCA)
- Dalilah, Mayfair Records, 1-747 (Jaco)
- Ben E. King, RCA 9016 (RCA)
- Chubby Checker, RCA 9015 (RCA)
- The Shirelles, RCA 9014 (RCA)
- Eddy Arnold, RCA 9013 (RCA)
- Eddy Arnold, RCA 9012 (RCA)

**THE MIDNIGHT RIDER**

- Eddy Arnold, RCA 9011 (RCA)

**WHY THE GRASS IS GREENER BACK HOME**

- Eddy Arnold, RCA 9010 (RCA)

**RED SOVINE**

NOW exclusively on CHART RECORDS

Distributed by BUDDAH RECORDS, INC.
Foglesong Sees Bright Side; Predicts Benefits in Crisis

NASHVILLE—Jim Foglesong, president of Dot Records, echoes the bullish tone of Billboard’s editorial (Dec. 8) in these trying times of vinyl shortages and transportation problems.

“We’re not going to be a hardship to suffer in some areas,” Foglesong said. “I personally feel that it may end up to be a great era of innovation.”

Foglesong noted that no immediate cutbacks are being considered by his highly successful all-country label.

“It is possible that if people stay at home more, they will want more records and tapes than ever. We will just have to give them great product.”

Yule Sings Flood Mart

NASHVILLE—The country Christmas produce continues to roll in, some of it of a novelty nature.

Added to the long list of seasonal songs (see Billboard, Dec. 8) in the country field are these: Whistling Christmas” by J. Anthony Scott on Toast, a medley of traditional tunes whistled by the artist; “Can You Fix The Way I Talk for Christmas,” a suturing song on Mainstream by Vincent & Pesce: “Everett the Evergreen” by Little Linda Whitney on Britie Star; “The Songs About Christmas” by Robby Gutes on LSI.

“’A Merry Christmas to You All” by Phil York on the Derrick label in Dallas with a Left side Christmas song called “Waltz thru Christmas and New Years With Me;” Doc Watson’s “New Born King” on Poppy, “It’s Christmas Time (And We Are Alone)” on the Enterprise label from Memphis, by Louis Paul; and “The Little Angel In Our Home,” by Henry Lewis on the Bargin Label.

Yule Singers

NASHVILLE—This Christmas, the Nashville Recording Industry is celebrating the achievements of its top musicians and recording artists with a ten-day musical celebration, starting Thursday, Dec. 12, at the Country Music Hall of Fame and Museum.

The annual event, known as the Yule Sings Flood Mart, features performances by some of the most talented artists in the country music industry, including Dolly Parton, George Jones, and Tanya Tucker.

The festival includes a variety of events, such as concerts, workshops, and panel discussions, all aimed at showcasing the rich history and culture of country music.

The Yule Sings Flood Mart is a great opportunity to celebrate the music and artists who have made country music a beloved genre for generations.
Narvel Felts
ALL IN THE NAME OF LOVE C-771

Jerry Foster
LOOKING BACK C-774

Stan Hitchcock
HALF-EMPTY BED C-770

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CINNAMON RECORDS, INC.
1805 HAYES ST.
NASHVILLE, TENN., 37203

BIG MOUTH WOMAN
ELM RECORDS

JAY GARDNER

(714) 893-0329
P.O. Box 1100, Westminster, Cal. 92683
Continued from page 24

Bill Warnsley has parted company with KKIK-AM, Houston, and is currently looking for a new position in programming. Has experience in various formats, specifically country... Chuck Britt, program director of KDWB-AM, Top 40 station in St. Paul, is looking for a good morning man. Good station, good program director, and you'll have to be a good personality to get the job. But it would be worth getting... Another job that would be good is the programming position of WAMS-AM in Wilmington, Del. It's a Top 40 station and the man to talk to is John Kekkales, general manager... Looking for a good country music all-night personality with a first ticket is WVO1-AM, Jacksonville, Fla. Send tape and resume to program director Gene Pope.

WKTQ-AM, Pittsburgh, a station known as KQ, and consulted or whatever by Buzz Bennett, now has its new towers (two), new 5,000-watt transmitters (two), and new ground radial system operating, according to general manager Larry Garrett. To date, the station has given away more than $220,000 in cash calls, including two $25,000 awards... Somebody who said his name was Bob Stanley just tried to rip me off about a radio station in Philadelphia... Down in beautiful Austin, Tex., Ken Meyer, general manager of KOKE-AM-FM, relates that the FM side raised about $10,000 for the local Free Clinic with a 12-hour live broadcast of an outdoor concert featuring such as Willie Nelson, Jerry Jeff Walker, Kennech Thronehill and others. KOKE-FM is a progressive country music station. That whole Austin scene, always a good one for music even in the days when Sixth Street was alive and well and I used to park my carloads on some of the cane-bottom chairs in the various haunts.

** **

KOIQ-FM in Los Angeles is now being consulted by Don Drake, co-host of KKIQ-AM is doing the morning show. Don Steele is also on the air. Format stays in the Top 40. Drake has had enormous faith in the validity of FM for several years and now it will be interesting to see if he can knock off KHJ with KOIQ-FM. To solve his ego, he's got to, you know... Cark Mayberry, manager of Granite Records in Los Angeles and a former air personality, will pull a Christmas shift at KDJF-AM in Amarillo, Tex. A station programmed by Jim Christofferson. He just did a guest shift at WAM-AM in St. Louis. Says that if any radio station needs a fill-in man for a day or as he travels around, to let him know. And he promises not to play more than seven or eight of his own records per hour. Mayberry just paid a visit to Deano's Place, a Detroit country nightclub operated by Deano Day, air personality at WDEE-AM, Detroit. Said the club has a "hollowband" and is doing quite well.

** **

WBUD-AM in Trenton, N.J., needs rock records. "I'd appreciate it if you record people would help the station out. Address the records to Jay Blackburn, who is there consulting the station. And, by the way, you should submit air checks to Blackburn & the Holt Corp., P.O. Box 111, Bethlehem, Pa., in regards to getting a gig at any of the various stations the Holt Corp. consults from time to time... Fred Jaynes has just been promoted to program director of WXOR-AM, Florence, Ala., country music station owned by Sam Phillips. The lineup there goes Ken Maynor 6-10 a.m., operations manager Bill Reeves 10-noon, Jerry Day noon-3 p.m., Jaynes 3-7 p.m., Joe Madison 7-midnight, Bill McVillous midnight-6 a.m., and week-end man Ed Lawson. Jaynes would like to get more airchecks with other country format stations and asks where Robert W. Morgan is now. So, more about Robert W. Morgan and KQIQ-FM, Los Angeles. The rest of the lineup on the Top 40 station includes besides Morgan and Don Steele, Jim Carson from KXRC-AM, San Francisco; Jerry Butler who'd worked at KHJ-AM in Los Angeles; and Bill Pearl who'd worked at KDJF-FM in Los Angeles. Obviously, KQIQ-FM will be competing also against KDJF-FM where who else but Charlie Tune does the morning show. So, it's going to be Morgan against Tuna. If you don't recall, it was Morgan who got the morning show at KJAM and Tune, to save face more or less, went to KROQ-AM in Los Angeles. Bill Watson is programming KQIQ-FM. He's a heavyweight and Morgan is an excellent production man and you've got all of the angle that's been saved up for several months now and you've also got to include the fact in your calculations that Paul Drew, vice president of programming for KKIQ Radio, which operates KHJ, is sort of a protege of Bill Drake—that is, Drew worked for Drake a few times. Yep, a real interesting situation in the City of the Angles.

** **

Here's a note from Ron Saul, national promotion director of Warner Bros. Records: "Yes, Claude, we will lay off for a while. I hope Rick Sklar and Mr. Catching can make something happen at KSFX-FM in San Francisco. As was the instant of my letter, certainly we want our brother industry of radio to succeed."

San Diego Radio Stations to Hold 3rd Annual Fest

SAN DIEGO—KSON Radio here will hold its third annual Country Star Songfest, with an entry deadline of Jan. 4.

The Songfest is a country music songwriting contest designed to give exposure to amateur writers. Winning songs will be published by the House of Him, a firm owned by KSON.

All previously published songs are eligible, providing there are no songwriting agreements with others. There is no charge connected with the contest.

As with all published songs, the winners in this contest will be submitted to major acts for consideration.

All interested should contact KSON in this city for an entry blank.

Tree to Administer Miller's Publishing

NASHVILLE—Eddie Miller, one of country music's most prolific songwriters and publishers, has turned his publishing business over to Tree International for administration.

Miller, author of "Release Me" and dozens of other hit songs, said this would relieve him of "walk-in traffic" and allow him more time for writing. He will do most of that writing from his home.

Don Adams
Sings "I've Already Stayed Too Long" CY-4009
Writer: Ben Peters
Publisher: Ben Peters Music
From the album "On His Way" SD-7280

EXCLUSIVELY ON ATLANTIC RECORDS

Don Adams
On His Way

Featuring
"I'm Satisfied"
"I've Already Stayed Too Long"

DECEMBER 15, 1973, BILLBOARD
SNUFF GARRETT

15 YEARS ON THE CHARTS
15 years is some kind of record.

Congratulations!
United Artists Records
Sonny and Cher and Snuff with Cher's gold LP "Cher" (top); listening to a playback on a Bobby Vee date (center) and conferring with Liza Minnelli during her Columbia LP date.

From Disk Jockey To Millionaire Producer (A Happy Success Story)

By Richard Oliver

"Damn! You're never gonna make a livin' if you keep listenin' to that radio!" That was Snuff Garrett's grandfather speaking to his grandson Thomas who had once again driven past an appointed stop while ensnared in the local Texas radio station and its musical sounds.

Grandpa used to let Tom drive across the Texas plain country as he went from door to door selling Bibles and blankets. Tom was 13 then, and the only thing that mattered was music.

Just last week, grandpa visited Tom in his modest 10 room Bel Air mansion, smiled, and didn't say a word about listening to the radio. He was proud of his grandson and no doubt felt he had contributed in some way to the boy's success.

Well grandpa did. There's no question that much of Tom's determination to make good in something he believed in and fought as a result of grandpa's influence.

A lot of other people helped shape and educate this crazy kid who had music in his head. They did it because they liked him and believed he had something on the ball. DJs in Texas and record executives in Hollywood have all given Thomas (Snuff) Garrett a roof, bed, food, and advice.

Then again, only a guy with a heart of stone would let a skinny kid from Texas sleep in wicked Hollywood in the back seat of his very used car while changing and shaving in the closest Standard gas station. (Until he was fortunate enough to meet some good friends, the first Hollywood home of ace producer Garrett was indeed the back seat of his car.)

Thomas (Snuff) Garrett, the producer who's had chart hits during his entire 15 year career and discovered and redefined the careers of some of the most important singers in the business, got his start by quitting school in the ninth grade. "I just knew that records were my life and there was none of that in school. After I quit, everyone I went for a job people always asked about my schooling, but I still got the job."

His first job was as errand boy at KJZ Radio in Dallas, Texas. There the Garrett story began. The word spread fast that he was the only guy in the city who could get to the picks at the station. Bill Emerson of Big Stage Distributors recognized this fact and soon took the 15 year old eager beaver on as one of his promotion men. In fact, to this day Snuff credits Emerson for his valuable undergraduate course in the record business. Those valuable instructions also cost Emerson the loss of the promotion man.

One day the head of Big Stage got a call from Snuff, "Bill, I'm goin' to Hollywood and become a record producer." Emerson took a deep breath and then emphatically stated, "Garrett, you're a crazy son-of-a-bitch."

You get on down to my office right now and I'm gonna lock you up in the storeroom!" Knowing what he wanted to do, Snuff calmly replied, "Bill, I still have a paycheck coming... just send it to General Delivery, Hollywood, right? And I'll pick it up there."

With that, a determined Texan (and you know what they're like) got in his car and drove to California. Arriving in the entertainment capital with $30 in his pocket, he did what any sane person would do, especially one who was on his way to becoming a top record producer. He went to the closing night of the famous Ciro's Night Club to see a famous star. The star was Maurice Chevalier and the night on the town cost him $60. With $30 and no jobs prospects, the most logical living quarters for this potential producer was the back seat of his car.

Snuff naturally thought that the music industry was eagerly in need of a producer of his talents. Many doorknocking, foot-sore trecking days later told him otherwise. Finally he landed a job selling records at Music City on the corner of Sunset and Vine. Well, it was the record business and it was in Hollywood!

Another guy was working there too by the name of Don Blocker. Don recalls Snuff's first day when he walked back into the storeroom and saw this skinny kid with a $20 green shiny suit, dress shirt with a pinched collar, and a skinny tie. Don said, "Hey, you're Snuff?"


During his brief Music City tenure, Snuff ran into a man he had met during his days with Big Stage in Dallas, Al Bennett. Al had just become vice president of Dot Records at "a fast $125 a week which was about $124 more than I had." Al, who with his wife Kathy and their three children had just moved to the coast city, saw that this young kid from the Southwest needed a little chauffeuring plus three square meals a day. Snuff moved in with the Bennett family and was immediately given family guidance. "Snuff, go back to school and finish your education." Snuff responded to that sage advice with a flat "No!"

Bennett, not about to let down in front of this teenage upstart, sent right in there, "Then go back home and grow up." Snuff was taken back by this advice from a record company executive, but he was also aware that the music business was not welcoming him with open arms. Besides that, he was homesick and decided that maybe Bennett was right. Thomas (Snuff) Garrett, hopeful as a producer, returned to Dallas.

Back home and faced with some soul searching, Snuff pondered his next move toward a place in the music business. (Continued on page SG-4)
record business. It still was the only business for
him. He had many talks with KLIF disk jockeys
Bruce Hayes, Ken Knox, and Art Nelson. Nelson,
now of KLAC, Los Angeles, suggested that he be-
come a DJ and promptly set about arranging an
audition tape. The result was a job with radio sta-
tion KDUB in Lubbock, Texas. Garrett laste one
rip-roaring day and was fired.
The program director of the station, Eddie Gale,
felt bad about the situation and "gave me
the best talking to I ever had in my life." Gale saw
the determination and will in Snuff, but empha-
sized that he had to prove himself. He also
needed to know the business. He agreed to keep
Snuff on with a reduction in salary from $75 to
$65 a week with a stipulation attached. Snuff
could have five hours on the late night show, but
everyday he had to write out in long hand every
word he would utter on the broadcast. Gale
would then approve the script and have it typed.
Snuff agreed and was soon back on the Lubbock
airwaves.
On one of his broadcasts, he slipped out with a
good night phrase not in the prepared script.
"Come a foggin' cowboy" It caught on and soon
became the catch phrase of the town. Snuff Gar-
rett was getting known in Lubbock.
During these valuable days, he began losing the
wellness behind his ears. Sam Riddle and
Don Boman were also on the station and the
three became fast friends. Then there was a
singer/ musician in town by the name of Buddy
Holly. Unbeknownst to Snuff, Holly would be an
important influence in his early producing
experience.
The name of Garrett began spreading and he
was passed to accept a gig as DJ with KSVD in
Wichita Falls, Texas. This was to Snuff's liking
because it put him within 140 miles of Dallas.
Then the ritual began. Five nights a week
on the radio and then a quick weekend trip to Dal-
las to get all the latest records from the
distributors. He became the breaker of hits in
Wichita Falls by playing all the new
records first.
The "Come a foggin' cowboy" phrase
soon became "Hi bunkie" as the
phrase to say and fast became the
swinging DJ of Wichita Falls, a feat
which was capped by his marathon
flag pole sitting car
per as a promotional stunt for the local Renault
automobile distributor. Called "Operation
Snuffnik," Snuff agreed to remain in a Renault
as a top of a flagpole until the local merchant
sold 50 automobiles. The result was a series of
mad broadcasts from the car and a lot of pub-
licity. While living in the broadcast-equipped
car, the stunt was greeted with rain the first
three days, some college pranksters who tried
to saw down the pole until Snuff called the po-
ce from his mobile telephone, a traffic ticket
for prolonged park-
ing, and the gift of a Panamanian par-
rot named Pedro
for company.
Three months
later he did a mara-
ton for the Lin-
coln/ Mercury
dealer. This time
he was planning to
stay awake longer
than any other disk
jockey. Plans were
well organized in-
clding a suite in
the town's finest
motel where Snuff
could sleep for
three days prior to the event. However, his
well meaning friends escorted him to the motel
and they all commenced to party for the entire three
days. On the day of the event he entered the
store window with very little rest preparation
and was so punched "I didn't know whose cousin
I was." After 110 hours the swingin' DJ of
Wichita Falls passed out.
He was determined to keep his swingin' DJ
reputation and next planned to have someone
pay him $500. Then, he was going to climb to the
top of the town's water tower, have an iron bar
sticking out the side and make a swing. Then
he was going to climb out and broadcast as the
swingingt disk jockey in the world.
As the town celebrity, breaker of hits and
player of premiere recordings, Snuff found his
own local dance television show plus a dance
cb which featured his now good friend Trini
Lopez and The Big Beats. There was no doubt
Snuff's travels were leading him in the
right direction. But, he still kept thinking of
California and producing. He had to get back.
No problem. He received a telephone call.
The man who was battleed by the skinny guy
with a name like Snuff never imagined he would
be calling that kid and offering him a job but,
as they say, the circle turns. Don Blocker was
now head of national promotion for Liberty
Records.

15 years of
Chart success—Oh Boy

Congratulations Snuffy from EMI

EMI Limited  London England

DECEMBER 15, 1973, BILLBOARD
MUCH LOVE
TO
THOMAS "SNUFF" GARRETT
FROM
Sonny's

Hollywood's Next #1 Music Industry
Bistro-Restaurant

940 N. La Cienega
652-9811

Proprietors: Dave Pell
& Donna Kaye

P.S.: Hey, "Snuff," we're open for lunch too!

S'NUFF SAID!

"YOU'RE THE BEST"

Famous Music Publishing Companies

MARVIN CANE
JULIE CHESTER

WHO IS SNUFF GARETT AND WHY IS HE SAYING THOSE TERRIBLE THINGS ABOUT . . .

our dub labels . . . So, what's so bad about a label that's shocking pink, and glows in the dark, Snuff? . . . Oh, you loved the dubs . . . it's just the labels . . . hmmmm . . .

Well, that's Snuff Garrett's reaction to our reference dub labels . . . but he really did like the sound of the dubs, and let us thank you, Snuff, for the opportunity to cut masters on some of your latest productions:

RODNEY ALLEN RIPPY'S
"Take Life A Little Easier"

NANA MOUSKOURI'S
"An American Album"

WAYNE PARKER'S
"Good News Bad News"

JAN RADO'S
"Poppa's Side Of The Bed"

VICKI LAWRENCE'S
"Ships In The Night"

SANDALWOOD'S
"Sandalwood"

We still have some of those weird dub labels left, so if you want to see them or just to have a disc cut, contact us . . .

KENDUN RECORDERS
619 SOUTH GLENWOOD PLACE
BURBANK, CALIFORNIA 91505
TELEPHONE: (213) 843-6096

SG-5
Remaining Solvent Is The Key To Snuff’s Staying Active In The Music Business

As a businessman, Snuff Garrett is one of the handful who has survived almost two decades. Some have come, built mini-empires and then mysteriously disappeared from the scene. Others have become involved in high finance, stock transactions, and eventually see their assets disappear. Perhaps due to his early Texas upbringing, but definitely not to be confused with the cash-in-the-cookie jar syndrome. Snuff has been able to remain very solvent and active in the music business.

Garrett was reportedly the first teenaged producer ever hired by a major record label. He was 19 and hired by Liberty Records for $30 a week. Within six months, he became one of the first staff producers in the business to receive a royalty on his recordings and was earning $1,200 a week. He remained with the label as a hit producer for seven years and then decided to branch out on his own. With $9,000 he formed Snuff Garrett Productions.

His company became immediately successful with the Gary Lewis recording of “This Diamond Ring.” The record sold 1,200,000 copies. Lewis followed with a string of top 10 records. With the money made from the Lewis hits, plus some others, Snuff Garrett Productions began buying up some copyrights including “My Special Angel” and “Turn Around Look At Me,” both hits for The Vogues, plus the Eddie Cochran standard, “Summertime Blues.”

As a result, several publishing companies were formed under the Snuff Garrett Productions banner: Viva Music, Zapata Music, Stone Canyon Music, and Baby Monica Music. Out of this publishing group came many hits such as “Lady Willpower,” “Young Girl,” and “Oven You,” all recorded by Gary Puckett and The Union Gap, and “The Straight Life,” which was a hit for Bobby Goldsboro.

The production company also had two record labels distributed by Dot Records, Viva Records and Bravo Records. The Viva label provided Snuff with another hit concept series, “The Midnight String Quartet.” The company likewise had Amigo Recording Studios. After three years, Snuff sold the entire operation to Omega Equities for $2,250,000 in cash. He specified cash over any stock transactions.

Today Amigo Studios is part of Warner Bros. and Viva Music is part of Warner Bros. Music.

Snuff took a short hiatus and then formed the new existing Garrett Music Enterprises with a group of investors headed by Clint Murchison, owner of the Dallas Cowboys. Other principal investors in the firm include Jack Piscopo, Ed Scarff, Dan Lufkin, Louis Marks, John Driscoll, and Ed Gassmeyer.

Garrett Music Enterprises includes Snuff Garrett, president; Dan Blocker, vice president; Tom Gantz, repertoire supervisor, and Jeanne Powell, office manager. There are two publishing companies, Peso Music (BMI) and Senior Music (ASCAP).

Garrett Music Enterprises now has a distribution agreement with Bell Records for the United States, Canada, and Japan. EMI distributes for the rest of the world. Part of the Garrett Music Enterprises production agreement with these labels allows Snuff the freedom to do outside artists on an independent basis as well. He is currently producing Cher, Vicki Lawrence, Nana Mouskouri, Jim Nabors and Roger Williams plus some new acts such as Sandalwood and Wayne Parker.

Under the Garrett Music Enterprises umbrella there are also two jointly owned companies, Blue Monday Productions and Blue Monday Music. The ownership is 50 percent Garrett Music Enterprises and 50 percent Al Capp. The publishing company had significant success from its beginnings with Cher’s hit, “Half Breed,” which was written by Capp (due to Snuff’s encouragement) and Mary Donn.

In his financial activities Snuff Garrett may appear conservative to many wheeler dealers, but “in every case he studies a potential move thoroughly and bypasses any wild schemes. He knows exactly what he’s doing,” states his long-time friend W.T. Rabb. He limits his investments to short-term bank paper (C.D.’s) and some land.

Because stock investments can be time consuming and require a thorough knowledge of the market with day to day fally checking, his activity in that area has been rather limited.

Money men in Snuff’s life: Clint Murchison, owner of the Dallas Cowboys and Gene Hewett, president of Texan Industries (top); Larry Uttal, Bell Records president (left), and with publishing partner Al Capp (below) and producer-friend Jimmy Bowen.
Records under the presidency of Al Bennett, Snuff had Blocker give Garrett a call and offer him the job of local promotion man in the Los Angeles area. This was late 1958 and Snuff was returning to Hollywood where he kept that job for a swift six months.

This time he wasn’t fired. While working the promotion route in his classy green ’57 Plymouth at 9:30 a.m. he kept begging Bennett and Blocker to let him produce. The label had to keep this kid quiet before he drove everyone up the wall. They had a new singer who all that time as without direction. Snuff convinced the powers to let him have a shot.

"Okay Garrett, this is it.

The singer was Johnny Burnette and the first Snuff Garrett produced session was a song entitled "Settin’ the Woods On Fire." It didn’t necessarily set the woods or even the world on fire, but it did cause some sparks in Chicago and the Midwest. It was make or break for Garrett and the regional action on this unknown singer meant he had another chance.

Liberty then asked him what he thought of a dub sent in by a kid from Minnesota. Snuff listened and immediately recognized a style similar to his late friend Buddy Holly. Snuff wanted a crack at this new kid who coincidentally lived in the town near where Holly died in the plane crash. Furthermore, Snuff found out later, the kid had subbed for Holly at his scheduled concert. The boy’s name was Bobby Vee.

Both Burnette and Vee had a few singles then Burnette hit with "Dreamin’." Almost instantly, Vee followed with "Devil or Angel" and Snuff Garrett, the eager kid from Texas, had two top hits in the nation. He was a producer.

The Liberty days were hectic and he soon became the major producer with the label and produced people in various areas of music. He found Vikki Carr singing in a bowling alley and produced her first recording plus albums and singles for Julie London, Gene McDaniels, the Johnny Mann Singers, his own 50 Guitars, and even Walter Brennan who had a major spoken word hit with "Old River." His enviable hit status within the industry soon put Snuff in a position to become one of the first staff producers in the business to receive a royalty.

The road to that royalty situation was a rough one and included many marathon days in United Recording’s Studio B. He even kept a pillow and blanket there for quick cat naps. Around December of 1964, things began to ease a little. He hadn’t had a top 10 record in the last six months. It just wasn’t possible to keep cranking them out. A change was order and he decided to form his own production company with a young pianist he knew—Leon Russell.

As Snuff Garrett Enterprises, the team cut their first record and set out to make a release deal. The first stop was naturally Liberty Records, but Al Bennett turned the new independent down. Snuff went to Bob Skiff and persuaded him to intercede with Bennett on his behalf. Finally Bennett agreed.

"Okay, but the only reason I’m taking this record is because it’s your first release in business." The record was "This Diamond Ring" by Gary Lewis and The Playboys and sold 1,350,000 copies.

Snuff Garrett Productions then had seven straight top 10 records in a row. A publishing arm, Viva Music, was formed as well as a recording studio, Amiga Studios. In 1968, he sold his three companies for $2,750,000 in cash. "Cash was the key word for me in those days. A lot of production and publishing companies were selling for stock, but I decided the only way I would sell was on a cash basis." It was a wise decision for many of those who sold for stock soon found that stock dwindling away.

Snuff Garrett became a millionaire at the age of 30. He had worked hard and continuously in the music business since the age of 15. He had achieved all he set out to accomplish. It was now a period to regroup his thoughts. "I just wanted to sit down for a minute." He bought a house, went riding everyday, and spent idle hours checking dust on the tops of cabinets until his wife Yolanda finally said, "Get a job." She knew that inactivity was not for him.

Snuff jumped right back into the business, gathered some investors and formed Garrett Music Enterprises. People didn’t think he was serious and he began by doing small things. Don Blocker, from the old Music City and Liberty days, joined him as vice president six months after the company was formed. They made contact with John Musel of Kapp (now RCA) Records and an agreement was made to produce some recordings for Cher.

Cher with her husband Sonny had had a phenomenal career during the early sixties, but were only doing fairly well and that was primarily on the night club circuit. Cher, or Sonny & Cher, hadn’t had a hit record in three or four years. With Cher, Snuff proved he could do it again and that he was serious about his re-entry into the music business. He cut an album and "After I finished the album, I sent a note to Cher and told her it was the best album I’d ever done."

Out of the UP came two singles. The first, "Gypsies, Tramps and Thieves," sold over 2 million copies and the second single from the LP, "The Way Of Love," also hit the top 10. Next he did Sonny & Cher’s album of Their Very Best, and as of this date Snuff has given Cher Sonny & Cher both chart singles and chart albums. This all began for the husband and wife team prior to their successful CBS-TV show.

With the success of these records, there was no doubt that Snuff with his Garrett Music Enterprises was serious, successful, and a potent force in the music business. The music in

DECEMBER 15, 1973, BILLBOARD

(Continued on page SG-8)

Special section sponsored by friends of Snuff Garrett
Dear Snuff:

WE’RE HAPPY TO HAVE YOU ON BOARD

LOTs OF LOVE TO OUR DEAR FRIEND

Julie, Bobby
And Meyer Sack

Snuff’s Friends Philosophize

This is what some of Snuff’s friends have to say about him:

Cher:
“Snuff Garrett is the easiest person I’ve ever worked with. That, plus the fact he recognizes a hit song when he hears it, makes him the success that he is.”

Sonny Bono:
“Snuff Garrett’s good for one everytime.”

Al Bennett:
“He is the best guy in the business. He is one of the most consistent hitmakers I’ve ever been associated with.”

Bob Crewe:
“One of the most consistent hitmakers of the American form in music; full of positive thinking and making good use of words. He’s a picture painter in sound using a magical song brush on his own hand stretched canvas.”

Lou Adler:
“I think Snuff is a classic example of a song producer in the sense that when he has a hit record, and not to take anything away from the artist, he usually has a hit song going in. In Snuff’s background, the fact that he was a DJ made him always aware of playing songs which were good for his audience.”

Robert Valine (Bobby Vee):
“He believes in a particular format, consistently followed, consistently successful. He’s independent and depends on himself totally, and on his ear. His ear has supported him. He builds songs and in that way an artist comes along. He builds an artist via a song.”

Larry Uttal:
“Snuff Garrett is one of the most consistently commercial hit makers with whom I’ve ever been associated. Not only is he thoroughly cooperative in every way, but his positive attitude makes it a pleasure to be in business with him.”

Jimmy Bowen:
“Snuff Garrett is one of the most consistently successful hit makers with whom I’ve ever been associated. Not only is he thoroughly cooperative in every way, but his positive attitude makes it a pleasure to be in business with him.”

Succes Story

Continued from page 5G-7

Di!dry powerhouse EMI became interested in Snuff’s activities and paged him to England for discussions. While there, by chance he ran into Larry Uttal of Bell Records. That chance meeting resulted in a distribution arrangement with Bell to handle the Garrett Music product throughout the United States, Canada, and Japan. EMI handles the rest of the world. The first record under the new agreement was Vicki Lawrence singing “The Night the Lights Went Out in Georgia.” Cher’s “Half Breed” on MCA is his most recent number one record. The story of Snuff Garrett is, and will be, one of determination and strength of purpose. Today he has his Bell Records agreement with total artistic control plus the freedom to independently produce artists for other labels. He, in fact, has the best of both worlds: discover and develop new talent or work with the established greats.

With all of his success, he has never forgotten his roots and keeps in close touch with people he has met and liked along the way. He often visits his hometown of Dallas to see his mother Lila, his father, and two daughters by a former marriage, Gwen and Gretchen. Besides family, he sees his friends; everyone from his coach in junior high school up to the governor of the state. Coach Rollins, by the way, is now a high school principal on the same street, the same grade school, and the same high school. Besides his family and music, Snuff has two passions: shoes and the Old West. He has closets full of shoes and recently donated 250 pairs to Goodwill.

He thrives on stories of the Old West, films, and the films that star some of those early westerns. The day he met Roy Rogers was one of the highlights of his life. They have since become close friends. He’s on more with gun tricks and collects and researches paintings of the Old West, particularly Charlie Russell, Charles Schreyvogel, and Fred Harman, popularly known as the artist of the comic strip of Red Ryder and Little Beaver. With anything he pursues, his interest in these painters is total commitment. He recently traveled to Colorado just to meet and talk with Harman.

Julie, Bobby
And Meyer Sack

SG-8

Thanks SNUFFY GARRETT, for giving us the opportunity to work with you.

ANAGON MUSIC PUBLISHERS—HOLLAND

CONGRATULATIONS

Annex Studios
1032 N. Sycamore Ave.
Hollywood, Ca. 90038

He is Talent, He is Creation,
He is Humor, He is Dynamic,
He is Giant, He is SUCCESS!!

DECEMBER 15, 1973, BILLBOARD
The sound of Snuff Garrett has remained basically the same in philosophy since he cut his first records with Johnny Burnette and Bobby Vee. Actually, his approach has not changed, "I still believe in the same song values. That has not changed. Of course, there's always going to be new musical developments. That's important. Without these developments we'd all become as stagnant as isolated pools of water."

Snuff firmly believes that people's ideas of what they want to hear haven't changed that much. The song's the thing. It is the song first and foremost, and then the marriage of that song to the right performer. "Give me a good melody and set of lyrics and I'll do the rest." Sounds simple, but it isn't.

Much of the Garrett success relates to him as a person and his determination never to lose contact with his friends over the years and people in general. An ivory tower atmosphere is not part of the Garrett character. If it was, he wouldn't be able to record hit records at such a phenomenal rate. Being with and being interested in people and what makes them tick gives him an advantage of knowing how to supply the right kind of entertainment through music. It involves insight.

A classic example of this sound approach is his tremendously popular series of albums begun on Liberty (now United Artists) Records: "The 50 Guitars Of Tommy Garrett." Next year will mark the 14th anniversary of one of the most, perhaps the most, successful series of concept albums in the history of records. For an understandable reason, The 50 Guitars is one of the big prizes in Snuff's list of accomplishments. There have been over 30 albums since 1960. Each has had long lasting appeal, very few have been deleted from the catalog and there will be more in the future. Not only that, "they put my kids through school and my wife through the beauty shop." The birth of the 50 Guitars actually began way back in his Wichita Falls, Texas days when he was a DJ. Snuff was a regular patron at the club where Trini Lopez was appearing. Everytime Snuff walked in Trini would play "Solamente Una Vez (You Belong To My Heart)."

He knew that was one of Snuff's favorite songs. Likewise the guitar is one of his favorite instruments. Snuff became intrigued with the idea of multiplying that one solo guitar into a complete guitar orchestra.

After his initial Liberty successes with Burnette and Vee, he was given the go ahead to try out his ideas. The result was the first 50 Guitars album, "50 Guitars Go South Of The Border." The first day he walked into the studio and saw that army of guitars he had absolutely no idea what kind of sound would be produced. The guitar is primarily a solo or background instrument. The concept album proves when recording.

The results of that session speak for themselves. Snuff was so pleased with the reception to the album that he figured he had a whole set of multiple instrument albums ready to take the nation by storm. Next up... 25 pianos. "I'll never forget the first day I went over to the studio. I saw nothing but pianos lined up all the way down Sunset Blvd. The album cost a fortune in piano moving fees alone. On top of that, it didn't sell. That has to be one of the biggest fiascos I ever got into. I learned my lesson and stuck with the 50 Guitars."

Later Snuff's Viva label released some other concept albums which were well received including the Midnight String Quartet LP's plus a series, "Themes Like Old Times," based on radio themes, thus jumping the nostalgia craze by a few years.

(Continued on page 5G-10)
Dear Snuff,

Congratulations on 15 fantastic years!

Giant hits here already this year with "CRYING TRAMPS AND THIEVES" - "NIGHT THE LIGHTS WENT OUT IN GEORGIA" - "HALF BREED" - "HE DID WITH ME".

...Certain hits with the new records by Nana Mouskouri - Rodney Allen Rippy - Vicki Lawrence - Wayne Parker - Jan Rado and the other exciting projects planned for the future will ensure you'll stay one of the top guys Down Under!

Thanks for trusting us to your publishers herel

Sincere regards,

Barry Kimberley

P.S. See you early '74 - by the way please don't ever think of retiring.

SNUFFY...

It's great to be associated with you.

Peter Kirsten's
Global Music Group

7 Stuttgart,
Nagelstrasse, 4, Germany.
Dear Snuff —

what a pleasure it is

to be in business with you !!!

Sincerely

Larry Uttal
Melodya Plans to Expand Catalog With New Sessions

MOSCOW—Melodya will expand its catalog by undertaking a series of recordings in the 1973-74 season. The Bolshoi Orchesra, under Algis Zhumatis, is to record the complete Khachaturian ballet “Spartacus.”

In addition, monaural recordings of two Glazunov concertos for piano and orchestra, and two Isakov piano concertos performed by national symphony orchestras several years ago have been discovered in stereo by Melodya engineers. Cellist Mislavit Rozentapovich.

BM Hosts 2

NEW YORK—BM (Broadcast Music, Inc.) recently provided an extensive tour of its New York offices for Andrei Evdokimov, Russian composer and conductor of the KOMZ Composers Union and Karen Kha- chaturian, composer-conductor and musical director of the All-Union Bureau for the Propagation of Soviet Music. The group was welcomed at a luncheon at the Park Lane Hotel, hosted by BM president Edward M. Cramm.

Among the guests was BM composer and musical consultant Ullyas Kay, professor of music at New York's Lehman College, who was able to exchange impressions with the Russian visitors similar to those in Russia in 1938. At that time he was one of a group of BM composers who went to Russia, but his State Department auspices as part of international cultural exchange, the last American composer to do so.

Other BM composers present included Robert Helly of Princeton University and Manhattan School of Music; Otto Leuning, composer- conductor, Columbia University; and Francis Thorne of the Leonard Bernstein Center. Also present were conductor Igor Baskeroff, Grace Bell and Elaine Hefner of the U.S. Department of State.

In addition to Cramm, BM executives attending the luncheon were Theodore Saturday, supervising vice president, Performing Rights Administra- tion; Lee Chernov, vice president, Foreign Performing Rights Administration; Oliver Daniel, vice president, Concert Music Administration; and Robert Gutheim, assistant vice president, Systems and Data Processing; and James Roy of BM; Concert Music Department.

Managers Meet Dec. 12-15

NEW YORK—The International Association of Concert and Festival Managers, of which Patrick Hayes of the Washington Performing Arts Society is president, will meet in convention at the New York Hilton Hotel on the weekend of Wednesday (1) through Saturday (15). This will mark the 26th annual convention of the IACM.

About 200 concert managers from the U.S., Canada and representatives from Europe will take part in panel discussions that will emphasize new approaches to ticket sales, concert promotion, travel, membership drives, arts management, facilities management, town and city relations and opera administration.

Michael Tilton Thomas, music director of the Buffalo Philharmonic, principal guest conductor of the Boston Symphony Orchestra and director and conductor of the New York Philharmonic Young People’s Concerts, will deliver the keynote address on Thursday (3) in the Sutton Ballroom of the Hilton.

Other meetings will discuss the use and abuse of promotion and publicity through television, newspaper and radio stations and new artists and horizons in cultural exchange. A multi-city survey of highlights of the past 80 years of Ann Arbor May 10-Inch LP Pinching Pinch?

NEW YORK—The 10-inch LP may be pulled up to 28 minutes of music comfortably on a 10-inch LP. It is, on average, the playing time of 20,000 albums currently on the market.

Festival programs are filled with the sound of music. The difference between the two is that the 10-inch LP has a higher output of the 10-inch LP. The most significant difference is that the 10-inch LP has a higher output of the 10-inch LP.
Hardware is also a part of the company's video push. According to Jack Bonds, marketing manager for 3M's "Video Project," the firm has produced several of the tapes in-house and has licensed or purchased a number of others. He said that 3M felt the educational market was the most advantageous prerecorded market to be involved in at this time, and that studies show the field of hygiene was one of the most important aspects of this market. Many of the programs will be available on 3m film as well as videotape.

The first program to be offered will be "VID Blues," which was first broadcast on educational TV several years ago. The show will be broken into three segments, each 10 minutes long.

Custome Stereo places emphasis on customer education—its large show-room features a full literature rack. Jerry Ingram is the store manager.

Growing Chain Emphasizes Components

More Stores About Blank Tape

- TDK Cobalt Ion Coating Developed in Japan
- Columbia Magnetics Set for Giant Promotion
- Certron TV 'Dating Game' Spots, Also Prizes
- Japan Firm to Import U.S. Cassette Boxes

Highlights of Recent Sales

A Sampling of Custom Stereo's "grand opening sale" prices:

- Combination = 1 - Sherwood 7100A AM-FM receiver ($25 watts RMS per channel), BSR 310X automatic record changer with Shure cartridge, and EPI Model 100 Bookshelf speakers, $399.95.
- Combination = 2 - Harman/Kardon 630 AM-FM stereo receiver (40 watts RMS per channel, 151 FM distortion), BSR 110 automatic record changer with walnut base and Shure cartridge, and EPI Model 350 two-way speakers, $699.
- Combination = 3 - Sansui Six AM-FM stereo receiver ($139 watts per channel), Philips GA-312 electronic manual turntable with Shure cartridge, and Sansui SA-1200 three-way, five-speaker, multi-directional system, $799.
- Combination = 4 - Pioneer SX-283 AM-FM stereo receiver ($90 watts per channel RMS), BSR 810 with MVI515 Shure cartridge, and EPI 202 two-way, four-speaker, floor-standing system, $899.
- Scotch 207-9R0 7x1800 blank recording tape, $4.25.
- Sony 4HD-114 stereo headphones, $33.95.
- Century 100 speaker system, $273.
- Wharfedale 4080 two-way speakers, $139.95.
- Scotch 207-9R0 7x1800 blank recording tape, $4.25.
- Sony 4HD-114 stereo headphones, $33.95.
- Century 100 speaker system, $273.
- Wharfedale 4080 two-way speakers, $139.95.
- Wharfedale ID-10 speakers, $55.

Custom Stereo's Thanksgiving sale featured:

- Teac Model 3000-10 stereo reel-to-reel (10-inch heads) $149.95.
- Audiophile Model 107D stereo cassette deck with Dolby, $219.95.
- Koss Pro 4A stereo headphones, $139.95.

As at the same time, Custom Stereo's companion store, Kunawa Electronics, was advertising these prices:

- Craig 3130-8 track car tape player with speakers, $199.95.
- Craig 3130-8 track car tape player with speakers and casette deck, $249.95.
- Craig 3130-8 track AM-FM car stereo, $99.95.
- Craig 3130-8 track AM-FM car stereo with speakers and casette deck, $399.95.
- Craig 3213-8 track AM-FM car stereo with speakers and casette deck, $299.95.
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- Craig 3213-8 track AM-FM car stereo with speakers and casette deck, $699.95.
- Craig 3213-8 track AM-FM car stereo with speakers and casette deck, $999.95.
**Tape/Audio/Video**

**Rep Rap**

The Electronic Representatives Association (ERA) will close out the year with a 30 percent increase in membership over last year’s total. Last year period executive director Raymond Hall has been part of the group, he said, with a projected new number of 1,300 member firms. ERA’s directory lists 1,290 rep offices because many reps have several.

Hall also said that Paul Brown, administrative director, has left ERA.

Conflicting dates caused ERA to postpone its professional management seminar in Massachusetts to sometime in the spring. However, the New York seminar Dec. 7 with Dr. Tom Thies of Wilson Learning Corp. nearly reached the ceiling level with 12 delegates.

Over 500 have signed to attend ERA’s 13th annual marketing conference this year being held in Madison Jan. 29-Feb. 3. A highlight will be a panel on the youth market with Cliff Brown, I.T.V., Los Angeles; Tom Flaherty, in the southern Calif. audio equipment outlet Wharehouse Sales, and former James L. Lansing Sound sales manager and new a consultant for an advertising agency. Further details are available from ERA at 233 E. Erie, Chicago 60611 (312) 669-1313.

ERA will again have its communications “Control Center” rep and manufacturer information exchange services in the Consumer Electronics Show on the second floor level of the Conrad Hilton Hotel in Chicago, Jan. 10-13.

G.E. McGuerin of Audio Fidelity Products (carrying case), Brother International and Puitche Imo. He also has a line of promotion items. One other item he is pushing is Tommy Bath golf gloves. McGuerin is with R.E. Grunten Sales Co., Box 382, Woburn, Ill. 60093 (312) 441-6876 or 439-4685.

As former assistant national sales manager of H.J. Seat, Mass., and president of his own 7-channel retail consumer electronics store, Ernest Smith believes he is able to satisfy customers of his new rep business, Sales, Inc. 1970 SW 33rd Court, Miami, 305-235-6460, an informed knowledge of their needs. One new approach of the six-week new firm is a mobile show room with working displays of Hughes, R.H. Scout, Nors Leather, Utides products which Smith is preparing for his Florida area. McGuerin and office manager Rhoda notes that “starting a new business is like giving birth to a baby.”


Mashunk Sales Co., beginning its 5th year in business, has Robert Swan and Jack S. Roberts as outside sales personnel. The firm is located 6045 W. Jefferson Blvd., Custer City, Ca. 90220. President Norm Marshak looks at the energy crisis optimistically, "With people staying home more, they will put more money into upgrading their home environment, which includes home entertainment products." Norm has been with the firm his father founded in 1945, Personnel: John Meyer, Alen Goodman, and Jerry Parker (manager of the Phoenix office), rep Akol, Audio Industries, Crown Int., Lit. Electronics, Recoton Corp., Glenshaw/McDonald, AKG and Real of America in so.

Together with salesmen Marc Gottlieb, and new staff member Mike Kaufman, both owners S. Calif., Nov., and Hawaii, commenting on the display customers have found most exciting this season, Roth said, "Analog's new nuddle center has won over more dealers than we expected. It looks 40 samples under plexiglass cover, and stores 219 needles in six drawers below."

* B & L Sales & Marketing just completed an agreement with Compur Associates, makers of cassette hinged poly boxes, for exclusive distribution in 11 western states. B & L’s other accounts include professional products from Pentagon Industries, Audio-Technica, Audio Devices, Professional Tape, and Reliance. Bill Pugliese, president, and Lais Pugliese, partner, have been in business only one year. Their offices are located at 6121 Coffey Ave. Studio City, Calif. 91604 (213) 905-1920.

Mr. Pugliese commented that manufacturing in the Orient, elsewhere than Japan, has nearly the same degree of quality control and technical ability, and should not take a back seat to Japan, which is suffering from a shortage of competent help, high wage minimums, and skyrocketing inflation. "No one should think these days that Taiwan-produced goods are inferior. They're not," he said.

J.L.L. Corp., is the newest account of Kingston-Sharkey & Acme, 1150 N. Shadetown, Indianapolis, 46229 (317) 355-9406.

William F. Shatley, storey-treasurer, sadly reported that most of his manufacturers, including Whistled Electronics, Kenwood, British Industries, and Tapp/Juilette did not ship samples of the new lot in time for the heavy Christmas season. "It's been harder this year getting orders filed than the year of the dock strike," Shatley said. Robert F. Singleton is president of the firm.

Shatley confirmed that only high-end cassettes are in short supply, and that in short numbers. "One of our accounts, the 10-stereos in Indiana, reports that all kodak 'Q' receivers, only the best is moving well." To be more fair to the consumer, Shatley offered his opinion that manufacturers could extend the length of standard warranty to six months, "but with better initial quality control that might not be necessary."

George Markmam recently joined VF Sales Inc., 450 Union Ave., Framingham, Mass. 01701 (617) 237-4654. Owner John Faust said that in his New England territory, "People are nervous about the economy. They won't buy channel or very much high-end equipment." Two other salesmen, John Carlson and Paul Kennedy, found the suit which was AGK, Benjamin Allen & Hewitt, Crest International, David Clark, Empire Scientific, Glenn McDonald, Nikko Electric, Royal Sound, ReoCord Research, Secesson, and CRE.

They're talking about Capitol 2 Cassettes

(And they're buying!).

Musicians, high-fidelity perfectionists, music lovers of all sorts, are talking about Capitol 2, the world's best stereo cassettes. They've seen ads in magazines like Time and Playboy, and they're being bombarded by Capitol 2 TV and radio commercials. They also see posters and display racks in major music outlets from New York to L.A. But as you know, promotions will get you just so far. It's the product that counts.

Cassette users rave about the frequency response (20-22,000Hz), the back-coating that makes the cassette lampproof, and the Page Pak* that ends cassette clutter.

Everyone's giving the Stak-Pak special mention: without a doubt the world's ultimate cassette storage method. (The Stak-Pak itself doesn't add to the cost of the cassettes. It's a real mover!) Real-to-real bugs get excited about being able to buy a tape that's as good as the best tape the recording studios themselves use.

And 8-track cartridge people are delirious with the Capitol 2 Audiopak® High Output/ Low Noise cartridge, already a standard of the music industry. It's even available in a newly engineered 100-minute playing time.

So get this with new popular name-brand tape. And profit. Our heavy market-by-market advertising and promotion campaign is creating traffic. Talk to your Capitol salesman. Ask him about all of our point-of-purchase materials, display racks and related deals. You'll be glad you did!!

Capitol® 2 Cassettes

Get the good sounds right.

Available in the standard plastic box, or in Stak-Pak®.

DOUBLEmINT TWINS'  

CBS Push on Blank Tape  

NEW YORK—Columbia Magnetics has secured the services of Priscilla and Patricia Barnstable, the identical twins of the Doubledmint commercial, for its fall-winter promotion.

The girls are being used to plug Columbia Magnetics' "Buy Two, Get Two-Free" offer now available on all merchandise in the Columbia blank tape line. The promotion is being pushed through print media advertising and point-of-purchase material.

The twins are also being used to inform consumers that if they send in their coupons for free tapes they would automatically be entered in the Columbia Magnetics Music Sweepstakes, offering $5,000 worth of prerecorded music prizes. Winners, according to Columbia Magnetics' Ted Cohen, will be selected at the choice of any product in either the Columbia or Epic catalogs.

Columbia Magnetics is also running a simultaneous campaign on some 2,000 radio spots and trade and consumer magazines, touting what Cohen calls Columbia Magnetics' superior internal construction of its Columbia cassettes and Mark 2 "Fuel Safe" 8-track cartridges.

Meanwhile the company has also designed a new countertop rack which takes up a mere 14 inches of counter space, and is designed for use both with Columbia and Soundcraft blank tape products.

The unit which will go on display at the Winter Consumer Electronics Show features four black plastic trays which revolve around a center shaft. Dealers, said Cohen, can use all four tiers, or limit the number to those needed to display product.

The four-tier rack can hold two dozen cassettes of each Columbia or Soundcraft configuration, plus one dozen of each 8-track configuration. Should the dealer feel like devoting the entire rack to cassette product, he would have room for 192 pieces.

Cohen said the tiers can also accommodate open reel product. There is space for 10 boxes of each of the firm's four lengths: 2,100, 1,800, 2,400, and 3,300 feet. Both the rack and the promotions for which it is used can revolve. An interchangeable collection of six color-coded preprinted panel cards clip onto the sides of each tray, detailing the current offer.

Longer panels can be attached to the entire side of the four-tier rack to promote seasonal specials. This, according to Cohen, allows the rack to be used for any purpose, all year round without having to dismantle it.

Japan Coating Challenge 

To Chrome for Video— 

TDK to Bow Cobalt Ion  

By HIDEO EIGUCHI  

TOKYO—TDK Electronics announced here on Nov. 6 that it would offer a new brand of magnetic recording tape named Avilyn to the video industry starting next spring.

The cobalt ion, iron oxide tape is claimed by the Japanese manufacturer to be superior to chromium dioxide (e.g., Croby by DuPont) and cobalt energized tapes (e.g., Scotch brand by 3M) in all respects.

About 1,000 Japanese VTR manufacturers, software producers and TDK clients were briefed at Tokyo's Imperial Hotel Nov. 8 on the specifications and characteristics of the blank tape (Avilyn is an acronym of audio-video-industry).

The manufacturer said Avilyn would first be offered in the form of video master, video cassette and video cassette blanks in packages of regularly used lengths. Prices are expected to be competitive with other brands of videotape.

Meanwhile, the development by TDK is seen by the Japanese industry as an international market challenge as well as a domestic manufacturing victory since DuPont and Sony, which is producing Croby videocassette in Japan under DuPont license, have been the major suppliers of low noise, high density blanks.

NEW FROM LE-BO  

The Number 1 Source for Quality Accessories  

CAROUSEL CASSETTE HOLDER TA-150 Separate, slide-in compartment for each cassette. Rotating, swivel base. Magnetic card guide construction. Holds 36 cassettes. List $15.95  

TA-148 Same as above, holds 30 cartridges. List $15.95  

TA322 RADIO HEADPHONE with built-in AM Radio. Ideal for sporting events, private listening. Soft cushioned ear piece. Operates on one B+ voltage.  

LE-BO PRODUCTS CO. INC. 71-08 141 AVENUE, WOODSIDE, N.Y. 11377  

Maxwell Tape  

Continued from page 12  

by M. F. WENZEL  

enough tapes, the dealer can take several short trips, or he can have a sales call. He can do his thing, and give his sales personnel an opportunity to participate in the program."

In other news from Maxwell, Telecassette Marketing will use the Maxwell tape for the creation of masters for a recently announced 4-channel record series for children.

According to Dewey Roberts, director of operations for Telecassette Marketing, the decision to use Maxwell tape was based on the product's superior response, a feature essential for the high quality reproduction of quadrasonic recordings.

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TV COMBINE INTL PUSH  

ZURICH—The new International Publishers' Audiolological Association (IPAA) combines seven publishing houses and is the first step towards joint production and distribution worldwide of video system software, said Herbert Winter, executive general secretary at the headquarters here.

The publishers are Arnold Mondadori Editore (Italy), Berthelsmann Gruner + Jahr (West Germany); Editions Cine-Radio (Switzerland); Ennio Bonnier Audio Visual Éditions (France); Vnu Veendrijde Nederlandse Uitgeverijbedrijven (Netherlands) and the Thomson Organization (U.K.).

The new IPAA catalog covers titles in education, business/industry, history/geography, science, sports, home/family entertainment and cable TV and is available here from IPAA at Feldscheins 65, CH-8008.

CERTRON Push  

NEW YORK—The Certron Corp. will include major television advertising on the "New Dating Game" as part of a massive promotional push for its line of Gamma cassette.

The Certron ads will run from Nov. 20 to Dec. 15, according to Ray Allen, Certron's vice president, marketing.

Certron's Gamma cassettes will also be among prizes featured on four consecutive segments of the show, which airs in more than 30 markets including New York and Los Angeles.

The tape itself is a high energy, low noise product that sells for under $2.

HEADSETS from Scintrex, at $60  

Model Project 900 released by U.S. Pioneer Electronics is a two-way, two-speaker system. Back and front are shown.

New Products  

MAGNAVox's Thinline Remote speakers, only 3 in. deep, retail at $149.95 the pair. Model 2520 comes in fine wood cabinets.

RECORDex CARTRIDGE & CASSETTE WINDErs  

SIMPLE, RELIABLE & ECONOMICAL!  

2,000-2,500 B-TRACK PROGRAMS PER 8 HOURS  

CARRIDGE WINDErs TWO CUTTER $545.40  

CARRIDGE WINDErs with CUTTER $531.40  

CASSETTE WINDErs $488.30  

ACCOMODATES UP TO 36 REELS  

RECORDex HEADS are made of TITANIUM  

CERTRONTEK SWITCHES feature a Long Life  

ELECTRICAL RESISTANCE  

OPERATES FLAWlessly 1 HR. OF 50 REELS  

CERTRONTEK CUTTERS for 2,500-2,500 DRAWING WITHOUT CABING  

BLADES ON ASSEMBLY  

ELECTRICAL LENGTH: 2 TRACKS—UP TO 12" DEPTH.  

TAPE SHUTTLE ALLOWS THE MAINTENANCE OF SMOOTH WRAPPING OF AROUND THE CERTRONTEK DRUM  

NEW CONSTRUCTION, more reliable than previous models  

FRICTION REDUCED—Handles 5000 hours with FRICTION  

FLOW SMOOTHLY ALREADY IN USE:  

Call the Manufacturer:  

RECORDex/341 La Cluny Pines Road, Glendale, Ca. (818) 247-2858  

RECORDex/10 West Reuble Road, C. N. 2500/2500 CALL COLLECT: (718) 284-6171  

THE ELECTRO SOUND  

100-48C  

...brings you the most popular Winder in the world for cassettes and 8-track  

AUDIO MODEL 80  

LEADING TAPE SUPPLIERS IN THE WORLD 

100-48C  

www.americanradiohistory.com
Tape-Duplicator

Tape-To-Audio/Video

Japan Duplicator Importing Boxes

By HIDEO EGUCHI

TOKYO—Oriu Electric, leading manufacturer of tape duplicating systems, has decided to import cassette boxes from three American sources, to defeat the increased cost and short supply of domestic product.

The Japanese manufacturer is expected to import about one million Nordic-style boxes, valued at some $160,000 in all, from three U.S. suppliers, including Universal Tape Corporation, via its U.S. based sales outlet, Oriu Corp.

Even including shipping costs and customs duty, the contract cassette boxes from the U.S.A. were expected to cost Oriu Electric about 20 percent less than boxes made in Japan. However, the value of the U.S. dollar soared to 280 yen on Nov. 13, soon after Oriu Electric's decision was disclosed.

GRT Ranwood Renew Pact

LOS ANGELES—GRT Music Tapes has extended its tape licensing agreement with Ranwood Records thru 1974, according to GRT Music Tapes president Tom Bonetti and Larry Welk, vice-president and general manager of Ranwood.

The agreement gives GRT exclusive merchandising and marketing rights for Ranwood product. GRT recently completed what Bonetti called "one of the most successful promotions in our history involving Ranwood product in a number of large chains including Zayres in the New England area."

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 foresees 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 in:

Audio Components

Hi-Fi Stereo

4-Channel

Radio

Phonographs

Tapes

Electronic Calculators and more...

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

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

LOS ANGELES: Bill Moran 9828 Sunset Blvd. L.A., Calif. 90069 (213) 273-7040
NEW YORK: Ron Wilman 140 W. 57th St. New York, N.Y. 10019 (212) 685-7200
CHICAGO: Jill Hartwig 150 N. Wacker Drive Chicago, Ill. 60606 (312) 528-4818
NASHVILLE: John McCartney 1710 West End Ave. Nashville, Tenn. 37209 (615) 329-3805

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

FIDELITY Products Martin Waterman (left) and Chicago rep Ronald Granza pose in booth at recent APA auto parts show.

DECEMBER 15, 1973, BILLBOARD
Channel Master Package
To Plug Cassette Units

NEW YORK--Channel Master has put together a dealer-oriented promotion package designed to boost the sales of its cassette recorders. The promotion includes a cassette recorder, model 6392, with a special price tag of $29.95; a four-color dimensional counter display; and a $10 cassette organizer available to the consumer for $4.95 with proof of purchase.

The display features a disc-cut platform that carries a full color reproduction of the recorder being offered, and it is designed for use with or without an actual sample. A sheaf of dealer coupons for ordering the premiums is fastened to the display.

Channel Master executives have made it possible for the consumer to avoid inconvenience by ordering the premiums directly from the company.

The premium unit, model 6929, is an AC/battery recorder/player which features automatic level control, remote mike control, piano key control and wood grain styling.

SANSUI Speaker System
Multi-Directional, 3-Way

NEW YORK--Sansui Electronics Corp. has developed a new speaker system, the SP-1700 which utilizes what the company's technicians call "multi-directional" of "MD". Car Stereo Store

*Continued from page 12*

equipment were even more significant factors.

About the only potential problem, Ingram said, is with needles. They are simply stumped out of the arm and pocketed. The store will soon have TV monitor cameras installed.

Custom Stereo has four full-time employees. Ingram, who has been with the store from the beginning, said there was little turnover in personnel.

Recoton
The Profit Maker!

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

Use coupon below for full information #990

1. RECOTON AUDIO-ENTERTAINMENT CENTER 2. RECOTON AUDIO-ENTERTAINMENT CENTER 3. RECOTON AUDIO-ENTERTAINMENT CENTER

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

Dist. Name
Address
City State Zip No.

RACATON Corporation, 46-23 Grant St.
Long Island City, N.Y. 11101 (212) 392-6442

A major, Emerson Pact

NEW YORK--Major Electronics Corp. and National Union Electric Corp. have finalized an agreement that provides Major with the exclusive rights to manufacture and market electronic home entertainment products under the Emerson brand name in the U.S. and Canada.

As reported earlier in Billboard the companies had reached an agreement in principle earlier this year, following Emerson's decision to phase out its involvement in home entertainment products.

According to Stephen Lane, president of Major Electronics, the Emerson brand affords his company "an opportunity to experience an accelerated growth exceeding that which Major had enjoyed in past years."

NUE's agreement with Major does not cover air conditioners and other home appliance products, which the firm will continue to manufacture and market through its Emerson Quiet Kool division.

Major will market the Emerson line as a division of Major Electronics Corp., according to Lane.

AMD, 10 Labels in TV Push
On 'Soul Sauce' Cartridge

NEW YORK--Ampe Music Division (AMD) in conjunction with 10 record labels, has launched a nationwide TV promotion on a specially-priced prerecorded 8-track cartridge titled, "Soul Sauce."

The tape album, which is being used as a pilot for long range planning of national TV promotions by Ampex, features such artists as Afriquie, (Red Lion), Chi-Lites, (Brunswick), (Blue Thumb), Betty Davis (Just Sunnhine), Tyrone Davis (Dakar), Al Green, (Red), Gladys Knight & The Pips, (Buddah), Curtis Mayfield, (Curtom), Pointer Sisters, (Blue Thumb), Bill Withers, (Sussex) and Sylvia, (Vibration).

The first TV spots of the campaign were aired in Chicago last week. They will be followed by spots on the Soul Train show during the rest of this month and next month.

According to William Slover, Ampex vice president and general manager of AMD, the promotion schedule includes Detroit, New York, Philadelphia, Los Angeles, San Francisco, Atlanta, Baltimore, Washington and Cleveland. Other major markets are also being included as part of a co-op plan with dealers.

Slover said that the TV promotion will be supported in many markets by radio advertising, in-store posters and displays, and dealer mailings.

The tape, priced at $4.95, will be available to dealers in a 30-unit counter top display only. Each tape is packaged in a long box and carries extra large front and rear graphics.

The "Soul Sauce" tape was described by Slover as a major effort by Ampex to promote the artists and recording labels it represents. It is believed to be the first time that any major tape duplicator has sponsored a tape only promotional package on a nationwide scale.

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Reps Push For Gasoline

CHICAGO--The Electronics Representatives Association (ERA) has launched an intensive lobbying effort because of the threat gasoline shortages represent for reps, said Raymond Hall, ERA executive director. ERA is allied with Manufacturer Agents National Association, a national representation, in Washington lobbying negotiations, Hall said.
Entertainment Products Volatile

Entertainment Show, Conrad Hilton
Jan. 14-18 - National Housewares Exposition, McCormick Place

NEW YORK—The Acoustic Research Corp. is phasing out turntables, amplifiers and receivers from its line of high fidelity products, allegedly because of rising production costs. The company is also shifting its headquarters from Cambridge, Mass., to Norwood, Mass.

The firm, according to company sources, has already sold out most of the products of the discontinued lines, and has neither short nor long range plans for re-entering this area. AR will, however, continue to manufacture turntables and speakers.

**Super Fast 690**

Perfect wind every time. No Center pullout kink. Consistent tensioning. Heavy duty ball bearing motors.

In Stock - Call Today.

Audiomation, Inc.
Chicago, Illinois
(312) 248-7006

DECEMBER 15, 1973, BILLBOARD
Phillie Component Warehouse Sales; Tech HiFi Will Open 3 More Outlets; Stereo Component Systems Invasion

By MAURICE ORODENKER

Audio World stores, made a one-day Railroad-Damaged-Warehouse Damage Sale, with stereo equipment prominently featured with accessories. Some of the items had been damaged in railroad delivery to the warehouse, while others were damaged in storage racks and shelves during the enlargement of the warehouse. All the merchandise offered carried the full factory warranties.

A 10-day Sidewalk Sale at its six stores on the New Jersey side was offered by the J.M. Fields Stores for 8-track stereo tapes. With thousands of rock, soul, gospel, country and western 8-track the sale, the tapes were offered at prices as low as $5.00. Don's, also, on the Jersey side with six stores, made it a four-day "Clip and Save" coupon sale offering everything from deluxe padded stereo headphones to complete stereo systems.

Tech HiFi, with three audio component stores in this area, has announced plans for three more outlets. A second store in Philadelphia will be opened in the Collinwood Shopping Center, with other new stores in suburban Feasterville, Pa., and Pennsylvania.

The Tech HiFi chain, with stores located in New England and adjacent states, also operates stores in suburban Bryn Mawr, Pa., and Lawrence, N.J.

Stereo Component Systems, Inc., based in Randolph, Mass., expands into the Philadelphia marketing area with the opening of a store in suburban Feasterville. The chain leased a 2,200-square-foot store on the Butler Pike for a long-term sale of the line of audio components.

ECO Interface unit permits use of BR40 Edit Programming Modules with Ampex 1200/2000 AVR-1 Quadruples VTR.

PORTABLE cassette recording device from General Electric features automatic recording level control, interior storage space, tape counter, and 3-way power. Model MB6460 retails at $59.95.

RCA now offers a 2-channel car stereo 8-track tape player home conversion kit of attractive wood grain cabinets, for any player, with matching speakers available. List price is $59, with speakers extra.

Norelco

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, (consult yellow pages). Terms: Checks with Order

"Carry-Corder" includes:

1 Carrying Case/$26
4 Up $23
100 Up $20

Input/Output cable:

Cassette 150 & 1420 $24
Easeart (with chin band) $3.95
for 150, 1420 $4.95
Cigarette lighter adapt $12.95
$4.95
$7.05
$4.20
$9.55
$5.95
$4.55
$800 $3.25

Add 3% for shipping or more postage.

AC Adapter for 150, 1420 $4.20
Rogers AC60 $2.95
AC Adapter for 150, 1420 $4.20
Norelco BSC0 $5.95
Foot control for 150 & 420 $7.05
Carrying Case for 150 
Hi/low compartment $4.95
CCY-150 "$V" Cable for 
150 $4.20
AC Adapter for 1320, 440, 600 $7.50
800 "$C" Size Alkaline $3

COMMISSIONED ELECTRONICS, INC.

38 Columbus Road, N.W., Washington, D.C. 20001

(Ref: Riggs Natl Bank, D&B, Better Business Bureau, Wash., D.C.)

Techers film.

Are (Refs: in and Move Into about bit the operates and Pickup Cable units as -Audio WFIL 32-volt One for appliance staged was for THREE" chain N.W. ern 804 stereostereo were made for-HiFi 150, 804 thousands for company personnel on the best places to sell the programs and how to merchandise them.

"An opening of opening up market.

Bondus said, "We are opening a new area of market with our first efforts, but the market can also be a very broad one. For example, while tapes and films dealing in health are not home entertainment, they will hopefully be teaching colleges, junior colleges, high schools, nursing schools and possibly other groups.

Bondus added that while the U-Matic format seems to be one of the most popular for the moment, 3M will be able to make the tapes in most of the conventional formats.

As for marketing, Bondus said the firm will probably have a brochure ready by the first of the year which will discuss the contents of the programs and how to show them. Brochures will also be available for company personnel on the best places to sell the programs and how to merchandise them.

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Bondus said, "We are opening a new area of market with our first efforts, but the market can also be a very broad one. For example, while tapes and films dealing in health are not home entertainment, they will hopefully be teaching colleges, junior colleges, high schools, nursing schools and possibly other groups.

Bondus added that while the U-Matic format seems to be one of the most popular for the moment, 3M will be able to make the tapes in most of the conventional formats.

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FINLAND — Finland has announced the dates of its preliminary rounds to decide its entries in the Eurovision Song Contest in Brighton, England, on April 6.

The dates were set by Mr. Yleisradio, the Finnish representative on the European Broadcasting Union.

There will be two semifinals featuring eight compositions by eight writers.

The first — transmitted on Jan. 19 — consists of entries by the following composers: Aukko Tolonen, Heikki Sarmanto, Tony Dedemans, Markku Johansson, Jukka Kuoppamaki, Tuomo Kalleri, Jukka Salo and Irwin Goodman.

The second — transmitted on Jan. 26 — features the following writers: Erik Lindstrom, Kari Kuusa, Kaj Chedelin, Tami Linnamaki, Jorma Panula, Eero Koistinlen, Rauno Lehtinen and Frank Robson.

Both events will be televised live and the four songs from each semi-final receiving the highest scores from viewers will be featured in the final heat on Feb. 16. But, similar to last year, the final decision will be with a panel of expert judges.

TOKYO — The World Popular Song Festival in Tokyo '73 grand prize went to Japan, but the judges also awarded another grand prize Nov. 18 to be shared equally by songwriters representing Italy, the U.K. and the U.S.

"Anata" (I Wish You Were Here With Me) by Akiko Kosaka, won the $3,000 Grand Prix as the songwriter, plus $1,500 as the singer. The 16-year-old girl from Osaka, Tokyo's rival city, accepted the awards and citations from Gerardi Kawakami, president of Yamaha Music Foundation, which sponsors the annual festival.

"How Strange Is Paris Sometimes" (Purge a Voce Cosi Fa) by Vito Pallavisini, lyricist; Fred Ferretti and Gino Moscici, composers, was also a winner as songwriter sung by Gilda Giuli of Italy; "Head Over Heels for You" by Jeremy Weston and Zack Laurence, sung by Kenley Ford of the U.K.; and "If All the Kings and Castles" by singer-songwriter Shawn Phillips of the U.S. earned the additional Grand Prix.

The fourth annual festival preliminary performances and finals at the Nippon Budokan Hall, Nov. 16-18, were broadcast by the U.S. Armed Forces Radio & Television Service Far East Network and re-broadcast by Fuji Telecasting Co. and Nippon Ronen for later broadcasting. The festival, attended by an estimated audience of 9,000 spectators, was held in a capacity on each of the following days.

Italy's Gilda Giuli also won a Most Outstanding Performance award, U.S. singer Eino Kujala of Finland, won a rendition of her "El Fulgor de Una Estrella" (The Splendor of a Star), described as "long-term" by the judges. The two groups are at present contracted to United Artists. However, at the end of the festival, no decisions are being held, the two acts will be associated with United Artists.

The loss of Wizzard and ELO, two of the most outstanding of domestic acts to be broken by EMI since Pye Records was dissolved, is considerable for the U.K. company, since they have earned or will earn considerable sums from the contracts.

The extension of Wizzard's contract, which does not include the U.S. and Canada, is regarded as being by way of a settlement for the future and will allow Wizzard and ELO to move.

The transfer, which now creates a remarkable situation for Wizzard and Wood as already exists for another Rolling, the Faces and singer Rod Stewart, who is contracted separately to Mercury, is further indication of the way Wizzwiz is looking to focus on U.K. talent, and appearing to a younger disk-buying public.

Record Deliveries in U.K. Roll as Cos. Routewrite Route

LONDON — Economic routing of vehicles is personal to 10 percent cutback in gasoline supplies from have a drastic effect on record deliveries.

But managers of record companies' distribution plants are hoping that both their vans and their contracted transport companies can continue to find sufficient supplies to survive.

If the situation worsens with the introduction of petrol rationing, the feeling is that top of the already severe problems of pressing, raw materials and board shortages, the retailers could be in dire straits.

Fachri Hamid, the establishment officer in charge of transport at CIB/WEA said: "By economizing on the routing of vehicles and not making unnecessary journeys we are maintaining our usual delivery services.

"Many of the vehicles we use are diesel-electric to a large extent and a contract with a major fuel company which we trust won't let us down.

"Bob Cole, transport manager at EMI said: "Like everyone else we find it difficult to get petrol but we have not been faced with too many problems." But Cole said there are some difficulties in Scotland, where they are facing a problem. There are certain bulk storage tanks have suffered slight from the 10 percent reduc- tion but because it is still a case very carefully," he said.

Phonodisc owns two coastal and one for the rest of the country. Director Hilton Price said: "We have raised the matter with these companies and at the moment they are not having any problems with the 10 percent reduction in supplies."

An RCA spokesman said: "The majority of distribution is carried out by contracted transporters. One hopes they will be able to continue their services on our behalf."

At the moment we are maintaining our service.

"We also are holding talks with the Department of Trade and Industry said: "In the present situation record distributors are not unison companies are subject to 10 percent cuts in supplies the same as everyone else."

"If they cannot find they can manage on 10 percent cuts they can make an application for a higher allowance in the same way as the Lorry Man.

He said he could not comment on the situation regarding possible petrol rationing because it is still a case of "If, how and when" rationing is introduced.
Japan Seen Raising Retail $$

Continued from page 1

the same as conventional stereo discs in Japan.

Meanwhile, the retail price of budget records manufactured in Ja-

pan has crept up to 1,100 yen, or 1,200 yen in some cases, from the
standard 1,000 yen ($2.57) and is more than likely to reach the
1,300-1,500 yen level before the last quar-
ter of this financial year ends March 31. Incidentally, the Bank of Japan’s
new “intervention” rate is 280 yen to $1.

Increased Prices

As previously reported, Nippon
Columbia, Porco and Asahi Music Service raised the retail prices of their pre-recorded sound tapes,
lowing the Japanese Government’s levy of 1 percent commodity tax on
this consumer item Oct. 1. The other
JPCA manufacturers manufacturing
music tapes will have to follow suit early
next year, if not before, since they are no longer able to absorb the tax
in behalf of retailers and consumers.

Apart from short supply and tight
demand, the manufacturers of
Polydor U.K. Price Rise

LONDON—Polydor U.K. prices go up from Jazz 1, managing direct-
or John Frenn announced this week. The increases are: singles from $1.20
$1.15; sampler albums $2.58 to $2.48; standard pop albums $3.50 to
$3.75; standard classical $3.75 to
$4.10; select $4.63 to $4.98; super
$5.35 to $5.60.

Polydor press releases:

Classical full-price $5.70 to $6.25;

atl the same time, the competitive
prices of imported records in Japan
will be offset by increased land, sea
and air transportation costs, not to
mention Japan’s inflated warehousing
and distribution charges. Up un-
til the end of last month, U.S. rock
and jazz albums had been offered at
bargain sales for about half the price
of similar records pressed in Japan.
Generally speaking, however, the
JPCA member manufacturers im-
porting records from the U.S. and
Europe have tuned the Japanese retail
price line. Therefore, Toshiba-EMI,
which has been planning to offset its
production loss with imported records,
will more than likely make an upward adjustment of retail
prices to cover increased ocean transpor-
tation costs.

Shintaro Kagami said that the
resin production loss caused by the
Oct. 28 explosion at its polyvinyl
cloride plant, still closed by
government order, would be made up
by two other plants owned by the
chemical manufacturer. All of the
resin for Toshiba-EMI and CBS/Sony
had been supplied by Shintaro Kagami.

Japan’s Ministry of International
Trade & Industry claimed that the
total supply of PVC would meet
foreseeable demand, then ordered a
10 percent reduction in the supply of
oil and electricity to the petroleum-
cal, paper & pulp and electric indus-
trial sectors among 11 key man-
facturing industries from Nov. 16
through Dec. 31. Following the win-
ter holiday sales season, however,
more drastic cuts and legislative
measures will be pushed by the
Japanese Cabinet, formed Nov. 25.

At the same time, the retail price
of budget records manufactured in Ja-

n

France, the foremost independent broad-
casting station in Japan. The proceedings of the Tokyo
Music Festival will be televised nationwide.

International News

Japan Seen Raising Retail $$

From the Music Capitals of the World

PARIS

Pierre Bourgoin, variety artist pro-
ducer for Pathe Marconi, has an-
ounced his resignation. He will
probably become program director
for Europe No. 1. His position with
Pathé Marconi has been filled by
Michel Poulin, formerly with United
Artists... Albert Emanuel, formerly
with Vogue, has been named direc-
tor of variety artist promotion with
Pathé... Laurent Ross, son of Tino
Rossi, is expected to star in a new
musical called Rudolph Valentino... 
Niet Schumann is writing a
series of new numbers for Delphine
Seyrig. He will produce the disk
himself... Album just issued, “Tino Rossi 73,” starts with an
extract from “Taninhauer.” Of his first
Wagnerian song, Rossi commented: “There is little left for me to prove
in the field of popular songs.”... Co-
lumbia has recorded Gilbert Be-
caud’s recent appearance in Olympia, on an album.

HENRY KAHN

MOSCOW

czech label Supraphon has re-
leased an album by Russian singer
Valentin Baglaenko, a popular inter-
peter of Gypsy songs and old-time
Russian romance... Joe Viera, the
director of European Jazz Federation
Education Center, was in Leningrad
and Moscow on a visit of the local
jazz scene and to seek possibilities of
bringing some of the top Russian
jazzmen to West Germany... Singing
Guitars, a top rock-oriented

A song, we mean. If you think it’s really hot, let us
know. Who knows? You might get a free expense-paid
trip to Tokyo, and even wind up becoming an Overnight
international celebrity. That’s right — if your song is
selected as one of the 20 nominated songs. The only
catch is it has to be an original, unpublished popular
song with an artist who can sing it. Before you get on
that plane, write us, won’t you?

* A chance to win one of the $10 million in prize
money including Popular Song Grand Prize of $300,000!

* Roundtrip air ticket, hotel accommodations and
$6,000 per day for duration of stay paid by Festival.

The Tokyo Music Festival is sponsored by Tokyo
Broadcasting System, Inc., the foremost independent broad-
casting station in Japan. The proceedings of the Tokyo
Music Festival will be televised nationwide.
**U.K. Disk Cos. Supporting Blast of Antidevice Bill**

- Continued from page 41

Martin Looney, general secretary of the NCCCL, said album sleeves like The Rolling Stones’ “Sticky Fingers” featuring a fly-up would be likely to be excluded from dealer display when the bill becomes law.

A spokesman for Atlantic, which released the Stones’ “Sticky Fingers,” said he hopes the NCCCL is successful in their fight against the bill. If people find such sleeves ‘sickening’ then they can always walk out or away from the product.

“It’s ridiculous if anyone considers ‘Sticky Fingers’ indecent,” Clovis Swedlow, marketing director of CBS, said. “I cannot imagine a situation where music can be considered indecent.

Perhaps a situation might arise where a sleeve might be considered objectionable by some people, but that palls into insignificance in comparison with the pornography within politics that has been revisited.”

“The people within record companies are generally very tasteful people, and this bill is totally unnecessary,” Ken Malplacht, pop marketing manager of Phonogram, said. “This is not the case here, though.” He said the key issue is what happens in Spain where every record that is released has to go through the NCCCL, but it is not necessary and would be almost impossible to enforce anyway.

Leo Gerth, managing director of B&C—which Warner label has run into broadcasting problems with Judge Dredd Judges—said: “We often feature girls on our reggae albums, but to consider them offensive would be ridiculous. But we will have to watch the bill keep in line with what is laid down.”

A Phonogram spokesperson said: “We are not in the habit of releasing indecent material and don’t envisage anything if the bill becomes law.

The clauses in the bill referring to sound recordings do not cover radio or TV broadcasts.

**Phonogram Moves Sun LP’s In Face of Renewal Problem**

**Quebec City—** Pierre Beaulieu, the station manager of CHRC Radio in Quebec City, the largest station in that predominantly French-speaking area of Canada, has expressed concern over the lack of communication between the rest of Canada and Quebec in music circles. Said Beaulieu, “We want to run more Canadian stations and have the opportunity to be heard.”

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**BAS MUL, right, who runs CBS International’s April Music in Holland, on a recent visit to London offices. He was in Lon- don to discuss promotional problems brought about by the threatened close in January of Holland’s off-shore radio stations, and also the release of the forthcoming album by Thjis van Leers, who plays flute and keyboards with Dutch group Focus, The CBS album will include five April copyrights. He is on May (U.K.) promotion manager, Brian Oliver, left, and April (U.K.)’s general manager, Ivan Chandler.**
CAB Meet Keys FM Role Plus Effect of New Rule

TORONTO—From Nov. 22-24 the Canadian AE_and broadcasting associations (CAB) sponsored a creative programming seminar entitled "FM of the Future" at the Ski Lodge Hotel in Toronto. In the wake of the recent CRTC hearings on FM programming, it was felt that there was basically a discussion between broadcasters about the possible ramifications of the upcoming regulations for FM.

In basic terms, what the CRTC is saying is that the days of radio are coming to an end. There is already a 20 percent Arts. Letter to the Editor, "FM of the Future." All FM stations must program some classical music, experimental jazz, symphonies and other non-mainstream programs. This particular ruling has not been too popular with the CBC's policy makers, for in the recent hearings in English in Canada, the CBC indicated its desire to keep its programming as intact as possible. However, it is now reaching to reach certain minority audiences and also was'nt supplying enough money to the CBC.

After the seminars, Bill Ballentine, the program director of CKFM in Toronto, gave his opinion on the objectives of the seminar and the generation of a programmers' view of the current state of FM radio in Canada.

"One of the problems that we constantly run into," said Ballentine, "is the generation of radio people that have grown up with formats. They take the things that they've learned to be bad and they try to make them even worse. I think this seminar tried to show them that some things can be fitted into the formats and that we don't need to go into this country that run a country music format all day and then, to satisfy the 205 Arts. Letters and Science rules, they change to classical music or jazz at night."

"We tried to get the broadcasters who attended the seminar to start thinking in terms of programs especially in the area of syndication. The CAB has a non-profit program exchange. For only $25, the cost of mailing, you can get programs from other member stations and syndicate only the programs you want out of the listings the program's available. There is also a development of commercial programming along with FM radio."

"Let's do it. There is still a lot to do but the good thing about this particular seminar was the fact that a large number of people were present and that these programs are being done. The CAB program puts together a forum just to discuss programming. CAB conventions are usually preoccupied with the day-to-day of radio."

What is Ballentine's opinion on the future of FM radio in Canada?

"As they say, it's a natural growth in FM and a decline in AM. The CRTC has said that FM programming is distinct from the AM station and often is this difficult to do and also known that their audience is different. If your AM counterpart is playing MOR and pop music, what does that then mean for FM? This is one of the problems that we must overcome in the future. Hopefully, some of the programs we hear and see some of these running are applied."

"We want to schedule two or three of our morning programs to some specific and we would hope that we can get more morning and afternoon programming. This seminar has to represent their point of view as well as the music programmers."

TORONTO—In recent years, Canada's infant music scene has grown and matured with the emergence of such artists as Anne Murray, The Band, Gordon Lightfoot, Bruce Cockburn, David Clayton-Thomas, Sarah McLachlan and Mississauga's the Guess Who. One of the bands came from a very tight manager-partner relationship and name such as Al Mac Kay and Alan Frew, "High Rollers (The Guess Who and Scrubba-Bleu Caine); Leonard Rambeau (Anne Murray and John Allman Cameron); Bernie Finklesiekin (Mack Mac- Lachlan and Bruce Cockburn) and Josh Ramsay (David Woffin and James Loney and Denison) are becoming as well known within industry as the artists they represent.

One of the most successful combinations of the present time is Mel Shaw and the Stampeders. Rich Dodson, Ronnie King and Kim Beatty. It has been a long, 10-year haul for Shaw and the band since the day that he suddenly decided to leave the Toronto紧缺 to Alberta, and pack the six members of the band (they are a trio now), his 1971 Classic, "Rollin' on the Water," and the old Cadillac and head for Toronto with only $100 in his pocket.

The Stampeders, under the management of Shaw, took a defeat shot at recording himself.

Again, this is a lot different story. Megally recorded a piece of a bit of a problem in 1960 because there wasn't a professional studio in the area. When the group was signed to the studios of CFRC Radio in Calgary on a one-track recorder. He recorded in a technique entitled, "Mean Lover," which became a regional hit and he found himself on tour playing with any local guitar player by the name of Chuck Romero who was to gain recognition as the former of the Blue Big band hit, "Hippity Hippy Shake." He became quite a celebrity in his home town when he returned, and it was stated then that he met the members of the Stampeders.

Stapled under to Capitol Shaw is sitting at the moment in the afterglow of having signed the band. The Shang Records in the U.S. (Music World Creations, Shaw's label is distributed by Quality Records in Canada) has some of the most successful recordings of all time. The group has been heard as Canadian content by the CRTC. The album was recorded live at the Toronto Forum Hall earlier this year. . . . Paul McCartney dropped into Mac- kay's Corner House in Toronto to catch a set of Roy Buchanan's while he was there from Nov. 27-29. One busy week for Elvin and his group, Scotia, is celebrating their 20th anniversary this month. . . . The New England band, called "The King of Weakly," had a Radio CBQ, Thunder Bay, Ontario, and they go on the air on Monday 17th. This band is a CBC affiliate station, which over the previous frequency, played a lot of the new and unfor- through the world of radio. This has been the response to the tape that there are thoughts of putting the segment out as a record.

Shaw & Stampeders Hurdle Long Haul to Success

By MARTIN MELHUSH

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CRIA Mulls 'Grammy' Formation

TORONTO—The Canadian Recording Industry Association is planning to formally dissolve CRIA's spread of music in Canada similar to the "Grammy Awards" in the U.S. Dis- cussions have been ongoing between the CRTC and the CTV network in Canada for tele- vision coverage of the event.

The CRIA members have been holding awards presentation at the Canada lymphomata annually been held hand-called by the Canadian mu- sic industry and internation- al music industry. The Juno Awards, as they are called, are awarded based on votes cast by the music industry itself.

In the past, the CRIA has con- sulted with Walt Greatly, the publisher of RPM, with an eye to com- bining the RPM awards show to the consumer via tele- vision. Greatly has so far rejected the idea.

The CRIA, in establishing its goals for the future, has stated its in- tention of getting closer to the consumer. The awards presentation is one of the first steps in this direction.

Author, see https://www.americanradiohistory.com/deck/1973-12-15.html
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
General News

Wills Struck By 2nd Heart Attack After Recording

FORT WORTH—Bob Wills, "King of Western Swing," was hospi-
talized here in very critical condition following another stroke.
Wills, 65, had taken part in a recording session at the Samet Sound studios in Dallas earlier in the week, supplemented by his old band and by guest artist Merle Hag-
grud.

The stricken singer had been brought here especially for the ses-
tion by United Artists. Under a spe-
cial agreement between UA and Capitol, Haggard, at his own request, was allowed to take part in the session.

Wills was seriously ill when he made the trip. He was able to
do little more than utter a few words on the session.

Early in the week his wife sug-
gested he had the symptoms of a
stroke, but he improved. Then, at
home, he became ill again. Wills
was hit with what doctors called a
"massive stroke," and was rushed to the adult ward of the Children's Hospital.

BUDDAH RECORDS artist Gladys Knight & the Pips and label executives display gold records presented to the group for their "Midnight Train to Georgia" single and "Imagination" LP. The presentation of the discs fol-
lowed the group's recent LP release in New York. Pictured, left to right, are: Cecil Holmes and Lewis Merenstein, vice presidents; William Guest; Gladys Knight; Ron Weiler, vice president; Art Kass, label president; Edward Patten; Gerald Knight; and Sid Seidenberg, president of SAS, Inc.

Motive Expands Film & Bdw Plans

By NAT FREEDLAND

LOS ANGELES—Motive's next film project is to be "Mahogany," a musical starring Diana Ross and written especially for her by Robert Ellis Silberstein. The film, directed by Bob Merrill, Story of a black girl's search for identity while traveling the world during World War II, is due for production in the spring of 1974.

Ross's co-star in the high-grossing Motown movie "Lady Sings the Blues," Billy Dee Williams, goes into a film about a 1930's barn-
storming band in which he will star. That is the next stage of what his Nat King Cole movie biog-
raphy project has been scripted.

"We have finally got enough valid projects starting development to as-
ture that Motown will remain in steady film production from now on," said Cohen. "This is the first time a record label has spun off a movie company. There are powerful advantages to our system. Although we have no physical studio over-
head, we have a team of people who have built public identification which is almost exactly like old Hol-
lywood star quality. And the finan-
cial success of the record company makes us much more independent than other film production units."

Diana Ross's recent European concert tour was undertaken to pro-
to the overseas release of "Lady Sings the Blues" film and sound-
track album. In the tour was a profit-maker in its own right, and Cohen points to this sort of coordi-
nation for the most striking and most successful of Motown multimedia ef-
fors.

Coben Heads Wing

After various staff shuffle, Berry Gordy now has Motown Produc-
ctions running through the old filmmaker who put together 20th-Century Fox movies-for-TV, and production associate vice presi-
dent Jack Ballard.

As would be expected, most of the non-record projects being de-
veloped would feature either Motown or at least deal with black themes, plus utilizing the talents of Motown songwriters for the musical elements.

A screenplay is being written for Marvin Gaye, for example, which will star him as a devil-may-care Southern factory worker of the 1950's who befriends a lonely boy.

And Michael Jackson of the Jackson 5 may star in a version of the 1950's "The Buccaneer Children."

Several projects are also being readied for the Ross-Williams acting team, including one "40's-type romance comic" by the writers of rock culture film "American Grafi-
tti."

Cohen stressed that all Motown Production projects are still in the script development stage, with no re-
leasing arrangements as yet set.

Motown hopes to get most pro-
duction financing from co-produc-
tion deals, he said, adding that the moment will be first in line here, because of its relationship with Mot-
own in the acquisition of "Lady Sings the Blues.""

New World Deal

Approaching final contract stage is a two-picture deal with Roger Corman's New World Pictures on a heavily concen-
trating on the low-budget side. Corman has always specialized in low-budget movies, and he loves the Love Machine, a new Motown group of voluptuous girl singers.

Several Broadway stage projects are also being developed by Mot-
own. Smokey Robinson and Willie

Hutch are to score "Cotillion," based on a novel about the black debutante scene. Another show in the works deals with big-name black vaudeville performers of the 1920s.

And in television, the ABC net-
work has okayed a 60-minute special to be titled "Motown Meets Music." Roh Cohen, creative presi-
dent of Motown Productions, told that the Cole biography and another proposed film about the life of Di-
nah Washington, to star Motown recording artist Thelma Houston, were both scrapped because of legal difficulties in getting story clear-
ances from surviving relatives of the central figures.

A&L Enters Deal

NEW YORK——A&L Distributors, Yeaton, Pa., have been named dis-
tributors for the contemporary record product in south New Jersey, eastern Pennsylvania and Delaware, ac-

ording to A&L, Inc., president of the distribution firm.

Merv Griffin, (r), was honored by the City of Las Vegas as Mayor Oran Gragson and Vegas resident the Newton (Billboard, Oct. 25) presentation honorin him for his "Considerable accomplishment in promoting and edifying the image of Las Vegas through the medium of his television pro-
gram. "Merv Griffin Show," Griffin has consistently remoted his shows from the Nevada city.

Philly Promoters Create Disk-Radio Goodwill Group

NEW YORK — A group of Phila-

delphia-based record promotion people have formed RAPP, Record Association of Philadelphia Promoters), an organization de-
signed to create goodwill and a bet-

ter understanding between the record and radio industries, accord-
ingen to RAPP's president, Joe Irgo.

According to Irgo, RAPP, with a charter membership of 25, hopes to repair much of the erosion that has been allowed to develop, especially in recent times, between Phila-

delphia-based record promotion people, and the radio stations they service.

Irgo, of Schwartz Bros. Phila-

delphia, said the move became nec-

essary because of an alarming polarization that seemed to be de-
veloping between the radio station personnel and the promotion people. "We hope that RAPP could recreate an atmosphere of harmony and a feeling of goodwill, that are so essential to the smooth and mutually

profitable operation of our indus-

try," he said.

RAPP has formed a steering com-

mittee that will meet shortly to map

the organization's plans for imple-

menting its ideas. Also planned is an open reception, scheduled for Janu-

ary, RAPP will use this reception as a launching pad for "operation goodwill."

RAPP is also hoping that other promotion people experiencing similar problems in other parts of the nation, would follow its example and join the Philadelphia group.

Officers elected to develop and promote the RAPP philosophy include Fred DiSipio, vice presi-
dent; Robert Collier, treasurer; Bobbi Silver, secretary; and Charles Siden-berg, recording secretary.

Injection Nips — Continued from page 6

Television groups, the Independent Tape Merchants' association and the Broadcast and Music Anti-Monop-

oly Association (Billboard, Oct. 25) 1973, the original suit named RCA, CBS and ABC corporately as well as record taped producers alone.

In a legal brief, A&M Records de-

nied the allegations of the suit, and, while admitting that the album had been released with the name and picture, stressed that it didn't "knowingly, recklessly or mal-

iciously" cause the album to be re-

leased with any false information re-

garding the plaintiff.

DECEMBER 15, 1973, BILLBOARD
Binkley's Open Rack Service

JACKSONVILLE, Fla. — Bill Binkley, senior manager of Binkley's, an independent distributor who has worked for Southland Dist., Atlanta, for the past seven years, has opened the two-year-old Dabill Record & Tape, located in downtown Jacksonville.

The opening comes in tracking and retail operations elsewhere, with Binkley's store now operating on a plan that might be called the other eight stores into tracking.

Forms Sent for NARAS Conclave

NEW YORK—NARAS has sent out advance registration forms for the 74th NARAS Convention, the 16th annual meeting for all regular and associate members.

This year's convention convenes March 24-28 at the Diplomat Hotel in Hollywood, Fla., with convention themes: "Tuners & Professionalism = Profits," to dominate all business meetings.

Among projected highlights will be the presence of the management of Warner Brothers Records, President Joe Smith, and others at the "A&R Roundup," a special session in which representatives of the music industry press, both trade and consumer, will discuss key issues of the industry with such major labels as A
canaha, Chicago; Arkansas; and others.

—continued from page 1

All-Media Agency Launches in Denver

DENVER — CBI Advertising, whose purpose is to provide total media service to the music industry on a national basis, has recently opened in Denver.

The new agency hopes to bring into the music industry an emphasis on both copywriting and on the incorporating of media campaigns and trade advertising into a format that meets the needs of the client.

CBI Advertising brings together a staff of top freelance creative and account management personnel. All of the employees have extensive backgrounds in advertising and the recording industry, and have worked in various media buying capacities for such accounts as Warner Brothers Records and MCA Records, Blue Thumb Records.

General News

Singles and LP Surplus Prices to Leap as Recycling Guides Mount

• Continued from page 1

tion. Before the shortage, we paid 10 to 15 cents a pound for aluminum cans, now the purchase price is about 20 cents a pound.

This represents a tremendous increase in cost, which we have not been able to pass along to the customers," Farnham said.

There have been increased costs in freight labor and manufacturing and, as a result, we see a significant increase in prices. "The Alliance has been called down and we're attempting to keep a tight rein on the sales price," Farnham said.

National Association of Recording Artists and Scientists, whose membership determines the winners of the Academy's annual Grammy Awards, has dismissed any connection with the selection of 10 recordings being packaged in a 12-CD package called "New People Presents: The Sounds of '75." The package is being marketed as collectible in various formats, including a 12-CD album containing a range of artists from the genre, including jazz, soul, and rock.

The package will be released in November, with the release date set for November 15th. The album is expected to feature a wide range of artists, including some of the most popular names from the genre, such as Herbie Hancock, Miles Davis, and Cannonball Adderley. The album is expected to be a major hit and is expected to sell well in the coming months.

Singles and LP Surplus Prices to Leap as Recycling Guides Mount

SONNY STITT JAZZ MASTERS

For Solo—Dance-Distribution: 3 great albums of jazz-Rock & straight ahead jazz featuring campus sensation EDMO fours on electric piano doing such great tunes as "Ain't No Sunshine," "Where's the Love?" and "All I Really Want Is My Razzle Dazzle" (2001) and many others.

Artists available wholesale or retail on LPs or 8-track cartridges.

Write: JAZZ MASTERS, Inc., 1212 Denver, N.E.
General Post, Chicago, Ill.
Phone (815) 633-3311

December 15, 1973, Billboard
GULF & WESTERN INDUSTRIES: (Famous Music, Paramount Records) said it intends to make an offer for the balance of its own common stock. Under the offer, G&W will issue $35 principal amount of its 7 percent series A mandatory convertible subordinated debentures due 2003 for each share common for 11 1/2 shares.

CAPEHART, New York: opened a laminating and spotting facility in Norwalk, Conn., and a manufacturing/distribution facility in Los Angeles. The Los Angeles facility is a prototype for a number of new satellite manufacturing sites planned in the next several years, said the company. Capehart is also exploring the possibility of opening a facility in Toronto next year.

Kristofferson Gold
NEW YORK-The RIAA has certified Kris Kristofferson's single "Why Me" as Silver. His "Tangled One" and "Dirt" have been certified as Gold. This makes his career's first gold awards. He recorded for Monument Records, distributed by Columbia.

The company intends to apply for listing on the American Stock Exchange. Its common shares are now traded over-the-counter.

MGM reported a decline in operatingearnings for both the third quarter and fiscal 1973 because of extraordinary gains. Included in the extraordinary gains was the sale of Affiliated Music Publishers Ltd.

PLAYBOY ENTERPRISES reported its record and music company has "undertaken an extensive development program, including $2,000,000 in pre-tax losses for the fiscal year."

The company attributed the losses to "accumulation of new artists, album production, promotion and start-up advertising costs.

TANDY, Fort Worth, has agreed to sell 27 of its 37 Radio Link stores to Schuck Electronics, St. Paul, to satisfy Justice Department antitrust suit. Schuck Electronics is acquiring only the building, equipment and the All-35 Radio name. Tandy sold inventories in the 27 stores would be transferred to company-owned Radio Shack outlets.

Glancy Job: Turnaround

Executive Turnaround

The Glancy Job

"Continued from page 3

however, the form these moves will take now remains uncertain. His appointment in October of Bill Beltran as label manager in the U.S. in line with a newly-defined relationship with RCA's various record divisions around the world, was considered a tid for reversing RCA's downward trend. Following that appointment, sweeping changes in the company's ad department itself substantially reorganized during the year by the establishment of the new veen-defining relationship with RCA that would be anticipated prior to its Glancy appointment. A follow-up report suggests that the Glancy appointment came as a result of response to the highest executive levels of the RCA Corporation that the record division be elevated to the high status it enjoyed in the past. Meanwhile, rumors of Beltran's quick departure from his new post, and reassignment to his former position at the helm of RCA Records, Brazil, were widespread at press time.

Norman Ravis and Tom McConnell have joined Modern Album, a California-based album jacket packaging firm. Both will be working in sales, Ravis out of Los Angeles and McConnell out of Nashville. Judy Siegman, assistant to Barry A. Nash, executive advertising sales manager at Hit Parade, has been named head of the magazine's publicity department.

DECEMBER 15, 1973, BILLBOARD
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 indispensable 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.

Contact a Billboard Sales Representative about a sighting in our UFO. There’s an office near you.

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9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7500

NEWMARKET:
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Chicago, Ill. 60606
(312) CE-9818

NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

LONDON:
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Minato-ku 107, Tokyo, Japan
03-586-0261

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THE POWER OF IMAGINATION
GOLD

OVER 650,000

GLADYS KNIGHT & THE PIPS

IMAGINATION

RIAA CERTIFIED

NEXT STOP: PLATINUM

IMAGINATION BY GLADYS KNIGHT AND THE PIPS
ON BUDDAH RECORDS AND AMPLEX TAPES
FROM THE BUDDAH GROUP

JERRY BUTLER—Power of Love, Mercury 41-963 (phonograph record). The power of love is the LP of the same name, which contains all the fire and emotion of love songs since 1957 when it was first recorded. Today, the music comes through on the Teddi P. LP. Today's recording is a marvelous love ballad, with a lot of fire and passion to give it a lift. Teddi P. is a wonder at portraying the fire and passion of love through her voice and interpretation. The LP is very much a must for the listener who loves the fire and passion of love.

Beverly Hills: The Record, Columbia, CA 72/272. Combination of Ten Years After leader and pop sister, My Love is a winner. The record is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

ALLEN LEWIS & NELSON LEEFE—Cars To The Freedom Road, Columbia, CA 72/272. Combination of Ten Years After leader and pop singer My Love is a winner. The record is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

TODD STIVERS—It's Just A Fling, Arista. The LP is Todd Stivers' first album, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

Dexter Gordon—You're Nothing But A Child, Milestone. The LP is Miles Davis' first album, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

Columbia ORCHESTRA—On the Third Day, United Artists CL 11016 (LP). The LP is an orchestral work, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

CLEM CLEGG—I Remember Mama, Capitol CL 1105. The LP is a emotional ballad, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

Clem Clegg—Remember Mama, Capitol CL 1105. The LP is a emotional ballad, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

SOUND ORCHESTRA—Gladly, Columbia. The LP is a emotional ballad, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.

SOUND ORCHESTRA—Gladly, Columbia. The LP is a emotional ballad, and it is really something, something that is bound to make a big impact on the pop market. Today's recording is a wonderful pop ballad, with a lot of fire and passion to give it a lift. The LP is very much a must for the listener who loves the fire and passion of love.
You're looking at the new album by Bloodstone. The band that took you to the sky on a natural high. Wait 'til you hear it. It's Unreal.
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No. 1 Chart</th>
<th>Suggested List Price</th>
<th>Artist</th>
<th>Title, Label, Number (Dist. Lvl)</th>
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<tbody>
<tr>
<td>FOR WEEK ENDING DECEMBER 13, 1973</td>
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<tr>
<td>1</td>
<td>1</td>
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<td>GEORGE CARLIN</td>
<td>WELCOME TO MY NTRE (Dist. Lvl)</td>
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| | 2 | $32.90 | ROLLING STONES | STAY |}

This table contains information about the top LP's and tape for the week ending December 13, 1973, including the artist, title, label, and suggested list price. The table is part of a larger document that includes a list of songs and artists with corresponding prices and details. The specific entries show the top chart positions and relevant information for that week. The table is formatted to display data in a clear and organized manner, making it easy to read and understand. For more details, please refer to the full document.
In this era of energy shortages
Black Gold Used To Be Synonomous With Oil
Now It Means
LAMONT DOZIER

After an illustrious career in writing and producing for some of the great talents of our time—people such as The Supremes, The Four Tops, Marvin Gaye, Smokey Robinson and The Miracles, Martha and The Vandellas, Chairman of The Board, Freda Payne and The Honey Cone and such songs as...
The Road We Didn't Take - Band of Gold - Gimme Just A Little More Time - Come Get These Memories - Mickey's Monkey - How Sweet It Is - Something About You - Bernadette

Now He's Out Here On His Own With

ABC/DUNHILL RECORDS

And He's Already Got A Smash Single Record

"TRYING TO HOLD ON TO MY WOMAN"
ABC-11407

from his new album

"OUT HERE ON MY OWN"
ABCX-804

So Go Out There & Fill 'er Up

Also available on GRT Tapes.
New Dylan Label  
Continued from page 3

other sales, merchandising and promotion by the new Prospect/Elektro/Asylum, with a special merchandising campaign planned now in support of the forthcoming Dylan/Band LP.

Commenting on older Dylan material now surfacing in new LP product, Garrick W. Croft, National Associate of Music Merchants; Dr. Merle Montgom- ery, National President of Music Clubs; W. Stuart Pope, Music Publishers Association; Henry Stanford, National Piano Manufacturers Association of America; Henry Briffa, RIAA; Sid Guter, SESAC; Art McDonald, Record World; New York City Bicentennial Corp.; Adams, and Fein.

AFM Sponsors Calls By Overseas GI's

NEW YORK The American Federation of Musicians (AFM) will sponsor Christmas telephones calls to their homes by U.S. military personnel stationed overseas, from Dec. 24 through Dec. 26. All calls must be placed through the Military Affiliate Radio Service to a ham radio station in Mansfield, Ohio, manned by Robert Althorne, president of the Federation's Local 159. This is the sixth consecutive year that the Federation has been a sponsor of the program.

Sussex's Gray Helps State Plan to Aid African Need

OLYMPIA, Wash. In conjunction with Governor Daniel J. Evans, the executive director of the state's Anti-Famine Relief Month in the state.

John Rook to Hef-tek

LOS ANGELES John Rook, veteran radio voice-over artist, has been consulting the past several months; he programmed WLS-AM in Chicago for several years ago.

Phillips, Clark, Diamond

SPEAKING, the Society for the Preservation and Advancement of the Harmonica, under the leadership of President Daniel Euburie and vice president Frederick Ver- ker, is celebrating its 10th anniversary. The society has several thousand members and has sent out the newsletter called "Har- monica Digest," the organization is headquartered in Detroit.

Over 50 schools have so far requested Seals & Crean poison rap record to be released exclusively by WBCN, the radio station. The group has also been contacted by a group of enthusiasts who want to release a new Dylan record. The group has been working on a new album, although the final selection has not been made as yet by Dylan.

Readers Digest Disk Move 2 Named to Wing

NEW YORK The disk division of Readers Digest is shifting its base of operations from its Mt. Kisco, N.Y., where the present magazine is located, to New York City. The move will take effect immediately and will be completed in about two weeks.

The firm has also named Chuck Ger- hards, head of RCA Records, to head its creative department. George Korgend, a past RCA Records producer, is also joining RCA Records. The division of Readers Digi- tals is a direct sales operation. Orignally it was tied exclusively to RCA Records, but it now uses ma- terial from other labels as well.

Warren Gray, marketing director of Sussex Records, has worked out a deal to sponsor a radio station's holiday album during the campaign to use their recent- released "Phonetic Rock" educational record.

"Operation Emergency Center," founded by three Seattle men, will sell-off through the station's non-record-tape outlets to aid the 10 million starving people in six West African nations. The object of the one-year program is to raise $1 million. Gray said the non-profit group will make a minimum of $5 each for all 18

Motonius talking with Jim Aubrey, former MGM chief, about joining the firm in an executive capacity.

crossown to new surroundings in the Fuller Building. And on the West Coast, the company moved into a brand new West Hollywood high-rise... Rumors persist about that Cream reunion... The Spinners have re- corded an album for the new Rolling Stones/Atlantic band "Warwick's." As well she will uphold her part on the already recorded track which is being sent to her... Chappell will release "Let's Rock On" again for London's POP Experience Group Ltd.'s Let's Play Method books. Roger Miller co-hosted a week's worth of the syndicated Mike Douglas TV show... Keith Emerson again on an upcoming "Stand Up and Cheer" with Johnny Mann... Fats Domino on TV hawking an oldies package to the tune of "Blueberry Hill."
A NEW ALBUM FROM ONE OF THE GREAT MASTERS OF CONTEMPORARY MUSIC.

Burt Bacharach Living Together

The dynamic sound of Burt Bacharach. The sound that has made him one of the great masters of contemporary music. The sound that fills the composer-arranger-conductor-performer-producers' new album, Living Together.

Included is Burt's new instrumental, 'Monterey Peninsula', along with 'Living Together', 'Growing Together' and the Bacharach-sung 'Something Big'. And Burt plays piano and conducts the 35-piece orchestra throughout, like most great masters.

BURT BACHARACH 'LIVING TOGETHER' ON A&M RECORDS