

Las Vegas

ENERGY

An analysis in this issue

08120

NEWSPAPER

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SEVENTY-NINTH YEAR

The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 39

HOT 100 PAGE 68

TOP LP'S PAGES 70, 72

Billboard

Import Tax on Records Is Trimmed in England

By RICHARD ROBSON
(Music Week Staff Member)

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

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

All product pressed abroad for British companies and shipped to this country is subject to import duty of 7 percent of the difference be-

tween the manufacturer's selling price and the allowance made by Customs and Excise help cover pressing and shipping costs.

This allowance was 34 percent of the manufacturer's selling price but under the new agreement has been increased to 40 percent, less in-

(Continued on page 57)

ABC-TV Nets ACM Awards

By BOB KIRSCH

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

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

(Continued on page 33)

Mass. Firm Produces First Sports Vidisks

By ANNE DUSTON

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

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

(Continued on page 39)

Fuel Shortage Stalls Talent Traffic; Nashville Prepares

By BILL WILLIAMS

SCANDINAVIA:
A Eurofile Spotlight
pages 45 to 56

Orbach Rips 'Q' Pressures

NEW YORK—Manufacturers of 4-channel equipment have been charged by Gerald Orbach, Sony's national sales manager for high fidelity components, of trying to force the market with product that does not yet reflect a refinement of the quadrasonic technology.

Orbach disclosed that contrary to some industry speculation, audio equipment dealers were not capitulating on the 4-channel issue, but were, with the exception of a very

(Continued on page 39)

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

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

At least one agent has received a rider attached to a contract making a scheduled date conditional on the fuel shortage. The rider states that "if the shortage adversely affects at-

(Continued on page 30)

By SAM SUTHERLAND

NEW YORK—Talent agencies and artist management firms are "tightening up" their tour-planning in the wake of the current energy crisis. As present and proposed energy conservation measures limit both air and ground travel, agents are revising tour schedules, re-examining possible markets and, in some cases, forecasting dramatic changes in the over-all live talent business.

Reactions from major agencies vary in terms of the extent of the projected squeeze. But all agents agree that increased caution in booking activity is necessitated by the fuel shortages and its effect on both hands and audiences that must travel. Already, many current and upcoming tours reflect wider spacing of dates.

Some agents are also projecting a

(Continued on page 74)

Wes Farrell Plots Own UK Company; Plans Promotions

By CLAUDE HALL

LONDON—The Wes Farrell Organization last week launched its European operation into high gear in a two-pronged move "to become the only major label in the world distributed by majors," said president Wes Farrell. He was in England last week working on the project.

First step was the consolidation and amplification of Coral Rock Music. "We have been a U.S. company doing business in the U.K.," Farrell said. "Within the next few weeks—as soon as I can hire the personnel, we'll be a U.K. company."

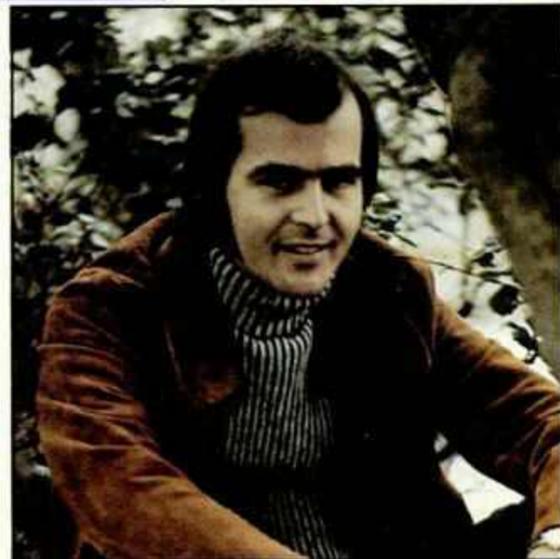
He intends to coordinate activities of his record labels and publishing under one roof. A director or manager will be hired for each division.

The second step will be the launching of several promotions involving both U.K. artists that he has signed and U.S. artists visiting the U.K.

(Continued on page 13)



For the holidays Guy Chandler has a great new single, "DECEMBER CHILD" (Pied Piper 2002). Al Capps arranged and conducted. Guy with his girls has launched a walloping club and showroom act through Ed Gillum Management, 4253 Coldwater, Studio City, Calif. (Advertisement)



The old spiders and snakes play is taking Jim Stafford's new single "SPIDERS AND SNAKES" (K 14648) straight to the top of the charts. The single has bullets and stars in all three trades this week. Watch for the album being rush-released by MGM Records. (Advertisement)

(Advertisement)

THE STYLISTICS
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THE STYLISTICS
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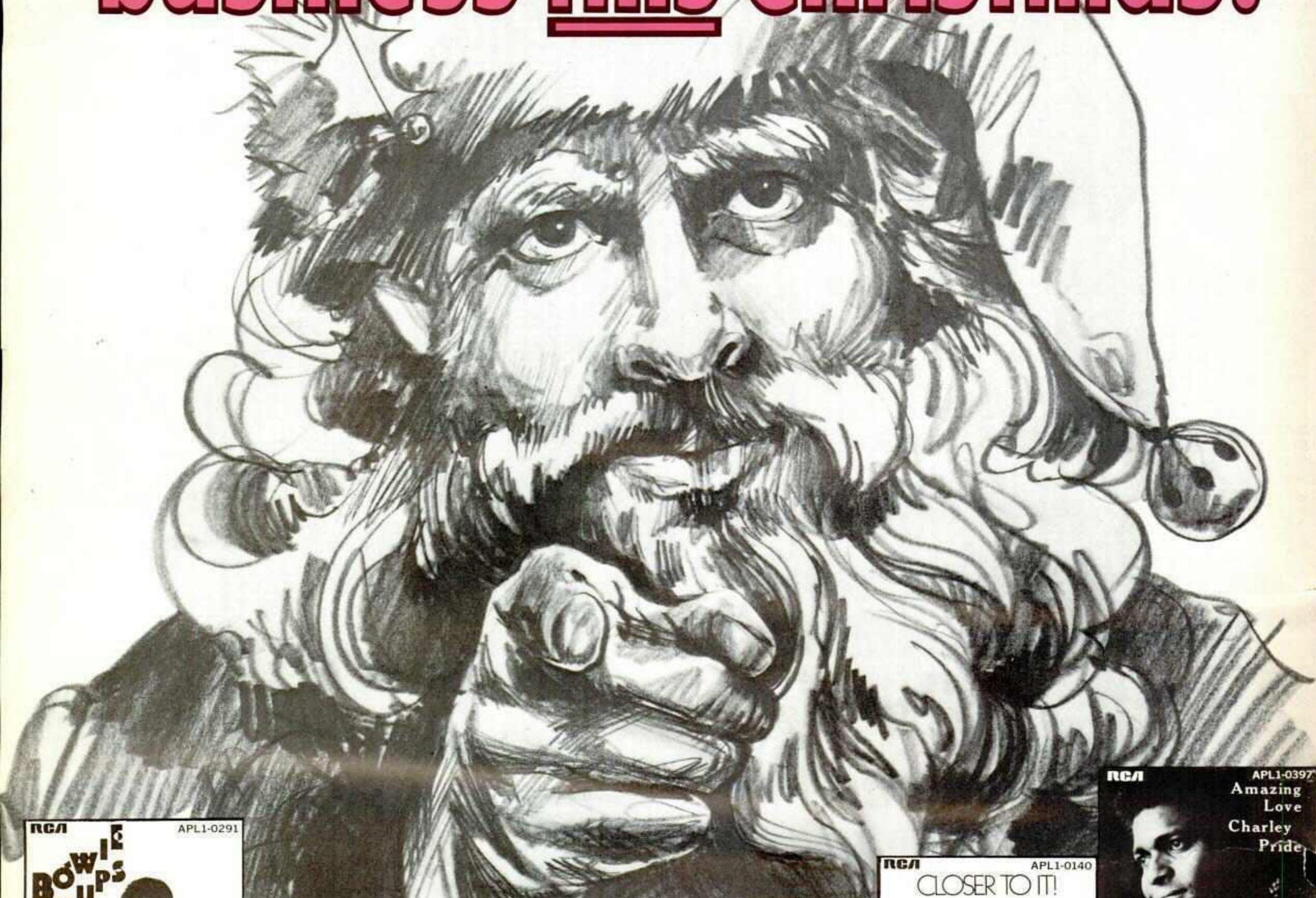
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FOR THE HOLIDAYS

PRODUCED BY THOM BELL

ON AVCO RECORDS & TAPES

We'll give you the business this Christmas!



RCA APL1-0291

BOWIE PINUPS

Includes: Sorrow • Here Comes the Night
See Emily Play • Anyway, Anyhow, Anywhere

RCA 2 RECORD SET CPL2-0290

BOBBY BARE sings
Lullabys, Legends and Lies

Includes: Lullabys, Legends and Lies
The Winner • The Mermaid • Rest Awhile

RCA MY MARIA APL1-0088

B.W. STEVENSON

Includes: My Maria • I Got to Boogie
Shambala • Be My Woman Tonight
Grab On Hold of My Soul

RCA APL1-0314

THE MAIN INGREDIENT GREATEST HITS

Includes: Everybody Plays the Fool
Black Seeds Keep On Growing • No Tears
Make It with You • Spinning Around

RCA APL1-0338

WHERE MY HEART IS
RONNE MILAP

Includes: I Hate You
(All Together Now) Let's Fall Apart
That Girl Who Waits on Tables

RCA APL1-0345

JOHNNY RUSSELL
Rednecks, White Socks
and Blue Ribbon Beer

Includes: Queen of My Heart
Got Leavin' on Her Mind

RCA LOU REED APL1-0207

BERLIN

Includes: Caroline Says • The Kids
Sad Song • Men of Good Fortune

RCA (the new birth) APL1-0285

IT'S BEEN A LONG TIME

Includes: It's Been a Long Time
Wild Flower • Keep On Doin' It
I'd Spend My Whole Life Loving You

RCA APL1-0140

CLOSER TO IT!
BRIAN AUGER'S
OBLIVION EXPRESS

Includes: Whenever You're Ready
Happiness Is Just Around the Bend
Inner City Blues • Compared to What

RCA APL1-0356

JERRY REED
THE UPTOWN
POKER CLUB

RCA APL1-0397

Amazing Love
Charley Pride

Includes: Amazing Love • Coming Down with Love
Blue Ridge Mountains • Turning Green

RCA CPL1-0374

JOHN DENVER'S GREATEST HITS

Includes: Take Me Home • Country Roads
Leaving on a Jet Plane • Follow Me
Rocky Mountain High • Goodbye Again

Most available on 8-track and cassette.

This year when those Christmas-crazy, last minute shoppers trap you in a corner and ask you what albums their kids want most, you'll have the answers all wrapped up with

twelve of the biggest-selling, most asked-for albums of the year. So check your stock now. You can't give them what they want, unless you have what it takes.

Ex-CBS-TV Program Chief Supports Societies in Suit

By ROBERT SOBEL

NEW YORK—ASCAP used a former CBS-TV programming chief to fire its first major volley against the television corporation's suit challenging the current licensing system as it applies to the use of music on television. CBS in its suit against

both ASCAP and BMI, is seeking a per use license as opposed to a blanket fee arrangement which has been in existence since the early 1950's.

The original legal action was filed against both societies and several writers on Dec. 31, 1969. The suit reached Federal court here last spring with CBS presenting its case at that time. (Billboard May 5.)

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

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

Dann also stated that he was never consulted on the decision regarding the filing of the suit. He admitted, however, that he had signed an affidavit in its support after being advised that the suit had been initiated. But, he said, "I have changed

my mind since then as have other people who no longer work for CBS."

Hearings on the suit were resumed, after a summer hiatus, on Nov. 26. Other witnesses still scheduled to be called as of press time included Aaron Copland, John Green,

(Continued on page 6)

CBS Racks 4 Golds in Week

NEW YORK—CBS Records scored success with four gold records last week, bringing the total of gold disks which the company received over a two week period to eight.

Certified gold by the RIAA last week were Charlie Rich's "Behind Closed Doors" LP (Epic); Isaac Hayes' "Joy" LP (Enterprise); Kris Kristofferson's "Jesus Was A Capricorn" LP (Monument); and Santana's "Welcome" LP (Columbia).

The previous week, gold disks were awarded to the Isley Brothers (T-Neck), Kristofferson, who received two, and Earth, Wind and Fire.

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

Starday's Sale Is on Disks Only

NEW YORK—Starday-King plans to sell off its catalog of masters, but will retain its publishing interests, as well as its Nashville studio and physical plant, Freddie Bienstock, majority Starday stockholder, said here this week.

His statement was in clarification of an earlier report (Billboard, Dec. 1) that Starday was divesting itself of its "entire complex."

The masters up for sale appeared on the King, Federal, DeLuxe, Bethlehem and Starday labels. Revenue from the sale will go to pay creditor obligations, Bienstock said, after which a decision will be made on future recording activities.

LA AFM Local OK's Demo Disking

LOS ANGELES—Publisher-sponsored demonstration records are legal here for the first time in some four years, due to a ruling by Local 47 of the American Federation of Musicians.

Mickey Goldsen of Criterion Music acted as spokesman for the National Music Publishers Association in negotiating the change, which was tied to a boost in demo session rates to \$25 per sideman and \$50 for leaders, for one hour or two completed songs in the studio. Sidemen are to get \$15 for each half-hour of overtime.

The Los Angeles local had restricted organization of demo ses-

sions to working musicians about four years ago, after record labels here were discovered releasing demos as masters. Now a publisher or writer can legally finance a demo session if the recording studio or

producer is cleared as an AFM licensee and when the union is notified of the session in advance.

Goldsen said the move would provide much more demo session work for union members.

CONCERT REVIEW

The Who Sparkle Again

LOS ANGELES—Few groups are challengers to the Rolling Stones' reputation as the world's greatest rock band, but the Who must certainly be placed in this category following their recent sell-out performance at the 18,000-seat Forum here.

The Who have been together more than a decade, and this longevity showed well in one of the tightest, most professional rock shows offered here in a long time. Almost ev-

erything worked to perfection, from the excellently mixed repertoire to the synchronization of background tapes with live music, for a near flawless performance.

Every member of the band, guitarist/writer/singer Pete Townshend, vocalist Roger Daltrey, bassist/singer John Entwistle and drummer Keith Moon, plays an integral part in the performance. In

(Continued on page 14)

Atl. Expands On W. Coast

NEW YORK—Atlantic Records has expanded its West Coast operations by relocating several Atlantic merchandising and promotion functions to the company's Los Angeles office headed by Herb Belkin.

Among key moves is the transfer of Atlantic's artist development program, headed by John Gibson, to Los Angeles. That department coordinates television exposure of Atlantic acts, as well as cable TV, radio shows and other special promotional projects.

Sandy Gibson, former director of publicity, has also relocated to the West Coast as director of artist relations and publicity.

Other recent moves include the addition of Steve Fischler to the West Coast marketing operation, a new assignment for former West Coast publicity director Pete Senoff, and the recent appointment of George Furness as coordinator of special projects for the West (see Executive Turntable).

Pickwick Intl. to Buy TMC

NEW YORK—Pickwick International, Inc., and Omega-Alpha, Inc., have signed a letter of intent under which Pickwick would purchase certain inventory and assets of Transcontinental Music Corp. for an undisclosed amount of cash and assumption of certain obligations.

The transaction is subject to the approval of the boards of directors

of Pickwick, Transcontinental and Omega-Alpha.

Pickwick is primarily a merchandiser of phonograph records and tapes, as well as the operation of retail record stores and leased record departments. Transcontinental, a subsidiary of Omega-Alpha, Inc., is engaged in similar operations.



KAMA SUTRA Records artists Sha Na Na recently received their first gold record, for the "The Golden Age of Rock 'N' Roll" LP, while backstage at the Roxy Theater in Los Angeles. Joining together are: bottom row, left to right, Bowzer, Don Kingswell, the group's road manager, Captain Scott Powell, Frederick Dennis Greene, Jocko Ryan, and Dave Ryan; middle row, left to right, Lenny Baker, Buck Reingold, Buddah's national director of promotion, Jerry Doughman, director of regional promotion, West Coast, Art Kass, Buddah president, Ron Weiser, label vice president and head of West Coast operations, and Chris Donald; top row, left to right, Dick Bowman, West Coast regional sales manager, Don York, Johnny Contardo, and Elliot Randall.

Music Biz Heavies Teach UCLA Course Set by NARAS & BB

LOS ANGELES—The University of California at Los Angeles extension division, NARAS and Billboard have teamed to offer one of the most extensive seminars on commercial music ever assembled. Many of the most important figures in today's music will speak at the classes.

Titled "This Business Of Music," the course runs Tuesday evenings 7:30-10 from Jan. 8 to Feb. 26 at UCLA's Rolfe Hall. Registration fee for the eight sessions is \$35. Checks may be sent to Box 24901, Dept. K, UCLA Extension, Los Angeles, California 90024.

Chairmen of the all-star music panels are Hal B. Cook, Billboard

Publications vice-president and Lee Zhitto, Billboard publisher-editor.

Class topics and guest speakers are:

"The Record Company," Jan. 8; A&M president Jerry Moss, Warner Bros. chairman Mo Ostin, 20th Century president Russ Regan.

"Anatomy Of A Hit," Jan. 15; writer singer Hoyt Axton, KHJ-AM program director Paul Drew, Billboard charts director Martin Feely, producer Snuff Garrett, UA National Singles promotion director Don Graham.

"Songwriter, Music Publisher and Licensing Agencies," Jan. 22; BMI

(Continued on page 10)

Tucson Police Confiscate 3,000 Tapes at Swap Meet

TUCSON—Local police here seized more than 3,000 allegedly bootleg 8-track tapes at a swap meet Nov. 24 and have charged two defendants with 43 counts of violation of Arizona Statute ARS-13-1024 which prohibits the unlawful sale of illegally duplicated tapes.

Detective Steve Greving and Sgt. Henry Moreno of the South Tucson Police force made the arrest and seizure following notification from International Tape Assn. executive director Larry Finley and Jules Yar-

nell representing the Recording Industry Association of America.

Arrested were Melba Garrett and Donald Leon Garrett, both of 4426 East Thomas, Fresno, Calif. Both were released on \$2,000 bond pending trial Dec. 12.

Much of the product confiscated was "P" product (recordings made after Feb. 15, 1972), according to authorities. Product included the newest Conway Twitty LP, Cher's "Half Breed," the Allman Brothers'

(Continued on page 4)

Fretone Label Covering Own 'Frumpy' Yule Disk

MEMPHIS—Cover records, once a staple of the record industry, haven't been too prominent in recent years, but Fretone Records, just launched by Estelle Axton of Stax Records fame, is already covering one of its Christmas releases.

The song is about a frog and is called "Frumpy." Jim Cannon, one of the writers, recorded the song for the country music field. But promotion executive Leroy Little suggested Fretone do a soul version and a later vocal by James Govan was used with the band tracks to provide a soul release.

Fretone has just completed its distribution network

of 21 distributors, Mrs. Axton said. Just added were MS Distributors, Chicago; Chapman Distributors, Los Angeles, and Eric Mainland, San Francisco.

Mrs. Axton helped found Stax Records in 1958. She sold her interest in the company in 1969 and contractual commitments kept her out of the record industry until now. Artists signed to the label so far include, besides Govan and Cannon: Nell Aspero II, Johnny Keyes, the Logic Circuit and Beverly Wilkes.

Ted Cunningham heads up the subsidiary of Discovery Unlimited, which is a management firm.

More Late News See Page 74



CANNON

Artists Testify in Piracy Suit

By MARTIN HINTZ

MILWAUKEE—For the first time in approximately four years of tape and record piracy litigation, recording artists appeared last week as witnesses for record firms accusing an alleged unlicensed duplicator here of illegally duplicating their recorded performances.

Tammy Wynette and Paul Simon appeared in circuit court here and

testified before Judge Robert W. Landry that they were wronged by Economic Consultants, aka EC Tape Service, Brookfield, Wis., in illegally duplicating their tapes. Both artists recalled long associations with their labels wherein both the firm and the artist worked arduously to reach star stature. Simon pointed out how working with his label, Co-

lumbia, the two cooperated to produce the best possible product and criticized illegal duplicating because he lost his important control over quality and output. Miss Wynette pointed out how she felt her image was injured when the defendant company used her name in an advertisement for a gospel performance in a nudie monthly. M. William Krasolovsky, co-author of the music business and legal tome, "This Business of Music," testified that illegal duplicators were siphoning off the income of estates of deceased artists like Fats Waller.

The suit was filed late last year by Mercury, ABC-Dunhill, MCA, CBS, Elektra, A&M, Buddah/Kama Sutra, London and Atlantic. The suit seeks to halt the firm's tape copying. Judge Landry's written decision is expected shortly.

Howard Smith, Los Angeles attorney, represented A&M in the action.

FCC to Deliberate 3 Birmingham Renewals

By MILDRED HALL

WASHINGTON—Question of deejay conflict of interest and possible sponsorship identification violations have decided the Federal Communication Commission to hold hearings on renewals of three Birmingham, Ala. stations. A complicated series of charges and countercharges began when a complaint was filed with the FCC against Hertz Broadcasting (WENN-AM-FM) by a Rev. Robert McKinney.

Rev. McKinney alleged that the station refused to sell him time because it had made all of its time available to its own deejays to promote shows they were sponsoring—shows in competition with some McKinney sponsored. Later, McKinney retracted the charges, and the story was changed to allege that the Reverend had been bribed by the management of Johnston Broadcasting Co. (WJLD, Fairfield, and WJLN-FM, Birmingham) to bring the charges against Hertz.

The commission has decided to thresh out all aspects in an evidentiary hearing, including the general fitness of both Hertz and Johnston to be licensees of radio stations. The FCC said it will look into

the allegations that WENN-AM-FM had refused to give McKinney advertising time because all available time had been held for its own employees; McKinney's retraction of his complaint against Hertz, and whether Hertz or Johnston bribed McKinney or anyone else to file a complaint with the FCC.

Other issues will include a determination of whether Hertz had been truthful and candid in its communications with the FCC, and whether it had exercised controls necessary to prevent conflict of interest with its employees' personal business concerns, and questions as to whether WENN-AM-FM gave preferential rates to some of its employees. The FCC will also examine possibly improper rating claims by Hertz, and decide whether both applicants for renewal may have violated the sponsorship identification and logging rules.

Even if the hearing determines that the station licenses should be renewed, the door remains open to a possible fine of up to \$10,000 if repeated or willful violations of the rules can be shown, the FCC warned.

Thiele Music in Expansion

NEW YORK—Bob Thiele, president of Flying Dutchman Records, has expanded his separate Bob Thiele Music operation (see Billboard, May 19) to include pop and rock.

Initially envisioned as primarily a jazz reissue facility, Bob Thiele Music was formed when Thiele acquired rights to all his old Signature

masters, recorded between 1941 and 1948. Those masters will form a substantial portion of the jazz product on the Bob Thiele Music label. Thiele has also reactivated the Signature label as a non-jazz concept which will find Thiele moving into rock and pop.

RCA Records will distribute both labels in the U.S., as it does for Flying Dutchman, but foreign distribution rights are still being negotiated.

The Bob Thiele Music label will focus on double-fold packages culled from Thiele's masters by artists such as Erroll Garner, Coleman Hawkins, Ben Webster, Anita O'Day and Will Bradley, among others. Those releases will be designed for special merchandising at a \$5.98 list.

In addition, the Bob Thiele Music will release jazz LP's by newly-signed acts, with initial releases slated from Jimmy Owens, trumpeter, and Elek Bacsik, guitarist. Reissue packages will come from Anita O'Day and Johnny Bothwell.

WB to Handle Casablanca

NEW YORK—Warner Bros. Records will distribute the Casablanca label, recently formed by former Buddah co-president Neil Bogart. Plans call for office on both coasts for the fledgling label, as well as a promotion staff that will work together with Warners' national promotion department and that company's creative services and merchandising staffs.

Tucson Police

Continued from page 3

"Brothers and Sisters," Helen Reddy's "Long Hard Climb," Linda Ronstadt's "Don't Cry Now" and Cheech & Chong's "Big Bambu."

Each of the 43 counts the defendants are charged with carries a potential sentence of six months imprisonment and/or a \$300 fine.

Due to Transmission Problems, Hits of The World Will Not Appear This Issue

Concert Promoter in N.Y. in Chapter XI

NEW YORK—Concert Corp. of America, a concert promoter located here, has filed a Chapter XI petition in Bankruptcy Court of New York City, listing its liabilities at \$336,384, and assets at \$133,266.

Among the creditors listed in the petition were Electric Lady Studios, \$33,000; American Express, \$12,324; Call & Carroll, Inc., \$12,932; and Hammerschlag-Fink & Co., \$11,714. Concert Corp. is headed by Mark DeSalle.

Executive Turntable



WEISNER



KELLEHER



BRISTOW



LINALE

At RCA Records, **Don Burkheimer**, head of West Coast a&r operations, has exited the label. Also leaving RCA's a&r operation there are **Joe Reisman** and **David Blume**. In another development at RCA, **Grelun Landon**, former manager, West Coast press relations, has been appointed acting manager in charge of all West Coast operations. He reports to **Gil Beltrane**, who was recently appointed RCA division vice president and general manager.

Ron Weisner, most recently vice president of artist relations for the Buddah Records Group, has been appointed to head Buddah's West Coast offices. Weisner's main responsibilities will be to maintain close coordination between the firm's East Coast and West Coast operations and to increase the label's exploitation of film and television for Buddah Group acts. He will relocate from New York to Los Angeles in a few weeks.

Tom Takayoshi has been named vice president and general manager of Playboy Records and Playboy Music, replacing **Larry Cohen**, who has resigned from the label. Takayoshi had joined the company in January of this year as director of marketing. Prior to that, he was national sales manager for Apple Records. . . . **Sol Greenberg** has left MGM Records as its sales head. He had been with the label in various positions for the past 14 years. . . . **Don Graham** has been named United Artists Records head of national singles promotion. In his 14-year career, Graham has put in promotion stints with A&M Records, Blue Thumb Records and Chess/Janus Records.

Glen Christensen has been appointed art director for Elektra/Asylum Records. He will be responsible for all album and advertising graphics, as well as the design of all promotional material for the labels. Christensen was previously art director for Buddah Records. . . . **Ed Kelleher** has been named to the newly-created position of director of publicity for Schekeryk Enterprises. Making his headquarters in New York, Kelleher will be involved in all areas of publicity and public relations for Neighborhood Records, Neighborhood Music Publishing and Neighborhood Management. He was most recently on the staff of the publicity department at Columbia Records. . . . **Alan Mitosky**, former vice president of production for Madison Square Garden in New York, has been named exclusive sales representative for Richard Nader's MusicWorld, an industry exposition now scheduled for Madison Square Garden.

Andy Danzico has been appointed sales manager for Peerless-Vidtronic. Working out of Bloomfield, N.J., Danzico will be seeking new distribution outlets for the firm. He was most recently involved in regional sales for LeBo Products and Musicor Records. . . . **Steve Fischler** has been named regional marketing director for Atlantic Records. He will cover the states of Oregon and Washington.

Also, **Pete Senoff**, former West Coast publicity director, has been named West Coast advertising coordinator. He will be coordinating his efforts with Atlantic's **Bob Rolontz**, who is based in the East and is vice president of advertising and public relations for the label. Senoff will also be working with **Herb Belkin**, West Coast chief, on Atlantic's merchandising programs. The appointments are part of the label's recent West Coast expansion (see separate story). . . . **Frank Linale** has been named president of Ben-Scott Recording in Miami, Fla. . . . At Springboard International Records, Linden, N.J., **Stan Silk** has been appointed manager, production and inventory control, and **Vince Volturo** has been named to head the firm's royalty department. Both Silk and Volturo were most recently with CTI.

Alison Ames has been appointed director of publicity for Deutsche Grammophon Records in the U.S. Ms. Ames was most recently with Polydor Records' classical division. . . . **Stan Daniel** has been named marketing and sales director for Tim Riley & Associates. Daniel was most recently involved in promotion for WEA in Memphis, Nashville and Little Rock. . . . **Rod Bristow** has resigned as editor and advertising director of Soul Sounds Magazine. Bristow, who plans to remain in the music industry, will announce plans shortly. . . . **Joe Di Sabato** has joined the staff of Regent-Arc Music and will be heading up the firm's planned expansion move. He will also be responsible for placing catalog material and coordinating printing efforts between Regent-Arc and Warner Brothers Publications. . . . **Mel Richmond** has been appointed general manager of the newly-formed music division of National Features Corporation, a West Coast advertising and publicity firm. He will be responsible for the firm's entry into the music publishing, recording and record exploitation fields.

Ex-Sha Na Na Members Sue Over Fame

NEW YORK—Three former members of the rock 'n' roll group Sha Na Na, have brought suit in New York Supreme Court, seeking to enjoin the group from performing under its name in their absence. The former members, Gino Cahn, Bruno Clarke and Rich Joffe, are also seeking damages of \$450,000 from the group.

According to the suit, filed Sept. 10 by Kaplan, Gusick & Wachs, attorneys for the plaintiffs, Cahn, Clarke and Joffe, three of the original members of the group were refused "anything resembling a reasonable offer of settlement for their share in the group's assets, including the trade or service mark, following the announcement of their intention to withdraw from the group."

It continues, "Since the withdrawal in June this year by the plaintiffs from the group, the defendants have continued to arrange, play and give musical performances as a singing group, under the name Sha Na Na without the consent or authorization of the plaintiffs, and without any compensation to the plaintiffs for their interests therein."

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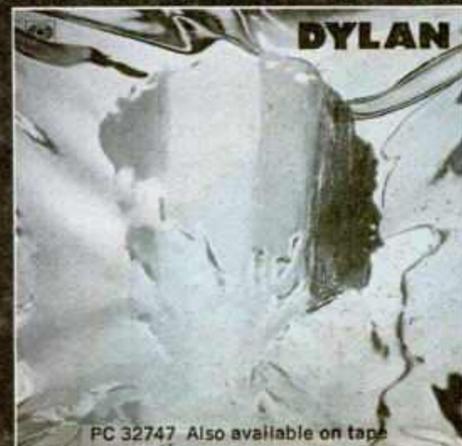
The new single, "A Fool Such as I."

4-45962

The new album, "Dylan."

On Columbia Records

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



PC 32747 Also available on tape



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EDITORIAL

Home Entertainment

While it is impossible to predict at this stage the full impact that the energy crisis will have on the American's life style, one thing is certain: It will have a profound affect on his source of entertainment. Talent will not be able to travel as freely to concerts. Fans will not be able to go long distances to see their favorite acts. Above all, such leisure time activities as skiing, hunting, boating, traveling to resorts—all requiring use of car or plane—will be sharply curtailed.

This means the burden of entertainment will be in the home—and to a great extent centered on the phonograph record and tape. We trust that our lawmakers will keep this all-important factor in mind when final allocations of petro and chemicals are made to the industry.

The American will have to sit home and turn more and more to his recordings. Let's help him!

Competition Increases In S.F. Distribution

By PUAL JAULUS

SAN FRANCISCO—The independent record distribution business in the Northern California market has been sparked by the recent report of Record Merchandising, Los Angeles, of their intention to open here (Billboard, Nov. 24) and this week's announcement of the formation of Number One Distributing Company, a new independent. Both indies will undoubtedly challenge Transamerica's Eric Mainland in the market.

Number One Distributing has been launched by Dave Eshoo and Bob Ellis of Direct Record Sales, San Francisco one-stop. Eshoo was a former manager of TMC's now defunct one-stop operation Super Stop, as well as a past manager of Musical Isle of America's one-stop division in San Francisco. He also spent 10 years with Eric Mainland Distributing in a sales capacity before founding Direct Record Sales (Billboard, June 23). Ellis is a former sales manager of Eric Mainland for 10 years and prior to that was sales manager for C & C Stone Distributors here. He has been named vice-president and sales manager for Number One Distributing while Eshoo is president of the new com-

pany. Additional sales and promotion staffers are now being hired.

Lines distributed exclusively by NOD include Grateful Dead, Klavier, Billingsgate, Delux, Nucleus and Waikiki Records. They will also distribute the Disneyland label in their territory on a non-exclusive basis. Eshoo and Ellis are negotiating other lines.

Executive office space and warehousing facilities are shared with Direct Record Sales.

Granite Picks 1st U.S. Distrs.

LOS ANGELES — Granite Records, a subsidiary label of the international music publishing firm of ATV Music that deals primarily in country artists, announced 18 distributors. General manager Corky Mayberry said that more distributors will be named in the near future.

Distributors selected were: Alta, Phoenix; Record Merchandising, Los Angeles; Music Sales, Miami; Godwin, Atlanta; Summit, Chicago; All-South, New Orleans; Arc-Jay-Kay, Detroit; Heificher Bros., Minneapolis; Choice, Kansas City; Commercial Music, St. Louis; Best and Gold, Buffalo; Alpha, New York; Bib, Charlotte; PIKS Corp., Cleveland; Chips, Philadelphia; Hot Line, Memphis; Music City, Nashville; and Fidelity, Seattle.

MCA Pushes 'Sunshine' LP

LOS ANGELES—MCA Records, following a burst of sales resulting from the recent network showing of the movie "Sunshine," is relaunching a campaign behind the soundtrack album of the movie that aired Nov. 9 on CBS-TV network. CBS-TV is now clearing various markets for showing of the movie on an individual basis; these markets hadn't shown the film on Nov. 9 because of other commitments.

MCA Records vice president of marketing Rick Frio said that in each of the markets where the film is to be telecast, the label is buying a series of radio and television spots.

This includes such major record areas as Baltimore, Atlanta, Cincinnati, and Dallas. Already, as a result of the Nov. 9 showing, the soundtrack is beyond 50,000 in sales, Frio said. Various in-store promotions are also being set up featuring a simulated TV set with a transparency of the LP cover.

The TV movie featured music by John Denver. A single released from the LP—"My Sweet Lady"—is picking up action.

Reaction to the movie was so good that the parent firm of MCA tried to buy it back from CBS-TV.

Letters to the Editor

Meeting Retort

Dear Sir:

I was surprised to see your article, "LA Label Meet Boosts Quadrasonic Disks", which appeared in the Billboard November 10th issue and which was very much biased to the SANSUI QS system.

Tom Nishida, our engineer, actually attended and witnessed the meeting and there was no official vote to make any decisions favoring any system. The statement that the reproduction capability of 300 LP's per master was also untrue. Today, we are pressing CD-4 records of copies and obtaining the same number as stereo LP's per master. In addition, opinions of limitations or difficulties of mixing, or equalizing, were directed to QS matrix system but not to the CD-4 system.

In our opinion, and many others who attended the meeting, SANSUI's demonstration misled the attendants and was very much unfair to the CD-4 system. SANSUI did not play their QS disc in comparison with its original master tape. Instead, the master tape was encoded, then decoded electronically to reproduce the quadrasonic sound without going through the processes of cutting lacquers, plating, pressing, and playing with a pick-up cartridge. Inasmuch as any matrix system relies heavily on the signal's phase relationship, the pick-up cartridge can easily degrade the reproduced matrix sound. On the other hand, JVC did play a CD-4 disc to A-B with its master tape, not just an encoded tape.

Very truly yours,
JVC CUTTING CENTER INC.
Los Angeles
Vic Goh
President

Secondary Support

Dear Sir:

After reading Ron Saul's letter, (Letters to the Editor, November 10), I agree with him. Many stations do close the door to new acts and records that are Top 20 material if only given exposure by radio.

This complex business that we are in is like a two-way street, however. While record companies complain about not getting their product on some stations, what about the majority of stations like W-NUZ that literally beg these record companies to service them?

Quoting Mr. Saul, "... while both are seeking to become and continue to be successful, radio for one has shut the door to the cries of concern from its brother industry." Again I agree with Mr. Saul, some of the so-called major radio stations have shut the door. W-NUZ, for one, has not; we find the door shut in our face. Warner Bros. is a case in point. W-NUZ, only two years ago received excellent service from Warner Bros., RCA, MGM and the Bell Group, but now we get all kinds of promotional mail but no records. Radio stations survive on music from these companies, not the promotions.

I would suggest that consideration be given to the guys in the medium and small markets like Talladega, if the "big guys" turn a deaf ear.

Sincerely,
Rick Robinson
Program Director
W-NUZ-AM
Talladega, Alabama

Oklahoma Accolade

Dear Sir,

Just a short note to let you know I enjoyed the Oklahoma section of Billboard this week. As the section pointed out, Tulsa is a hot bed of talent and it's about time it was so recognized! Besides being a fairly good radio market (I worked KCNW-AM in Oklahoma while it was country). Again thanks for the Oklahoma section.

Keep Plugging,
Sid Wilson
Music Director
WVOJ-AM
Jacksonville, Fla.

Ex-CBS Chief

• Continued from page 3

Arnold Broido and Ed Cramer. Sal Chianti of MCA and Alan Schulman appeared for the societies on Nov. 26 and Nov. 27.

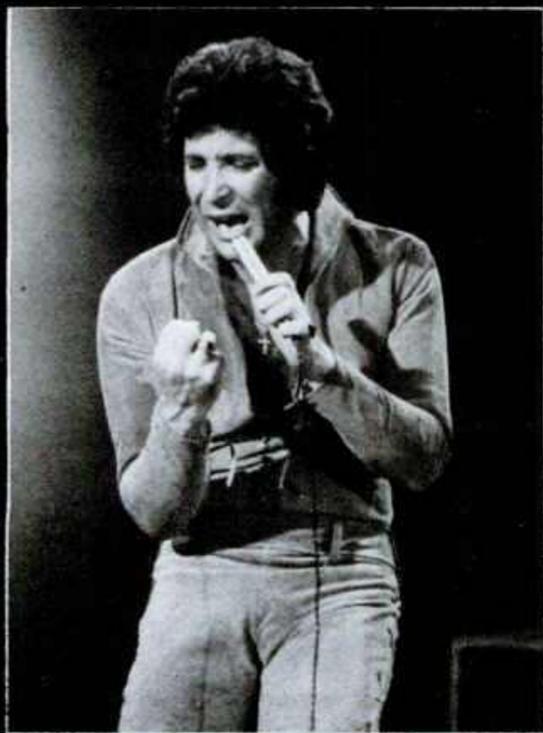
The judge is Morris E. Lasker. The firm of Paul, Weiss, Rifkind, Wharton & Garrison represents ASCAP; BMI is represented by Hughes, Hubbard & Reed. Attorneys for CBS are from the firm of Cravath, Swaine & Moore.



LOS ANGELES NARAS award as best female background vocalist given to Jackie Ward (l) by redoubtable orchestra leader Paul Weston and vocalist wife Jo Stafford. Nineteen studio musicians were selected as best on their axe at awards lunch.

The greatest "Greatest Hits" album ever is shipping this week. On it are songs like "It's Not Unusual," "What's New Pussycat," "Delilah," "Daughter Of Darkness," "Green, Green Grass Of Home," "Love Me Tonight" and "She's A Lady."

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



"Tom Jones' Greatest Hits"*
An album phenomenon.



XPAS 71062



AMPEX
STEREO TAPES

* Produced by Gordon Mills

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Off the Ticker

MGM directors declared a \$1.75 a share cash dividend made possible by the company's recent reorganization and the sale of certain assets, including its music publishing company, **Robbins-Feist & Miller**, and a 50 percent interest in **Quality Records of Canada** to **United Artist Corp.**

TELEPRO INDUSTRIES, Cherry Hill, N.J., reported record sales and earnings for the nine month period ending Sept. 30. Earnings were \$751,740, or \$2.36 a share, compared to \$214,376, or 98 cents a share, for the year earlier period. Sales were \$8,394,398 vs. \$4,913,290 for a year ago.

AMPEX, Redwood City, Calif., said it was awarded three contracts totaling \$5.9 million by the General Services Administration to supply recording tape to federal government agencies.

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

RECOTON, Long Island City, N.Y., reported earnings of \$51,000 or 14 cents a share, for nine months ended Sept. 30, compared to earnings of \$117,000, or 32 cents a share, for the same period a year ago. Sales were slightly ahead in the current period, \$3,718,000 vs. \$3,451,000.

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

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

AMERICAN BROADCASTING'S third quarter marked the eighth consecutive quarter in which operating earnings reached record levels compared with prior year quarterly periods.

KOSS, Milwaukee, moved its manufacturing facility in Italy to larger quarters, and its new subsidiary in Canada began to market product in Canada. The company plans to introduce its electrostatic speaker systems in fiscal 1974.

Market Quotations

As of closing, Thursday, November 29, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	5	413	10%	9	10	- 1/4
41	20 1/2	ABC	8	1280	22 1/2	21 1/2	22 1/2	+ 2 1/2
15 1/2	5	AAV Corp.	4	44	5%	5	5%	+ 1/4
15 1/2	3 1/2	Ampex	8	650	4	3%	3%	- 1/4
8 1/2	2	Automatic Radio	5	61	2%	2 1/2	2 1/2	- 1/4
20 1/2	8	Avco Corp.	3	482	8 1/2	8	8	- 1/4
15	6 1/2	Avnet	5	761	7 1/2	7 1/2	7 1/2	- 1/4
73 1/2	22	Bell & Howell	7	377	25%	23 1/2	24	- 1
14 1/2	6 1/2	Capitol Ind.	7	71	7%	7%	7%	+ 1/4
52	25 1/2	CBS	9	1135	28 1/2	27 1/2	27 1/2	+ 1 1/2
14 1/2	2 1/2	Columbia Pictures	-	1295	3%	2%	2%	- 1
3 1/2	2 1/2	Craig Corp.	4	91	2%	2%	2%	Unch.
14	4	Creative Management	4	94	4%	4	4	1/4
123 1/2	40%	Disney Walt	27	4997	44	40%	44	1 1/2
6	2 1/2	EMI	9	189	3%	3%	3%	- 1/4
74 1/2	56 1/2	General Electric	20	3147	62 1/2	60%	62%	Unch.
44 1/2	21 1/2	Gulf + Western	5	938	26	21%	23%	- 1 1/2
16 1/2	6 1/2	Hammond Corp.	5	173	7%	6%	6%	- 1/4
42 1/2	6 1/2	Handleman	6	276	7	6%	7	+ 1/4
2	1	Harvey Group	31	68	1 1/2	1 1/2	1 1/2	- 1/4
62 1/2	28 1/2	ITT	7	4236	30%	28%	28%	- 1 1/2
40%	8 1/2	Lafayette Radio Elec.	5	159	9	8%	8%	- 1/4
35 1/2	15	Matsushita Elec. Ind.	6	3594	16%	15	16%	- 1/4
34 1/2	3 1/2	Mattel Inc.	-	756	3%	3%	3%	- 1/4
35 1/2	18%	MCA	8	41	22%	22%	22%	- 1/4
27 1/2	12%	MGM	14	294	14%	12%	13%	+ 1/2
32 1/2	7%	Metromedia	5	582	8%	7%	8%	Unch.
90	74 1/2	3M	32	2389	82	79%	79%	- 1 1/2
40%	6	Morse Electro Prod.	3	534	7%	6	6%	- 1/4
67 1/2	42%	Motorola	19	1294	53%	52%	53%	+ 1 1/2
39 1/2	18%	No. American Phillips	6	147	20	18%	19%	- 1
51 1/2	16%	Pickwick Inter.	12	111	20%	17%	20%	+ 3 1/2
25 1/2	5	Playboy	4	240	5%	5	5	- 1/4
45	18%	RCA	8	4849	19%	18%	18%	- 1
57 1/2	28%	Sony	27	3128	30%	28%	30	- 1 1/2
39 1/2	11%	Superscope	5	809	21%	17%	20	- 1 1/2
49	15%	Tandy	10	1243	19%	17%	18%	- 1 1/2
23	4%	Telecor	5	133	4%	4%	4%	+ 1/4
14 1/2	2 1/2	Telex	-	839	3%	3%	3%	+ 1/4
10 1/2	1%	Tenna	-	95	2 1/2	1%	1%	- 1/4
32 1/2	8%	Transamerican	7	3548	9%	8%	8%	- 1/4
20	11%	Triangle	7	44	13%	12%	12%	- 1/4
17	5	20th Century	6	1146	6%	5	5%	- 1/4
12	1	Viewlex	-	320	1	1	1	- 1/4
50	11	Warner Communications	5	1211	12	11%	11%	- 1/4
20 1/2	8	Wurlitzer	11	102	8%	8	8	- 1/2
56 1/2	28%	Zenith	10	625	29%	28%	29%	+ 1/2

As of closing, Thursday, November 29, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	19	1 1/4	1	1	Recoton	-	1 1/4	1 1/4	1 1/4
Bally Mfg. Corp.	1722	38	30 1/2	36 1/2	Schwartz Bros.	3	1 1/2	1 1/2	1 1/2
Cartridge TV	-	1/4	1/4	1/4	Wallich's Music City	-	1/4	1/4	1/4
Data Packaging	36	5	5	5	Omega-Alpha (Suspended)	-	1/4	1/4	1/4
Gates Learjet	423	5 1/4	4 1/2	5	MMC Corp.	-	1/4	1/4	1/4
GRT	292	1 1/2	1	1 1/4	Seeburg	361	19 1/4	18	18 1/2
Goody Sam	41	2	1 1/2	1 1/2	Orrox	15	2	1 1/2	1 1/2
Integrity Ent.	-	1 1/2	1 1/4	1 1/4	Kustom	87	3 1/2	3 1/4	3 1/4
Koss Corp.	44	13	12 1/2	12 1/2	Memorex	-	3 1/2	2 1/2	2 1/2
M. Josephson	12	10 1/4	8 1/2	8 1/2					

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

Bell Records, Sheet Music & Publishing Aid Col Pictures

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

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

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

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

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

Two other divisions, Music Publishing and Sheet Music/Publications, enjoyed excellent results in 1973, with Sheet Music/Publications achieving record results.

PERSONAL

Might Not Come When You Want; But Always On Time

Fantastic Birthday Blessings!

"Thank God" for caring. May you travel forward as I shall. (Acknowledge) Darka's friend PSM 35

PROFESSIONALS

NEEDED

for new periodical. Will be marketing a new concept in photo erotica. Will need service of professional: Models, color film duplicators; Distributors, etc., etc. Would like to hear from those who could make a valid contribution to this venture.

P.O. BOX 5508 San Mateo, CA 934402

(Continued on page 13)

Earnings Reports

CAPEHART CORP.		
3rd qtr. to Sept. 30:	1973	1972
Sales	\$13,886,412	\$7,658,933
Net income	843,945	611,445
Per share	.34	.28
Average shares	2,549,477	2,189,398
nine-months		
Sales	31,842,487	15,083,227
Net income	2,002,039	921,413
Per share	.79	.42
AMPEX CORP.		
2nd qtr. to Oct. 27:	1973	1972
Revenues from cont. oper.	\$67,512,000	\$66,971,000
Net cont. oper.	841,000	d209,000
Net disc. oper.	-	480,000
Income	841,000	271,000
Tax credit	212,000	-
Net income	b1,053,000	271,000
Per share	a.08	.02
six-months		
Revenues from cont. oper.	130,165,000	122,877,000
Net cont. oper.	1,435,000	d3,373,000
Net disc. oper.	-	489,000
Income	1,435,000	d2,884,000
Tax credit	490,000	-
Net income	b1,925,000	d2,884,000
Per share	a.13	-
a—Based on income before tax credit. b—Equal to 10 cents a share in the quarter and 18 cents a share in the six months. d—Loss.		
AMERICAN MUSIC STORES		
1st qtr. to Oct. 31:	1973	1972
Sales	\$6,600,000	\$6,600,000
Net income	161,522	157,836
Per share	.27	.27

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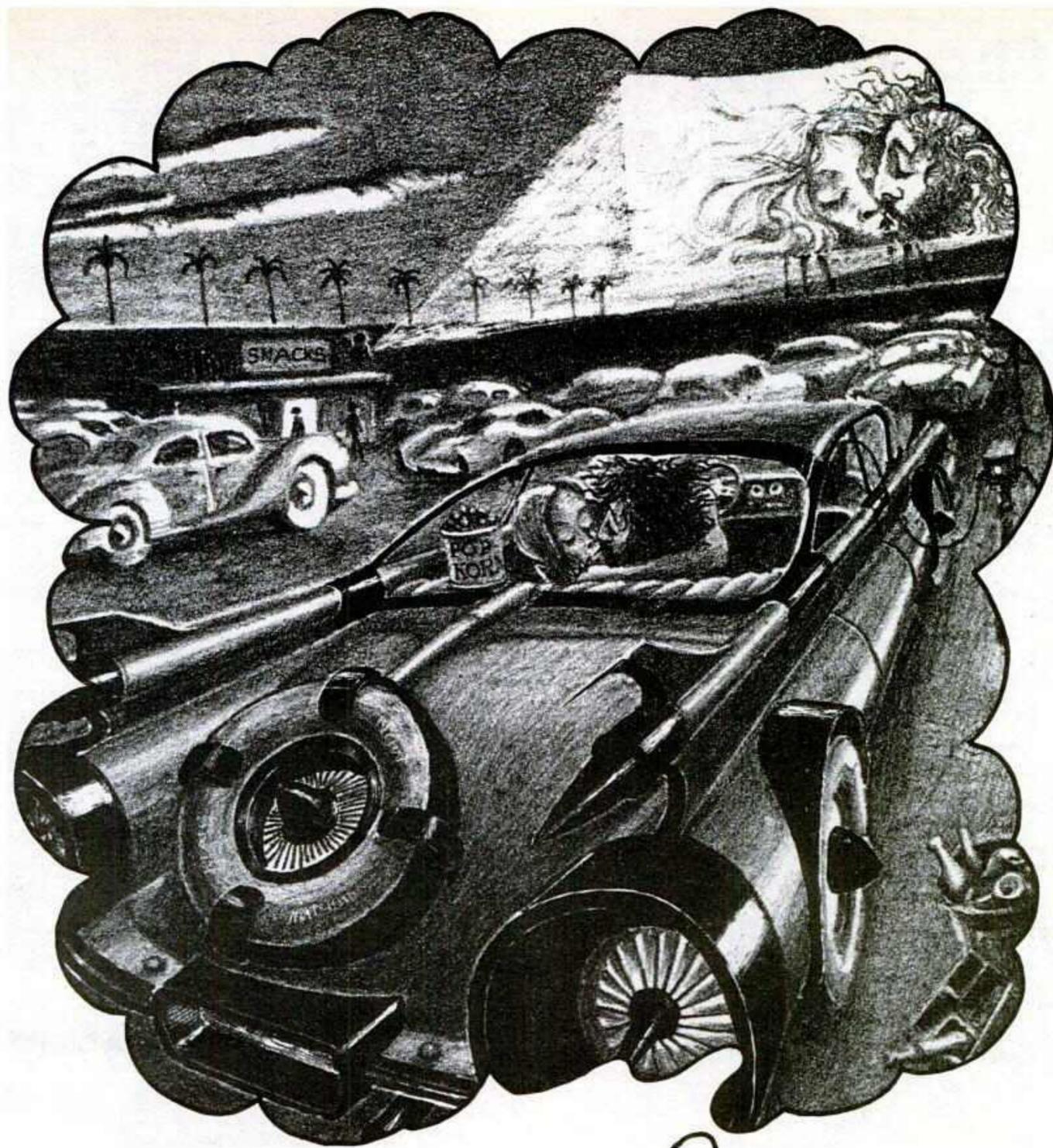
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1870

Produced by Richard Perry

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This One



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Nashville Shocked by Second Dual Murder

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

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

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

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

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

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Manager Does Sitdown Strike at Station

Because WOW-AM in Omaha, Neb., wasn't playing a new album called "From the Pond" by a group he manages called Froggy Beaver, manager Noah Williford set up a tent on the lawn in front of the radio station and vowed he'd live there until the album was played. WOW-AM program director Tom Barsanti says he will continue to follow the station's policy in airing new records and will not make an exception in Williford's case. On Thanksgiving Day, though, the station had a waiter cater a complete dinner to the manager and his family. Williford said he chose WOW-AM for his camping site "because WOW-AM has the largest listening audience and a signal that goes into six states." But he also complained that the station's playlist did not leave room for exposure of new artists.

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

"Actually, we think it is all kind of fun, although Will-



iford has been in a tent outside WOW-AM radio for 11 days now," Barsanti said.

Col Soars High for 'Seagull' Promo

NEW YORK—Columbia Records has started a three-week television commercial campaign in Chicago and Los Angeles, as part of the second phase of the national marketing and merchandising program backing Neil Diamond's "Jonathan Livingston Seagull" LP.

Al Teller, vice president, merchandising, said that 60 spots a week are being used in Chicago and 100 spots a week are being aired in Los Angeles. "Because Diamond and the album's title are both well known, we are utilizing 10-second spots," said Teller. The campaign will also be aired in New York, 50 spots a week over two weeks, as well as a number of other major markets in the U.S.

Also planned by the label, Teller continued, is a national Top 40 time buy in "all major markets." He said that all spots will carry a tie-in tag for Columbia accounts.

Bruce Lundvall, vice president, marketing, said that Columbia's ap-

proach to the album has been twofold: selling it as a Diamond LP, with its built-in fan identification, and selling it as the soundtrack to the film, which also has "strong" consumer identification.

On this week's Billboard Top LP chart, the album is No. 3.

Bedside Net Elects

NEW YORK—Robert J. Higgins, vice president/secretary of Broadcast Music, Inc. has been elected president of the Bedside Network of the Veterans Hospital Radio and Television Guild. The network is a volunteer organization geared to entertain veterans in VA hospitals throughout the U.S.

UCLA Music Seminar Set

• *Continued from page 3*
vice president Ron Anton, Jobete Music vice president-general manager Robert Gordy Jr., songwriter and ASCAP board member Arthur Hamilton.

"Marketing the Product," Jan. 29; WEA Distributing president Joel Friedman, Warehouse of Music president Lee Hartstone, Tower Records owner-president Russ Solomon.

"Performing Artist and Staff," Feb. 5; Motown Records president Ewart Abner, star performers the Jackson 5 and Helen Reddy.

"Piracy, Bootlegging and Counterfeiting," Feb. 12; RIAA president Stanley Gortikov, Al Berman of the Harry Fox Office, an Ampex Corp. representative.

"Copyright Conflict," Feb. 19; ASCAP president Stanley Adams, Music Publishers Association presi-

dent Sal Chiantia, BMI president Edward Cramer, writer-artist Stan Kenton, Billboard Washington correspondent Mildred Hall.

"New Technology Demonstrated," Feb. 26; representatives of corporations manufacturing quadraphonic sound equipment, video discs and videotape. Participating companies include Japanese Victor, Columbia Broadcasting, MCA, Decca and Sony.

If classroom space permits, tickets for single lectures will be sold at the door. The lectures do not give college credit.

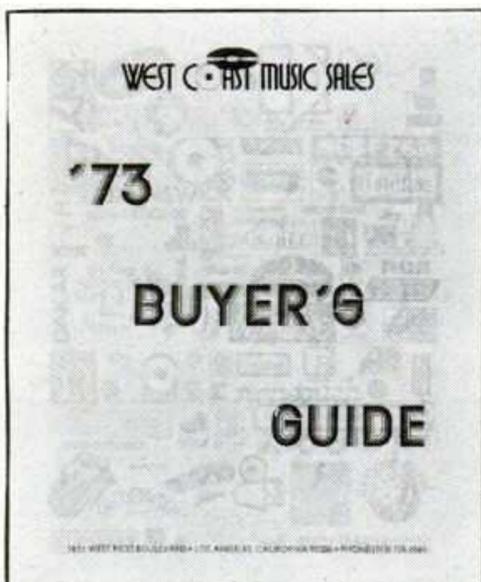
Gold for Walsh LP

NEW YORK—The Joe Walsh album, "The Smoker You Drink, The Player You Get," has been certified gold by the RIAA. Walsh records for ABC/Dunhill.



HARRY "SWEETS" EDISON (r) greeted by pianist Mike Melvoin as legendary jazz trumpeter arrives onstage to hand out some awards at Los Angeles NARAS ceremony for "Most Valuable" studio musicians.

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LP SERIES REVIEW

Everest Reissues Blues, Jazz, Folk

LOS ANGELES—A lot of firms have issued series recently but Everest has put together what must be one of the finest representations of blues, jazz and folk yet on the Gold Medal Collection of their Olympic Records division.

The set includes 15 disks, all featuring fine liner notes and uniform cover art. Artists range from folk greats such as Woody Guthrie and Pete Seeger through the jazz of King Oliver, Louis Armstrong and Bessie Smith to the blues of Leadbelly and Big Joe Williams as well as many others. Most of the recordings are crude but this only serves to add to the authenticity. The only unfortunate note is that the disks have been mixed into stereo in most cases, where the original monaural would have sounded more authentic.

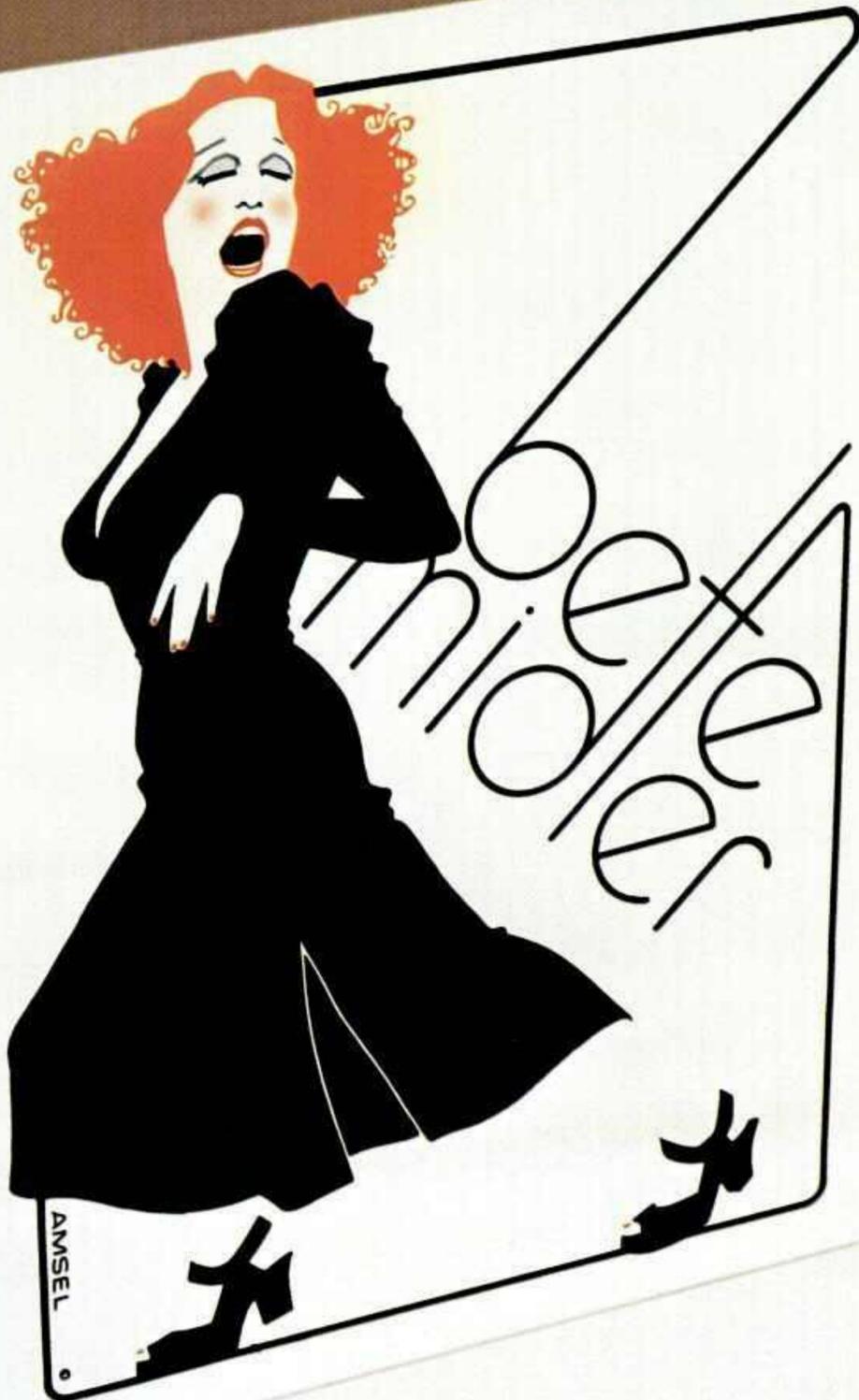
Running through the set quickly, one finds that the "Immortal Woody Guthrie" offers a fine variety of this great artists' simple yet versatile guitar and expressive vocals on such tunes as "House of the Rising Sun" and "Brown Eyes," while Pete Seeger truly is "America's Balladeer" on such immortal cuts as "Michael Row the Boat" and "Joshua Fit the Battle." Seeger's guitar and banjo also stand out.

"The Legendary Leadbelly" offers a switch to the folk blues on his famous "Midnight Special" and the lesser known "Jim Crow," while another set features recordings dating back to 1923 with King Oliver, Louis Armstrong and Bessie Smith including a rare treat of Ms. Smith singing "Mean Old Bed Dog Blues" and Armstrong handling vocal chores on "I'm Not Rough."

Bluegrass Offered

"Feuding Banjos" moves back to bluegrass and folk with the likes of Eric Weissberg, Jim (now Roger) McGuinn, Mason Williams, Erik Darling, Mike Seeger and Joe Maphis offering their wares. "The Fats Waller Legacy" showcases this immortal pianist and singer on greats like "Ain't Misbehavin'" while another jazz-blues offering, "Groovin' and Spoonin'" displays early recordings from two Groove

(Continued on page 74)



SD 7270

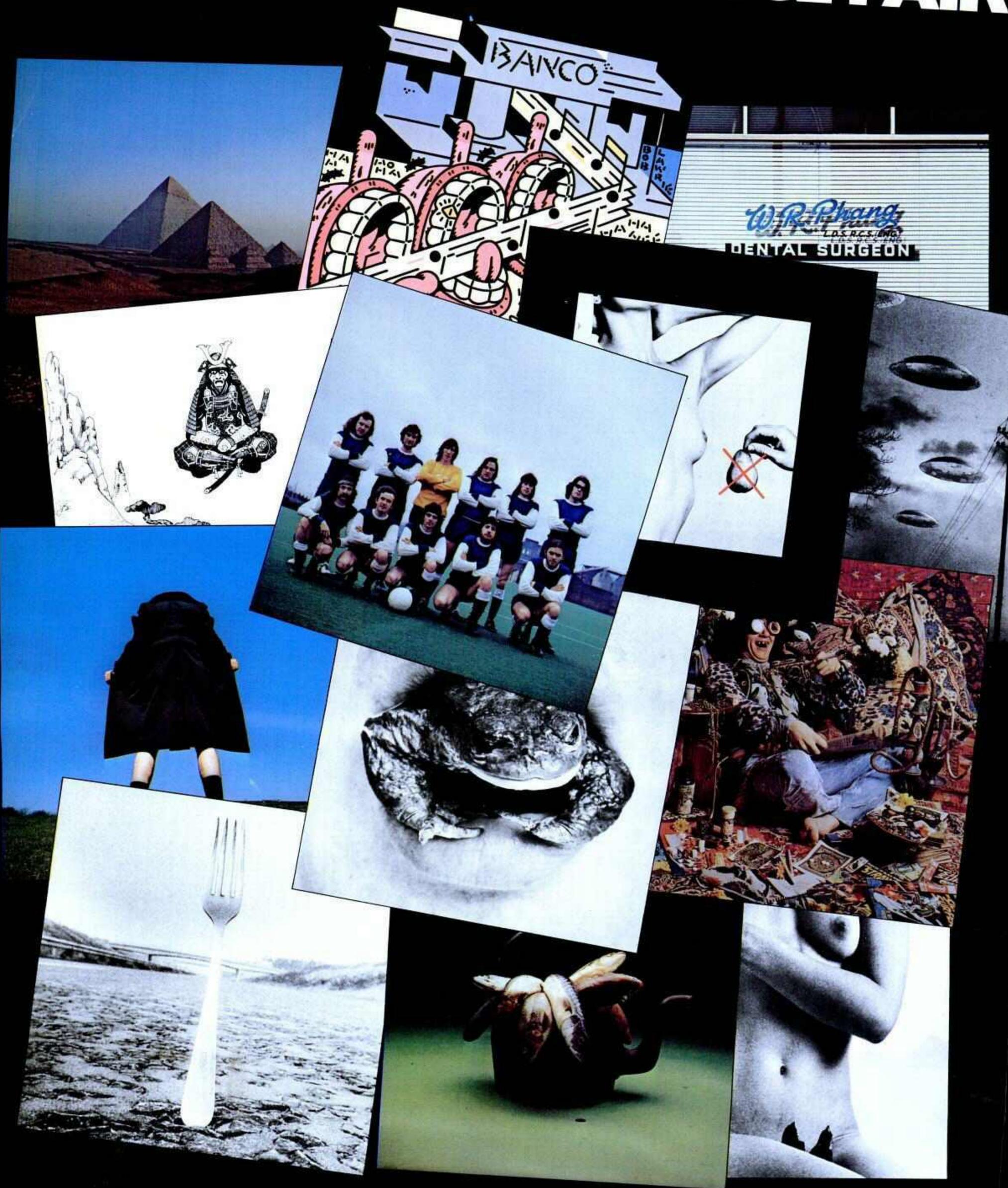
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Wes Farrell to Start Own U.K. Firm & Promotions

• Continued from page 1

Farrell said his publishing activity was up 600 percent. As a result, Farrell felt he needed a full-fledged company in England. He said that he'd taken over 30-40 catalogs during the past year or so which he either owns outright, administers or controls. Many of his catalogs are represented in England by Carling Music. "But we have subsequently acquired these other catalogs which are presently not represented in England at all. They will be handled by Coral Rock Music. Too, we're representing a lot of U.K. writers in the States and it's much better to have a liaison via our own company there."

Next, the record company. The Partridge Family success story on records happened two years later than in the U.S., he said. But right now both David Cassidy and the Partridge Family are "selling records like crazy there. We've enjoyed some incredible successes over there, first in publishing with tunes such as 'Candide' ... we had three No. 1 tunes in a row with Dawn. And this is basically the reason we're getting stronger into records in England." Farrell produces both the Partridge Family and Cassidy for Bell Records.

In team with Polydor, which distributes his two labels in England, Coral Rock Music will launch U.K. promotions including receptions, performances, and interviews. The first will be in January for Lulu and probably encompass the entire month. Then, in February, the New York City will be touring the U.K.

Seidenberg Forms Wing

NEW YORK—TAFSCO, a television and film production company, has been formed as a new division of Sidney A. Seidenberg, Inc., direction-management firm. The need to service his firm's expanding roster of clients, and to create a closer liaison with TV networks, syndicates, writers, producers and directors led to creation of the separate division, Seidenberg said.

Two film projects are already under way, he announced. One, called "An Historical Look at the Blues," which tells its story through the life of B.B. King, is currently being edited. Also, a concert at Cook County Jail in Chicago, featuring both B.B. King and Gladys Knight & the Pips, was filmed last September.

Other projects under consideration include TV packages, shows and specials for B.B. King, Gladys Knight & the Pips and Stories. Another possibility is a weekly show from the Apollo Theater here as well as a blues format show hosted by B.B. King.

O'Brien, Lewis Ties

SHREVEPORT, La. — Jewel Records has added John O'Brien Dist., Milwaukee, to distribute all of its labels, reports label president Stan Lewis.

White Strikes Gold

NEW YORK—Barry White has struck gold with an RIAA certification for the album, "I've Got So Much To Give." White records for 20th Century.

Off the Ticker

• Continued from page 8

WARNER COMMUNICATIONS reported its revenues for nine months ended Sept. 30 from records, tapes and music publishing

(Warner Bros., Elektra, Atlantic Records) reached \$165,712,000 compared to \$151,775,000 for the nine months a year ago. During the third quarter ended Sept. 30, re-

corded music revenues rebounded from a second quarter decline. In the period, music revenues were \$56,766,000 compared to \$47,443,000 a year ago.

The Securities and Exchange Commission continued through Dec. 6 its suspension of trading on Omega-Alpha, parent company of Transcontinental Music.

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BILL WITHERS/Lean On Me	Sussex	
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Museum Cites 'Benny'— Jazz Interest Grows

By SAM SUTHERLAND

NEW YORK—With the opening of their fifth exhibit, a special retrospective honoring Benny Goodman, the New York Jazz Museum is paralleling the increasing scope and detail of their special-exhibit section with the development of increased information resources and services.

Since opening in the summer of 1972, the Museum, headed by Howard Fischer and Jack Bradley, has turned its diminutive but inviting 55th Street location into a surprisingly strong attraction, given the supposed lack of popular interest in jazz. Daily attendance now breaks 200 while weekend crowds are generally triple that or better, particularly during the room's live Sunday jazz concerts.

To maximize the momentum of the nonprofit venture, which is geared to both promoting and chronicling the continued growth of American jazz since its inception, the Museum has recently increased its jazz research library. Several hundred books are now being expanded with new additions, many of them rare, while nearly 30 hours of rare film footage on classic jazz performers, a comprehensive file of Down Beat and Metronome issues and a recent acquisition of 1,000 rare '78's have also been added to the Museum's archives.

Jazz Resurgence

Whether the current vanguard of progressive contemporary musicians can be strictly termed jazz, the Mu-

seum feels that their increasing response reflects rekindled interest in jazz. Fischer noted that the growth of the Museum has been particularly gratifying in terms of its international membership, which has provided sponsorship from abroad.

Central to this new interest, and vital to the Museum's growth, according to Fischer, is the now accepted view that jazz has emerged as America's—and particularly Black America's own classical idiom. Serious study is consequently one of the Museum's current goals, and plans are under way to augment an existing Jazz Touring Program for schools with more extensive formal educational packages and curricula which the Museum is developing for exposure to the music teaching community.

In the interim, the Touring Program is combining commentary from such jazz commentators as Nat Hentoff, Stanley Dance, Dan Morgenstern, Rudi Blesh, Jack Bradley, Ira Gitler and John Wilson with rare films, performances, a special audio-visual historical outline of jazz and informal discussions with musicians to provide a variety of educational packages.

As for the Goodman exhibit, Fischer explained that the new exhibit is the most comprehensive and professionally designed one to date. Subsidies from the city's Junior League helped secure additional materials and provide for a more carefully laid out visual display, and Goodman himself visited the Museum for the opening where Mayor John Lindsay presented the "King of Swing" with a special citation.

Yes Makes U.S. Scene

NEW YORK—Yes, Atlantic group from England, embark on their largest U.S. tour to date on Feb. 7. With initial dates set for Florida, the act will tour through March 26 when they play Baton Rouge, La.

Venues will include Madison Square Garden, Nassau Coliseum, the Spectrum in Philadelphia, Detroit's Cobo Hall, the Chicago Amphitheater, Kiel Auditorium in St. Louis and Tampa Stadium.

Premier Talent is handling the bookings.

Tour coincides with the upcoming release of a double-LP set by the group, "Tales from the Topographic Ocean," produced by Eddie Offord and Yes. Gryphon has been signed as special guest opening act for the tour.

NARAS on Automation

LOS ANGELES—Producer/engineer Sy Mitchell chaired the recent panel discussion on recent technological advances in record engineering here as top studio engineers from the area met to explore "What's Happening in Engineering: Automation."

The meeting, sponsored by the Los Angeles chapter of NARAS, found Mitchell joined on the dais by Ben Jordan, studio manager of Original Sound; Larry Levine, chief engineer for A&M; and Stan Ross, owner and operator of Gold Star Recording Studios.

Also attending were representatives from the Electronic Music Association and the Audio Engineering Society.

Participants examined new automating systems including the Mag-link, developed in Japan, which can rapidly synchronize up to 52 tracks; the Compumi automated mixing system; and other recent innovations.

Topics included the shifting of engineer's responsibilities, changing rate structures for studio time and expanded mix capabilities. At the same time, one participant pointedly wondered why engineering advancements weren't transmitted to the final pressings purchased by consumers.

The session was the second in recent months sponsored on such advancements.

The Who Sparkle Again

• Continued from page 3

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

The band performed no encore. Rather, they finished their two-and-a-half hour set with some favorites, including "Magic Bus," "See, Me, Feel Me" and "Won't Get Fooled Again."

Most of the background tapes featured synthesizer or rhythm guitar to Townshend's lead, mixed in well throughout. Each member was featured on at least one number, and the alternation of lead vocals between Townshend, Daltrey and Entwistle was near-perfect.

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

BOB KIRSCH

Song Fees Refund Set

LOS ANGELES—Songwriters who entered last year's postponed American Song Festival may get refunds of their entry fees by writing to P.O. Box 57, Hollywood, Calif. 90068. However, festival chairman Lawrence Goldblatt offers the five thousand 1973 entrants the option of holding their songs for the 1974 festival and entering more songs at last year's fee, which is half the price of the current \$11 fee.

The festival is now sponsored by Sterling Recreation, a Seattle-based conglomerate owning radio stations and movie theaters throughout the Pacific Northwest. Event will be held Labor Day Weekend 1974 at Saratoga, N.Y.

Signings

Hydra, Atlanta rock foursome, has signed with Capricorn Records and will cut the first album in Macon, scheduled for a mid-March release... Universal Attractions has become the exclusive booking agent for the Main Ingredient... Mighty Joe Young, Chicago blues-rock guitarist and vocalist, has entered into a long term personal management agreement with the Scott A. Cameron Organization. He has signed a recording contract with Ovation Records with his first quadraphonic album is scheduled for January release... Charlie Whitten has signed

as a writer with Moon June Music in Portland.

Duck Soup, five member rock band, has signed with Perception Records. First single for the label is "Big Shoes." An album is currently in production... The Modern Lovers have signed a co-management contract with Eddie Ticknor, who'll handle the act for the West Coast, and My Managers, Ltd., in New York. The band's first album, set for release on Reprise, was produced by John Cale and Kim Fowley, and is nearing completion.

New on the Charts



BACHMAN-TURNER OVERDRIVE

BACHMAN-TURNER OVERDRIVE 81—"Blue Collar"—(Mercury)
With his arrival as a Hot 100 artist, Randy Bachman seems to have established the musical identity he was seeking since leaving as co-leader of Guess Who in 1970. Based in Vancouver and managed by Bruce Allen there, the straight-ahead Top 40 rock foursome includes three Bachman brothers, Randy, Robin and Tim, plus lead singer C.F. Turner, who co-writes the material with Randy. Booking is by RPM Limited, Los Angeles. "Blue Collar" single combines hard rocking with well-organized narrative and instrumental structure as in Bachman's best work with Guess Who.

LOVE UNLIMITED ORCHESTRA 79—"Love's Theme"—(20th Century)
A truly offbeat chart entry, this is the sole instrumental cut from the "Under the Influence of Love Unlimited" LP by the soul trio who went gold with "Walking In the Rain." Studio orchestra was assembled by Love Unlimited writer-producer Barry White and the softly insistent string melody is somewhat like the background track to one of White's romantic talking solos.

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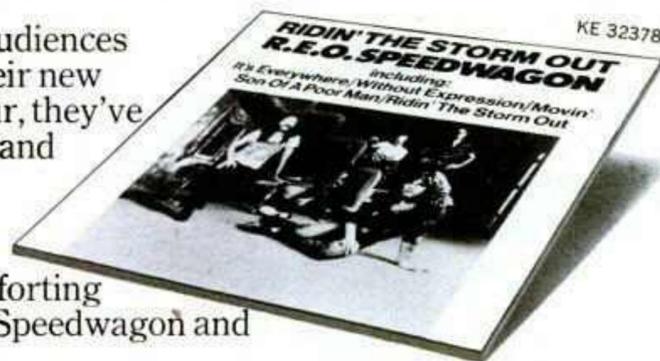


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| Nov. 3 Dayton, Ohio | Nov. 17 Grand Forks, N.D. | Nov. 27 Rochester, N.Y. | Dec. 9 Hammond, Ind. |
| Nov. 4 Detroit, Mich. | Nov. 18 Menomonee, Wis. | Nov. 28 Pittsburgh, Pa. | Dec. 11 Dayton, Ohio |
| Nov. 5 Milwaukee, Wis. | Nov. 21 Sheboygan, Wis. | Nov. 29 St. Paul, Minn. | Dec. 13 Kansas City, Mo. |
| Nov. 12 Fargo, N.D. | Nov. 22 Amarillo, Tex. | Nov. 30 Yankton, S.D. | Dec. 14 Wichita, Kans. |
| Nov. 14 Rapid City, S.D. | Nov. 23 Albuquerque, N.M. | Dec. 1 Little Rock, Ark. | Dec. 15 Lincoln, Neb. |
| Nov. 15 Cheyenne, Wyo. | Nov. 24 Nashville, Tenn. | Dec. 3 Frankfort, Ky. | Dec. 16 Joplin, Mo. |
| | | | Dec. 29 Indianapolis, Ind. |

Studio Track

By SAM SUTHERLAND

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

Since opening near Bogalusa, La., the facility has been operating as a 24-track room, but the staff is now waiting for development of a console that will enable them to synchronize two 24-track machines and have full 48-track recording and mixing capability. The custom installation, built by Westlake Audio, is the equal of such ambitions, with a variety of approaches to controlling sound in both the control room and the studio itself. **Tom Hidley** of Westlake, along with carpenter **Ron**

Balmer, a British craftsman now with Westlake, worked with Evans in completing a design which eliminated right angles and parallel surfaces in all wall and ceiling construction to limit direct reflection of sound waves; which incorporated a variety of different woods and fabrics to provide a broad and adjustable range of acoustic environments; which included a special ceiling which doubles as a frequency sound trap; and which offered wide control over what Evans terms the "psychological" environment for the performer, through flexible lighting systems.

Until that super console, a design which utilizes 96 computer systems, is completed, the room is using an Audiotronics board with 26 inputs and variable 16/24 outputs. Which appears to be more than adequate, since artists who've already used the facility include Pete Fountain, Peter Yarrow, Dick Stabile, the Mills Brothers, Bill Pursell, Allen Toussaint, Potliquoer, Aaron Neville, Browning Bryant, Lee Dorsey, the Rockets, Ronnie Barron and the Meters.

At **Clover Records** in Hollywood, **Neil Sedaka** has been in, working on his next English single release with **Robert Appere**, producer for sides by **Danny Kortchmar** and the **Section** in the past. Appere was apparently recommended to Sedaka by **Kenny Young** ("Under The Boardwalk"), whose most recent Warner Bros. LP was engineered by Appere.

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

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

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

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Who/Where/When

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

AEROSMITH (Columbia): Whiskey A Go Go, Los Angeles, Dec. 3-4.

ASHFORD & SIMPSON (Warner Bros.): Happy Medium, Chicago Dec. 3-4.

AZTECA (Columbia): Albuquerque, N.M. Dec. 7; Portales, N.M. (8); San Carlos, Calif. (28-31).

***BOBBY BARE** (RCA): University, Dayton, Ohio Dec. 16.

REV. THOMAS BARRETT (Stax): Revival at the First Baptist Church, Chicago Dec. 4.

BLOODSTONE (London): Paramount Theatre, Seattle, Wash. Dec. 14; Paramount Theatre, Portland, Oregon (15).

***BLOOD, SWEAT & TEARS** (Columbia): St. Joseph's High School, Staten Island, N.Y. Dec. 9; JFK Center, Washington, D.C. (16); Worcester State College, Mass. (21).

***BLUE ASH** (Mercury): The Sky, Salem, Ohio, Dec. 7; Apartment, Youngstown, Ohio (13); Penn State Univ., Monaca Branch, Pa. (14); Sharpville High School, Pa. (15); Melody Inn, Jamestown, N.Y. (16); Zebra, Warren, Ohio (19); Melody Inn, Jamestown, N.Y. (20); Edenboro College, Farrell, Pa. (21); Apartment, Jamestown, Ohio (23-26).

BLUE OYSTER CULT (Columbia): Academy of Music, N.Y. Dec. 31.

DAVID BROMBERG (Columbia): Capitol Theatre, Passaic, N.J. Dec. 14.

TIM BUCKLEY (Discreet): Smilin' Dog Saloon, Cleveland, Ohio Dec. 5-9; Primo Show Bar, Ann Arbor, Mich. (12-13); Jubilee Auditorium, Edmonton, Canada (15); McPhearsen Theatre, Victoria, B.C. Canada (16).

PAUL BUTTERFIELD/BETTER DAYS (Bearsville): Civic Center, Santa Monica, Calif. Dec. 8; Capitol Theatre, Port Chester, N.Y. (14); Winterland, San Francisco (6-7).

VIKKI CARR (Columbia): Tropicana Hotel, Las Vegas Nov. 23-Dec. 10.

CARTER FAMILY (Columbia): Coliseum, Roanoke, Va. Dec. 7; Capitol Center Coliseum, Washington, D.C. (8).

CLARENCE CARTER (United Artist): Civic Center, Durham, N.C. Dec. 25; Men Haven's Sportsmen Club, Roanoke, Ala. (20); Abe's 506 Club, Pensacola, Fla. (31).

JOHNNY CARVER (ABC): Benefit, Jackson, Miss. Dec. 8-9; Cleveland, Ohio (15); Holiday Inn, Wausau, Wisc. (31).

JOHNNY CASH (Columbia): Coliseum, Roanoke, Va. Dec. 7; Capitol Center Coliseum, Washington, D.C. (8).

JIMMY CASTOR BUNCH (RCA): Toronto, Ont. Canada Dec. 7-9.

RAY CHARLES (Crossover): Latin Casino, Cherry Hill, N.J. Nov. 30-Dec. 9.

COMPTON BROS. (Dot): Hitchin Post, Fountain, Colo. Dec. 29; Cada Luma Club, Silver City, Nev. (31).

***COUNTRY GAZETTE** (United Artist): Long Beach State, Calif. Dec. 7-8; Palomino Club, N. Hollywood, Calif. (12).

CHERYL DILCHER (A&M): Sports Center, Minneapolis, Minn. Dec. 7; Brown Memorial Auditorium, Greenbay, Wisc. (8); Pershing Memorial Auditorium, Lincoln, Nebr. (9).

DILLARDS (United Artist): Warehouse, Denver, Colo. Dec. 3-8.

***NED DOHENY** (Elektra): The Roxy Theatre, Los Angeles, Dec. 13-16; Concourse Community College, San Diego, Calif. (20).

***DOOBIE BROS.** (Warner Bros.): Western Ky. Univ. Bowling Green, Dec. 4; Barton Coliseum, Little Rock, Ark. (5); Univ. of Ill. Champaign (7); Indiana Univ., Bloomington (8); Northern Ill. Univ. De Kalb (9).

DRAMATICS (Stax): Civic Center, Monroe, La. Dec. 15.

***EARTH, WIND & FIRE** (Columbia): Morehouse College, Atlanta, Ga. Dec. 5; Madison Square Garden, N.Y. (7).

***BARBARA FAIRCHILD** (Columbia): John Brown Univ., Siloam Springs, Ark. Dec. 3; Pinewood Christian Academy, Bellville, Ga. (6); Ginmill, Kenosha, Wisc. (9).

***MIMI FARINA** (A&M): Oxford Hotel, Denver, Colo. Dec. 7-8; Univ. of Colorado, Colorado Springs, (9).

***FRAMPTON'S CAMEL** (A&M): Richard's, Atlanta, Ga. Dec. 3-5; Baptist College, Charleston, S.C. (6); Univ. of Miami, Fla. (7); Amphitheatre, Chicago (9); Arena of Long Beach, Calif. (12); Santa Clara Fairgrounds, San Jose, Calif. (14).

STAN GETZ (Columbia): Gilly's, Dayton, Ohio Dec. 4-9.

***GRATEFUL DEAD** (Grateful Dead): Cincinnati Gardens, Ohio Dec. 4; Cleveland Convention Center, Main Arena, Ohio (6); Cameron Indoor Stadium,

Duke Univ., Durham, N.C. (8); Charlotte Memorial Coliseum, N.C. (10); Omni Coliseum, Atlanta, Ga. (12); Sam Houston Coliseum, Texas (15); Curtis Hixon Hall, Tampa, Fla. (18-19).

JACK GREENE/JEANNIE SEELY (MCA): Star Dust Inn, Waldorf, Md. Dec. 7-8.

JOEL GREY (Columbia): Rivera, Las Vegas, Dec. 7-13.

GRIN (A&M): Rainbow, Fresno, Calif. Dec. 7; Winterland, San Francisco (8); San Diego, Calif. (9); Long Beach Auditorium, Calif. (12).

JOHN HAMMOND (Columbia): Metro, N.Y. Dec. 5-10.

HERBIE HANCOCK (Columbia): Landmark Restaurant, Kansas City, Mo., Dec. 4-9; Tulagi's, Boulder, Colo. (11-16).

LINDA HARGROVE (Elektra): Bubba's, Coconut Grove, Fla. Dec. 17-22.

***WOODY HERMAN** (Fantasy): Virginia Country Club, Ill. Dec. 4; Sheraton Westgate Inn, Toledo, Ohio (5); Lake View High School, St. Clair Shores, Mich. (6); The William, Reynoldsburg, Ohio (7); Univ. Club of Milwaukee, Wisc. (8); Muscatine High School Auditorium, Iowa (9); Villa Madrid, Crete, Nebr. (10); American Legion Hall, Hayes, Kansas (11); Hitching Post, Fountain, Colo. (12); Shelly's Manne-Hole, Los Angeles (26-30); Sahara Tahoe Hotel, Nev. (31).

***LOIS HUNT & EARL WRIGHTSON** (Columbia): Roy McKinley High School, Community Concert, Coshocton, Ohio, Dec. 6; Capitol Theatre, Concord, N.H. (11); Country Club, Milwaukee, Wisc. (12).

ISLEY BROS. (Epic): O'Hara Arena, Dayton, Ohio, Dec. 8; Convention Center, Indianapolis, Ind. (9).

JACKSON FIVE (Motown): Tour of Africa, Dec. 16-24; Puerto Rico, (28-29).

BILLY JOEL (Columbia): Community Theatre, Berkeley, Calif. Dec. 15; Dorothy Chandler Pavilion, Los Angeles (16-17).

JACK JONES (RCA): Broadway Club, Manchester, England Dec. 3; Gaumont, Ipswich, England (7); New Theatre, Oxford, England (9); ABC Theatre, Plymouth, England (11); Town Hall, Leeds, England (14); Coventry Theatre, England (16).

ALBERT KING (Stax): Scorpion Amphitheatre, Wynne, Ark. Dec. 8; The Paradise Club, Memphis, Tenn. (14); National Guard Armory, Kansas City, Mo. (15); Detroit, Mich. (28-31).

PEE WEE KING (RCA/Starday): Clarksburg, W.Va. Dec. 9; Detroit, Mich. (15-16); Indianapolis, Ind. (22).

LETTERMEN (Capitol): Holiday House, Monroeville, Pa. Nov. 26-Dec. 9.

RAMSAY LEWIS (Columbia): London House, Chicago Dec. 4-23; London House, Chicago (26-31).

LOGGINS & MESSINA (Columbia): Sports Arena, San Diego, Calif. Dec. 14; Community Theatre, Berkeley, Calif. (15); Swing Auditorium, San Bernardino, Calif. (16); Dorothy Chandler Pavilion, Los Angeles (17-19).

CHRISTA LUDWIG (Capitol): Chicago, Ill. Dec. 10.

***MAHAVISHNU** (Columbia): Fairfield Univ., Conn., Dec. 8; Philharmonic Hall, N.Y. (27-28); Sports Arena, Toledo, Ohio (29); Masonic Auditorium, Detroit, Mich. (30).

MAIN INGREDIENT (RCA): Apollo, N.Y., Dec. 25-Jan. 3.

MELISSA MANCHESTER (Bell): Playboy Plaza, Miami, Fla. Dec. 26-31.

BARBARA MANDRELL (Columbia): Charleston, S.C. Dec. 7; Carousel Club, Augusta, Ga. (10-15); Southern Moon, Atlanta, Ga. (18-22); Morning Sun, Iowa (31).

MANHATTANS (Columbia): Mark IV Club, Washington, D.C. Dec. 25-31.

JOHNNY MATHIS (Columbia): Olympic Sailing Team Golf Tournament, Cowpet Bay, Virgin Islands, Dec. 3-8.

O.B. McCLINTON (Stax): Phoenix, Ariz. Dec. 4-5; Littleton, Colo. (6-7); Kearney, Mo. (8).

ROGER MCGUINN GROUP (Columbia): Celebrity Theatre, Phoenix, Ariz. Dec. 8; San Diego, Calif. (9).

MEL & TIM (Stax): Keil Auditorium, St. Louis, Mo. Dec. 15.

YEHUDI MENUHIN (Capitol): U.S. Tour, Dec. 5-9.

BUDDY MILES (Columbia): Tampa, Fla. Dec. 7; Miami, Fla. (8); Baton Rouge, La. (16); Detroit, Mich. (18); Little Rock, Ark. (22); Oklahoma City, Okla. (28); Tulsa, Okla. (29).

STEVE MILLER BAND (Capitol): Civic Auditorium, Birmingham, Ala. Dec. 4; Roberts Stadium, Evansville, Ind. (5); Mt. Pleasant, Mich. (6); Veterans Hall,

Columbus, Ohio (8); Hammond, Ind. (9); Minneapolis, Minn. (12); Civic Arena, Omaha, Nebr. (14); Tulsa Arena, Okla. (15).

LIZA MINNELLI (Columbia): Riviera, Las Vegas Nov. 30-Dec. 6; Colonie Hill, Hauppauge, N.Y. (31).

ALPHONZE MOUZON (United Artists): The Workshop, Boston, Dec. 3-8; On Tour-Japan (14-27).

***JF MURPHY & SALT** (Columbia): Philharmonic Hall, N.Y. Dec. 7; Bergen Community College, Paramus, N.J. (16).

***NEW BIRTH/NITELITERS** (RCA): Arena, Richmond, Va. Dec. 8; Civic Center, Baltimore, Md. (9); Hunter College, N.Y. (28); Sheraton Park Hotel, Washington, D.C. (31).

***NEW RIDERS OF THE PURPLE SAGE** (Columbia): Riverside Theatre, Milwaukee, Wisc. Dec. 4; Dane Co. Coliseum, Madison, Wisc. (5); Eastern Mont. Univ. Billings, (7); Univ. of Montana, Missoula (8); Gonzaga Univ. Spokane, Wash. (9) Winterland, San Francisco (14-15).

OREGON (Vanguard): 12th Gate, Atlanta, Ga. Dec. 12-16.

RAY PRICE (Columbia): Convention Center, Albuquerque, N.M. Dec. 7; Community Center, Tucson, Ariz. (8); Civic Auditorium, Grand Rapids, Mich. (11).

JOHNNY RODRIGUEZ (Mercury): Civic Auditorium, Grand Rapids, Mich. Dec. 31.

BOB SEGER (Palladium/Warner Bros.): The Uprising, DeKalb, Ill. Dec. 5.

DOC SEVERINSEN (RCA): Tropicana, Las Vegas, Nev. Dec. 10-26.

KENNY SERATT (MGM): Sulphur Springs, Okla. Dec. 6; Lindsay, Texas (14).

CARL SMITH (Columbia): Fairgrounds, Detroit, Mich. Dec. 15-16.

ANNETTE SNELL (Mercury): Virgin Islands, Dec. 21-22.

REO SPEEDWAGON (Epic): Capitol Plaza, Frankfort, Ky. Dec. 3; Evansville Convention Center, Ind. (5); Indianapolis Convention Center, Ind. (7); Veteran's Memorial Auditorium, Columbus, Ohio (8); Hammond Civic Center, Hammond, Ind. (9); Hare Arena, Dayton, Ohio (11); Pershing Memorial Auditorium, Kansas City, Mo. (13); Omaha, Nebr. (14); Tulsa Community Center, Okla. (15).

JIMMIE SPEERIS (Columbia): Norman, Okla. Dec. 3; Stillwater, Okla. (5).

SPIRIT (Epic): Brewery, Lansing, Mich. Dec. 3.

***SPOOKY TOOTH** (Capitol): Sports Arena, Toledo, Ohio Dec. 3; Flint, Mich. (4); Coliseum, Jacksonville, Fla. (7); Coliseum, Savannah, Ga. (8); Birmingham, Ala. (9); Xavier Univ. Cincinnati, Ohio (10); Milwaukee, Wisc. (12); Municipal Auditorium, Kansas City, Mo. (13); Century II Convention Center, Wichita, Kansas (14); Lincoln, Nebr. (15).

CANDI STATON (United Artists): Long Horn Ballroom, Dallas, Texas Dec. 3; Abe's 506 Club, Pensacola, Fla. (25).

DAVID STEINBERG (Columbia): Ebbets Field, Denver, Colo. Dec. 18-23.

***STORIES** (Buddah): Clarkson College, Pottsdam, N.Y. Dec. 14; Valle Hall, N.Y. (22).

TAJ MAHAL (Columbia): Santa Fe, N.M. Dec. 16; Honolulu, Hawaii (25).

THE TEMPREES (Stax): Coliseum, Richmond, Va. Dec. 23.

CARLA THOMAS (Stax): Malco Theatre, Memphis, Tenn. Dec. 13.

***THREE MAN ARMY** (Reprise): Western Ky. Univ. Bowling Green, Dec. 4; Barton Coliseum, Little Rock, Ark. (5); Univ. of Ill., Champaign (7); Indiana Univ. Bloomington (8); Northern Ill. Univ. DeKalb (9).

JOHNNY TILLOTSON (Columbia): Satellite Club, Lincoln, Nebr. Dec. 3-15; Sheiks, Orlando, Fla. Dec. 31-Jan. 5.

TRIBES (ABC/Dunhill): Red Dog Dan's, Albuquerque, N.M. Dec. 17.

TANYA TUCKER (Columbia): Tampa, Fla. Dec. 8.

WAGONER/PARTON (RCA): Grand Ole Opry, Nashville, Tenn. Dec. 15 & 22.

LOUDON WAINWRIGHT III (Columbia): Great Southeast Music Hall, Atlanta, Ga. Dec. 11-16.

***WEATHER REPORT** (Columbia): Convention Center, Indianapolis, Ind. Dec. 3; Roxy, Los Angeles (5-8).

***DOTTIE WEST** (RCA): New High School Auditorium, New Caney, Texas, Dec. 7; E. Peoria High, Ill. (9); High School, Littleton, N.Y. (29).

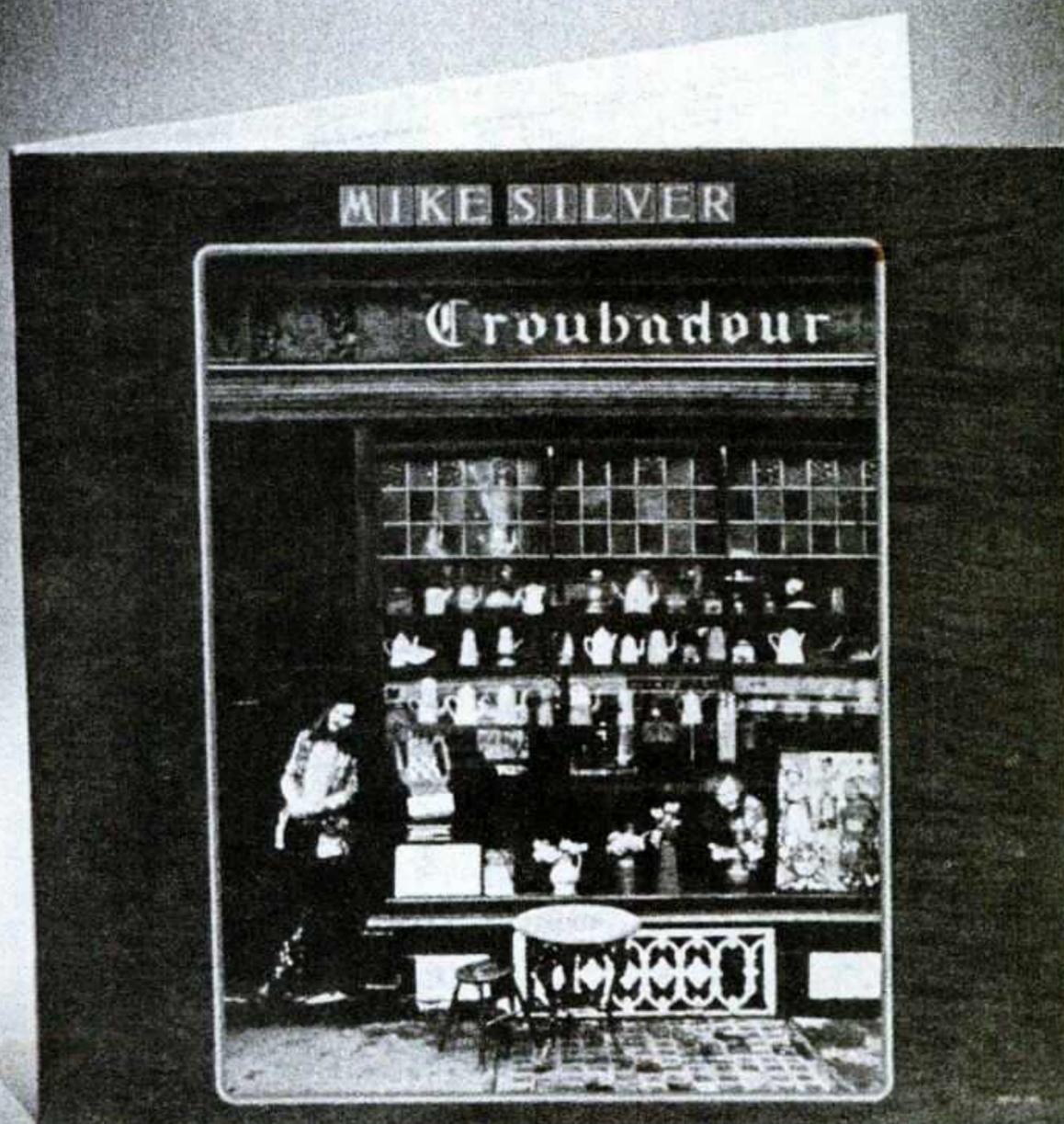
JOHNNY WHITAKER (RCA): Richards, Miami, Fla. Dec. 4.

NANCY WILSON (Capitol): Fontainebleau, Miami, Fla. Dec. 8.

Mike Silver

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

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



MCA-348



MCA RECORDS

LANA CANTRELL

sings

"REMEMBERING"

Theme from the new motion picture

"ENGLAND MADE ME"

available on

East Coast Records

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Soundtrack
Album 1062-S

Published by
Dick James Music



Appearing:

MAISONNETTE AT THE ST. REGIS

DEC. 3 THRU DEC. 22

MGT:

CMA

Steven Cooper

**BETSY NOLAN
PUBLIC RELATIONS, INC.**

Talent

Talent in Action

TONY ORLANDO and DAWN

Riviera Hotel, Las Vegas

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

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

The personable act does a tight 28 minutes, leaving the crowd begging for more. Unique for a Vegas act, Orlando left his clothes on, not even removing his tie. His personality is also a winner, instantly communicating on a one-to-one basis. Their show offers a fun evening and they should have a very long and successful Las Vegas career ahead of them. **LAURA DENI**

EDDIE KENDRICKS MAIN INGREDIENT VOICES OF EAST HARLEM EDWARD BIRDSONG

Felt Forum, N.Y.C.

A surprise guest appearance on stage at the Felt Forum by Motown recording artist Stevie Wonder literally stole the spotlight from the headlined acts.

Wonder, a showman par excellence, had the near-capacity crowd at the early show surging towards the stage (and even hopping onto it, much to the chagrin of the security force) when he joined Eddie Kendricks—also Motown Records—in a rip-em-up jam-session that at times seemed more like an oversized, let-it-all-hangout soul party, than the concert is was billed as.

Kendricks is a powerful entertainment force, who looks not like an entertainer, but like a rural schoolteacher or small-town attorney.

Backed by a group calling itself the Young Senators, he belied his appearance with a set of earthy, sensuous tunes that included his million-selling "Keep on Truckin'," and some other from his old days with the Temptations.

Preceding Eddie Kendricks was the Main Ingredient, an RCA Records group, who have style and versatility that put them in the vanguard of many of today's black recording artists.

Backed by a group called The Human Revolution the Main Ingredient played a repertoire of tunes that included "Super Woman," and "Girl Blue" by Stevie Wonder, "Listen To the Music," by the Doobie Bros., "Like To Make it With You," and a medley of the tunes that were instrumental in shaping their popularity.

The Voices of East Harlem, Just Sunshine Records, is an energetic group of youngsters, that make up in freshness and joie de vivre, what they lack in expertise. Their selection of tunes, including "Young, Gifted & Black," and "Did You," spoke volumes about where they were coming from and where they were headed.

For openers, Edward Birdsong, the last of the super-freaks was featured, complete with incense, flame thrower, and ribbons in his braided hair. During his brief appearance on stage, the Polydor artist conveyed the impression that with his police whistles and over-amplified guitars, he had pledged destruction of the human eardrums. **RADCLIFFE JOE**

CHARLIE RICH

Palomino, Los Angeles

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

His recent appearance here gave Rich the opportunity to show off his multitude of talents, from the countryish "Life Has its Little Ups and Downs" and his award winning "Behind Closed Doors" to the vintage rock hit, "Lonely Weekends" and the bluesy "Big Boss Man." It is not so much that Rich's voice changes as he glides from one musical genre to another, it is more a subtle change in attitude and approach. Combined with his magnificent piano playing, which can dominate a number or remain unobtrusively in the background, Rich's mood changes mark him as being far more than a country performer.

Rich's recent spurt of awards has placed him in the limelight for mass audiences, and the cross section that arrived for his per-

formance at the Palomino is a tribute to the man's crossover power. For the past 20 years Rich has been turning out masterpieces which have garnered too little attention. **BOB KIRSCH**

ELLEN McILWAINE ALLAN TAYLOR

The Metro, New York

Since her recording debut, Ellen McIlwaine has been building a solid, if slowly realized, audience. Ms. McIlwaine's impact, both on records and, more impressively, onstage, has been generated as much by word of mouth as by airplay, for her eclecticism in musical idioms and fiery skill as a guitarist have both marked her as a distinctive performer whose music is something of an acquired taste for rockers, while the energy she brings to her vocals and acoustic guitar places her outside a softer, acoustic folk idiom.

At the Metro, the Polydor artist's growth was palpable, both musically and commercially, for she drew solid, appreciative crowds that took advantage of the Metro's special ambience—and, we'll say it again, this is the most comfortable and evocative folk and rock club in this city at present—to turn in a long, satisfying set of both original material and excellent interpretations. Where her instrumental and vocal attack might have seemed a mere show of technique in a lesser performer, Ms. McIlwaine infused that skill with real feeling.

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

ROY CLARK DIANA TRASK

Sands Hotel, Las Vegas

The Clark-Trask show is a fun loving bit of entertainment. Miss Trask is the Australian lass with the southern accent. She won over the crowd with a country hit medley, her hit "Teddy Bear," "Soul Song" plus the only non-country song "Alone Again, Naturally." She has a lovely voice and looks great.

Opening the show and backing Mr. Clark are The Spurrflows vocal group, four males and three women. They are a little too carefully choreographed and Vegas stages tend to have too many vocal groups which look and sound alike. The Spurrflows are no exception. What they do they do well, but they don't stand out among vocal groups.

Roy Clark is adorable. Although battling the flu he put on a first class show. Small bottles of Tabasco proclaiming "Roy Clark—He's Red Hot!" were passed out and indeed he is. He offers basically the same show he's brought to town before, but it's always well received. "Great Pretender" with Clark doing all parts including soup spoons, the guitar rendition of "Malaguenga" plus his new instrumental, which is the old "Ghost Riders in the Sky," and his new release, "Somewhere Between Love and Tomorrow," were among the tunes offered.

Bill Hartman conducts the Antonio Morelli Orchestra. **LAURA DENI**

STEVE MILLER BAND MARSHALL TUCKER BAND BUDDY GUY & JUNIOR WELLS

Felt Forum, New York

Buddy Guy and Junior Wells, fronting a band of customary tightness and power, opened an evening of "Thanksgiving Blues" with a no-nonsense set that stunned the audience and roused the reds-and-wine holiday crowd sufficiently to earn an enthusiastic demand for an encore. Hopefully, the duo will sustain that momentum with their next Atlantic release.

The opening chords of the Marshall Tucker Band's set spelled near-disaster for that band, however, due to production problems which had made a sound check possible. Their entire set was marred by heavy, distorted amplification that was frankly painful. What could be discerned in among the buzz and roar suggested a promising, hard-playing unit of some depth. They record for Capricorn.

Then, the Gangster took the stage, looking stronger and playing harder than he has in some time. Steve Miller's early years of work with Chicago-based bluesmen and other devoted white interpreters was mir-

(Continued on page 62)

More Talent
See Page 38

■ Having been a part of the music business for some 20 years, I don't make the following statement lightly

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

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

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

Loren Becker
LOREN BECKER
EVOLUTION RECORDS



Stu Nunnery

The Musicians

GUITARS:

BUZZY FEITEN
AL GORGONI
HUGH McCracken
ELLIOT RANDALL
DAVID SPINOZZA
JOHN TROPEA

BASS:

BUZZY FEITEN
KIRK HAMILTON

ANDY MUSON
STU WOODS

DRUMS:

RICK MAROTTA
ALAN SCHWARTZBERG

FIDDLE:

KEN KOSEK
ERIC WEISSBERG

**KEYBOARDS &
SYNTHESIZER:**

PAUL GRIFFIN

SYNTHESIZER

PROGRAMMING:

JIM ROBINSON

STU NUNNERY:

PIANO, GUITAR, VOCALS

String & Horn

Arrangements by

Paul Griffin

Produced by Al Gorgoni

Evolution Records A Westinghouse Company

What's Happening

By SAM SUTHERLAND

Case in Point Dept.: Despite the embattled editor's continual reminders about including all pertinent data in letters, cards and other scribbles to this column, a playlist recently arrived from Odessa. As if to explain further, the correspondent clarified just what Odessa is, or where it is, by noting that his station was The One in the Permian Basin, home of the Chuck Wagon gang.

The zip code tipped us off to which state. But Campus News would love to hear from Odessa again when they figure out just what state they're in, literally or figuratively.

* * *

Brandeis Meet: This weekend marks the kick-off of the New England college radio meet being held by **WBRS-FM** at **Brandeis U.**, Waltham, Mass. Initial response from stations and industry folk suggest that this gathering should prove one of the most promising for this school year, particularly since it marks new energy in that part of the country.

Billboard will be there, as will reps from many major labels and other media.

* * *

PICKS AND PLAYS: MIDWEST—Illinois—WLUC-AM, Loyola U. of Chicago, Jim Benz reporting: "High On the Hog," (LP), Black Oak Arkansas, Atco; "Profile," (LP), Jan Akkerman, Sire; "Songs of Praise," Roy Wood, United Artists. . . WIDB-AM, Southern Illinois U., Carbondale, Todd Cave reporting: "The Joker," Steve Miller Band, Capitol; "Bodhisattva," Steely Dan, ABC/Dunhill; "Wells Fargo," Babe Ruth, Harvest. . . WPGU-FM, U. of Illinois, Champaign, Pat Ward reporting: "Hello, It's Me," Todd Rundgren, Bearsville; "Ridin' The Storm Out," R.E.O., Speedwagon, Epic; "Attempted Mustache," (LP), Loudon Wainwright III, Columbia.

* * *

SOUTH—Alabama—WAPB-AM, Livingston U., Livingston, Stacy Williams reporting: "Mystery To Me," (LP), Fleetwood Mac, Reprise; "Take The Highway," Marshall Tucker Band, Capricorn; "Man Who Made It Fall," (LP cut, Rod Taylor), Rod Taylor, Asylum. . . WEGL-FM, Auburn U., Auburn, Joel Snider reporting: "Maybe," (LP cut, It's Like You Never Left), Dave Mason, Columbia; "Great American Novel," Gene Cotton, Myrrh; "Music Eyes," (LP), Heartsfield, Mercury. . . WUAL-FM, U. of Alabama, University, Edd Davis reporting: "Laid Back," (LP), Gregg Allman, Capricorn; "Dalton & Dubarri," (LP), Dalton & Dubarri, Columbia; "Quadruphenia," (LP), The Who, Track/MCA. . .

Armstrong Awards Set

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

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

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

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

Noncommercial winners last year included **WBUR-FM, Boston, U., Boston (news); CBL-FM, Toronto (Education); WITF-FM, Hershey, Pa. (music); and WMUK-FM, Western Michigan U., Kalamazoo (community service).**

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

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

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

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

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

Since radio stations became eligible for assistance under the Broadcasting Act in fiscal year 1969, a total of 109 grants have been awarded. New radio stations have been acti-

vated in communities previously without a radio outlet.

Among FM operations assisted by the current awards, **KUAC-FM, U. of Alaska, Fairbanks**, received \$25,884 for movement of its tower and antenna from the campus to a ridgetop site which, coupled with new equipment provided by the grant, more than double coverage.

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

Brockdale Community College, Lincroft, N.J., has received a \$47,747 grant to help establish non-commercial station **WBJB-FM**. Funds will subsidize a tower, transmitter and other equipment.

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

Krasnow Aids Public TV

LOS ANGELES—Bob Krasnow, Blue Thumb Records board chairman, has been named to head entertainment industry participation in the annual auction drive of **KCET-TV**, the public television outlet here.

THE BITTER END

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November 7, 1973

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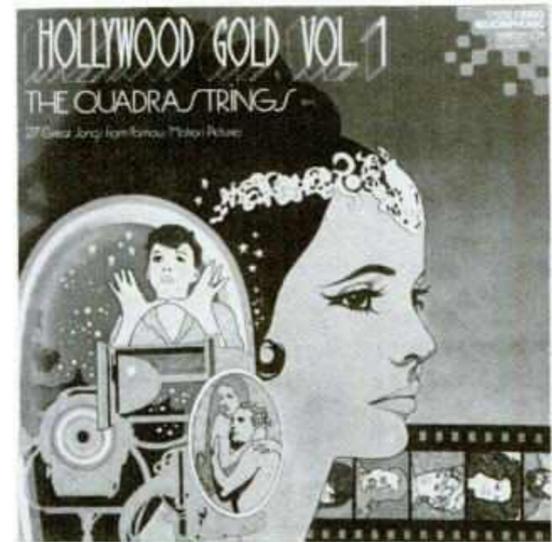
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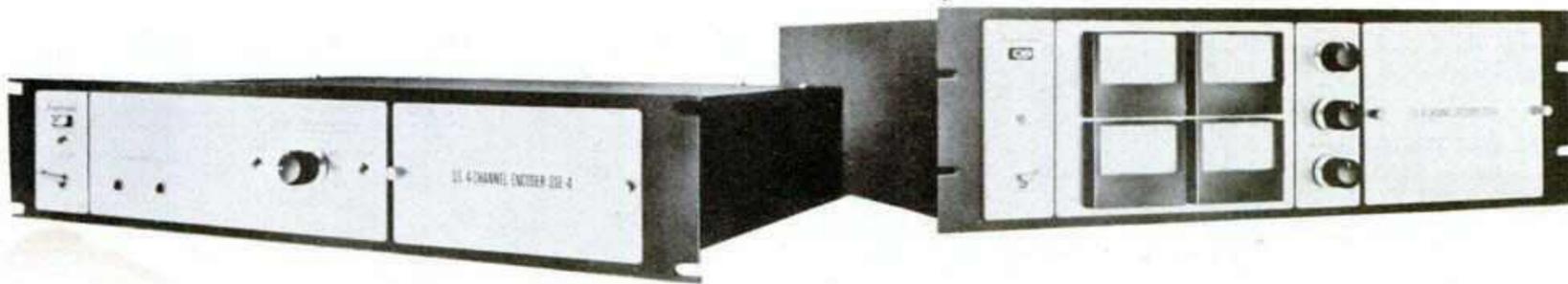


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Radio-TV Programming

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LOS ANGELES—A special album featuring tunes written by L. Wolfe Gilbert—"Yesterdays Hits Today"—has been shipped to MOR format radio stations coast-to-coast.

The album, which features tunes like "Ramona" sung by Louis Armstrong and "The Peanut Vendor" by Caterina Valente is intended only for broadcast—to promote the songs—and is not being offered for sale. It was produced by Red Doff and Harold Spina. The late Gilbert also wrote "Down Yonder" and "Waiting for the Robert E. Lee," both of which are included.

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"I'VE GOT SOUL LOVE
BURNING IN MY HEART"

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by The Blue Chips # 1969-8

Since advertising in the Billboard and the interview article which appeared in the June 23, 1973 issue, we're proud to announce that a book written by Norris The Troubadour, "EXPERIENCES OF A COLLEGIATE SINGER" will soon be published.

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RECORDBREAKER:

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

By CLAUDE HALL

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

"And this method of exposing new records has worked. I'd like to say that we break hit records rather than just records. True, we have gone on records early... a lot of them... but all have gone into the top 20 of Billboard's Hot 100 Chart." If a radio station balances new records aptly with its current and more familiar product, playing new records works, Rock said.

WMEX-AM adds anywhere from one to six new records a week. Usually the station averages playing four or five new records each week. If and when a record begins to sell, it's charted. "But so far everything has sold," Rock said.

Among the records that the station has leaped on were "Dream On" by Arrowsmith, "Pretty Lady" by the Lighthouse, "My Marie" by B.W. Stevenson,

"Gypsy Man" by War, "Roll Over Beethoven" by the Electric Light Orchestra and "Saturday Night's All Right for Fighting," among others.

"Each was a hit and we were one of the first stations in the country to play them, not just the first station in Boston. There may be another station in this market that plays more new records first... maybe one of the stations out in the suburbs... but not records that become hits," Rock claimed.

Music director King Arthur Knight screens all of the new releases. Then Rock, Knight and general manager Art Simmers get together four or five hours each Tuesday for a meeting to listen to the records.

Drag Out

"We have a knock-down-drag-out meeting on all of the records. Really argue. And between the three of us, we've come up with an excellent track record on picking hits."

Simmers was general manager of WTRY-AM in the Troy-Albany-Schenectady area of New York where Bill Rock scrambled through the ranks to become program director. When Simmers left to join WMEX-AM, he soon brought Rock along to the station. WMEX-AM, a longtime rock station from the early days when Arnie Ginsburg and other Top 40 air personalities rose to become legends, is owned by Dick Richmond. The air personalities today include Rick Gary in morning drive, Tom Allen in midday, Gary deGraide in afternoon drive, King Arthur Knight from 6:30-11 p.m., followed by a combination talk and music show all night. Bill Lawrence does weekend air work.

Rock keeps a stable playlist, but every record is slated throughout the day. "Every single all day long is played at a particular time for a particular reason and juxtapositioned to another record for another reason. Of course, the basis of our playlist is a rotation pattern, but there are nuances for changing that rotation pattern throughout the day and for different reasons. For instance, a record might be rotated every two hours or every four hours. Some records get played more in some times than in other times.

"When adding a new record, there are several gauges used. These include:

- We check to see if there's anything selling in the market that we're not on yet;
- We check to see if a particular type of record is needed for programming balance;
- Check national charts to see if there's a record we don't know about;
- And the final criterion is intuition, we listen and see if it's going to be a hit based on the time of year, the track record of the artist, the sound of the record, or just our own instinct that the record has what it takes."

Station Benefits

Rock thinks that a radio station can afford to play new product. "First of all, breaking new records depends on the times, whether you're talking about five years ago, three years ago, five months ago, or today. It also depends on the product and the competition you might have in your market. But I think right now there's a lot of good product out and I think some stations are making a serious mistake by cutting back on their playlists too much.

"The playlist itself should depend on the public demand for music and the availability of good product. At WMEX-AM, we're flexible on length.

"But, in some markets, there are so many radio stations fighting for the same piece of the available audience pie that if all of them limit their playlists, all of the radio stations would sound exactly the same. If a particular radio station featured a wider playlist, it would sound different and probably be the winner in audience.

"There are a lot of reasons to listen to a given radio station other than music," he said.

"Of course, no one can make a blanket statement about exposing new product or not exposing it. I don't think there's a definite answer.

"But I think that what we're doing right now is best for Boston. I think we're serving the needs of the public better than anyone else."

A week ago, the station added five new records to the air. These were "Mind Games" by John Lennon, "The Most Beautiful Girl" by Charlie Rich, "Love Rains Over Me" by the Who, "Living for the City" by Stevie Wonder and "Over the Rainbow" by Livingston Taylor.

Local Talent LP Issued By San Diego's KGB

SAN DIEGO—"Home Grown," an album produced by radio station KGB-AM-FM here to raise funds

for charity, has become a runaway best-seller in the market. The album features local artists and was spurred by morning air personality Cap'n Billy when he played a novelty single called "Chula Vista" on the air and remarked that it was by a local group. The feedback from the audience was phenomenal and led to other listeners contributing songs, a contest, and the album.

The station is owned by Willet R. Brown and managed by Mike Brown. A year ago, the station held a concert with proceeds going to United Way. This year, the album has taken the place of the concert. It features 12 tunes by local artists about locales in San Diego. The acts range from Bud Lang to Country Dick & City Slick. Highland Records donated "Chula Vista" by Rose & the Arrangement.

Ron Jacobs, program director of the station, said the LP, which retails locally for \$1.01 (the frequency of the FM station), is the fast-selling album in the city "and if it hadn't been for the vinyl shortage, we'd be selling more. Whenever we have copies here at the station, the line to buy them is a block long outside. And it's the fastest-selling album at Tower Records, they tell us."

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

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I HEARD THE BELLS ON CHRISTMAS DAY

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N. Calif. FM-er Melds 2 Types

UKIAH, Calif.—KLIL-FM has changed from a beautiful music format to an MOR format, reports program director F. Lee Uran. The station programs music from Billboard's Top 50 Easy Listening Chart and about 40 percent of the station's playlist may focus around new, just-released product. The only variance from the format is a 12-hour country segment Saturdays which is proving so popular that Uran may integrate country into regular weekday programming.

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

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

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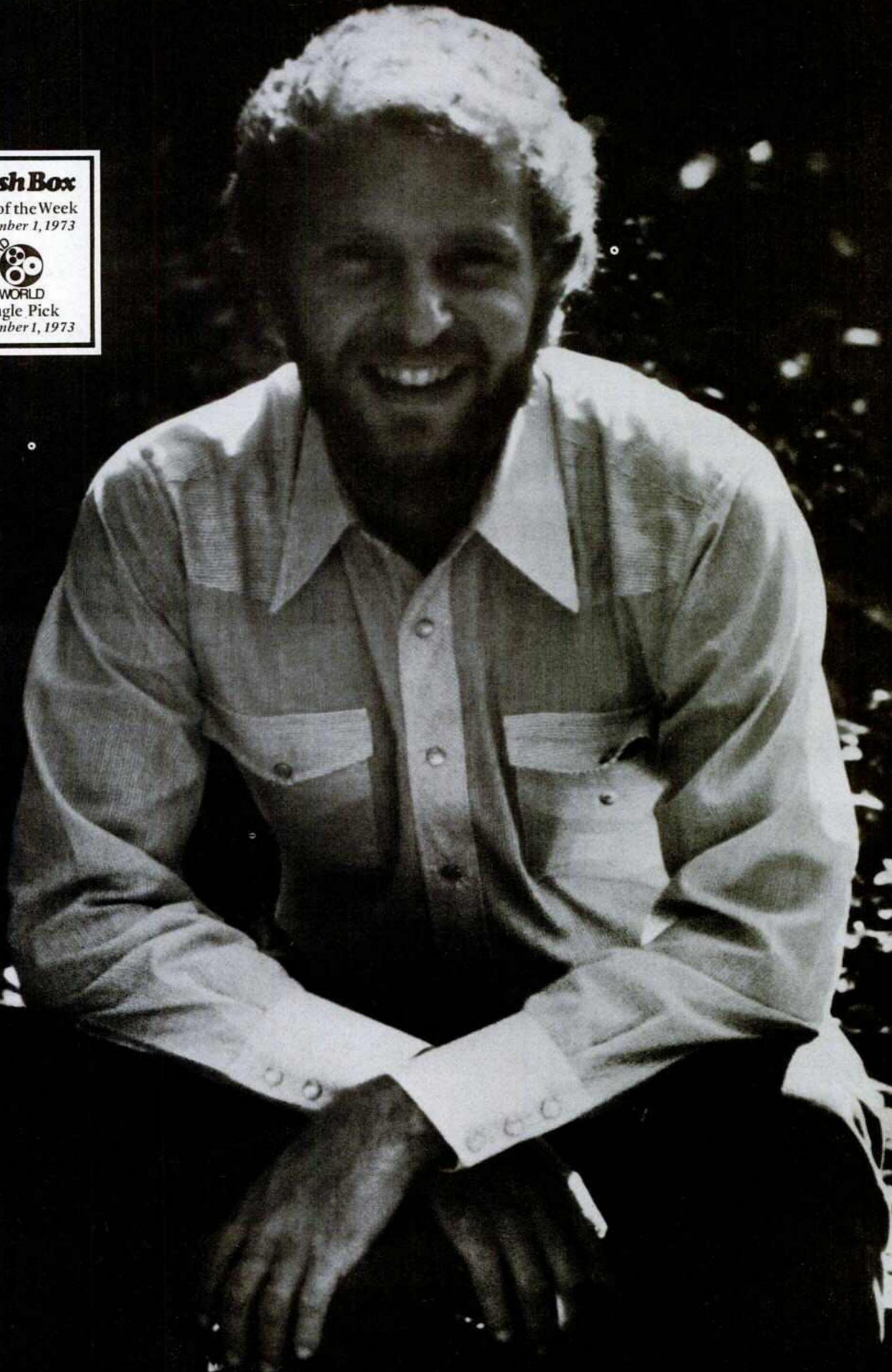


Tom Fogerty
Mystic Isle Avalon/Reggie
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Cash Box
Pick of the Week
December 1, 1973



RECORD
WORLD
Single Pick
December 1, 1973



Produced by Russ Gary for DSR



Fantasy

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Got a note from Art Holt who owns WPGA-AM in Bethlehem, Pa., and operates a programming and management consulting firm. The note is from Moscow, of all places.

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

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Three gentlemen are out at WNCI-FM, Columbus, Ohio, and looking. These are Mike Raub, 614-262-0747; John Lazar 614-457-8853; and John Canterbury, 614-846-4887. John says that new program director E. Karl axed most of the staff. . . . Also looking for work is Melvin Kimes, 213-733-6500, a graduate of the Los Angeles School of Broadcasting operated by Don Tracy. . . . Johnny Pirkle, who now owns WOKI-AM-FM, Oak Ridge, Tenn. 37830, needs Top 40 records. He's been damned good to the record industry over the years and his new scene will be exposing new product. Would everybody please put him on their mailing list to make sure he gets all new records possible. Congratulations on your ownership, John.

Doug MacKinnon is the new program director of WYOO-AM in Minneapolis, replacing Michael O'Shea. And here's the lineup at the station: Bob Chase 5-9 a.m., Robert Hall 9-noon, Art Snow noon-4 p.m., MacKinnon 4-7 p.m., O'Shea 7-midnight, and Dick Clarke midnight-5 a.m. Best of luck, Doug. . . . Neil H. Gray, KTKN-AM, Ketchikan, Alaska, is looking for a country programming job. He is currently programming KTKN-AM and you can reach him at the station or at his home, 907-225-4743.

Looks as if KKDJ-AM, Los Angeles, has more clout than anyone realized in exposing new product. Rick Carroll, program director, is on a cut from the Holy Modol Rounders album. Cut is "Boobs a Lot." Ray Anderson, promotion executive with RCA Records, which distributes the Metromedia label, said that he has had four or five calls on it and the tune is now a West Coast release as a single. Could be one of those odd-ball hits. . . . Kris St. John has joined WKXA-AM-FM, Brunswick, Me.

I especially like the mailing envelope of General Recording Corp., Atlanta. The envelope itself, a hard pasteboard thing, lists the plugside of the single, a real beneficial aid to music directors in this day of thousands of singles. The GRC single was by Dorothy Norwood and plugged "There's Got to Be Rain in Your Life." How about just a misty shower, Dorothy? . . . Fred Knight has moved to weekends at WWDC-

Toledo Rocker Shifts to Full Country Format

TOLEDO, O.—WTTO-AM, a long-time rocker in this market, switched to a country music format Monday (3) under new owner and general manager Jack O. Lantern. Lantern is general manager as well of WEEO-AM, a Top 40 daytime station located in Waynesboro, Pa., operated by the Raystay Co.

The call letters of WTTO-AM are being changed to WTU-AM and the station will call itself W-15-2 (it is located at 1520 on the dial). TM Productions jingles will be used in the new format.

Air personality lineup at the station now includes Ralph Western 5-9 a.m., Rick Sebastian 9 a.m.-1 p.m., Bill Clark 1-4 p.m., Dick Hanson 4-8 p.m., Lon Mitchel 8-midnight, and Troy Young midnight-5 a.m. Lantern will guide the programming for the time being. The station needs country product for its library quickly. Some of the air personalities were helping out by bringing in country records from their personal collections.

'Flipside' Returns; 36-City Syndication

NEW YORK—"Flipside," a half-hour rock music television show that features interviews with artists conducted by record company executives, is returning to syndication. Syndicast Services will distribute new shows produced by Marks/Aucoin this season. Until new shows hit the air, reruns are slated in 36 cities.

AM-FM, Washington, and Dick Hemby has moved into the 10 a.m.-3 p.m. slot. Hemby had been weekend man at the station for the past three years.

Here are a couple of people looking for work. Can anyone help them out? Mike Schillihahn, 316-232-1772, was at KOAM-AM in Pittsburg, Kan., which he says is switching to religion. Would prefer an MOR station. Next is Larry R. Maneely who is working at KMYC-AM in Marysville, Calif., but would like to find a job that's heavy in sports, including play-by-play. You can reach him at the station. . . . John Jolly writes that he has been promoted to FM coordinator of KFDI-FM in Wichita, Kan., replacing Shelly Davis, who now works in

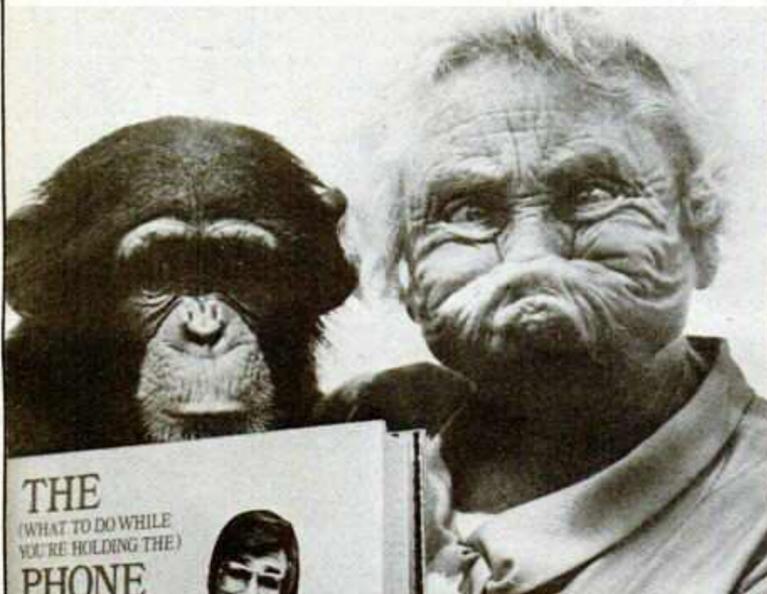
sales. The lineup at KFDI-AM, country station, now includes Mike Oatman 6-8:30 a.m., music director Don Walton 8:30-noon, new program director Gary Hightower from sister station KTTS-AM in Springfield, Mo., in the noon-3 p.m. slot; Terry Burford 3-6 p.m., Jay Shankle from KDJW-AM in Amarillo, Tex., in the 6-midnight slot; and Buddy Nichols midnight-6 a.m. The FM needs modern country albums desperately.

Ken Ollweiler, WVOP-AM, Vidalia, Ga., writes: "We're programming Top 40 and have what I feel is one of the best sounds and air staffs in the area. And that's borne out by the latest Pulse. Audience response has really been amazing. We

(Continued on page 25)

THE DON NELSON INTERVIEW WILL BE CONTINUED NEXT WEEK

"I READ THE GARY OWENS' (WHAT TO DO WHILE YOU'RE HOLDING THE) PHONE BOOK' AND I THOUGHT I'D PLOTZ!"



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The Gary Owens "What To Do While You're Holding The Phone Book" is published by those courageous people at Tarcher/Hawthorn and is available at book-selling places everywhere.

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Vox Jox

• Continued from page 24

recently made some slight modifications in our music rotation and had a separate request line installed

AFTRS Obtains J. Fields et Amic

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

and the thing doesn't stop ringing. So, we're getting a lot of really good feedback from our audience on the music we play. Since we are interested in music and being able to enlighten our listeners to things other than what every other station is playing, we've set ourselves up to break new stuff. However, we're having a slight problem with the record distributors, who probably don't think that anyone lives in this part of Georgia. Anyhow, we really believe in what we're doing and not only want service from everyone, but also would be more than happy to have any record people in the area stop in to chat.” Lineup at the station includes **Rick Humphrey** 6-9 a.m., **Ken (Ken Curtis) Ollweiler** 9 a.m.-2 p.m., **Ross Hamilton** 2 to signoff, and **Dr. Ed Johnson** on weekends.



RUDY MAUGERI, music director of KFI-AM in Los Angeles, has his copy of **Roger Miller's** new Columbia Records album “Dear Folks, Sorry I Haven't Written Lately” delivered by Miller, left.

Syndicated Series on Canadian Rock Launched by Ottawa Co.

OTTAWA, Ont., Can.—“The Rock of Canada,” a five-minute series featuring Canadian rock music, has been launched into syndication here by Jim Walsh and Gary Duguay, two broadcasters. Walsh is music director and air personality on CKOY-AM and CKBY-FM. Duguay is a Montreal broadcaster.

The show is biographical in nature and features a complete tune “so any station in the world can run it,” Walsh said. “We sure have a lot of good music coming from Canada these days and we're trying to tell the world about it.”

The show is offered on an exclusive basis and is available in stereo or monaural. The package consists of five new shows a week. The first will be available for airing on Jan. 1. On-air promotional material is available at no charge from the syndicating firm of Rock of Canada Enterprises. Walsh claims that the program may be logged as educational in nature.



WHEN WCBS-FM IN New York presented a tribute to the Four Seasons for a day, **Frankie Valli** of the group was on hand to chat about the group for an hour live with morning air personality **Jack Miller**, left. Excerpts of an interview with Valli were played throughout the day and the station gave away the group's albums. Program director **John Gehron** said “New York is a giant Four Seasons town and our audience reaction was tremendous.”

Bill Ballance, air personality at KGBS-AM-FM, Los Angeles, has a book out: “The Bill Ballance Hip Handbook of Nifty Moves . . .” but he didn't autograph it for me like **Gary Owens** did his book. The Ballance book retails for \$6.95 and you can get a copy by writing Nash Publishing, 9255 Sunset Blvd., Los Angeles, CA 90069. One of the lines is: “The honeymoon is over when she goes for ‘I do’ to ‘You'll do nothing of the kind!’”

The lineup at KWMC-AM, Del Rio, Tex., includes manager and program director **Michael Kyle** 6-10 a.m., **Marvin (Jay Marvinn) Yust** until 4 p.m., **Danny McDuff** 4-6 p.m., and **Gary Pine** at night with **Michael Scott** handling the news. Kyle says he, too, imports the Electric Weenie. Will you guys please get off this **Tom Adams** kick. If it wasn't for Superman Comics, where would he be? . . . **Jimi Fox**, music director of KUPD-AM, Phoenix, suggested that radio stations who aren't using cartridges to start considering it seriously on account of the impending vinyl shortage. He said that KUPD-AM is converting to cartridge steadily and will be able to cut down on backup records by 75 percent. . . . **Barney Lane** is new program director of WRVR-FM, New York; he'll continue to also function as production director.

Dick Burch has taken over the morning show at WMAQ-AM, Chicago; he was with WHEN-AM, Syracuse, N.Y. Congratulations, **Buffalo**. . . . **Dick Reus**, previously the program director of WLEE-AM, Richmond, Va., for several years, writes that he's getting “a bit itchy again to get back in with a good organization.” He's a darn good man. If anybody has a position in music or programming (or air work in a bigger market), please call him at 804-270-0858. . . . **Jay Howard** is the new program director of WKLM-AM, country music station in Wilmington, N.C. The lineup there features **Bill Dixon** mornings, **Jay Bryd** midday, **Howard** until sign-off. Format hinges on 30 records with 10 extras. . . . Lineup at WKWK-AM, Wheeling, W. Va., includes music director **Bill Robbins** 6-9 a.m., program director **Bob Dorris** 9-noon, **A.J. Austin** noon-3 p.m., **Jim Roberts** 3-7 p.m. the **Dougger** 7-midnight, and **Jim Ferguson** all-night.

Michael O'Shea writes that he has resigned as program director of KLIF-AM, Dallas, effective Nov. 23. “I have been named the new program director of WFTL-AM, Fort Lauderdale and will begin there on Nov. 26. We will continue our MOR

Toronto Co. Sells Yule Season '90

TORONTO—“A Gift of Peace and Love,” a three-hour special for contemporary stations designed for the holiday season, is being syndicated by Footprint Productions Ltd. here.

The show is a co-production of That Commercial Place and Footprint and contains five minutes of availables in each hour segment. Demo records are available on request from **Daniel L. Plouffe** at Footprint. Ad mats and custom promos come with the show. Some of the tunes featured in the show are “One Tin Soldier,” “In the Year 2525,” “Everything Is Beautiful,” and “Power to the People.”

approach, but with a number of refinements and streamlinings. I was into my seventh year with Cliff, including three as program director (1970-72) so this was not an easy decision. I am thankful that I had the chance to work with and for such industry leaders as **Gordon McLendon** and **Ken Dowe**. I hope to apply many of the principles of broadcasting I have learned under these men to my new assignment.” You know it's amazing how many people owe a large part of their careers to **McLendon**.

Don Evans has been named program director of WRCP-AM-FM, Philadelphia, a country music station. He'd been program director of WEEP-AM-FM, a country music operation in Pittsburgh. . . . **KTHO-AM-FM**, South Lake Tahoe, Nev., is looking for a personality with a first ticket. Talk to **Bill Kingman**. Good scene for a good man. Station is located right on Lake Tahoe. . . . **Bob Hughes** at WASH-FM, Washington, writes: “In your FM-DX sweepstakes, we've had confirmed reception reports from Norristown, Pa.; Hauppauge, Long Island, and Baton Rouge, La.” Come on, Bob! Those alligators in the swamps of Baton Rouge don't listen to radio! The lineup of the adult-contemporary station now includes **Eddie Gallaher** 6-10 a.m., **Jerry Clark** 10 a.m.-2 p.m., **Jay Morrill** 2-6 p.m., music director **Bob Duckman** 6-10 p.m., **John Dowling** until 2 a.m., and **Jim Lashley** 2-6 a.m. Hughes also notes: “We've been willing to play some new product with good reaction. **Helen Reddy** recently presented music director **Bob Duckman** with a plaque for

(Continued on page 28)



ELTON JOHN, MCA Records artist, became a disk jockey for a couple of hours recently on **KMET-FM**, Los Angeles. From left: **Richard Kimball**, music director of the progressive format station; **John**, and **Pat Pipolo**, vice president of record promotion for MCA Records.

Santa Barbara to Daytime Progressive

SANTA BARBARA, Calif.—**KTYD-FM** and **KGUD-AM**, has switched to a progressive format hinging on familiar cuts during the daytime when the AM daytime operation simulcasts the FM side. The AM call letters are being changed to **KTYD-AM**, said program director **Larry Johnson**, who does the 6-10 a.m. show. The rest of the air personality lineup includes **Ray Briare** 10 a.m.-3 p.m., **Bill Zimmer** 3-7 p.m., music director **Laurie Cobb**, and **Joe Reseland** midnight-6 a.m., with **Randy Scott** doing weekend work.

Jockapellas: Fifty Bucks!

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(312) 529-1001/529-1002

PERSONALITY DJ?

GARY OWENS (KMPC, LOS ANGELES) RECENTLY WROTE TO THE SULLIVAN LETTER:

“I enjoy your info letter very much; however, I do feel that you have been lax in the area of Celebrity Fetishes. DJ's obviously would like to know if Tom Jones enjoys putting Yak haunches in his glove compartment before that weekend drive, etc. Other than that, you provide a greatly needed service!”

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Jukebox Programming

What's Playing?

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

ALBUQUERQUE: HIGH SCHOOL PURCHASES

Mary Roth
Servomation of New Mexico
2919 Fourth NW 87107
(505) 344-1626

- "Helen Wheel," Paul McCartney, Apple 1869
- "Time in a Bottle," Jim Croce, ABC 11405
- "Last Kiss," Wednesday, Sussex 507
- "American Tune," Paul Simon, Columbia 45900
- "Love Reigned Over Me," The Who, MCA 40152
- Christmas
- "White Christmas," Bing Crosby
- "Silver Bells," Al Martino
- "Felice Navidad," Jose Feliciano
- "If Everyday Was Like Christmas," Elvis Presley

DENVER: SOUL PURCHASES

Audrey Dodd
Apollo-Stereo Music Co. 80204
2800 W. 17th Ave.
(303) 534-0891

- "Until You Come back to Me," Aretha Franklin, Atlantic 2995
- "We Want to Parrry, Parrry, Parrry," Lyn Collins, People 6301
- "Me and My Baby Brother," War, UA 350
- "Some Guys Have All the Luck," Persuaders, Atco 6943
- "Living for the City," Stevie Wonder, Tamla 54242
- "River," Joe Simon, Spring 141
- "Feel Good," Rufus, ABC 11394

GREENFIELD, MASS.: COUNTRY PURCHASES

Tim Strahan
Mohawk Music, Inc.
435 Deerfield St. 01301
(413) 774-4351

- "If We Make it Through December," Merle Haggard, Capitol 3746
- "The Most Beautiful Girl," Charlie Rich, Epic 11040
- "Satin Sheets," Jeannie Pruitt
- "I Feel Like Going Home," Charlie Rich, Epic 11040
- "Paper Roses," Marie Osmond, MGM 14609
- "Least of All," Marie Osmond, MGM 14609
- "Sometimes a Memory Ain't Enough," Jerry Lee Lewis, Mercury 73423
- Christmas
- "Bobby Wants a Puppy Dog for Christmas," Merle Haggard, Capitol 3746

LA CROSSE, WIS.: CAMPUS PURCHASES

Belle Stansfield
Jim Stansfield Novelty Co.
430 Nelson Place 54601
(608) 782-7181

- "If We Make it Through December," Merle Haggard, Capitol 3746
- "Leave Me Alone," Helen Reddy, Capitol 3768
- "It Had to be You," Artie Shaw
- "I Love," Tom T. Hall, Mercury 73436
- Christmas
- "Please Daddy, Don't Get Drunk This Christmas," John Denver, RCA 0182

MADISON, WIS.: HIGH SCHOOL PURCHASES



Pat Schwartz
Modern Specialty Co.
405 N. Broom 53703
(608) 256-0216

- "Tell Her She's Lovely," El Chicano, MCA 40104
- "River of Love," B. W. Stevenson, RCA 0171
- "Helen Wheel," Paul McCartney, Apple 1869
- "Are You Lonesome Tonight," Donny Osmond, MGM 14677
- "Time in a Bottle," Jim Croce, ABC 11405

MANKATO, MINN.: EASY LISTENING PURCHASES

Barb Walther
C&N Sales Co.
605 N. 7th 56001
(507) 387-7986

- "A Song I'd Like to Sing," Kris Kristofferson & Rita Coolidge, A&M 1475
- "Be," Neil Diamond, Columbia 45942
- "Leave Me Alone," Helen Reddy, Capitol 3768
- "Hello, It's Me," Todd Rundgren, Bearsville 0009
- "Sail Around the World," David Gates, Elektra 45868
- "Who's in the Strawberry Patch with Sally," Dawn, Bell 424
- "Are You Lonesome Tonight," Donny Osmond, MGM 14677
- Christmas
- "If We Make it Through December," Merle Haggard, Capitol 3746
- "Please Daddy Don't Get Drunk This Christmas," John Denver, RCA 0182

NORTH BEND, NEB.: "HOT 100" PURCHASES

Mazine Bolt
Kort Amusement Co.
410 W. 10th 68701
(402) 652-8187

- "My Music," Loggins & Messina, Columbia 45952
- "Hello, It's Me," Todd Rundgren, Bearsville 0009
- "Let Me Serenade You," Three Dog Night, Dunhill 4370
- "Goodbye Yellow Brick Road," Elton John, MCA 40148
- Christmas
- "If We Make it Through December," Merle Haggard, Capitol 3746

PIERRE, S.D.: COUNTRY, "HOT 100" PURCHASES

Irene Camin
Automatic Vendors, Inc.
217 W. Missouri 57501
(605) 224-2111

- "I Love," Tom T. Hall, Mercury 73436
- "Smoking in the Boy's Room," Brownsville Station, Big Tree 16011
- "Photograph," Ringo Starr
- "Hey Loretta," Loretta Lynn, MCA 40150
- "Big Game Hunter," Buck Owens, Capitol 3769
- "Leave Me Alone," Helen Reddy, Capitol 3768
- "Let Me Serenade You," Three Dog Night, Dunhill 4370
- "Goodbye Yellow Brick Road," Elton John, MCA 40148
- Christmas
- "Daddy Don't Get Drunk This Christmas," Merle Haggard

PORTLAND, ORE.: COUNTRY PURCHASES

Don Anderson, Kathy Seabolt
AAA Amusement Co.
14324 SE Stark St. 97233
(503) 255-7206

- "She Met a Stranger, I Met a Train," Tommy Cash, Epic 11057
- "Jolene," Dolly Parton, RCA 0145
- "The Most Beautiful Girl in the World," Charlie Rich, Epic 11040
- "Second Cup of Coffee," George Hamilton IV, RCA 0084
- "The Last Love Song," Hank Williams, Jr., MGM 14656

ROCK ISLAND, ILL.: EASY LISTENING PURCHASES

Liz Christiansen
Johnson Vending
101 18th St. 61201
(309) 788-6521

- "Let Me Try Again," Frank Sinatra, Reprise 1181
- "Time in a Bottle," Jim Croce, ABC 11405
- "Come Live with Me," Ray Charles, Crossover 973
- "Ooh, Baby," Gilbert O'Sullivan, MAM 3633
- "Ships in the Night," Vicki Lawrence, Bell 45409
- "Who's in the Strawberry Patch with Sally," Dawn, Bell 424

1-stop Defect Form Aids Quality Push; Hardware Committee Action Seen Soon

By EARL PAIGE

MILWAUKEE—The push for better quality 45's is continuing on several fronts. Stuart Glassman, owner, Radio Doctors one-stop here, has received excellent cooperation from labels responding to a defect form he has operators and programmers fill out. On another level, an industry ad hoc committee is formulating new standards.

Glassman proposed a defective record form at the Billboard jukebox programming conference and has since used it in the operation here. Among dramatic results was the tracing back of a box of records that were not cooled sufficiently and another quality search case where a packing machine was adjusted too tightly causing warpage, he said.

Spokesmen here said recycled vinyl is already showing up in some singles that are off-color and "creamy looking." While operators will understand the current

vinyl shortage, staff people wonder about consumer reaction to the recycled material.

Meanwhile, C.E. Bedford, GE engineer and prime mover in the push for quality control, said the Electronic Industries Association (EIA) special ad hoc committee appointed by EIA's P8.2 standards group is pushing for a meeting early in December. The ad hoc group (see separate story) hopes to draw up new standards for the production of 45's. P8.2 will definitely meet during the Consumer Electronics Show Jan. 10-13 in Chicago.

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

TALENT SHOW

Air Quality at Neb. Show

OMAHA—The jukebox operators group here is promoting the largest regional convention ever conceived for the area, according to officials and promotion. The event, Dec. 7-9 at the Omaha Hilton, will feature in-

dustry seminars, exhibits and a talent show. There will be a talk on programming.

Coin Operated Industries of Nebraska, sponsoring group, sent its president J.L. Ray to the Billboard jukebox programming conference and Ray has asked jukebox programming editor Earl Paige to give an updated report on efforts to improve the quality of singles.

Other industry speakers will include Fred Granger of Music Operators of America, Barbara Starling, national sales manager, Cinnamon Records, is attending and bringing singers Jerry Foster and Stan Hitchcock for the Sunday show.

Exhibits and special invitation to vendors to join the jukebox group are other highlights.

EIA's P8.2

LANSDALE, Pa.—Orlando Taraborrelli, an engineer here with Philco-Ford and head of the Electronic Industries Association P8.2 standards committee, has promised continued study of the quality control issue. The broad background of members on an ad hoc committee he appointed brings many aspects into focus, he believes.

The committee:

- Ralph Cousino, Capitol.
- Harry Jarrett, GE.
- John Kuykendall, Magnavox.
- Brant Albright, MCA.
- Philip O'Connell, RCA.

Additionally, William Findlay, Rock-Ola engineer, has been asked to work with the group. Also, Han Tendeloo, Polygram, Baarn, Holland, is investigating European standards and Vic Goh, JVC, is gathering similar information from Japan.

Programmers Potpourri

DUNHILL

- Dells, "Oh What A Nite/I Wanna Go Home" 2430
- Dee Clark, "Raindrops/I Want To Love You" 2433; "Nobody But You/When I Call On You" 2440; "Just Keep It Up/Whisperin' Grass" 2443
- Jerry Butler, "He Will Break Your Heart/Aware Of Love" 2431; "For Your Precious Love/Sweet Was The Wine" 2436; "Make It Easy On Yourself/Find Another Girl" 2441; "I Stand Accused/Need To Belong" 2452
- Eddie Harris, "Exodus/Alicia" 2432
- Gladys Knight & Pips, "Every Beat Of My Heart/Room In Your Heart" 2434
- Gladys Knight & Dells, "Letter Full Of Tears/Time Makes You Change" 2447
- Gladys Knight & Dee Clark, "Operator/Cindy" 2448
- Jimmy Reed, "Baby What You Want Me To Do/Caress Me Baby" 2435; "Bright Light, Big City/I'm Mr. Luck" 2439; "Ain't That Loving You Baby/Down In Mississippi" 2449
- Gene Chandler, "Duke Of Earl/Nite Owl" 2437; "Rainbow/Turn On Your Love Light" 2438
- Betty Everett, "The Shoop Shoop Song/Hands Off" 2445; "You're No Good/Chained To Your Love" 2450
- B. Everett & J. Butler, "Let It Be Me/Ain't That Lovin' You Baby" 2444



ROWE T1-2 phonographs (pictured is bright blue/red "Rhapsody"), have enlarged cabinet opening and removable mechanism, swingdown title rack, and moulded rubber turntable pad. The Woodbridge is wood-grained; the Caprice, orange/gold designs.

PROGRAMMER POLL

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

Earl Paige
Billboard Magazine
150 N. Wacker, Chicago, Ill. 60606

1. Beaver Dam, Wis. programmer Mrs. Ruth Sawejka recently collected 19 defective records each with a different defect—are you still being plagued with defects? _____
2. Since the Billboard jukebox programming conference last May have you seen any improvement in quality? _____
3. Would you say any improvement might really reflect the lack of a monster seller that over-loaded pressing plant capacity (such as was the case with "Tie a Yellow Ribbon Round the Old Oak Tree," according to panelists at the conference)? _____
4. Are you still concerned about overly-long records? _____
5. How do you feel about Seeburg's program for pricing long singles at 25c a side? _____
6. Conference delegates complained of too-few and too-late Christmas releases—any improvement this year? _____
7. Samples were said to be often late, often radio station one-title disks—how's the situation now? _____
8. Many jukebox programmers coordinate with radio station programmers—what's your experience? _____
9. Do you feel there is a glut of oldies being released, that some are of questionable merit? _____
10. What's your most serious programming problem? _____

YOUR NAME: _____

FIRM: _____ ADDRESS: _____

CITY: _____ PHONE: _____

CAN WE USE YOUR NAME IN A STORY COMPILING THIS INFORMATION? _____

Jukebox Meetings

- Dec. 7-9—Coin Operated Industries of Neb. Midwest Convention; ladies events, exhibits, stage show, seminars; Omaha Hilton
- Dec. 7—Wis. Music Merchants, special legislative meeting, Holiday Inn, Stevens Point
- Feb. 22—Music Operators of Minn., five state football

- tourney (details unavailable)
- May 17—Music Operators of N.Y., Stevensville Country Club, Swan Lake
- July 20—Mont. Coin Operators Assn., Gregson Hot Springs
- Nov. 1-3—MOA, Conrad Hilton, Chicago

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Billboard FM Action Picks

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

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

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 DALLAS: KAFM-FM, Loretta Angeline
 DENVER: KCFR-FM, Jeff Pollock
 HARTFORD: WHCN-FM, Gordon Weingarh

NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWI-FM, Larry Dinger
 ORLANDO: WORJ-FM, Mike Lyons
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PROVIDENCE: WRBU-FM, Marc Kirkeby

RACINE: WRKR-FM, Joey Sands
 ROCHESTER: WCMF-FM, Bernie Kimball
 SACRAMENTO: KZAP-FM, Robert Williams
 SAN JOSE: KSJO-FM, Douglas Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman

TALLAHASSEE: WGLF-FM, Daryl Stewart
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

GREGG ALLMAN, "Laid Back," Capricorn: WBAB-FM
 AMAZING BLONDEL, "Blondel," Island: KAFM-FM
 KAFM-FM
 ATOMIC ROOSTER, "Atomic Rooster IV," Elektra: WCMF-FM
 BADFINGER, "Ass," Apple: WRAS-FM, WVVS-FM, WOUR-FM, WPLR-FM, WRKR-FM, WHCN-FM, WORJ-FM
 BEACH BOYS, "In Concert," Brother/Reprise: CHUM-FM, WOUR-FM, WPLR-FM, WRKR-FM, WHCN-FM, KZAP-FM
 DAVE BRUBECK, "Two Generations Of Brubeck," Atlantic: WCMF-FM
 BUCKWHEAT, "Hot Tracks," London: WOWI-FM
 BUFFALO SPRINGFIELD, Atco: KCFR-FM
 HARRY CHAPIN, "Short Stories," Elektra: WCMF-FM, WHCN-FM
 DON CHERRY, "Relativity Suite," JCOA Records: KCFR-FM
 CLIMAX BLUES BAND, "FM Live," Sire: WRKR-FM, WGLF-FM
 ALICE COOPER, "Muscle Of Love," Warner Bros.: WRKR-FM, CHUM-FM, WRAS-FM
 JIM CROCE, "I Got A Name," Dunhill: WRKR-FM, WNEW-FM, KAFM-FM
 PATTI DAHLSTRON, "The Way I Am," 20th Century: WBAB-FM
 DELBERT & GLEN, "Subject To Change," Clean: WVVS-FM
 JOHN DENVER, "Greatest Hits," RCA: WPLR-FM
 RICK DERRINGER, "All American Boy," Blue Sky: KSHE-FM, WORJ-FM
 THE DILLARDS, "Tribute To The American Duck," Poppy: KAFM-FM, WVVS-FM
 WILLIE DIXON, "Catalyst," Ovation: WHCN-FM, KSJO-FM, KZAP-FM
 EMERSON, LAKE, & PALMER, "Brain Salad Surgery," Manticore: WBAB-FM, WRAS-FM, WPLR-FM, WMMR-FM, KAFM-FM, KCFR-FM, WCMF-FM, KSJO-FM, WRBU-FM, WVVS-FM, WORJ-FM
 ESPERANTO ROCK ORCHESTRA, A & M: WPLR-FM
 FAIRPORT CONVENTION, "Nine," Island (Import): WRBU-FM
 J. GEILS BAND, "Ladies Invited," Atlantic: WOUR-FM, WRKR-FM, WOWI-FM, WORJ-FM

GENESIS, "Selling England By The Pound," Charisma: WHCN-FM, WPLR-FM, WRAS-FM, WORJ-FM
 GRIN, "Gone Crazy," A&M: KSHE-FM, WNEW-FM, WOUR-FM, WRAS-FM, WORJ-FM
 HENRY GROSS, A&M: WOWI-FM
 ISAAC HAYES, "Joy," Enterprise: WBAB-FM
 HENRY COW, "The Henry Cow Legend," Virgin (Import): KCFR-FM
 HOWLIN' WOLF, "Back Door Wolf," Chess: KCFR-FM, WOWI-FM
 BILLY JOEL, "Piano Man," Columbia: WNEW-FM, KSHE-FM, WOWI-FM
 SAMMY JOHNS, GRC: WVVS-FM
 ELVIN JONES, "Mr. Jones," Blue Note: KCFR-FM
 THE KINKS, "Preservation Act I," RCA: WHCN-FM, WVVS-FM, WOUR-FM, WOWI-FM, KZAP-FM, WMMR-FM, KAFM-FM, WORJ-FM, WPLR-FM, WRKR-FM, WRBU-FM, WRAS-FM
 CHARLES LLOYD, "Geeta," A&M: WBAB-FM, CHUM-FM
 PAUL McCARTNEY & WINGS, "Band On The Run," Apple: WCMF-FM, WNEW-FM, WHCN-FM, WVVS-FM, WMMR-FM
 HUGH MASEKELA, "Introducing Hedzoleh Soundz," Blue Thumb: WOUR-FM, KZAP-FM
 MAYTALS, "From The Roots," Trojan/Jem (Import): WOUR-FM
 BETTE MIDLER, Atlantic: WNEW-FM, KAFM-FM, WMMR-FM, CHUM-FM, KSJO-FM, WPLR-FM, WOWI-FM, KZAP-FM
 BUDDY MILES EXPRESS, "Booger Bear," Columbia: WNEW-FM
 MISSISSIPPI, Fantasy: WNEW-FM, WGLF-FM
 MONTROSE, Warner Bros.: KSHE-FM
 NEW BIRTH, "It's Been A Long Time," RCA: WPLR-FM
 YOKO ONO, "Feeling The Space," Apple: WPLR-FM
 OSIBISA, "Happy Children," Warner Bros.: KSJO-FM, WCMF-FM, WRAS-FM, WORJ-FM
 OZARK MOUNTAIN DAREDEVILS, A&M: WRAS-FM, WNEW-FM
 PAINTER, Elektra: KSHE-FM

SHAWN PHILLIPS, "Bright White," A&M: CHUM-FM, KAFM-FM, WNEW-FM, WCMF-FM, WHCN-FM, KCFR-FM
 DAVID REA, "Slewfoot," Windfall: WOUR-FM
 REO SPEEDWAGON, "Ridin' The Storm Out," Epic: KSHE-FM
 RICK ROBERTS, "She Is A Song," A&M: WCMF-FM, WHCN-FM, KZAP-FM
 SANTANA, "Welcome," Columbia: WBAB-FM, WORJ-FM, WVVS-FM, CHUM-FM, WPLR-FM, WRKR-FM
 MERLE SAUNDERS & JERRY GARCIA, "Live At Keystone," Fantasy: WBAB-FM, WNEW-FM
 BRUCE SPRINGSTEEN, "The Wild, The Innocent, & The E Street Shuffle," Columbia: WRBU-FM, WMMR-FM
 THE STAMPEDERS, "From The Fire," MWC (Canadian): CHUM-FM
 MICHAEL STANLEY, "Friends & Legends," MCA: KZAP-FM, WBAB-FM, WRAS-FM, KAFM-FM, WVVS-FM, WOUR-FM, KSJO-FM
 STYX, "Serpent Is Rising," Wooden Nickel: WRKR-FM, WGLF-FM
 SYLVESTER & THE HOT BAND, "Bazaar," Blue Thumb: KSJO-FM, KZAP-FM
 KEITH TIPPET, "Ovary Lodge," RCA (Import): KCFR-FM
 IKE & TINA TURNER, "Nutbush City Limits," United Artists: WBAB-FM, KAFM-FM
 VALDY, "Landscapes," Haida (Canadian): CHUM-FM
 VARIOUS ARTISTS, "Blue Rocks," Flying Dutchman: KCFR-FM
 VARIOUS ARTISTS, "A Real Summit Meeting (The Blues)," Buddah: WVVS-FM
 JERRY JEFF WALKER, "Viva Terlingua," MCA: KZAP-FM
 T-BONE WALKER, "I Want A Little Girl," Delmark: WOWI-FM
 TIM WEISSBERG, "Dream Speaker," A&M: WOWI-FM, KZAP-FM, WBAB-FM, WRAS-FM, CHUM-FM
 BARRY WHITE, "Sone Gon'," 20th Century: WHCN-FM, WGLF-FM
 MICHAEL WHITE, "The Land Of Spirit And Light," Impulse: WRBU-FM
 WISHBONE ASH, "Live Dates," MCA: WRKR-FM, WORJ-FM, CHUM-FM
 YAQUI, Playboy: WGLF-FM, WOUR-FM

- 101-SOMEWHERE BETWEEN LOVE AND TOMORROW, Roy Clark, Dot 17480 (Famous)
- 102-SALLY FROM SYRACUSE, Stu Nunnery, Evolution 1084
- 103-I'M THROUGH TRYING TO PROVE MY LOVE TO YOU, Bobby Womack, United Artists 255W
- 104-IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the J.B.'s, People 627 (Polydor)
- 105-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989
- 106-GOOD OLD SONG, Dobie Gray, MCA 40153

Bubbling Under The HOT 100

- 107-I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
- 108-COSMIC SLOP, Funkadelics, Westbound W218 (Chess/Janus)
- 109-YOU OUGHT TO BE HERE, Annette Snell, Dial D1023 (Phonogram)
- 110-WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
- 111-I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists 313W

- 112-MANGO MEAT, Mandrill, Polydor 14200
- 113-BEST YEARS OF MY LIFE, General Crook, Wand 11260 (Scepter)
- 114-IN THE RAIN, Arthur Prysock, Old Town 100
- 115-SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174
- 116-I MISS YOU, The Dells, Cadet 5700
- 117-REASON TO FEEL, Scuffy Shew, Metromedia 0043
- 118-INSPIRATION, Paul Williams, A&M 1479
- 119-OOH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 120-YOU CAN'T HIDE LOVE, Creative Source, Sussex 501

- 201-10 C.C., U.K. 53105 (London)
- 202-JERRY JEFF WALKER, Viva Terlingua, MCA 382
- 203-IAN THOMAS, Janus 3058 (Chess/Janus)
- 204-CREATIVE SOURCE, Sussex 8027
- 205-MAIN INGREDIENT, Greatest Hits, RCA APL 1-0314
- 206-SONNY AND CHER, Live In Las Vegas, Vol. 2, MCA 2-8004

Bubbling Under The Top LP's

- 207-THE DELLS, Cadet CA 50046
- 208-GATO BARBIERI, Chapter One: Latin America, Impulse 9248 (ABC)

- 209-LIZA MINNELLI, Foursider, A&M 3524
- 210-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
- 211-LOU DONALDSON, Sassy Soul Strut, Blue Note 109F (United Artists)
- 212-BROWNSVILLE STATION, Yeah, Big Tree 2002 (Bell)
- 213-THE THREE DEGREES, Philadelphia International KZ 32406 (Columbia)
- 214-THE WAILERS, Burnin', Island 9338 (Capitol)

Vox Jox

Continued from page 25

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

And it doesn't really matter, we have fun and this is truly the finest stereo facility I've ever seen." Right Bob! I was in the station some years back.

Pat Murphy is leaving KMBZ-AM, Kansas City, and program director Bill Morse is moving into the afternoon drive slot. Murphy is join-

ing WAVE-AM, Louisville, Ky. ... Rich Hancock is now program director of KROW-AM, Salem, Ore., a solid gold format station; he'd been with KMED-AM, Medford, Ore. Lineup at KROW-AM includes H. David Allan mornings, Hancock midday, Ric Marshall afternoon drive; Hancock has just revamped the playlist to find room to expose

new records. ... Ron Beach, program director of KCIA-AM, Humble City, N.M., would like to get on the mailing list for new country singles from Capitol Records. Lots of luck, Ron. ... Dan Steele, otherwise known as Phil Alley, has been appointed program director of WRGM-AM, Richmond, Va., a solid gold station that used to feature

a jazz format. William Fowler is general manager and the air staff includes Mike Dawson, Ron Dayle, Steve Shannon, and weekend man Bob Summers. The station needs both oldies and current rock releases. If you're only playing oldies, Dan, it doesn't pay the record companies to send you free product ... not in these days of Nixon economy.

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's 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 stocking guide. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

- | Pos. | Title—Artist, Label & Number |
|------|--|
| 1. | ELVIS PRESLEY SINGS WONDERFUL WORLD OF XMAS—RCA LSP 4579 |
| 2. | CHRISTMAS ALBUM—Jackson Five, Motown MS 713 |
| 3. | MERRY CHRISTMAS—Johnny Mathis, Columbia CS 8021 |
| 4. | CHRISTMAS PRESENT—Merle Haggard, Capitol ST-11230 |
| 5. | MOTOWN CHRISTMAS ALBUM—Motown 795 |
| 6. | CHRISTMAS SONG—Nat King Cole, Capitol SW 19672 |
| 7. | THE ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CS 8887 |
| 8. | A CHRISTMAS ALBUM—Barbra Streisand, Columbia CS 9557 |
| 9. | MERRY XMAS FROM JOSE FELICIANO—RCA LSP 4421 |
| 10. | CHRISTMAS ALBUM—Mahalia Jackson, Columbia G-30763 |

- 11. PHIL SPECTOR CHRISTMAS ALBUM—Apple SW-3400
- 12. MERRY CHRISTMAS—Bing Crosby, Decca 78128
- 13. CHRISTMAS GREETINGS FROM NASHVILLE—Various Artists RCA APL1-0262

CHRISTMAS SINGLES

- | Pos. | Title—Artist, Label & Number |
|------|---|
| 1. | MERRY CHRISTMAS DARLING—Carpenters, A&M 1236 |
| 2. | WHO TOOK THE MERRY OUT OF CHRISTMAS—Staple Singers, Stax STA 0084 |
| 3. | SANTA CLAUS AND HIS OLD LADY—Cheech & Chong, A&M 66021 |
| 4. | JINGLE BELLS—Singing Dogs, RCA 48-1020 |
| 5. | STEPPING INTO CHRISTMAS—Elton John, MCA 65018 |
| 6. | BLUE CHRISTMAS—Elvis Presley, RCA 447-0647 |
| 7. | PLEASE DADDY—John Denver, Victor APBO 0182 (RCA) |
| 8. | JINGLE BELL ROCK—Bobby Helms, Kapp KJB-85 (MCA) |
| 9. | SILENT NIGHT—Mahalia Jackson, Kenwood 750 |
| 10. | PLEASE COME HOME FOR CHRISTMAS—Charlie Brown, King 5405 |

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HELP WANTED - ANNOUNCERS Immediate opening for experienced Top 40 jock. If you are bright, mature, can communicate and are looking for an opportunity, RUSH air check, production tape, resume and photo to Alan Boyd, Program Director, WDAK, Columbus, Georgia 31902. 12/22

U.K.'s CMA Picks '74's Finest Acts

LONDON—Slim Whitman was named Entertainer of the Year by the Country Music Association (Great Britain) Ltd., at its fourth annual awards dinner here.

Charley Pride and Dottie West were announced as winners of the U.S. Male and Female vocalist categories. Similar British awards were given to Bryan Chalker and Olivia Newton-John.

Production Wing Added By Dyson

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

Dyson said he has formed Bobby Dyson Productions to "fulfill the added demand for independents here, and to strengthen the over-all concept of the company."

Dyson said he will continue accepting session work as a musician, but only with established accounts. This will enable him to devote more time to production assignments. The production will be done at Cabin Studio, which he owns.

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

The award for Most Promising Artist went, collectively, to the Nitty Gritty Dirt Band, and Whitman's UA albums, "Collection" was selected Album of the Year.

John Denver's "Take Me Home, Country Roads," was named Song of the Year.

In the British categories, the Hill-siders were named Best Group of the Year; Brian Maxine was the winner in the Most Promising Artist category, and RCA was the Record Company of the year. Both Pride and Miss West record for RCA.

Guests of honor among the 300 present were Mary Reeves Davis, Danny Davis, Hank Snow, Bobby

(Continued on page 34)

Growing PVC Drouth Undaunts The Largest Yule Release in Years

NASHVILLE—Despite a vinyl problem, more new country Christmas product has been released this year than at any time in recent memory.

Both majors and independents are involved. Liz and Casey Anderson even formed their own label, Hobby House, to release a Liz Anderson single titled "Christopher, The Christmas Seal."

Bob Loftis' first single for Judd Records is titled "Santa Claus Is a Texas Cowboy," produced by Hil-lous Butrum.

Commander Cody has a Christmas single, "Daddy's Drinking Up Our Christmas," released on Paramount, without the Lost Planet Air-men.

Jerry Clower has done a special single for MCA titled "What Christmas Means To Me." Gemini Records of Enid, Okla., has a release by Alan Lee titled "Mommy, Daddy and Me," which is a strong Christmas entry.

Ace of Hearts has released "Baby, Jesus," a single by Sharon Vaughn. Capitol has released "I Believe In Santa Claus" by Freddie Hart, taken from the Christmas album, "California Christmas," and a Red Simpson single "Truckin' Trees For Christmas," taken from Simpson's "Truckers' Christmas" LP.

Seal Campaign Theme

The theme song for the 1973 Christmas Seal campaign was re-

corded by Tammy Wynette, produced by Columbia for the American Lung Association.

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

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

In the gospel field, Word has released "Christmas with Dave Boyer," while Light Records has an LP of "The Living Christmas Tree" by the C.C. Company, of the First Baptist Church of Van Nuys, Calif.

The Heart Warming, Impact, Tempo conglomerate has released an album of Christmas greetings "promos" from its name artists: The Imperials, The Singing Rambos, Danny Lee, The Speer Family, the Kenny Parker Trio, the John Mathews Family, J.D. Sumner and the Stamps, the Singing Hemphills, The Downings, Doug Oldham, and the Bill Gaither Trio.

The Jewel label of Shreveport has a special single of "A White Christmas" by the Violinaires.

And one single without a Christmas sounding title but with a Christmas subject gets into the political arena. A Memphis State coed known as Leslie has recorded a song called "Howard." It suggests that she would like to find Senator Howard Baker, assistant chairman of the Watergate Committee, under her Christmas Tree. It is being released on Dot.

Fuel Shortage Thwarts Bookings; Neal Calls Nashville Symposium

Continued from page 1

tendance, the promoter maintains the right to cancel the show."

A disclosure by artists that they are being "gouged" for the price of diesel fuel, and also that they are being allocated only 10 to 15 gallons at a time. Irby Mandrell, father of Columbia artist Barbara Mandrell, said he had been charged up to 75 cents a gallon for fueling her bus.

Murray Manages Western Place

DALLAS—Tom Murray, who was the assistant manager of the Western Place here, has moved up to the managership, replacing Gene McCoslin, who opened his own club.

Murray said there will be no change in the policy of presenting country artists for three-night stands. Tom T. Hall was a recent exception, appearing for only one night.

"It was the only date he had open almost between now and never," Murray said.

Other artists report similar occurrences. Additionally, the allocations of small amounts of diesel necessitate stops every 100 miles or so on long dates. Keith Fowler, a veteran promoter, reports that Conway Twitty had to make five stops to work a date last week.

The Aqueduct Raceway in New York, which had set a big country spectacular for a Sunday in May of next year, now has moved the program back to Saturday.

As a result of the problems, Neal called the meeting of concerned artists and others at the Grand Ole Opry House. The majority of artists have Saturday night performances, and many go on to Sunday matinee or evening performances several hundred miles away. An estimated 40 major artists own buses upon which they rely for transportation.

Many who fly run into problems, as well, with the increased airline schedule slashes and the TWA strike.

Opry Threatened

Irving Waugh, president of WSM, Inc., openly expressed concern about the future of the "Grand Ole Opry" and Opryland, U.S.A., the music-theme park here. Surveys in the past and more recent ones have shown that the average patron of the "Opry" drives some 500 miles each way on week-ends to attend the 48-year-old show. Virtually all of them have been driving home on Sunday. One tour group of 300 cancelled reservations for the "Opry" last week and, although the tickets were quickly grabbed by others, it could have been the first show in years not to have been sold out. Demand, however, still far outweighs availability.

The symposium called by Neal was moderated by Bill Anderson and Tex Ritter.

The meeting brought out the fact that promoters and bookers are "running scared." Many of the artists, it was revealed, already have added extra fuel tanks to their buses, most of them capable of carrying an additional 60 gallons.

The problem of heating buildings housing country music shows also was brought up. Operators of structures from coliseums to schools said current plans call for turning heat off or down on weekends.

There also was criticism of the Administration's 55-mile per hour speed limit for buses. Various artists said it would take a very expensive gear ratio change on the vehicles to operate efficiently at that speed.

Finally, some promoters are asking the acts to cut their prices for Sunday shows, "in case crowds are small."

It was agreed that a delegation, under the auspices of the Country Music Association, would be appointed to make overtures to the office of Gov. John Love, the president's energy expert, in regard to the existing problems.

Acree Schedules New Ill. Label

SPRINGFIELD, Ill.—Lincoln Land Records, a new division of Illini Records based here, has been established by Andy Acree.

Acree explained that, with the number of recording sessions and records released continuing to build, it has become necessary to form a second label.

UA to Record Bob Wills and Texas Playboys in Dallas

By CONNIE HERSHORN

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

The recording would be done for United Artists Records.

As many of the original Texas Playboys as can be on hand will be recording the "original" sound of the King of Western Swing.

Reports indicated that Capitol's Merle Haggard also would be on hand for the recording.



SOME of the principals in ASCAP who attended the first general membership meeting of the society in the south. l to r: Arnold Brodido, president Stanley Adams, southern region director Ed Shea, director of operations Paul Marks, and general counsel-elect Bernard Korman.

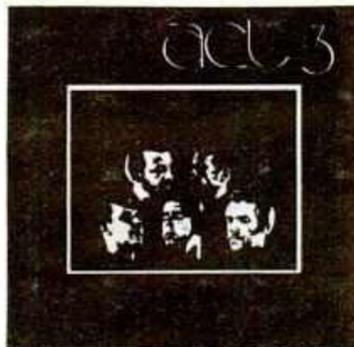
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April 6-7: THE 40 BIGGEST COUNTRY ARTISTS IN THE HISTORY OF THE CHARTS:
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July 6-7: THE 40 BIGGEST COUNTRY HITS OF THE SEVENTIES:
A countdown of the most important events in the Country Music explosion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

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Nashville Scene

By BILL WILLIAMS

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

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

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

Carol Lee joined Wilma at the "Opry" on their regular portion. . . . Bill Carlisle, who grew up in the shadow of Churchill Downs but could never afford to go there, went back with his friend, Charlie Brown, and picked three winners in one afternoon. . . . Marion Worth is recording again, but the label is still a secret, as is her choice of material. . . . A New York editor has documented the fact that Hickory's Glenn Barber received 120 standing ovations for his singing in a 14-month period. Glenn's son, by the way, is now drumming for Tanya Tucker.

Saul Holiff, no longer managing Johnny Cash, makes it clear he is still handling the fortunes of the Statler Brothers. . . . George Richey is producing his brother, Paul Richey, on his next single, for a label not yet announced. . . . Sherwin Linton performed for tens of thousands at the University of Nebraska stadium in Lincoln, singing the national anthem. . . . Mick Lloyd of JMT was in Nashville working on his new LP at Creative Workshop, produced by Tony Moon. The album features 10 original songs written by Lloyd. . . . Archie Campbell did a CBC special, "Everything Goes," in Toronto, and says it will be syndicated in the U.S. It's another creation of Frank Peppiatt and John Aylesworth. . . . Guy Shannon has signed an exclusive booking agreement with the Hubert Long Talent agency.

It hardly seems newsworthy when Charley Pride sets a new record these days. But this time he did it at the El Paso Civic Center, outgrossing everyone in history. . . . Slim Whitman was in town for a recording session produced by Kelso Herston for U.A. . . . Little Richie Johnson is promoting Kay Starr on the Crescendo label. . . . Dot's Pat Roberts was Grand Marshal for the Longview, Washington Christmas parade. . . . Quinnie Acuff and Billy Wilhite of A.Q. Talent took a trip recently with Jean Shepard to Statesville, N.C., where Jean performed. After the show, Jean was booked back to headline a special show for all the merchants there in early 1974.

Tina Lane, a newcomer, visited Nashville in her Rolls-Royce, developed some problems, and couldn't get it serviced. Not many country artists drive this type of car. . . . Del Delamont set for a new release on the Superior label. . . . Charlie Roy, newly appointed head of sales for Kustom Electronics, in Nashville to set up a new promotion program for the country music industry. . . . Ronnie Prophet did two weeks at The Fair, a new Dallas club, and is expected to be brought back. . . . Roy Acuff is going back into the studio to record, even though he's now 70. Singing backup for him will be his son, Roy Jr. . . . Ron Fogarty is breaking all house attendance records at Bowmans in Newberg, Oregon. . . . Charlie Whitten, a writer-artist from Portland, has signed an exclusive songwriting contract with Moon June Music.

Wayne Allen came to town with his manager, Ray Stewart, from Los Angeles to sign a promotional pact with Brite Star. . . . Little David Wilkins has cut six songs with MCA's Owen Bradley producing. . . . Diana Trask has done eight national television shows in four months. She returns to the Frontier in January for three weeks with Roy Clark. . . . The Statler Brothers organization has added Woody Robertson to its staff as national promotion and publicity manager. He'll work with the singers, with their production company, and with their publishing firm. . . .



TOM T. HALL, long under contract to Bob Neal for booking, signs a personal management pact with the agency head.



KENNY O'DELL, writer of the CMA song of the year, "Behind Closed Doors," signs a new agreement with BMI vice president Frances Preston in Nashville.

New Clubs Feature Country

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

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

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

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

Hosts Ed Daniels and Frank Williams said their first attraction will be Jay Chevalier along with Tommy and Joyce and Corn Bred. Special guests will be the twin fiddles of Roy Mullins and Nick Rogers, and the song styling of Marjanne.

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

'74's Finest Acts

• Continued from page 30

Bare, Dottie West and Jim Ed Brown.

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

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

The event was conducted at the Inn On the Park.

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 12/8/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	2	10	★ PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
2	3	11	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
★	5	33	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
4	1	10	PAPER ROSES—Marie Osmond, MGM SE 4910
★	6	38	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
6	7	14	★ YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
7	8	20	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
★	10	11	SAWMILL—Mel Tillis, MGM SE 4907
9	4	10	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
★	13	6	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
★	12	14	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
13	9	24	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
14	11	35	SATIN SHEETS—Jeanne Pruett, MCA 338
★	16	19	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
16	17	11	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
17	18	38	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
18	20	18	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
19	14	25	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
★	26	7	SWEET COUNTRY—Charley Pride, RCA APL1-0217
21	21	8	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM 1-677 (Phonogram)
22	23	7	MR. COUNTRY ROCK—Billy Crash Craddock, ABCX-788
23	24	6	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
24	25	27	BEST OF JIM ED BROWN—RCA APL1-0275
25	19	18	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
26	27	9	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
27	22	16	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
28	29	9	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
29	28	18	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
30	32	4	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
31	34	6	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
32	35	7	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
33	38	7	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC-32449
34	36	7	BUBBLING OVER—Dolly Parton, RCA APL1-0286
★	43	3	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
36	37	11	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018
37	40	5	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
38	41	6	CLASS OF 73—Floyd Cramer, RCA APL1-0299
39	31	8	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
40	44	3	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA APL1-0322
41	46	3	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
★	49	2	NASHVILLE—Ray Stevens, Barnaby 15007 (Columbia)
43	48	2	SONG'S FOR EVERYONE—Ray Griff, DOS 26013 (Famous)
44	47	3	THIS IS HENSON CARGILL COUNTRY—Henson Country, Atlantic SD 7279
45	42	5	JOE STAMPLEY'S SOUL SONG—Joe Stampley, Dot DOS 26007
46	—	1	BRUSH ARBOR II—Capitol ST-11209
47	—	1	MOTHER MAYBELLE CARTER—Columbia KC-32436
48	50	2	THIS IS BRIAN COLLINS—Brian Collins, DOS 26017 (Famous)
49	—	1	NEW SUNRISE—Brenda Lee, MCA 373
50	45	5	FAREWELL TO THE RYMAN—David Rogers, Atlantic 7283
			SWEET COUNTRY WOMAN—Johnny Duncan, Columbia KC 32440

The Statlers also have opened a suite of offices in Staunton, Va. . . . The Ozark Mountain Daredevils sold out twice at the Cowtown Ballroom in Kansas City, the second time just

three nights after their initial appearance. . . . The Maines Brothers of Lubbock, Tex., have a new LP out on Telephone Records, recorded at Don Caldwell's studio in Lubbock.

LARRY STEELE'S COUNTRY SINGLE, "THINGS MONEY WON'T DO" (AS-101)



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RAY BARRETTO, left foreground, jams with Mongo Santamaria during the Fania All-Star concert at the Roberto Clemente Coliseum in San Juan, Puerto Rico. Joining in for background vocals are, from left to right, Bobby Cruz, Roberto Roena, Ismael Quintana, Hector Lavoe, Cheo Feliciano, and Santos Colon. Fania filmed segments of the concerts for an upcoming film and LP release.

Billboard SPECIAL SURVEY for Week Ending 12/8/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON "Lo Mato," Fania SLP-00444	6	VICENTE FERNANDEZ "La Misma," Caytronics 1359
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	7	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311
3	SUPER TRIO "73," Montillia 261	8	DANNY RIVERA "La Distancia," Velvet 1470
4	GRAN COMBO "#5," EGC 005	9	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437
5	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313

IN NEW YORK

1	ROBERTO TORRES "El Castigador," Mericana MYS114 (Caytronics)	6	SUPER TRIO "73," Montillia-261
2	GRAN COMBO "#5," EGC 005	7	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	CAMILO SESTO "Amor... Amar," Pronto 1006
4	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	DANNY RIVERA "La Distancia," Velvet 1470	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313

IN MIAMI

1	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	6	PACHECO "Tres De Cafe Dos De Azucar," Fania 436
2	WILLIE COLON "Lo Mato," Fania SLP-00444	7	TIPCA NOVEL "Se Colo La Tipca," TR-006005
3	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	8	ISMAEL MIRANDA "Asi Se Compone Un Son," SLP-00437
4	JOHNNY VENTURA "Super Hits," Mate 17	9	VICENTICO VALDES "Amor Con Salsa," Tico 1313
5	ELIO ROCA "Por Fin Logre Tener Tu Amor," Miami 6080	10	TIPCA 73 "Manono," Inca 1031 (Fania)

IN TEXAS

1	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	6	LATIN BREED "Return of the Latin Breed," GC 106
2	VICENTE FERNANDEZ "Si No Te Quisiera," Caytronics 1359	7	ANTONIO AGUILAR "Antonio Aguilar," DM 1599
3	TORTILLA FACTORY "Tortilla Factory," GC 107	8	ALFONSO RAMOS "Un Cielo... El Pintor," CAP 1026
4	VICENTE FERNANDEZ "Toda Una Epoca Con," Caytronics 1379	9	FREDDIE MARTINEZ "Es La Onda Chicana," FR 1014
5	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	10	WALLY GONZALEZ "Mi Cuchi Cuchi," BG-1097

IN LOS ANGELES

1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	LOS DIABLOS "/4," Musimex 5050
2	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	7	LOS BABYS "Amor Traicionero," Peerless 1699
3	LUPITA DALESSIO "Eres Tu," Ofreon 12-815	8	LUCHA VILLA "Puro Norte #3," Musart 1610
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	9	HERMANAS HUERTA "Mejor Matame," Caytronics 1378
5	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379	10	CHARRO AVITIA "Zacazonapan," Ofreon 830

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MIAMI

Both local promoters and New York promoters ended up shaking their heads in disbelief when only a few hundred people attended Richard Nader's first Latin festival here at the Miami Beach Convention Hall, which has a seating capacity of 6,500.

The local promoters' consensus was that the poor showing was due to weak promotion, high priced tickets, bad location for a Latin concert, and the selection of a bad date—Saturday night here is traditionally Latin dance night. And, only a few miles away from the convention hall two local groups drew over 1,200 people for a dance.

Also, although they were billed to perform, Sonora Matancera, Yayo el Indio and Roberto Torres never showed. Jose Fajardo played one fast number with Eddie Palmieri's band and scheduled emcee Joe Rico of WBUS-FM never got a chance to get to the microphone.

Phil de Carlo, president of TR Records, was in town for the Thanksgiving holidays and ended up doing some promotion work for the label's new release "En la Soledad" by the late Tito Rodriguez. . . . Ray Barretto is scheduled to play two weeks here in January. . . . Tito Garrote of Miami Records has been hospitalized for a few weeks. . . . Local radio station WBUS-FM is considering adding a salsa show to its format.

Final FCC approval has been issued to radio station WRIZ here to start programming under new owners and in Spanish. Also, rumors have it that Abel Mestres, mentor of Radio Centro/CMQ in Cuba, has bought WGBS-AM and will start broadcasting in Spanish. If true, it will bring the total to six AM and one FM station broadcasting in Spanish locally.

ART (ARTURO) KAPPER

Caytronics Yule Drive

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

The campaign, which includes a number of television spots on UHF television channel 47 here and in Puerto Rico, as well as 30-second and 60-second radio spots in both markets, spotlights the Tuna de Bayamon Christmas LP and LP's by Roberto Torres, the Latin Dimensions and Herminio Ramos. Also being made available to retail accounts are artist posters, streamers and display cards.

2 Dealers Bankrupt

SAN JUAN—The Mayaguez Record Shop and San Juan Record Distributors, two of the oldest established record operations here, filed for bankruptcy Nov. 13. Both firms, located in Mayaguez, Puerto Rico's third largest city, were owned by Carlos Feliciano.

Feliciano declared in his bankruptcy claim assets of \$227,705 against liabilities of \$385,860. Among his creditors were 23 local record jobbers, distributors and one-stops, as well as two U.S.-based manufacturers and banks. When the claim was filed both operations had a combined inventory total of \$100,000 in product.

PUERTO RICO

Velvet Records artist Danny Rivera has six concerts scheduled at the Cinema 4 Theater in Cuaynabo Dec. 13 through Dec. 18. The stint is being promoted by Rivera himself, following his successful promotion of two concerts at the Radio City Theater here. . . . Johnny Lopez and his combo and Pellin Rodriguez recently were booked aboard the Cunard liner Adventurer for a Caribbean cruise. A new field for Latin recording artists. . . . The Fania All-Stars returned here for a concert at the Roberto Clemente Coliseum Nov. 17. Atlantic Records artists Manu Dibango was co-featured with the group.

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

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

Slim attendance here at Sly & the Family Stone's concerts at the Roberto Clemente Coliseum Nov. 15-16 has been blamed by some on Sly's attitude towards his young Puerto Rican public. Apparently the memories of Sly's previous show some years back at the Bithourn Stadium, which was marred by a few unpleasant memories, has cooled the rapport Sly had here. Carol Myles, a local television/recording personality, and Otilio Warrington, a young comedian, had opened the concerts.

Closely following Sly's concerts was the Fania All-Star concert—also held at the Roberto Clemente Coliseum. The 12,000 seat coliseum was filled to capacity this time around, with many milling about outside, looking for some way to get in. The bill included Johnny Pacheco, Ray Barretto, Willie Colon, Larry Harlow, Ricardo Rey, Roberto Roena, Bobby Cruz, Santos Colon, Bobby Valentin, Cheo Feliciano, Ismael Miranda and Pete Rodriguez. Atlantic Records artist Manu Dibango was a special guest performer.

ANTONIO CONTRERAS

SANTO DOMINGO

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

Singer Nini Cafarro, representing the Dominican Republic at the II Festival Iberoamericana de la Cancion in Belo Horizonte, Brazil, won third prize with the song "El Juicio Final" (The Final Judgment). The composition was composed by Rafael Solano and arranged by Jorge Taveras. The festival was organized by the Organization of Telecommunications (OIT). . . . Dominican representation at the recent Second International Song Festival of Puerto Rico included as judges singer Nini Cafarro and music critic and columnist Francisco Alvarez Castellanos from Santo Domingo's Listin Diario newspaper.

Dominican singer Johnny Ventura (Kubaney) recently performed in the "Rock y Salsa" Festival in Sun Tan Lake, New Jersey. Other acts on the bill included Victor Savinon, Coca Y Sus Exploradores and Ismael Rivera. Ventura's latest tour of the U.S. has had him making club appearances in Washington, Boston and New York.

Local appearances here have included Puerto Rican singer Chuchó Avellanet (UA Latino) at the El Conquistador, as well as a number of television appearances, and Brazilian singer Nelson Ned (UA Latino) at the Bellas Artes Theater. Ned also toured throughout the country. Also, Mexican singer Pedro Vargas (RCA) performed at the El Conquistador and the Bellas Artes Theater. Vargas' concert at the Bellas Artes Theater was in celebration of his 45th year as a professional singer.

The First Jazz Festival had a successful concert at the Bellas Artes Theater with the help of pianist Jack Llerison and his group the Black Notes and Dominican singer Sonia Silvestre (Karen). Ms. Silvestre is also doing well with her single "Que Sera De Ti?" . . . Following a series of nightclub performances in Mexico and New York, Dominican singer Rhina Ramirez is slated for engagements in Madrid, Spain.

FRAN JORGE



DICK (RICARDO) Sugar, right, a disk jockey on radio station WHBI-FM in New York, displays an award for 25 years of airing Latin music, presented to him by the local Latin broadcasting community. Richard Nader, president of Richard Nader Productions, which originated and produced the Latin Music Festivals in Madison Square Garden, joins Sugar for the occasion.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★	3	8	IF YOU'RE READY COME GO WITH ME —Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	★	44	5	STONED TO THE BONE —James Brown (James Brown), Polydor 14210 (Dyanatone/ Belinda/ Unichappell, BMI)	★	77	6	SOMEBODY'S BEEN ENJOYING MY HOME —Don Covay (L. Scott, E. Darby), Mercury 73430 (Phonogram) (U-Van, ASCAP)
2	2	10	CHEAPER TO KEEP HER —Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/ Delief, BMI)	35	32	7	COME LAY SOME LOVIN' ON ME —Marge Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)	★	68	1	SOUL POWER —Maceo & The Macks (J. Brown), People 631 (Polydor) (Dyanatone/ Belinda/Unichappell, BMI)
3	1	12	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	36	27	18	FUNKY STUFF —Kool & the Gang (Kool & the Gang, De-Lite 557 (P.I.P.) (Delightful/Gang, BMI)	69	78	3	KNOW YOU ANYWHERE —Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick O'Val, ASCAP)
★	6	9	ROCKIN' ROLL BABY —Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	★	45	6	WHAT CAN I TELL HER —Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	★	70	1	TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson, J. Reddick), ABC 11107 (Bullitt Proof, BMI)
★	15	8	NEVER, NEVER GONNA GIVE YOU UP —Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	38	42	9	GET INVOLVED —George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	★	71	1	WHAT IS HIP —Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kupitillo, ASCAP)
6	4	11	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	39	21	17	HEY GIRL (I Like Your Style) —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	72	70	6	IT'S SO NICE —Sam Russell (Sam Russell, Irvin Hunt), Playboy 50031 (Pasa Alta, BMI)
7	8	11	SOME GUYS HAVE ALL THE LUCK —Persuaders (J. Fortgang), Atco 6943 (KEC, ASCAP)	40	43	5	COME LIVE WITH ME —Ray Charles (Boudieus Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	73	66	11	YOU'VE GOT MY SOUL ON FIRE —Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)
★	16	6	COME GET TO THIS —Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	41	48	7	LOVE CHAIN —Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (United Artists) (Fame, BMI)	★	74	1	SEXY MAMA —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)
★	13	9	I WANNA KNOW YOUR NAME —Intruders (K. Gamble, L. Huff), Gamble 2508 (Columbia) (Mighty Three/Blackwood, BMI)	42	28	14	LET ME BE YOUR LOVEMAKER —Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	★	75	1	WISH THAT YOU WERE MINE —Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/ Nattahnam, BMI)
10	10	9	SWEET UNDERSTANDING LOVE —Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rail, BMI)	43	49	8	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING —Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	76	81	4	WE WANT TO PARRTY —Parrty Part 1, Lyn Collins (James Brown), People 630 (Polydor), (Dyanatone/ Belinda/Unichappell, BMI)
11	5	12	SPACE RACE —Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	★	54	4	FRISKY —Sly Stone (Sylvester Stewart), Epic 5-11060 (Columbia) (Stone Flower, BMI)	★	77	2	QUICK, FAST, IN A HURRY —New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)
12	7	16	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	45	38	9	STORMY MONDAY —Latiimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	78	86	3	YOU BROUGHT JOY —Geraldine Hunt (L. Hutson, M. Hawkins), Roulette 7149 (Silvent Giant, ASCAP)
13	9	14	HAVING A PARTY —Ovation (Sam Cooke), MGM 14623 (Kags, BMI)	★	62	3	I'VE GOT TO USE MY IMAGINATION —Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	★	79	2	I'VE GOT TO BREAK AWAY —Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)
14	11	18	CHECK IT OUT —Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	47	30	10	IF YOU DON'T GET IT THE FIRST TIME, BACK UP & TRY IT AGAIN, PARTY —Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dyanatone/ Belinda/Unichappell, BMI)	80	87	3	SUNSHINE LADY —Willie Hutch (Willie Hutch), Motown 1282 (Jobete, ASCAP)
★	31	5	LIVING FOR THE CITY —Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	48	55	5	BOTH ENDS AGAINST THE MIDDLE —Jackie Moore (P. Hartt, S. Bell), Atlantic 45-2989 (Cotillion/ Cookie Box, BMI)	81	79	4	CRY LIKE A BABY —Dorothy Moore (J. Armstead, N. Ashford, V. Simpson), GSF 6908 (Blackwood, BMI)
16	14	11	FELL FOR YOU —Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	★	63	3	LIVIN' FOR YOU —N Green (N. Green, Willie Mitchell), Hi 2257 (London) (Jec/Ai Green, BMI)	82	85	5	GETTING TOGETHER —Brothers Guiding Light Featuring David (V. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)
★	23	6	IT'S ALL OVER —Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	50	29	18	HURTS SO GOOD —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/ Cotillion, BMI)	★	83	2	POWER OF LOVE —Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)
★	25	6	RIVER —Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonpar, BMI)	51	33	15	SMARTY PANTS —First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	84	92	4	LET ME DOWN EASY —G.C. Cameron (V. McCoy, J. Cobb), Motown 1261 (Kama Sutra/ Van McCoy, BMI)
19	12	16	GET IT TOGETHER —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	52	58	6	MANGO MEAT —Mandrill (Wilson Brothers), Polydor 14200 (Mandrill/ Intersong/Chappell, ASCAP)	85	83	4	HANNA-MAE —Deep Velvet (A. Waters, E. Waters), Aware 034 (Ala King, BMI)
★	24	11	FOR YOUR LOVE —Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	53	37	14	TASTE OF YOUR LOVE —Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	86	82	6	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU —Bobby Womack (B. Womack), United Artists 255 (Unart/Traceback, BMI)
21	17	14	MY PRETENDING DAYS ARE OVER —Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/ Janus) (Groovesville, BMI)	54	47	11	DOIN' WHAT COMES NATURALLY —Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	87	90	3	LEE —Detroit Emeralds (A. Tilton, S. Beatty, T. Graczyk), Westbound 220 (Chess/Janus) (Bridgeport, BMI)
22	26	8	SHOW AND TELL —Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	55	61	5	KEEP YOUR HEAD TO THE SKY —Earth Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	88	69	15	NEVER LET YOU GO —Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)
23	20	14	YOU OUGHTA BE HERE WITH ME —Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	56	56	10	NIJA WALK (Street Walk) —Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Cita/Parneck Bradley, BMI)	89	96	2	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring) —Love Unlimited (Barry White, Paul Polit), 20th Century 2062 (Fox Fanfare, Very Own, BMI)
24	19	9	WRAPPED UP IN YOUR WARM AND TENDER LOVE —Tyronne Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	★	68	2	CAN'T SAY NOTHIN' —Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Chi-Sound, BMI)	90	71	9	STOP THIS MERRY-GO-ROUND —John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moonsong Publishing Co., BMI)
25	22	8	IF I WERE ONLY A CHILD AGAIN —Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	58	51	9	YOU'RE IN GOOD HANDS —Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	91	94	2	GIVE ME JUST ANOTHER DAY —Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)
★	34	7	THIS TIME I'M GONE FOR GOOD —Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	59	64	4	FEEL GOOD —Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI)	92	95	2	THIS FEELING OF LOSING YOU —Donny Elbert (Donny Elbert), All Platinum 2346 (Gambi/Celestine, BMI)
★	36	6	I FOUND SUNSHINE —Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)	60	67	5	WHAT DO YOU WANT ME TO DO —Lou Courtney (Lou Courtney), Epic 5-11062 (Columbia) (Emalou/Ragmar, BMI)	93	—	1	NO TIME TO BURN —Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)
★	39	5	BABY COME CLOSE —Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	62	59	11	I'M A WINNER NOW —Executive Suite (Felder/Harris), Babylon 1109 (Assorted, Six Strings, BMI)	94	98	2	I CAN'T BREAK AWAY —Chuck Jackson (G. Zekley, M. Bottler), ABC 11398 (Colgems/Gary Zekley, ASCAP)
29	35	11	ALL THE WAY DOWN —Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)	★	76	2	I MISS YOU —The Dells (Tony Hester), Cadet 5700 (Groovesville, BMI)	95	—	1	KNOW WHAT YOU'RE DOING WHEN YOU LEAVE —Roshell Anderson (Roshell Anderson), Sunburst 1076 (Tam-Dee/ Bruoon, BMI)
★	41	6	ME & BABY BROTHER —War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	63	52	18	I CAN'T STAND THE RAIN —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	96	—	1	TALKING ABOUT THE BOSS AND I —Harmon Betha (R. Betha), Musicor 1483 (Artal, ASCAP)
★	40	5	I'M THE MIDNIGHT SPECIAL —Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	★	80	3	SOUL BOOGIE WOOGIE —Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	97	—	1	DON'T WRITE A CHECK WITH YOUR MOUTH —Sonny Green (M. Grayson, L. Horton), Hill 339 (United Artists) (Respect, BMI)
32	18	14	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY —Ripple (Ripple), GRC 1004 (Act 1, BMI)	★	84	3	JUNGLE BOOGIE —Kool & the Gang (Kool & the Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	98	—	1	I'D RATHER BE (Blind, Clipped & Crazy) —O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)
★	46	4	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) —Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 2995 (Jobete, ASCAP Stone Agate, BMI)	★	84	3	CAN THIS BE REAL —Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	99	—	1	YOU'RE MY DESIRE —Four Minis (Ben Caldwell), Capsoul 28 (Danmo, BMI)
								100	—	1	FOR THE GOOD TIMES —Seventh Wonder (Kris Kristofferson), Abel 9454 (Buck Horn, BMI)

Soul Sauce

Morton Compares Past to Present; Sees Similarities

By LEROY ROBINSON

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

Morton, one of two black sidemen in the TWGJB, looks back fondly and with pride to his earliest association with the renowned Fletcher Henderson Band. It was during that "Roarin'" part of this century known as the 1920s when the excitement of the times was music and dancing, and the youth of the day were greatly responsible for helping to keep his instrument tuned. It is a similar situation today with the youth, the music, and the dancing, albeit Morton playing with the TWGJB is playing mostly to an audience "which grew up dancing to our kind of music," says Morton. "So, those who can afford it now are living their youth over again through the music TWGJB is playing."

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

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

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

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

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

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

What about the "Soul Train" dancers dancing to the music of TWGJB? "They could if they allowed themselves to adapt their steps to what we play," feels Morton.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	31	36	3	WAR OF GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
★	6	6	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	32	28	25	MA Rare Earth, Rare Earth R 546 L (Motown)
3	4	14	CHI-LITES Brunswick BL 754197	★	46	2	STONE GON' Barry White, 20th Century T 423
4	5	11	GET IT TOGETHER Jackson 5, Motown M 783 VI	34	39	8	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
5	2	6	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	35	37	10	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)
6	3	27	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	36	23	25	EDDIE KENDRICKS Tamla T 327 L (Motown)
★	10	7	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	37	27	22	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L
★	15	9	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	38	40	13	2 Deodato, CTI 6029
9	8	12	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	39	43	9	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
10	7	14	AN ANTHOLOGY Temptations, Motown G 782 L	40	41	4	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211
11	9	15	DELIVER THE WORD War, United Artists UA LA128 F	41	45	4	UNsung HEROES The Crusaders, Blue Thumb BTS 6007
12	12	14	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	★	53	3	ROCKIN' ROLL BABY Stylistics, Avco 11010
13	11	21	POINTER SISTERS Blue Thumb 48 (Famous)	43	30	15	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271
14	16	5	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	44	51	8	GREATEST HITS Main Ingredient, RCA APL 1-0314
★	20	4	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803VI	45	50	5	LOVE SIGN The Counts, Aware AA 2002
16	13	30	CALL ME Al Green, Hi XSHL 32077 (London)	46	31	13	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC BX 794
17	17	7	A DRAMATIC EXPERIENCE Dramatics, Volt VDS 6019 (Columbia)	47	32	33	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
18	14	17	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	★	-	1	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)
19	18	9	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	49	52	3	RICHARD PRYOR Reprise RS 6325
20	19	10	FULLY EXPOSED Willie Hutch, Motown M 748 VI	50	59	2	CROWN PRINCE OF DANCE Rufus Thomas, Stax STS 308 (Columbia)
21	21	32	NATURAL HIGH Bloodstone, London XPS 620	51	55	3	CHRONICLES Booker T. & Priscilla, A&M 4413
22	26	7	AT THEIR BEST Crusaders, Motown M 796 VI	52	42	24	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)
23	25	9	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 HZ	53	-	1	SWEAT & LOVE David Porter, Enterprise ENS 1026 (Columbia)
24	22	11	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)	54	-	1	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163
25	24	15	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	55	44	20	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)
26	29	16	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	56	47	26	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
★	34	4	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	57	60	2	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)
28	33	6	THE DELLS Cadet CA 50046	58	-	1	WHAT A SHAME Dynamics, Black Gold BG 5001 (P.I.P.)
★	38	5	CREATIVE SOURCE Sussex FRA 8027	59	48	23	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)
30	35	8	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	60	54	32	BLACK BYRD Donald Byrd, Blue Note BN LA 047-F (United Artists)

Talent

Creative Trends

Beach City Studio New Beach Boys HQ

By BOB KIRSCH

LOS ANGELES—With the recent release of "The Beach Boys in Concert," the attention of many record buyers will again be focused on one of the longest lasting and most successful bands in rock history, a band that has chalked up more than 30 chart singles (11 of them top 10) and released more than 20 LP's during their 12-year career.

The new album also draws attention to what is perhaps the most impressive point about the Beach Boys: they never seem to go out of fashion. In their earlier days they introduced a national audience to surfing and hot rod music through tunes like "Surfin' Safari," "Surfin' U.S.A." and "Surfer Girl" and "409" and "Little Deuce Coupe." They sang songs every high school student could identify with, like "Be True to Your School," "In My Room," "Dance Dance Dance" and "Help Me, Rhonda." They helped show teenage California to the world in "California Girls."

Following the British invasion spearheaded by the Beatles and Rolling Stones, the group abandoned some of their adolescent subject matter and continued to enjoy hits with an intricate version of "Sloop John B," the masterful "Good Vibrations" and the mini opera, "Heroes and Villains."

Around the time of "Heroes and Villains," they also began receiving rave reviews on their LP product, offering up "Wild Money," "Sunflower," "Holland," "Smiley Smile" and others, most produced by Brian Wilson with help from Van Dyke Parks and other prominent members of the California music community. As time went on and Wilson left the touring segment of the band, his two brothers (Carl and Dennis) along with other members Mike Love and Alan Jardine began taking a more active role in writing and producing.

Hanging in There

One other point must be remem-

bered in talking about the Beach Boys. Though they have been around a dozen years and their last top 10 single was some seven years ago, they are never thought of as an oldies group. They continue to produce top-selling LP's and most of their singles make the charts. They manage to keep a contemporary



THE BEACH BOYS

sound in all they do, somehow following the musical climate of the day. They tour consistently to receptive audiences and their product is still eagerly awaited. And they are still planning for the future.

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

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

(Continued on page 62)

Film Scoring No Snap for Rock Talent

By NAT FREEDLAND

LOS ANGELES—Randy Edelman has been facing a challenge which is becoming increasingly common to the new wave of rock musicians. He has had the opportunity to score three films so far, and he has had to learn some particularly demanding techniques as he goes along.

"The hard work of film scoring is not in creating musical themes relevant to the screen story," he explained. "What's really specialized is the technique of getting the musical cue on the soundtrack at exactly the right spot to match the visual action."

Edelman is full of admiration for the job done by veteran film composers, now that he has scored three movies himself. "There is a book of mathematical tables that some guy worked out, showing exactly how many bars of music can be played during a specific number of frames of film."

However, Edelman still can't get comfortable with this tool. "What I do is watch a click track print of the film a lot and count off measures for my themes over and over till it seems accurate."

Click Track Use

A click track is the basic tool of film scoring. This is simply a film print with built-in metronome signals synchronized to the frames. Thus when the conductor and musicians play a scoring session, this takes place in a studio with movie screening facilities so the click track can be used as a guide.

Edelman, 26, has just completed his most important movie task, the score for "Executive Action," a controversial film about the John Kennedy assassination. He previously scored an yet-unreleased movie for Harold Robbins Productions and then an ABC-TV Movie of the Week.

His MGM album, "Laughter and the Tears" won fine reviews but minimal sales. Edelman is now spending most of his efforts as a staff writer with A&M's Irving/Almo Music. He has three songs set for the next Carpenters LP and was writer-producer for half the sessions on the upcoming Dionne Warwick album.

Edelman typifies the new breed of thoroughly trained and well-rounded rock musician. After graduating from the Cincinnati Conservatory, he played one of the twin pianos accompanying a Broadway revival of "The Boy Friend." When the show's star, Judy Carne of "Laugh-In" fame, left for a concert tour Edelman became her arranger-conductor.

Munao Forms Mgt., Pub Co.

NEW YORK—Fredric Munao, formerly head of the Penny Farthing Records and Page Full of Hits operations in the U.S. and Canada, has formed Fredrix Enterprises, an artist management, record production and music publishing firm.

The firm's initial clients include Allen J. Martancik, songwriter, for whom a recording contract is being negotiated, and Leverage, a rock band whose first album is nearing completion.

Socko 'Live' Shows Sell New Merc Group

By EARL PAIGE

CHICAGO—Heartsfield, rock sextet recording for Mercury here, has sold some 13,000 units of their debut album in the Chicago area. This is one of the hottest local break-outs from the market in years. It is fueled by a consistent high level of live performances at Chicago clubs and ballrooms.

Leader of the group is J.C. Heartsfield, 30, a Mississippi native. Their sound is a precisely mixed blend of acoustic and electric guitar lines. All members vocalize. Often two or three will take over the lead singing within one tune.

The entire Heartsfield core tribe of 14 now is wintering at a shuttered resort in South Haven, Mich., a 2½-hour drive from Chicago. They will have to leave this roost by the summer, but hopefully won't have to return to crowding into crash pads all over the South Side.

Self-Contained Six

Heartsfield writes collectively and the group's House of Living publishing outlet now has some 50 copy-

rights. Another offshoot of the group is Memphis Dog Sound, which operates the complex equipment used to mix their combination electric-acoustic instruments. This equipment includes an equalizing compressor, a transducer and a recording studio console.

Group is managed by Jay McLaughlin and was sold to Mercury a&r by Tom Geving, executive producer of the "Heartsfield" LP. Enthused audience reaction when most of the original members got together at a 1972 free concert jam made the group decide to give it a shot as a permanent organization.

Heartsfield is aware that it is almost totally unknown outside of Chicago and a long build-up via tours and promotion will be necessary in order to make them nationwide stars. But they are committed to keeping Chicago as their home base and hope to eventually establish their own recording studio and a writers' workshop patterned after the successful unit of Jerry Butler.

There's No Energy Crisis Here

Las Vegas

A Billboard Spotlight



J. David Chamee

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Las Vegas Hotels High Rolls Escalate The Ceiling On Talent Salaries



Reaching for high stakes: the public takes to the slots while the MGM Grand Hotel (below) seems to reach to the sky.

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

Tropicana and MGM Grand Set This Year's Extravaganza Pace

By Laura Deni

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

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

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

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

"Eighteen years ago when the Riviera opened," Zoppi con-

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

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

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

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

Dean Martin will be the initial star for the 1200 seat Celebrity Room where Shecky Greene and Barbara Eden follow. Jackie Gayle and Bobby Rydell will be the premiere stars in the 300 seat Lion's Den lounge.

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

The key to the deal was the film provision.

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

Traditionally Strip hotels feature two shows nightly one at 8 and the other at midnight.

As a result of the showdown Martin returned his 10 percent stock in the Riviera.

Before signing the pact MGM had to get the Riviera Hotel to waive its prior contract with Martin. Though the singer hadn't appeared at the Riv since 1971, he was still under contract there through March 1974.

The Riviera waived its rights with the stipulation Martin
(Continued on page LV-8)

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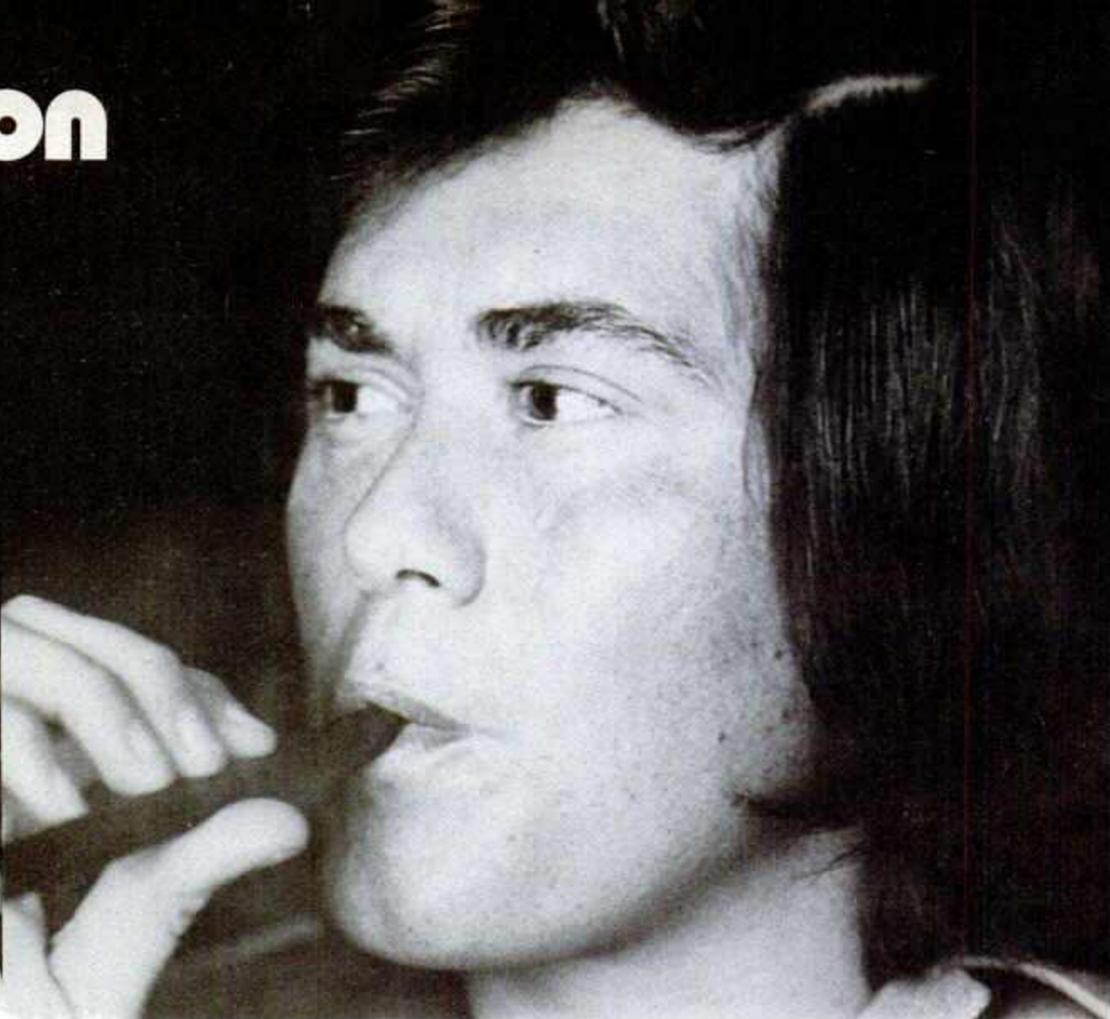
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MGM GRAND
 **HOTEL**
LAS VEGAS

Call Wayne Newton Mr. Las Vegas

By Eliot Tiegel



The Human Slant

Wayne Newton has been playing Las Vegas half of his life. He's 31. The current imposing figure which bounds about with unleashed energy is not the same hulking figure which the public associates with the Newton name and voice.

A transformation has taken place. Today, Wayne is the slim, deeper voiced vocalist, one whose goal on stage is to generate a powerful masculine, even outdoorsy/sexy image.

The all-American boy, Mr. good guy image which was what the public thought of when his name was mentioned is a thing of the past.

In addition to being much slimmer, his hair is longer and darker, his skin is suntanned, he speaks of his Indian heritage and he hits a lot of low notes.

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

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

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

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

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

As a result of all those shows, he had to learn to play several instruments because "it would be impossible to sing that much each



night what with 40 minutes on and 20 off."

The Newton name on a Strip marque is one of the most consistent sights you are apt to see year-round. He plays 28 weeks a year in Vegas and 36 total in Nevada.

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

People know Wayne as a local resident and he's proud of his home.

This past summer he completed seven record-breaking weeks at the Sands, drawing 99,000 people.

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

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

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

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

Wayne says in his old act, his music touched on swinging rather than doing it. A

dinner show often is different from the midnight version. But after each presentation, Wayne and his eight musicians get together for a critique in his dressing room. It can last five minutes or one hour and if there are well wishers or friends waiting to chat with him, they do just that . . . wait.

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

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

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

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

Wayne says there is also a disadvantage to
(Continued on page LV-10)

An On Stage Appraisal



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

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

playing the acoustic guitar, or electric guitar or violin.

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

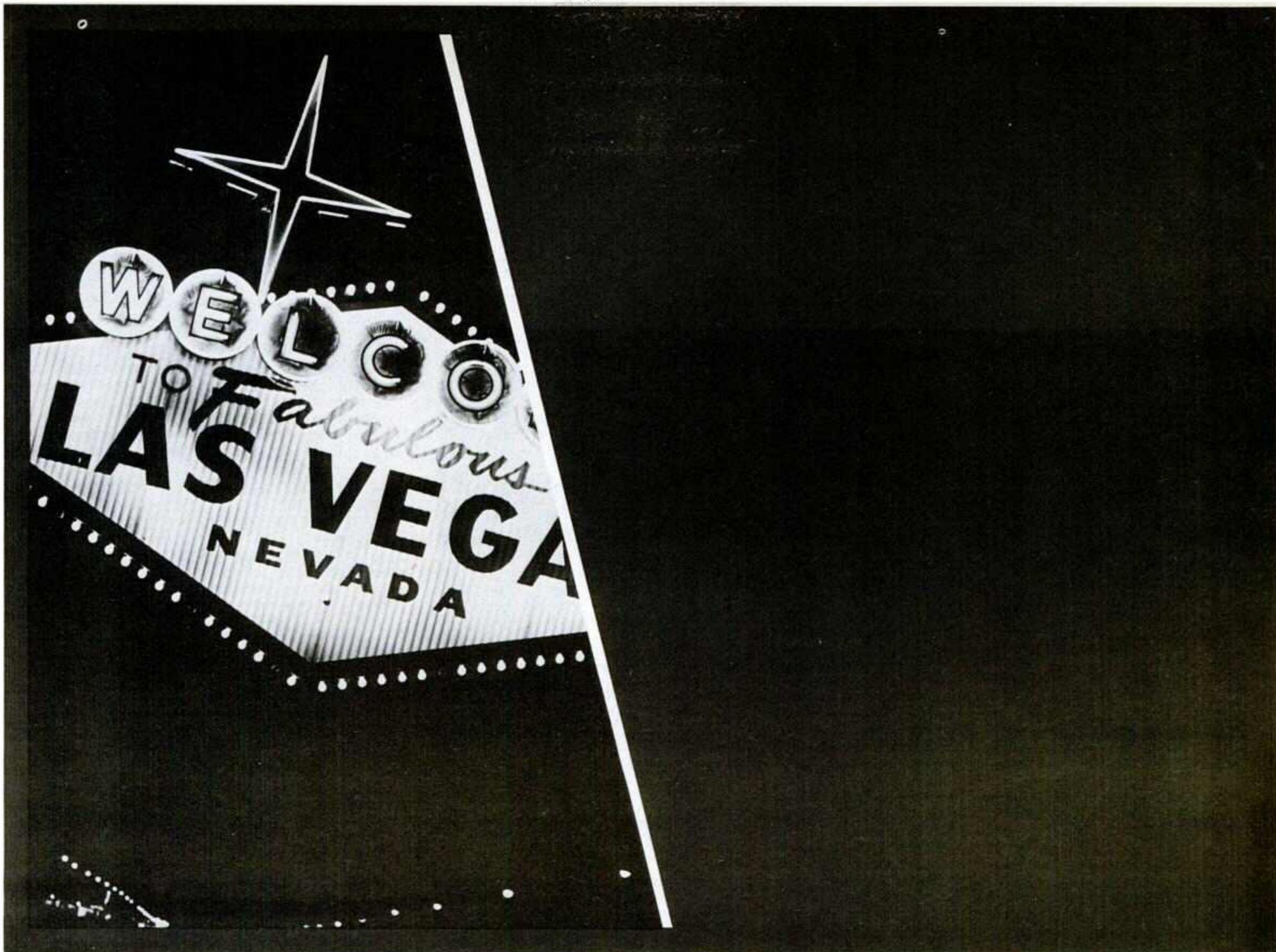
Wayne has always included theatrics in his act, his clown portrayal replete with the facial makeup and costume was a past highlight. He doesn't do it at the Sands he explains, because there isn't room on the stage, but on occasion he explains the bit, which he feels takes the audience through the routine.

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

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



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



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Veteran Musician And Young Engineer Open The City's Newest Recording Studio: It's Also The City's Only Studio

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

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

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

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

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

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

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

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



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

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

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

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

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

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

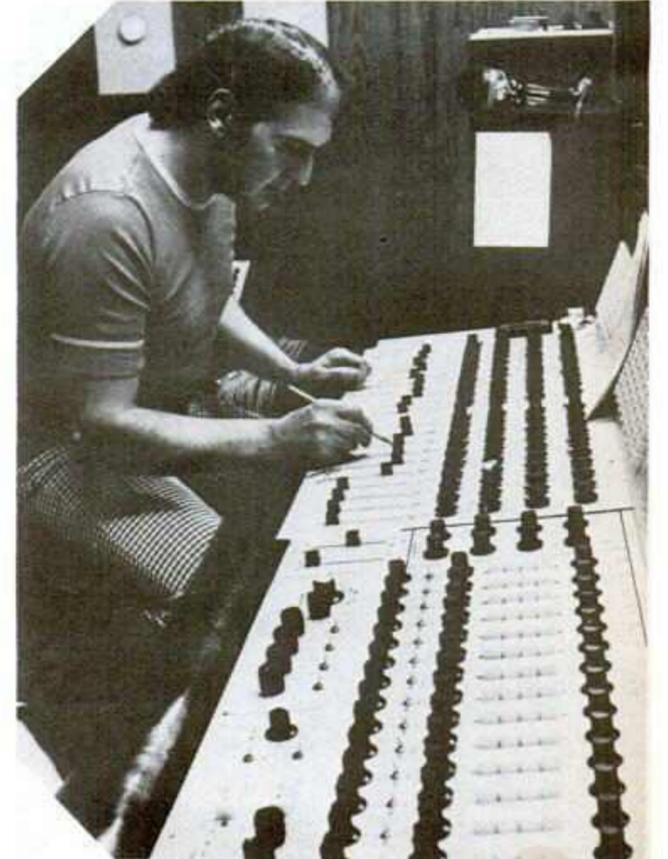
The room's basic price list is \$90 an hour for 16-track; \$60 for 8-track; \$55 for 4-track and \$45 for 2-track or monaural. But then Castro admits that the prices are "open to negotiation" and he mentions a producer's rate of about "20 to 25 percent off." There are no rate variances for weekends or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

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

Castro wants to keep the studio a small town operation.



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



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

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

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

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

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



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

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

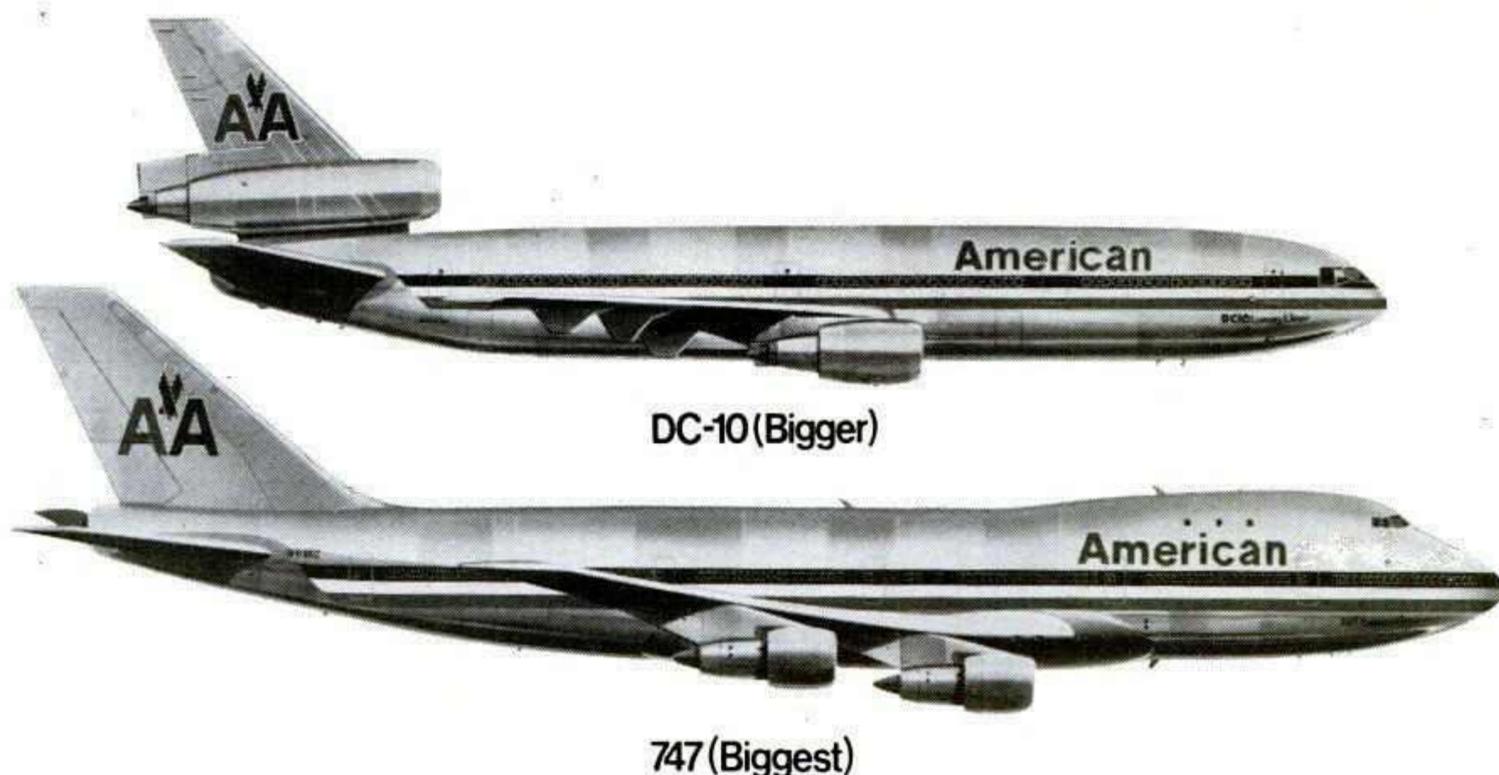
The studio will do dates on speculation for local rock bands, giving free time for a piece of a production or publishing or part of an act. Castro works with Zito and another pro, Sid Lewis.

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

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

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

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The Vegas skyline is marked by such highrise hotel silhouettes as from left: the Dunes, MGM Grand, Landmark and the Hilton.



Las Vegas Hotels...

• Continued from page LV-2

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

Caesars Palace also bid for Martin. They had negotiated a contract which was up to the handshake point. Likewise, Caesars Palace released Martin's handshake under the same provisions that the Grand maintain a two show a night policy.

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

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

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

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

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

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

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

Although most hotelmen in Las Vegas say they welcome the new MGM Grand and the business it will attract, many people in Los Angeles in the motion picture business are bitter. They feel that MGM's controlling stockholder Kirk Kerkorian dismantled the venerable film company to pay for the giant hotel. Kerkorian, a onetime used car salesman, made a huge profit on two other Las Vegas hotels, the International (now the Hilton) and the Flamingo (now also owned by the Hilton Corp.) Kerkorian is aiming at similar profits with the Grand.

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

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

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

Groundbreaking for the massive hotel occurred April, 1972. Plagued by construction union strikes, the building went \$43 million over the construction budget.

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

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

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

The new Superstar Theater also launched the two show-room policy with showtimes of 10 p.m. and 1 a.m. The "Follies

Bergere" continues its regular two shows nightly in another room. Also the Superstar Theater launched an unprecedented price ticket. The entrance fee of \$15 per person includes two drinks, tip and tax. First come first served.

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

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

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



Something new: purchasing reserved seats for a show at the Tropicana's Superstar Theater.

ings in the one-man show. If he also agrees to re-create his film role of King Arthur in "Camelot" for 10 weeks in 1973, he will receive another \$1 million.

The Trop also bought the Osmonds away from Caesars Palace, giving them a contract which could feed a lot of starving children for what the rocking brothers will pull down a week on their multi million-dollar contract.

The Grand has bought the talents of Helen Reddy away from the Riviera, The Trop offers Jack Benny, Pearl Bailey, Ed McMahon, Vikki Carr, Ann-Margaret, Marlene Dietrich, and the Peggy Flemming Ice Show.

Across the Strip construction will shortly begin on Tropicana West, a lavish \$150 million hotel to be linked with the Tropicana East by an overhead moving sidewalk similar to those in use at Disneyland.

Although the Grand and Trop are momentarily stealing the thunder, there are other hotels in town.

The Sahara is the flagship of the Del Webb chain here. And as such maintains its image as the comedy hotel both in its main showroom and lounge.

Arvid Nelson, the talent buyer, sees to this by keeping his roster strong. Jerry Lewis, Rowan and Martin, Buddy Hackett and Totie Fields are the main attractions. Johnny Carson, who has been with the hotel for several years, has yet to renew his pact.

The Sahara has been hit—as have other hotels—by the Grand and the Tropicana. Comic Jackie Gayle will be at the Grand and Jack Benny is with the Trop.

Sonny and Cher, the top contemporary music act playing



Al Benedict, president of the MGM Grand.

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

The lounge features such musical attractions as Little Anthony and the Imperials, Liz Damon and the Orient Express, the Drifters, Four Aces, Vagabonds, the Mob and Sedra's Armada. Jerry Van Dyke, Allen and Rossi and Pete Barbutti are the main crowd pullers in the 200 seat room.

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

The Dunes has seen "Casino de Paris" play to over 5 million tourists in the past decade. Beginning November 30 and continuing through December 15 Totie Fields and Tommy Leonetti initiated a new concept star policy for the hotel.

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

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

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

At Caesars Palace spokesman Ron Amos proudly announces that "We've got the best over-all lineup on the Strip," and certainly for the next few months that is true. Sinatra returns to the hotel January 25 for a week in the first of two engagements to play off his Caesars contract before heading over to the Grand in April.

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

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

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

Two months ago the orchestra of the Hilton and the Flamingo merged under the leadership of Joe Guercio with Jimmy Mulidore acting as contractor. That arrangement has proved quite successful.

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

(Continued on page LV-9)

Las Vegas Hotels...

• Continued from page LV-9

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page LV-12)

Recording Studio

• Continued from page LV-6

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

While he lived in Nashville from 1959 to 1966 he cut country records and engineered 35 gold ones.

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

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

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

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

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

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

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

Desert or no desert.

Eliot Tiegel

DECEMBER 8, 1973, BILLBOARD



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On Stage Appraisal

• Continued from page LV-4

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I miss that midnight show but am back for the midnight go-around the next night. He doesn't close the act with "My Boy." In its place is "My Way" and it has the same effect: a standing ovation.

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

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

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

New for this show are "First Time Ever," "Your Song" and "Can't Live."

Before singing "It's Impossible" he notes that this song best applies to gamblers. "Proud Mary" is done a hair faster than during dinner.

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

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

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

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

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

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

I might add one more thing: talent.

Art director Bernie Rollins; cover design J. Daniel Chapman; section editor Eliot Tiegel; advertising sales Bill Moran.

The Human Slant

• Continued from page LV-4

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

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

And there are enough people wanting to see Wayne who no longer think him "corny."

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

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

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

Ask Wayne about sizing up audiences and he offers this analysis: "You can tell gamblers by the age of the crowd, and when you draw them, the casino may put aside 90 percent of the house for comps. They're all money people. They used to have the attitude 'Okay, entertain us' but that's changing.

"Because they're a little older I bring them along much slower. The first couple of tunes the audience is really evaluating you, looking at your clothes, your hair. So the first two songs are an 'I'll get to know you' kind of thing."

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

When he first comes on stage, he's dressed in a snazzy tuxedo. Then after the comic has done his routine, Wayne comes back in a customized Western outfit. "When people think of a performer in Las Vegas, their mental image is tuxedo. When I come out in another dress it deviates and they don't mind it . . . it also gives me a certain amount of freedom." (Continued on page LV-12)

Our Best Wishes

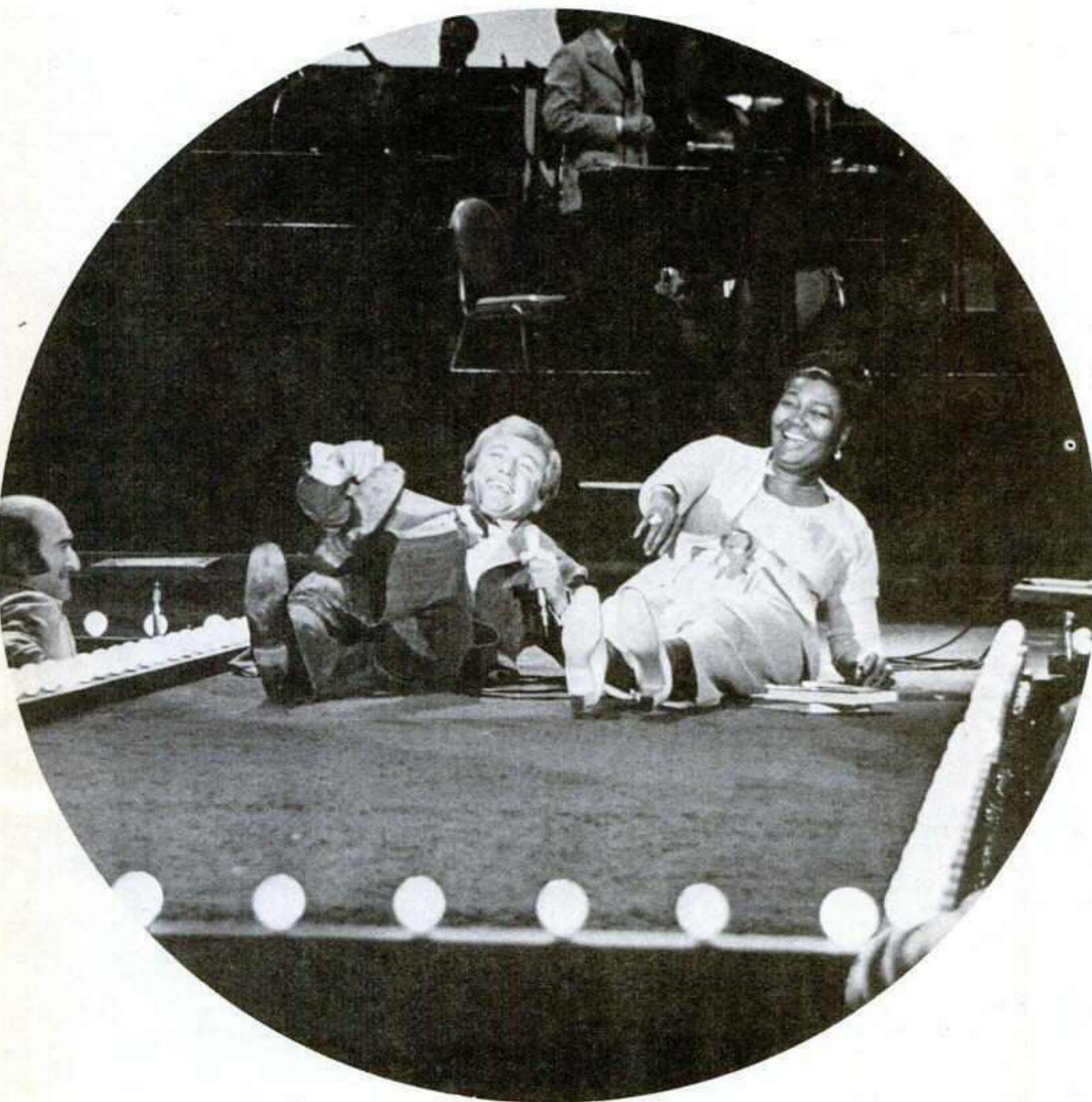
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Musical Variety Shows Spark TV Production Activity



Host Merv Griffin and guest Pearl Bailey on stage at Caesars Palace.

“Las Vegas will be a television production center in 1974,” states Maury Stevens who heads Trans American Video (TAV) in Nevada and owns Las Vegas Television Productions. “By spring we will have a minimum of two trucks working daily, and that’s a lot of production.”

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

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

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

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

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

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

“We shot outside at night . . . did we ever! That was a huge
DECEMBER 8, 1973, BILLBOARD

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

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

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

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

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

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

“I did something different. I hung plexiglass across the room to cordon off the brass and the rhythm from the string section. We bent the plexiglass so that on the side of the strings it was going back to the strings and the sound of the rest of the orchestra was bouncing up into the ceiling and absorbed. Besides baffling off the drums I put an extra layer of plexiglass above the baffles at an angle to return the drum sound back into the ceiling to keep it from leaking out, and also around the piano on top of the baffles. The isolation and

control ability of the room when you had a full orchestra blowing straight ahead for a room 30x40 was amazing.”

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

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

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

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

“We had some problems, which is natural because we had very little time to run anything down,” says Davis. “We did almost a straight through show, then went back and did several of the numbers three and four times for camera angles and different affects. We had one sound problem. We lost three of the trumpet mikes cause the bandstand was moving. Three or four of the songs had to be over-dubbed.”

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

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

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

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

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

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

Following A-M’s specials, TAV taped 13 half hour Jerry Vale Shows which were shot on location at Circus Circus, Frontier Hotel, Vale’s home and at the Boulevard Shopping Mall.

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

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

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

That was absolutely the biggest job we have ever done,” stresses Maury Stevens. “It entailed six months of preparatory work and hundreds of technicians. It’s extremely difficult doing a live show, to be able to anticipate because so much of it is off the cuff. You just go out there and start to work. We controlled Nashville, New York, Los Angeles from Las Vegas. The Technical difficulties in the beginning with no sound from New York was a problem in New York . . . somebody forgot to turn a mike on. We were so successful that the MD people have indicated that the telethon will next year again headquarter in Las Vegas,” Stevens proudly says.

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

(Continued on page LV-12)

THE SANDS Presents A Very Special Holiday Package!

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WALTER POPP AT THE PIANO
DON VINCENT ORCHESTRA

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TV Production

• Continued from page LV-11

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

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

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

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

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

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

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

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

Las Vegas Hotels...

• Continued from page LV-9

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

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

The Human Slant

• Continued from page LV-10

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

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

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

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

Wayne says there's no such thing as Vegas throat. "It's a lot of crap. I'm into my 14th week without a day off and I don't have Vegas throat." The reason entertainers have trouble with their throats, Wayne explains, is because they don't follow the proper health regimen. The time they spend in Vegas becomes "party time" with the entertainer visiting all his friends, seeing other shows, staying out late, going to bed late and running himself down.

And if they aren't used to two shows a night, seven days a week, their voices get tired on top of everything else.

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

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

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



+ Fight Lung Disease
Fight emphysema, tuberculosis, air pollution

Space contributed by the publisher as a public service

Combat 'Q' Confusion

Sony's Orbach Rips Pressure Of Mfr. Push

• Continued from page 1

few, continuing to resist pressures by manufacturers.

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

However, he added that with the recent development of a full-logic matrix chip—only just becoming available on the consumer market—much of the matrixed equipment now available would soon be outmoded.

"The consumer," said Orbach, "should be made aware of these things, not lured by some high pressure sales campaign into buying some expensive piece of equipment that would become outmoded in a relatively short space of time."

Orbach felt that the consumer should also be made aware of the fact that 4-channel software now available was, at best, meager; and that software producers would continue to release a limited amount of 4-channel titles as long as there existed a lack of standards in the hardware.

The Sony executive did not, however, see low end equipment manufacturers who touted sound enhancer units with four speakers as "some kind of 4-channel" as endangering the growth, or harming the credibility of bona fide quadrasonic equipment manufacturers.

He said the concept of 4-channel could use exposure, and these low end manufacturers, were helping to supply some of this exposure even though their modus operandi was questionable.

Outlining Sony's own plans for a major thrust into the 4-channel market, Orbach said his company would put an SQ chip adaptor with full logic on the consumer market in January. This would be followed in June with SQ receivers incorporating the full logic chip. The adaptor which will be previewed at the Winter Consumer Electronics Show will carry a list price of \$89.50.

Also planned for introduction at

More 'Q' Inside:

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

the show are a new speaker line, a rear channel amplifier, and a low-cost integrated tuner/amplifier combination.

Coinciding with the unveiling of Sony's new products at the Winter CES, will be the inauguration of a three-part sales training program on U-Matic videocassettes, designed as part of an over-all plan to capture a larger portion of the mass consumer market.

According to Orbach, the program will be made available to mass merchants and their sales staffs through Sony salesmen across the country who will show the ½-hour programs at specially convened meetings.

The programs, according to Orbach, avoid technical specifications which only specially trained engineers and audiophiles understand, and present the message of hi-fi in layman's terms.

Software Rep's Demo Service Aids 'Q' Savvy

By BOB KIRSCH

LOS ANGELES—Jerry Morris, an independent promotion man working out of Seattle may have come across one of the easiest ways to educate consumers and professionals alike to 4-channel, through a complete demonstration set in his home.

Morris, who has been involved in record promotion for nearly 10 years, set up his own corporation about a year ago and decided to operate out of his house. At around the same time he bought a quadrasonic set for himself. The set is a Panasonic 6500 discrete unit with JBL speakers.

(Continued on page 40)

99,367 CARTRIDGES

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

By EARL PAIGE

CHICAGO—The secret to increased sales of prerecorded tape is catalog inventory in the stores, believes Tony and John Galgano, father and son operators of Galgano Dist. Corp., a one-stop here, which is seeing tape fast-reaching a 40 percent volume share of total prerecorded sales. Tape has helped the company push its hardware lines too.

To encourage more tape sales, the Galgano firm has gone to 60-day billing and has put in enormous quantities of stock—99,367 titles in 8-track and 37,500 in cassette, with a growing stock of open reel. Tony Galgano, veteran in the business who recently designed the enlargement of the firm's headquarters to a 10,000 square foot area, startled some retailers here for an open house with his estimate on cassette sales.

He claims prerecorded cassettes are selling at a 20 percent of tape sales ratio, however, this parallels published national sales figures (Billboard, Sept. 22), which puts the figure at 19 percent.

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

(Continued on page 44)



T. GALGANO

Expect 9,600 at CES/IHE Winter Shows

NEW YORK—A record attendance is expected at the second annual Winter Consumer Electronics Show scheduled for the Conrad Hilton, Chicago, January 10-13, according to Jack Wayman, staff vice president, EIA Consumer Electronics Group, sponsors and producers of the show.

Larry Karel, producer of the Independent Home Entertainment

(IHE) show also in the Conrad Hilton bridging CES and the housewares shows, said he has 140 exhibitors or 32 less than last winter and said only 18 switched to CES. Several firms are in both CES and IHE.

Wayman based his estimation on the fact that more than 9,600 visitors had pre-registered for the show, a number far higher than the total number of pre-registrants on the

opening day of last winter's first show.

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

Wayman said the pre-registrations indicated that Jan. 10 and 11 will be two of the show's biggest days, with a high level of attendance continuing through Jan. 12 and 13. He also pointed out that the geographical distribution of the pre-registrants covered most of the U.S. and a number of foreign countries.

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

Wayman expects that there will be close to 40 percent more exhibitors at the 1974 Winter CES, and that the exhibits will occupy 50 percent more space than the 1973 show.

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

First U.S. Sports TV LP Set

• Continued from page 1

The music involvement stems from Fleetwood Marketing Group, a New York based premium LP subsidiary headed there by Glen Wesen, and will include a more widely-distributed audio-only Hackett package version, Samora said.

Samora described Fleetwood's video system work as "highly experimental." He said, "It's a project by project involvement. What we do today could be wiped out tomorrow." But he said he believes the video disk will be revolutionary and will be sold for anywhere from \$1.98 to \$9.98. He said software must lead hardware, which at this point is just filling demonstration needs.

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

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

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

Rep Sees Car Stereo Boom; Line Concentration Need

By CONNIE HERSHORN

HIGHLIGHTS

- In-dash car stereo fastest-growing hardware item
- Cassette equipment spurt for blank tape business
- Complete line, complete territory vital rep service
- Product portfolio, price catalog among services
- Dealer seminars conducted on a regular basis
- Factory sales people welcomed to make calls with reps

DALLAS—Reps of entertainment products must carefully consider the maximum number of lines they can handle and give the lines full territory coverage, said Herb Schiff, president, S&P Associates, Inc. here. One aspect that threatens this right now is the gasoline shortage.

Shortages in plastics used for example in dust covers and shortages in paper as with corrugated packing materials are also a concern, Schiff said. Nevertheless, S&P with an estimated \$10 million a year business, expects continued growth.

The only serious complaint he could muster concerning his business was against the "buyer who has an uninformed, prejudiced opinion, without comparing, without an open mind, who turns down an item. It is his job as a buyer to look at a product and at least know what he is turning down."

Schiff and five reps travel the states of Texas, Oklahoma, Louisiana, Mis-

issippi and Arkansas selling Lloyd's electronic equipment, Certron brand cassette and 8-track tapes, J.I.L. Corp.'s auto radios and tape players, speakers and headphones, and Service Manufacturing Co.'s home tape holders and carrying cases to mass merchandisers, department and discount stores, and hi-fi stores.

Service

Service is a policy S&P firmly believes in.

"My reps all have good backgrounds, and conduct seminars for dealers on a continual basis. We try to call on each major account at least once a month, more than the average rep does. After an order has been placed, we check on shipping time and follow up with our customers on any problems they might have."

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

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

"On the other hand," he pointed out, "we are aware of changes in demand by the buyer and the customer before the manufacturer is, for instance, the demand for 8-track."

"Also, we welcome visits from the factory sales people. They keep us tuned

(Continued on page 41)



JULIAN Morris, executive vice president, Automotive Parts & Accessories Assn. (second from left, polka dot tie) eyes camera as drawing for prize is made at recent show, which drew 1,200 booths by 560 exhibitors and 13,654 delegates. Next APAA is again at McCormick Place Oct. 28-31.

Sansui 5-book 'Q' Teaching Bid

NEW YORK—Sansui Electronics Corp. is making five booklets on 4-channel sound available to the consumer, audio equipment dealer, electronic and recording engineer, and FM broadcaster, as part of an overall educational campaign designed to take much of the confusion out of quadrasonic sound.

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

Sansui's "Non Technical Guide to QS 4-Channel Sound" is being

made available to all, QS licensees, and will be distributed at consumer high fidelity shows and through the mail. It describes the various forms of 4-channel, their advantages, disadvantages and availability of material.

Sansui's "Understanding the QS 4-Channel System: A Guide for Audio Equipment Dealers," tells the dealer how to best demonstrate and sell 4-channel equipment. It also describes the various systems in terms that audio dealers have dealt with, and has a complete program for a 4-channel demonstration and sales program to be conducted in the store. The book is also available to QS licensees, and will be demonstrated in much the same way as the consumer handbook.

Sansui's, "Understanding the QS 4-Channel Sound: A Guide For Recording Engineers," will be mailed to record companies, independent studios and syndication services. It will also be available



SHELDON SCHAK, of Skokie, Ill. Schak & Assoc., speaks before group at Sansui quadrasonic seminar.

through such trade organizations as the RIAA and NARAS. It purportedly tells the recording engineer how the SQ system works as well as shows him its advantages.

Sansui's "Understanding the SQ 4-Channel System: A Guide for Electronic Engineers," was designed, as its title implies, for elec-

(Continued on page 44)

Software Rep Demonstrates 'Q'

• *Continued from page 39*

"I found this was an advantageous way to demonstrate all kinds of music for people," Morris said, "but I also found that a lot of people did not really know what 4-channel

was all about. So I read up on some of technical aspects of quadrasonic and began offering informal demonstrations in my home."

Morris has discovered that a large variety of people have stopped by to hear what 4-channel sounds like, and has also decided that he will discuss 4-channel only as a concept rather than pushing any particular system. "I don't have matrix disks," he said, "so it would be unfair for me to make any kind of comparison."

Morris spends a lot of his time explaining the workings of 4-channel to disk jockeys, but he has also found that the interest has spread to others in the Seattle area.

"I've had buyers from the hardware departments of retail outlets come over with the record buyers," he said, as well as television news people, representatives from the MGM, Buddah, Famous and RCA distributors and even people from one-stops. We even had a television newsman do a spot on the house and then go into some of the explanations of quadrasonic."

Morris said he remembers the confusion when the switch was made from mono to stereo and sees even more potential confusion at the retail level now with monaural, stereo and quadrasonic inventories being carried in some cases. "I think it's very important to get this whole concept over to the retailer and the distributor," he said. "I try to explain the workings of 4-channel and I also try to draw a little on my own experience and emphasize that 4-channel software should be sold in separate bins and clearly marked as such."

Morris also feels it is important that his demonstrations are conducted in the home. "I have the system set up in a less than acoustically perfect room," he said, "but 4-chan-

Onkyo Speaker System For 2-4-Channel Stereo

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

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

The speaker complement of the Radian 3 consists of two three-inch cone tweeters, angled left and right respectively and placed in column arrangement above two 6½ inch high compliance woofers.

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

A bass port integrated into the columnar format is responsible for an outstanding extension of the low end frequency response. The unit's two-way crossover network has P.C. board construction and provides smooth, clean transitions over the audible spectrum with impressive instrumental definition.

The Radian 3 is list priced at \$119.95, and carries a five year free parts and labor guarantee.

Leslie Power Speaker Bows

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

The system, designated Leslie Plus 2, may also be used to augment the reproduction of conventional two channel stereo. The improvement, according to Donald Sauvey, vice president of Electro Music, would be evident in special perception, natural ambience, and the reduction of environmental acoustic conditions as an active factor in the dynamics of the playback.

The Leslie Plus 2, which will be previewed at the Winter Consumer Electronics Show, consists of two complete high fidelity loudspeaker

(Continued on page 44)

nel still makes all the difference in the world. Most of the people who have come in ask where they can buy a system. It's almost like going to Hawaii and wanting to buy a lot immediately."

The fact that the demonstration is completely informal is also a help, Morris believes, because he is not really trying to sell quadrasonic hardware, he is trying to promote records. "It's all people I know who come in," he adds, "because the office is in the home. The basic theme is to get more interest in the records and to cause a little excitement where there might not be that much. I also get some more creative ideas for my presentations."

Morris currently has only disk capabilities, but will be installing tape within the next week or so. In addition, he may also add a matrix unit. A number of artists, including David Cassidy, have also expressed an interest in visiting the home.

"The point is not to hype people in quadrasonic," Morris said, "it's to give a little added depth to the promotion business. And quadrasonic does that."

Marantz Introduces New Speaker System

LOS ANGELES—The Marantz Co. has introduced a floor standing speaker system, the Imperial 8.

The unit is designed for stereo or quadrasonic use.

We are a duplicating plant with everything available in 8-track equipment and supplies including 2 & 4 color labels & sleeves.

Qualified engineering & production consulting service with capacity for training and installation of all related equipment. We also have complete line of finished products & accessories. Detailed information available. Call now, 704-394-0351 or write JONES, S.D.S., 2734 Rozzells Ferry Rd., Charlotte, N.C. 28208.

Superscope 2-4 Unit

LOS ANGELES—Superscope has bowed a receiver, speaker system and reel-to-reel deck to its line, with the first two to be part of the Superscope line.

Added to the component line is the R-340 receiver with AM-FM and 2-channel/4-channel compatibility. The model sells at \$219.95.

The speaker system is the S-310, a 3-way system at \$139.95.

The reel-to-reel deck is the TC-755, a 3-motor deck selling at \$799.95 and featuring total mechanism shutoff, record equalization selector and 4-digit tape counter.



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Same as above, holds 36 cartridges. List \$15.95



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RepRap

Dr. Tom Thiss, Wilson Learning Corp., will conduct the final in the Electronic Representatives Association (ERA) professional management conferences Friday (7) at the Sheraton Laguardia Hotel, New York. This will also be on the program for ERA's Interface 4/Interactive Marketing Conference in Madrid, Jan. 27-30. ERA is located at 233 E. Erie, Chicago 60611 (312) 649-1333.

Jerry Duro, Market Sales, 6306 N. Cicero,



DURO

Chicago 60646, believes the software distributor can sometimes be very effective in hardware. Interviewed during an open house at Galgano Dist. (see separate story), Duro pointed out how the software wholesaler penetrates into smaller markets

where dealers need to depend on a fluid inventory of players and the local delivery available on small quantity orders. Market reps TDK, U.S. Pioneer and Pioneer Electronics of America and Hitachi among other lines.

Curt Grife, president of Grife Sales Inc., announced the appointment of Paul Blumentritt as salesman. Accounts added at the June CES Show are Benjamin, Concord, and Sherwood Electronics; previously existing accounts for Minn., N. and S. Dak., and Wis. are Columbia Scientific, Ortofon, Rectilinear, Revox, and Discwasher. Address: 3131 Fernbrook Lane, Minneapolis 55441 (612) 544-0555.

Paul Hayden Assoc. appointed Ralph Fiallo as regional manager in S. Florida for Audio Technica, Duotone, Dynaco, Jetco, J.F.D., Wollensak/3M, Nikko, Savoy, Sennheiser, Vaco Products and Videotone. Ralph has been in the electronics field all his adult life

McLoud & Raymond Co. covers one-seventh of continental U.S.A. in visits to accounts selling British Industries Co., Dynaco Inc., Rotel of America, Shure Brothers, and Tandberg of America. The territory includes Colo., N.M., Utah, Wyo., W. Neb., S.E. Ida., and Mont. President Cliff McLoud and partner Kenny Raymond keep offices at 2020 S. Pontiac Way, Denver 80222 (303) 756-1589. Their salesmen include Chet Wharfield, Dick Robinson, Marv Blair, and Pier Vidoni.

Antle-Smith Sales moved last month from Dallas to suburban Irving: 1100 E. Airport Freeway 75062 (214) 259-8707. At the same time Thomas L. Guthery joined as Glen M. Antle's partner. The new location includes a small warehouse for Audiovox

and Byna Sound, Mura, and Oaktron speakers. Bill Beveridge and Bob Long help sell to distributors.

Owner Royce Ballard of Tape City USA Inc. in Metairie, La. (504) 888-2505, at 4230 Veterans Hwy., reports that his five retail outlets in the metropolitan New Orleans area account for the major percent of his business; the remaining business falls to small dealers throughout Louisiana. The newest line is Panasonic car stereo. Other brands Tape City carries are JVC America, Pioneer, Motorola, Akai, Muntz, Hitachi, Medallion, Garrard, Utah, Koss, Recoton, Kustom Kreations, and Wald.

(Continued on page 44)

Tex. Car Stereo

Continued from page 39

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

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

Portfolio

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

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

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

"Starting out as a luggage manufacturers' rep 20 years ago, Schiff got into the electronics business and established his own company 12 years ago. Lloyd's was the first line he took on.

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

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

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

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

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

Schiff sees the growing cassette business as a "hand-in-glove" affair. "Each cassette sale creates a demand for blank tape," 65 percent of which he estimates is sold for re-recording and the rest for business communications.

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

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

How to make 17 inches of record care space your most profitable and fastest turnover area.

Sales of Watts record care products are skyrocketing from coast-to-coast. Dealers are finding it's one line that offers fast turnover, high profit margin, repeat business and impulse sales — with a minimum investment in cash, care and space. In fact, only \$72 starts you in the fabulous Watts record care business. That's the total cost of a fully stocked Watts Mini-Rack. Watch it sell itself in just 17 inches of space.



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Telephonics Headset Bid —2 & 4-Channel Products

NEW YORK—Telephonics has developed a new package for its consumer line of stereo and 4-channel headphone products. The packaging, printed on a metallic finish board is color coordinated for eye-



ELECTRO SOUND's ES-505 professional magnetic tape recorder is now being delivered to U.S. and international distributors. The recorder is available in 1/4 in. or 1/2 in. versions, with one to four channels.

catching product identification. It features different metallic color shades for each item in the line. The design is centered around a photograph of the actual headphone contained in the package.

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

Sanyo Releases Cassette Manual

LOS ANGELES—Sanyo Electric Inc. is now making available a 16 page color brochure describing their VTC 7100 video cassette recorder.

The brochure describes the unit in a number of situations.

Mura Headset Merchandisers

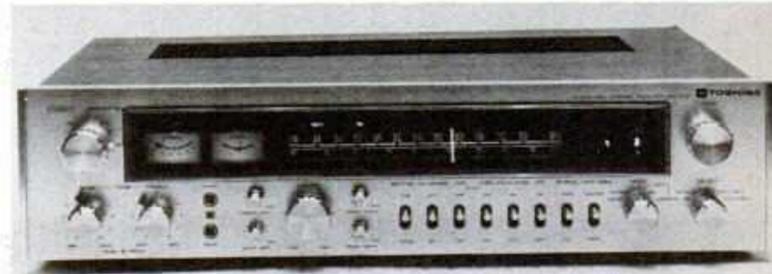
NEW YORK—The Mura Corp. has developed what it calls a "self selling" display merchandiser which allows consumer sampling of four different Mura headphones.

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

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

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

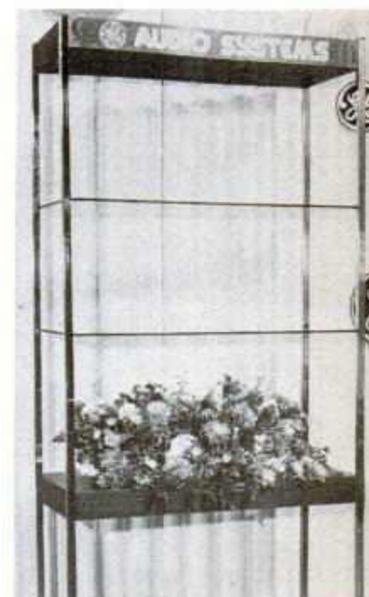
New Products



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



RCA 12R410 stereo speakers at \$27 list are pre-wired and packed in electronically matched pairs. Other specs: 4 ohms impedance, 85-15,000 Hz response, 93 dB sensitivity and 9,000 gauss flux density from heavy ceramic magnet.



GE's audio display stand is 71-in. high and 31 1/2-in. wide and is part of firm's massive audio push.



MOTOROLA's discrete car TM912S player lists at \$99.95 without speakers and is one of five models recently released by the firm.



TENNA packs a lot of features in its new compact 8-track matrix 4-channel unit, model RR-68T. Retail price: \$79.95.



3M Wollensak 4775 new Dolbyized cassette deck set for early '74 delivery. Manufacturer suggests \$279.95 price tag.



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

DECEMBER 8, 1973, BILLBOARD

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#12 HOLDS 12 8-TRACK TAPES
50 up \$2.50 each
100 up 2.30 each
250 up 2.20 each
Quantities can be assorted

#LP FOR YOUR LP RECORDS
50 up \$2.55 each
100 up 2.45 each
250 up 2.35 each
Quantities can be assorted

#LS-8 LAZY SUSAN HOLDS 48 8-TRACK TAPES
50 up \$3.75 each 100 up \$3.50 each
250 up \$3.25 each
Quantities can be assorted

#45 HOLDS 45 R.P.M. RECORDS
50 up \$1.90 each
100 up 1.80 each
250 up 1.70 each
Quantities can be assorted

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Tape/Audio/Video

Tape Duplicator

Fleetwood Recording Co., Revere, Mass. duplicating firm, has expanded in recent months into video and prerecorded product with the formation of a new label treasurer and general manager **Raymond Samora** reports.

The firm has signed an agreement with New England Life Insurance to form the Fleetwood Video Center using one inch video tape for production of jazz and sports packages for cable TV. The center is located in Boston, with **Victor Mancini**, as sales manager.

Another recent addition is the **Laurence Associates** audio video company, with **Larry Miller**, president, at the Hotel Bradford, Boston. The firm supplies typesetting and graphic art for the parent company, as well as producing film slide shows and motion pictures.

The sports oriented recording company specializes in premium albums of sports events featuring such teams as the Green Bay Packers, Milwaukee Bucks, Detroit Tigers, with narration and music added for continuity of radio/TV cuts. Distribution is through banks, stores, magazines, and premium outlets. A new line of jazz records featuring **Bobby Hackett**, **Vic Dickenson** and **Dave McKenna** will be released soon, under the **Hyannisport** label, and will be available on cassette and cartridge.

The firm has added a new 14 slave tape cassette duplicator, the IMEC, developed for them by **Telactro Electronics**, of New York, **Harry Sussman**, president. The duplicator is vertical to conserve space, and can produce 14 cassettes every two minutes with one operator. To facilitate production, Fleetwood has added a third studio, Studio C, for making masters, and recording and editing cassette and cartridges. Studio A is a 3,500 sq. ft. 16-track recording studio, and Studio B, is a 4-track room for commercials and other voice tapes.

President of Fleetwood Recording

Standardization Soon for U.K.?

LONDON—Standards for 8-track cartridge and cassette software in the U.K. may soon be introduced.

A blueprint for standardization of 8-track has already been preferred by the technical sub-committee of the British Tape Industry Association.

Walter Woyda, spokesman for the BTIA—which is now the European Tape Industry Association—said the standardization format was being sent to the British Standards Institute this month.

Meanwhile, the technical committee was also working on plans to standardize cassettes in the U.K.

The proposed standard is to be based on the Philips concept of the cassette.



TWO-POSITION cassette tape winder from **Electro Sound**, the ES 100-2C, produces up to 1,400 cassette per eight-hour shift from one operator. Price: \$1,700 for the 60 Hz, 117 volt model, or \$1,750 for the 50 Hz, 220 volt version.

Company is **Vincent P. Guarruso**. **Audimation's** new 734 cassette winder has been improved to operate at 168 ips, **Norman Deletzke**, president, announced. The semi-au-

tomatic winder, available for blank cassette at \$775 or prerecorded pancakes for \$800, has an accuracy of \pm one-half second per tape.

A two position cassette tape

winder with production capacity up to 1400 cassettes per eight hour shift has been announced by **Electro Sound, Inc.**, Sunnyvale, Calif. The combi-unit model ES 100-2C, pro-

duces either first splice/wound cassettes or finished wound/double spliced cassettes from prerecorded material, and is available in 60 Hz, 117 volt or 50 Hz, 220 volt versions.

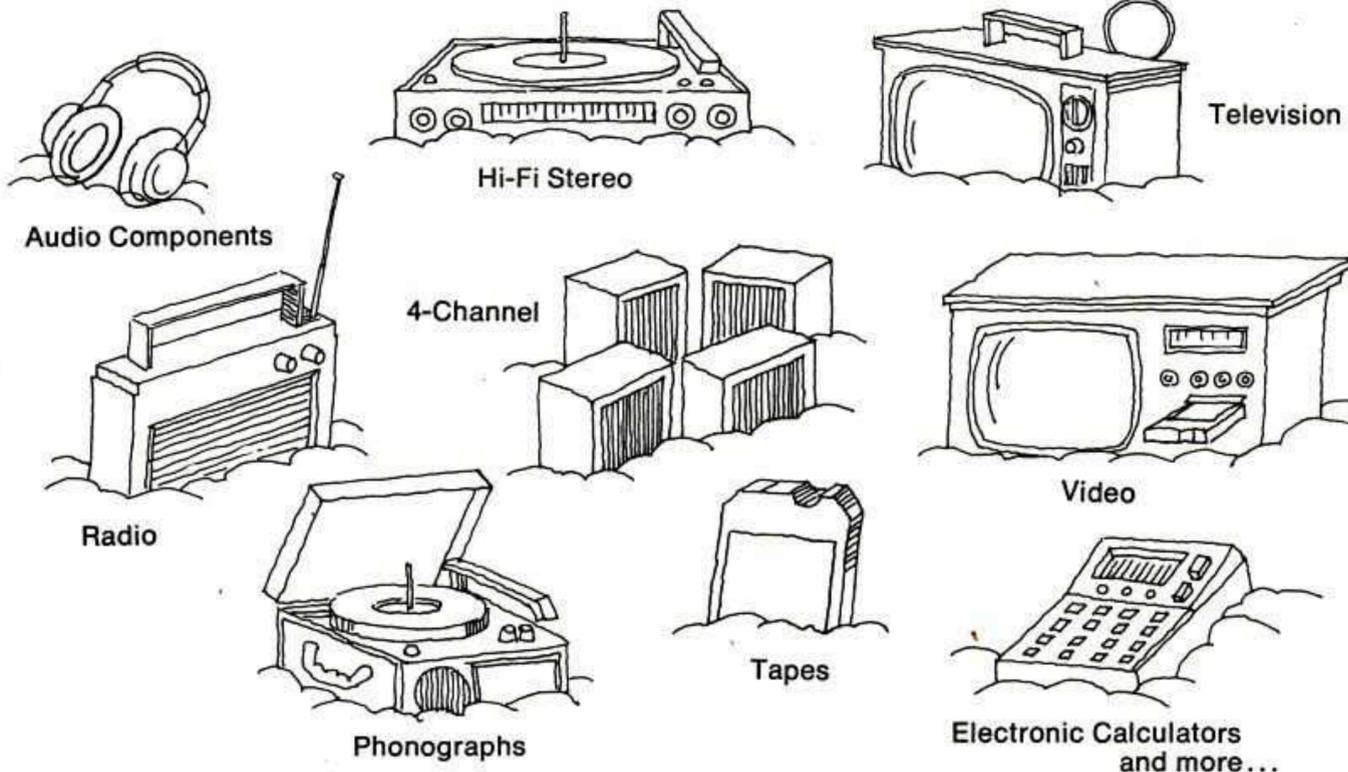


SOUNDS TOO GOOD TO BE TRUE... But Billboard is covering the Winter C.E.S. Show in the January 12 issue!

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 equip-

ment and Billboard recognizes the importance of each and every manufacturer—large or small—in the exploding consumer electronics market. That's why Billboard decided over a year ago, to open a section devoted entirely to tape-audio-video hardware and software. Billboard foresaw the consumer electronics boom and reported on its growth from the very beginning.

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



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

Issue Date: January 12
Ad Deadline: December 28

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LOS ANGELES: Bill Moran 9000 Sunset Blvd. L.A., Calif. 90069 (213) 273-7040	NEW YORK: Ron Willman 1 Astor Plaza New York, N.Y. 10036 (212) 764-7300	CHICAGO: Jill Hartwig 150 No. Wacker Drive Chicago, Ill. 60606 (312) CE 6-9818	NASHVILLE: John McCartney 1719 West End Ave. Nashville, Tenn. 37203 (615) 329-3925
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BILLBOARD'S

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

Rep Rap

• Continued from page 41

H. Guggenheim, rep for Onkyo speakers and Hercules cabinet systems and bases, now covers the metropolitan New York area from his office at 171 Orchard Rd., Demarest, N.J. 07627 (201) 767-8457.

Leslie Power Speaker for 'Q' Add

• Continued from page 40

systems, equipped with two solid state power amplifiers whose impedance and damping factors are perfectly matched to the speaker systems. The amplifiers are rated at 50 watts RMS, but, according to Sauvey, are capable of 70 watts RMS power output levels.

He continued, "In addition, both loudspeaker systems are equipped with special patented devices, one of which disperses the low frequency energy in a way that eliminates the standing wave conditions; and the other that causes a continuously random phase shift which similarly disperses the middle and high frequency energy in a manner which eliminates the standing wave problem at those frequencies."

Sauvey also said that the Leslie

H. Pitts Inc. recently took part in the four-day Institute of Hi-Fi Show and seminar in Denver which attracted considerable response from dealers (1½ days) and the general public (2½ days). The company displayed the full line of Panasonic consumer equipment including the latest releases of turntables and 4-channel equipment.

President Kim Pitts and sales manager Bob Griffith reported that eight salesmen cover Colo., Wyo., Mont., Utah and Ida. from main offices at 3965 S. Mariposa, Englewood, 80110 (303) 761-6022 and 1174 E. 27th St. S., Salt Lake City. Griffith commented that the firm sells Panasonic to the tune of 70 percent to mass merchants, the

balance to industry, schools, and military bases.

Principals of Markel are Herman Sacks, Ken Levy, Vic Gust and Bob Bakal. Other reps include Tom Fitzgerald, John Stanken, Marty Goldberg, Allan Richardson, Abe Barren and Bob Zipperstein. Markel phone: (312) 282-5800.

Eastern Market Reps is a new firm established by Warren Rabinowitz and Paul White to serve New England with automotive sound. Offices and showroom are located at 1416 Boston Providence Hwy., Norwood, Mass. 02062 (617) 762-0155. Manufacturers the firm handles include Sanyo, Jensen, Pro Am, Budge, Weller, and Webster. Rabinowitz previously had been automotive merchandising manager for Apex, a two-store discount outlet in R.I.; White had been repping for two years.

Robert B. More of More Sales Inc., Industrial Dr. SW, Willmar, Minn. 56201 (612) 235-0034, reported two salesmen recently joined the firm: John Wise and Dale Lemmons. More Sales represents Sony, Super-scope, Marantz in Minn., Iowa, Neb., N.D. and S.D. Other salesmen include: John Davis, Michael Flynn, Doug Comer, John Dudgeon, and Randy Miller. More added that "4-channel is going great in this area."

Mike Roth Sales of Calif. proudly announced moving into a brand-new building it owns at 16117 Wyandotte St., Van Nuys, Calif. 91406 (213) 989-3738. The space allotment totals 2,500 sq. ft. including a small warehouse for Irish tape, Dynascan test equipment, and Asatic microphones.

President Mike Roth lamented the lags in delivery for most products this fall. He said, "Dynascan has had to fly in from Japan some products to meet our orders. The other manufacturers are barely supplying what we sell, we could sell more."

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

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

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

Sauvey explained, "A total analysis of the marketing methods used by the various speaker companies indicated that like our product, our marketing strategy would have to be unique and considerably better."

Leslie franchises will be established on a limited basis, with dealers being selected according to the quality of merchandise being sold and markets sold.

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

A promotional record is also being created for dealers to give to

their customers. This record, according to Sauvey, will demonstrate the standing wave problem inherent in existing equipment and room environment.

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



TAPE inventory of 99,367 8-track titles and 37,500 cassettes plus open reel product represents giant volume of prerecorded tape at Galgano Dist. Corp., Chicago, which recently expanded to 10,000 square foot area and held an open house. Staffers (large group from left) include John Galgano, son of founder Tony Galgano; tape manager Gene Gorjaczew; order crew Ethel O'Brien, Irene Ganser

and Sue Hughes; plant manager Ralph Ackerman. Office staffers (from left) Lorraine Stangeland, Marion Anthony and Mario Riggio (who is really into everything, she said); Joe Hirsch, advertising manager; Markal Sales rep Jerry Duro with Mrs. Willis Hollister of Town & Country Music, Woodstock, Ill., and her children Billy, Diane and Desi.

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Player Dist. Volume Up

• Continued from page 39

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

Gene Gorjaczew, tape manager, said there is still a shortage of quad-sonic but that catalogs are being filled in continuously. In its open reel section, Galgano is pushing new quad-sonic releases by Ampex, Brunswick, London and Vanguard. Galgano distributes GRT, Ampex, Phonogram and handles tape from all other labels.

Galgano makes the boast that it stocks anything available and lists 31 new 8-tracks, 18 new cassettes and 11 new open reel titles in its latest weekly bulletin, including rock, country and such items as the Mah-

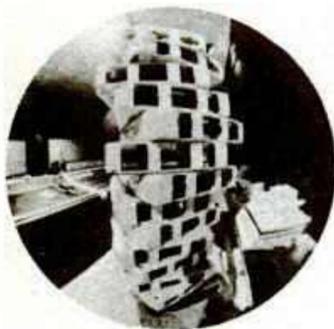
ler, "Symphony of a Thousand" on RCA prerecorded cassettes.

Prices on 8-tracks run \$4.98 list—\$3.30; \$5.98—\$3.85; \$6.98—\$4.15; \$7.98—\$4.90; \$8.98—\$5.75; \$9.98—\$6.25 and \$10.98—\$7.

One other expanding area for Galgano is hardware for both car and home. The firm is a distributor for U.S. Pioneer, Hitachi and other lines (see Rep Rap).

Galgano estimated the open house crowd at around 500 with the majority of the guests small dealers who depend on the quick inventory for tapes and players stocked by the firm.

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Call: Don Birkeness (816) 781-6050

Sansui 'Q' Books

• Continued from page 40

tronic engineers, and production personnel. This handbook will be mailed to manufacturers and design engineers and testing labs. It will also be distributed at meetings of the AES, NAB, EIA, NAFMB, NARAS, and other related organizations.

Sansui's "Understanding the QS-4-Channel System: A Guide for FM Broadcasters," addresses itself to the "how-to" of 4-channel broadcast. It will be distributed by the NAFMB and at meetings of the NAB. It will be distributed by the NAFMB and at meetings of the NAB. It will also be included in the information a radio station receives with a QSE-5 encoder.

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Telephone Pickup Coil (plugs into mike input)	5.95	Carrying Case for 150 (w/ storage compartment)	4.95
Replacement mike for 150, 1420	4.95	CCY-150 "Y" Cable for 150 & 1420	7.50
BE-22 Adaptor for 1100 Carry-Player	5.95	AC Adaptor for 1320, 1440, (BE-70)	6.00
BP-2204 Battery Pack for #150 or #1420	19.50	80¢ "C" Size Alkaline Battery	.53

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EUROFILE

A BILLBOARD COMMON MARKET PROFILE

SCANDINAVIA



EUROFILE: SCANDINAVIA

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

DENMARK

(Common Market Member)

Fact File

Population: 5.01 million
Per Capita Annual Income: 30,000 kroner (\$4,878)
Rate of Exchange: \$1 = 6.15 kroner
Per Capita Annual Expenditure on records & tapes: \$4.43
Public Holidays: Jan. 1; Maundy Thursday; Good Friday; Easter Monday; Store Bededag (Danish public holiday—fourth Friday after Easter), Ascension Day, Whit Monday, June 5 (Constitution Day) Dec. 25, 26.
Normal business hours: 9 a.m. to 4 p.m., Monday to Friday.

Record Sales 1972

Total record & tape retail sales: \$22,204,858
Total record sales (units): 4,005,000
LP's (units): 2,525,000
EP's (units): 45,000
Singles (units): 1,435,000
Stereo sales: 99 percent
Tax on records: 32 percent of retail price (comprising 15 percent value added tax and 16.6 percent point tax)
Average price of single: \$2.03
Full price album: \$8.86
Mid-price album: \$6.42
Budget album: \$4.07
Low-price album: \$3.17
EP: \$3.17
Average pressing cost for an LP: 52 cents
Average pressing cost for a single: 21 cents
Average sleeve cost for an LP: 33 cents
Average sleeve cost for a single: 5 cents

Tape Sales 1972

Total prerecorded tape sales (cassettes and cartridges): 580,000 units
Normal cassettes: 563,000 units
Double cassettes: 7,000 units
8-track cartridges: 10,000 units
Full price music cassette: \$8.86
Mid price cassette: \$6.42
Budget price cassette: \$4.80
Low price cassette: \$3.17
Double cassette: \$12.20
Average 8-track cartridge price: \$9.67
Tax on cassettes and cartridges: 15 percent (VAT)

Radio & TV Stations

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

Music Publications

Vi Unge—consumer monthly.
Go—consumer bi-weekly.

Equipment Penetration

Radios in use: 2 million.
TV sets in use: 1.7 million (160,000 color)
Tape recorders in use:
cassette players: 411,000
cartridge players: 5,000
reel-to-reel: 579,000
Record players in use: 934,000 (98 percent stereo)
Juke boxes: 2,500.

Outlets

Record and tape sales outlets: 1,000

Share of retail market:

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

NORWAY

Fact File

Population: 3.9 million
Per Capita Annual Income: 16,800 kroner (\$2,800)
Rate of Exchange: \$1 = 6 Nkr.
Per Capita Annual Expenditure on records & tapes: \$4.80
Public Holidays: Jan. 1; Easter (Holy Thursday through Easter Monday); May 1 (Labor Day), May 17 (Constitution Day), Ascension Day, Whit Monday, Dec. 25, 26.
Normal business hours: 9 a.m. to 4 p.m. Monday to Friday.

Record Sales 1972

Total record and tape retail sales: \$17,991,000
Total record sales (units): 2,713,000
LP's (units): 1,884,000 (\$11,667,000)
Singles (units): 829,000 (\$1,381,000)
Stereo sales: 100 percent.
Tax on records: 20 percent (VAT)
Average price of single: \$1.65
Full price album: about \$8.00
Mid-price album: about \$6.00
Budget album: about \$4.15
Low price album: about \$3.15
Average pressing cost for an LP: \$0.40
Average pressing cost for a single: \$0.25
Average sleeve cost for an LP: \$0.35
Average sleeve cost for a single: \$0.04

Tape Sales 1972

Total prerecorded tape sales (cassettes & cartridges): 718,000 (\$4,943,000 retail)
Cassettes: 593,000 units (\$4,110,000 retail)
8-track cartridges: 125,000 units (\$833,000 retail)
Full price prerecorded cassette: \$9.50
Mid price cassette: \$6.25
Budget cassette: \$5
Double cassette: \$14.
Average 8-track cartridge retail price: \$9.70
Tax on cassettes and cartridges: 20 percent VAT

Radio & TV Stations

TV: One state-controlled non-commercial channel
Radio: State controlled, non-commercial

Music Publications

None

Equipment Penetration

Radios in use: About 2 million.
TV sets in use: 894,555 (125,000 color)
Tape recorders in use:
cassette players: 348,000
cartridge players: 71,000
reel-to-reel: 230,000
Record players in use: 557,000
Juke boxes: 2,000.

Outlets

Record and tape sales outlets: 700, (including 200 dealing only in tape)
Note: There are three rack jobbing organizations and three record clubs operating in Norway.
Percentage of total consumer expenditure on sound carriers: 0.203.

SWEDEN

Fact File

Population: 8.1 million.
Per Capita Annual Income: 15,750 kroner (\$3,750)
Rate of Exchange: \$1 = 4.20 SwKr.
Per capita annual expenditure on records & tapes: \$6.50
Public Holidays: Jan. 1, Epiphany, Good Friday, Easter Monday, May 1 (Labor Day), Ascension Day, Whit Monday, Midsummer Day, All Saints Day, Dec. 25, 26.
Normal business hours: 9 a.m. to 5 p.m. Monday to Friday.

Record Sales 1972

Total record & tape retail sales: \$52.6 million.
Total record sales (units): 10,876,000
LP's (units): (Approx.) 8.3 million
Singles (units): (Approx.) 2.6 million
Stereo sales: 100 percent.
Tax on records: 17.65 percent.
Average price of single: \$1.75
Full price album: \$7.75
Mid price album: \$6.00
Budget album: \$4.60
Low price album: \$3.00
Average pressing cost for an LP: \$0.48
Average pressing cost for a single: \$0.25
Average sleeve cost for an LP: \$0.25 to \$0.60
Average sleeve cost for a single: \$0.08 to \$0.15

Tape Sales 1972

Total prerecorded tape sales (cassettes & cartridges): 668,000 (\$6 million retail)
Cassettes: 461,000 units
8-track cartridges: 207,000 units
Full-price prerecorded cassette: \$9.50
8-track cartridge retail price: \$9.50

Radio & TV Stations

TV: State-owned. Two non-commercial channels.
Radio: State-owned. Three channels, with the third playing only music, mostly recorded.

Music Publications

Until this year there were virtually no pop music papers. This fall, however, has seen half a dozen magazines launched—all consumer fan publications. There are no trade papers.

Equipment Penetration

Radios in use: 2,984,207
TV sets in use: 2,701,493 (Color—502,478)
Tape recorders in use:
cassette players: 1,020,000
cartridge players: 95,000
reel to reel: Approx.: 500,000
Record players in use: 1,780,000.
Juke boxes: Approx.: 4,000

Outlets

There are about 950 record and tape outlets in Sweden.
Note: There are four rack jobbing organizations, including the industry-owned Grammo-rack, Play Music (Interbroker), Toniton and Music For Pleasure.
Percentage of total consumer expenditure on sound carriers: 0.225.

FINLAND

Fact File

Population: 4.7 million (1972)
Per Capita Annual Income: 8,360 Finnish marks (\$2,200)
Rate of Exchange: \$1 = 3.80 FMk (Floating)
Per Capita Annual Expenditure on records & tapes: \$3
Public Holidays: New Year's Day, Epiphany, Good Friday, Easter Monday, May 1 (Labor Day), Ascension Day, Whit Monday, Midsummer Day, All Saints Day, Dec. 6 (Independence Day), Dec. 25, 26 (Official holiday season: April 15-Aug. 31)
Normal business hours: 8 a.m. to 4 p.m.

Record Sales 1972

Total record and tape retail sales (by IFPI companies): \$12 million.
Estimated retail sales outside IFPI group (10 percent): \$1.2 million
Total record sales (units): 1,970,000
LP's (units): 1,500,000
Singles (units): 470,000
Stereo sales: 100 percent.
Tax on records & tapes: 11 percent of retail price.
Average price of single: \$1.80
Full price album: \$7.10 to \$8.10
Mid price album: About \$5.60
Budget album: \$3.60
Average pressing cost for an LP: 60 cents
Average pressing cost for a single: 20 cents
Average sleeve cost for an LP: 50 cents (\$1 for double sleeve in full color)

Tape Sales 1972

Total prerecorded tape sales (cassettes and cartridges): 765,000 units (\$4.7 million retail)
Cassettes: 700,000 units (\$4.2 million)
8-track Cartridges: 65,000 units (\$0.5 million)
Retail price of prerecorded cassette: \$5.60 to \$7.60
Retail price of 8-track cartridge: \$6.10 to \$8.60
Average duplicating cost for cassette: \$1.15

Radio & TV Stations

TV: State-owned—two main channels both nationwide. A private commercial company buys time on both channels and sells it to advertisers.
Radio: State-owned, three non-commercial channels one AM, two FM, which program only a modest amount of popular music. Radio Luxembourg is received in some parts of the country.

Music Publications

Three well-established pop magazines—Muza, Intro and Suosikki (all monthly)—have a total circulation of 180,000.

Equipment Penetration

Radios in use: Approx. 2 million (inc. 450,000 portables and 190,000 car radios)
TV sets in use: 1,267,000 (55,000 color)
Tape records in use: cassette/cartridge: 400,000 (there are an estimated 50,000 in-car cassette players and 10,000 in-car cartridge players)
Record players in use: 325,000.
Juke boxes: 3,300.

Outlets

Record and tape sales outlets: 2,000 (including 800 electrical shops, department stores, supermarkets, about 45 specialist retailers and 1,300 gasoline and service stations)

Share of retail market

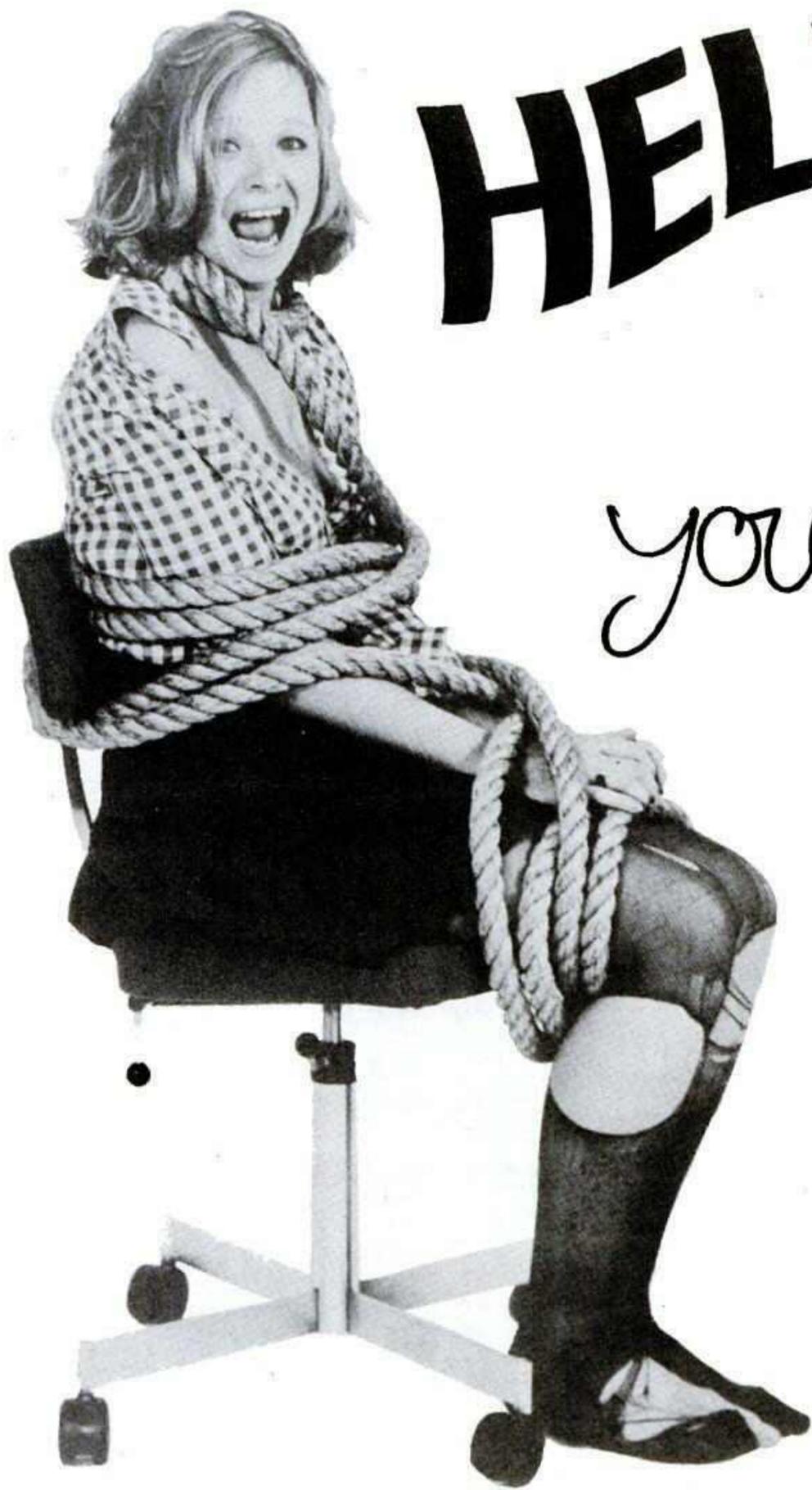
Rackjobbing: 10-15 percent of total sales.
Record club sales: 10 percent of total IFPI sales.
Percentage of total consumer expenditure on sound carriers: 0.181.

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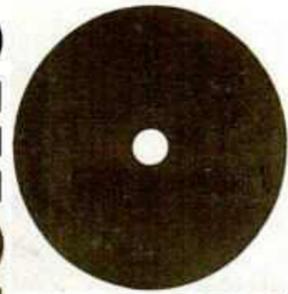
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LED ZEPPELIN
Atlantic
March, 1973



KILLING ME SOFTLY
Roberta Flack
Atlantic
October, 1973



GOAT'S HEAD SOUP
Rolling Stones
Rolling Stones Records
October, 1973



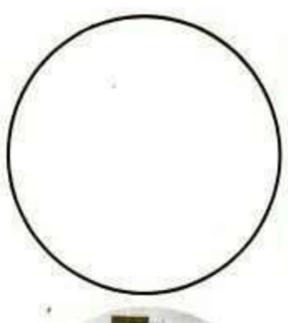
BILLION DOLLAR BABIES
Alice Cooper
Warner Bros.
October, 1973



PUGH ON THE ROCKS
Pugh Rogefeldt
Metronome
September, 1973



KOM IGEN
Lill Lindfors
Metronome
November, 1973



MUSCLE OF LOVE
Alice Cooper
Warner Bros.
November, 1973
(based on advance orders before release)

Danes Seek Solution To 'Appalling' Library Problem

By MIKE HENNESSEY

A total of 650,000 copies were made of records borrowed from Danish public libraries between April 1972 and March 1973—equivalent to more than 50 percent of the sales of records in the same category over the same period.

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

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

The Danish libraries made 2,460,000 lendings of albums in 1972-73 and the survey showed that the records were borrowed by 264,000 people—or seven percent of the adult population above the age of 15. Of these borrowers, 28 percent (74,000) admitted copying the records borrowed—an entirely legal operation.

Says Kurt Mikkelsen: "While unit sales of albums in other European countries have increased, we in Denmark have seen them stagnate. It is significant that two thirds of the albums borrowed from the libraries are of contemporary pop music and jazz."

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

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

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

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

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

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

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

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

Finland Tape Is Tops

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

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

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

Since most of the cassette owners are in the younger age

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

The Finnish market is a small but thriving market where the cover version is still a vitally important factor. Although local recordings account for 65 percent of the market, only 15 percent of domestic product is of 100 percent local origin—the rest is made up of cover versions of international hits.

One problem looming on the horizon for Finland is that of direct imports—especially those involving cut-out material from the U.S.A. Says Johan Vikstedt, head of Discophon: "This is a really serious problem and I think the U.S. industry should destroy the 30 million cut-outs which seem to accumulate annually."

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

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

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

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

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

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

Records made since 1961 are protected under this law and the Finnish broadcasting organization pays at the rate of \$2.28 a minute. Last year the Finnish Gramex collected \$147,400, distributing half to the record producers (the record companies) and half to the artists and musician.

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

Norway's Boom in Local Repertoire

By ESPEN ERIKSEN

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

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

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

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

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

Before the war local recordings accounted for 75 percent of the sales of records in Norway—a figure which steadily declined to a low of 15 percent some years ago. Now, however, the tide is turning and it has put new heart into the creators of local repertoire.

Another element, says Tveten, in the growing prosperity of the Norwegian industry is the development of rack sales which has been spearheaded by the industry-owned company, Gramorack with more than 600 record/tape outlets. In addition there are two private companies—Play Music (run by Interbroker of Sweden) and Euronett.

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

Sweden Sees the Eclipse of the Single

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

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

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

And so is the giant Swedish automobile manufacturer, Volvo.

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

An undeniable side effect of blank tape sales has been the virtual eclipse of the single in Sweden. "Once a single gets a few radio airings," some record men say, "there is no hope of selling it in large quantities because it will already be duplicated on to thousands of home cassette recorders." And the full force of this comes home when you see that some weeks there are as many as 15 LP's in the Swedish Top 20 sales chart.

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

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

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

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

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

With the considerable price differential between Sweden and the U.K., there is now some danger that dealers will be encouraged to make direct imports of current repertoire from Britain and this could seriously affect the Swedish record companies. M.H.

How the Charts Work In Scandinavia

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

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

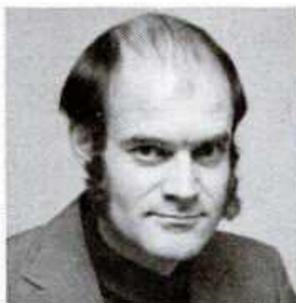
Although the chart doesn't reflect over-the-counter sales, the Danish industry points out that the "no returns" situation effectively rules out the possibility of artificially hiked shipments.

In Sweden the sales chart—also a joint singles/LP's listing—is compiled by Swedish Radio and is based on returns from 40 major retailers throughout Sweden.

Norway's most reliable charts are those compiled weekly by the newspaper Verdens Gang which are based on information mailed in weekly by 50 major retailers. The charts list the top ten singles and the top 20 or 30 LP's and are regarded by the industry as being at least 80 percent accurate.

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

Rasmussen Leaves Imudico



JOHN RASMUSSEN



BENGT SUNDSTROM

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

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

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

Rasmussen says the new company will be a complete music company, embracing record production, music publishing, artist management and concert promotion.

Also joining the new company from Imudico Denmark is sales manager Erik Tschentscher.

New managing director of Imudico Denmark is John Jorgensen who has been with the company for a number of years as head of the centralized royalty department.

Since Imudico set up its total Scandinavian operation in 1970, it has grown rapidly, obtaining a large number of local recordings in all territories.

The company in Sweden has enjoyed tremendous success and now ranks among the leading Swedish publishers. In Norway, Imudico has made great strides under the direction of Einar Jemtland, and the Danish company—one of the strongest in the country—has consolidated its position.

Royalty Rate Disputes Splits Danish MPA

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

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

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

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

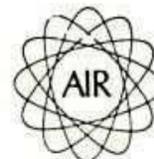
Recent elections changed the balance of power on the council in favor of popular music with the result that the Wilhelm Hansen company withdrew from the music publishers' association. As it is a rule of CODA that the publishing representatives must be members of the music publishers' association, the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

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

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

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

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Company Reports:

—SWEDEN—

INTERSONG

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

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

Recent chart successes for the company have been "What About Me" by Anne Murray; "Goin' Home" by the Osmonds; "Waikiki Man" by Bonnie St. Claire; "Carnival" by Les Humphries; "The Bouzouki Klang Durch Der Sommernacht" by Ann-Louise Hanson and "Den Gamla Dansbanan" by Owe Kohler.

The nostalgia boom has been beneficial to the company with the Swedish artist Burken scoring a gold disk award for an album featuring many Intersong oldies and another tremendous hit has been the old Dion song "Sandy," recorded for Polar by Svenne and Lotta.

Intersong has also had international success with Bo Hansson's "Tax Free" on the Jimi Hendrix album, "War Heroes," and "People In Motion" by the Norwegian group Saft has been released in most territories. Ulf Neidemar's "Hang Me Pa Party" has been recorded in seven European countries and there has been good response to Basse Wickman's new album.

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

SONET

The first nine months of 1973 represented the biggest growth period ever in the 18-year history of Sonet Grammofon AB. In this period the increase in turnover compared with the same period in 1972 was 50 percent.

A major factor was the success of the Island label, notably with such artists as Cat Stevens and Uriah Heep. Sonet was the first company outside the U.K. to manufacture Island product many years ago and now the label has a unique position among foreign labels in Scandinavia.

Acquisition of the A&M catalog on August 1 has resulted in good sales of the Carpenters, Carole King, Waldo de los Rios and Billy Preston, and there have been marked local successes with Stefan Ruden, Jerry Williams, Stefan Demert, Sylvia Vrethammar, Tommy Korberg and Povel Ramel. The company has also been successful with its extensive production of Swedish folk music and with its Gran Prix budget label which features local and foreign material specially compiled for the Scandinavian market.

Sonet is recording more and more product for the international market and has new albums available by Billy Haley and the Comets, Toots Thilemans and Svend Asmussen, Barney Kessel and Red Mitchell, Don Cherry and Tony Scott.

Tasavallan Presidentti, the top Finnish rock group, recently completed a new album in London; Sam Charters continues to produce the "Legacy of the Blues" series, and much of Sonet's international production is channelled through its English affiliate.

GEORG DAHLBERG AB

Georg Dahlberg AB, which took over the music and tape division of Scason/Frank Dahlberg AB in March this year, is the leading independent distributor of cassettes and cartridges in Sweden, covering all non-record outlets and distributing in addition to its own lines the repertoire of Polydor, Phonogram, CBS, Metronome, Sonet, Polar, Lido and Amigo.

The company estimates its share of the tape market for 1973 at around 15 percent.

Georg Dahlberg AB is also an importer and wholesaler of all types of car stereo and portable cassette equipment, selling in addition to its own Delta brand, hardware from Automatic Radio (USA) and Autovox (Italy).

The company recently moved to new premises at Norra Stationsgatan 91-93 in the center of Stockholm.

TONITON

Toniton, a five-year-old company headed by Leif Bigert, is involved in record and tape production and distribution, runs a music agency and a number of discotheques and dance-halls, and in 1971 set up a rack operation which now has nearly 3,000 outlets.

Initially the rack division specialized in bargain records but this year the company expanded its range to include full price material in both records and tapes.

Bigert, who estimates that between 20 and 25 percent of total industry turnover in Sweden comes from racks, has achieved gold disk status of 25,000 sales for a Clas Edmark budget album. However most of the company's sales are of foreign material. Toniton imports finished product and has a two million kronor stock in a large warehouse near its headquarters. Its tape sales are 60 percent cassette and 40 percent cartridge.

Toniton has made deals with the major oil companies to sell disks and tapes through gas stations and other sales outlets include department stores, supermarkets, electrical shops and conventional record retailers.

The company's sales manager, Albertus Klaassen, has 18 salesmen with company trucks servicing the outlets with product on its own Toniton and Moondisc labels and with the represented lines Windmill, Ronco, Avenue, Enterprise, New World and Double Gold.

EMA-TELSTAR

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

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

In 1974 EMA-Telstar will be promoting concerts by Status Quo (January), Traffic (March), Ekseption (March), Gary Glitter (March), Blood, Sweat & Tears (May) and the Searchers (May). The company is also for the fifth year promoting a rock festival in Turku, Finland next August, and in addition handles the talent bookings for 15 cabaret and dance restaurants in Sweden.

AMIGO MUSIKPRODUKTION AB

With its new office in the same building as Georg Dahlberg AB, Amigo, headed by Jan and Per-Anders Boquist, has enjoyed considerable expansion this year.

In addition to representing the Futura, Chant du Monde, Byg and Paredon labels, Amigo has acquired for Sweden the jazz labels ECM from Germany and CSA from Denmark.

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

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

AIR MUSIC

Since Oct. 1 Air Music has entered into independent distribution of sheet music with Sonet Music AB. Material consists of contemporary copyrights by Kris Kristofferson, Elton John, David Bowie and Paul Simon as well as educational material from Charles Hansen and Alfred Music. . . . To promote Yvonne Elliman's new record, "Food Of Love" and to tie in with the opening of the movie, "Jesus Christ Superstar," Air Music president Sture Borgedahl invited Miss Elliman to Stockholm for television and a press meeting. . . . Cornelis Vreeswijk, with whom Air has an exclusive world-wide publishing deal, has written all but one of the songs on his new LP, "Linneas Fina Visor." Most of the songs will be included in his next release in Holland where Vreeswijk's previous album sold 50,000. . . . Lars Berghagen, composer of "Stranden," is getting good reaction in Germany where he made a TV appearance at the end of November. . . . The Bob Dylan song, "I'll Be Your Baby Tonight" has been recorded as a Swedish/English duo by Ann-Kristin Hedmark and Lee Hazlewood on Decca. The song is sub-published in Scandinavia by Air Music. . . . Among Air's new catalog deals is one signed for Scandinavia and Finland to represent Antista Music, which includes copyrights by Macdonald & Salter, composers of "No Tears" and "When You Smile" on the last Roberta Flack album which sold 25,000 in Sweden. The cover version of "When You Smile" by Siw Malmkwist has also proved a hit.

ESSEX AB

Essex also has a subpublishing deal with World Film Serv. Jan. 1 this year, has acquired the catalogs of the Harold Leventhal firms, Sanga Music, Fall River Music, Appleseed Music, Stormking Music and Howard Beach Music for Scandinavia. They include copyrights by Pete Seeger, Woody Guthrie, Ewan MacColl and Cisco Houston. The subpublishing agreement with Tickson Music Inc. has been extended and catalogs now included in the deal are Wait & See, Goose Feather, Silverwing Songs and Caspar Creek.

Essex also has a sub-publishing deal with World Film Services Ltd. of the U.K., and is Scandinavian publisher of the Rolling Stones album "Goats Head Soup" which has sold more than 25,000 in Sweden.

REUTER & REUTER

In almost 50 years of operation, Reuter & Reuter has published thousands of songs, beginning primarily with material by well-known Swedish composers and later expanding to acquire representation of the catalogs of U.K. and U.S. publishers. The Big 3 catalogs have been represented in Scandinavia by Reuter & Reuter for 35 years.

In addition to scoring with current hits—such as "Sa Gick Det Till Nar Farfar Var Ung," which was on the charts for three months, the company also successfully exploits its wide-ranging repertoire of standard material.

Reuter & Reuter prints a great deal of popular music, both in single copies and in folios. The hit series of folios consist of five books each containing 50 songs and there are also Swedish folios containing 15 songs by such top writers as Taube, Ramel, Sjostrom, Hambe, Carl-Anton and Adolphson.

The education and serious music department has grown tremendously over the last five years. For example, the guitar course, "Play Guitar" by Ulf G. Ahslund, was developed by Swedish television into a series of 26 instructional programs and they are to be repeated soon. So far the company has printed more than 75,000 copies of the book—a large amount for such a small market. Next year Yorkshire Television in England will produce a series of 28 programs based on the course and the book will be published by the Oxford University Press.

The company represents the German Henle, now considered the finest existing catalogue of the works of the old masters.

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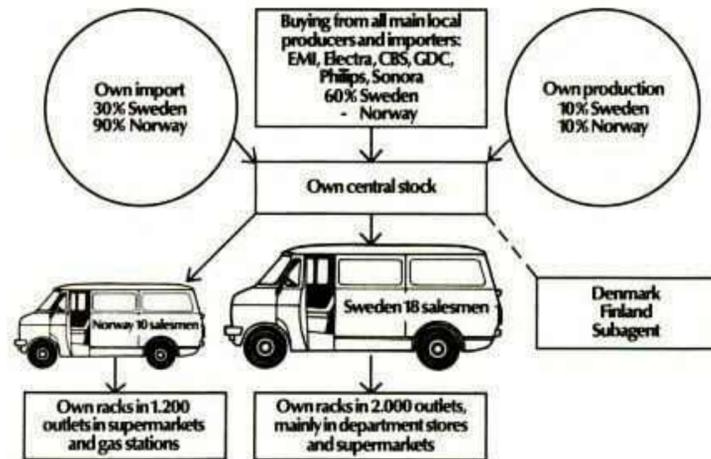
Play Music buys directly for its own stock from all major suppliers as well as importing itself. The records are distributed from salesmen's cars and placed directly on display stands which are lent to the shops.

Development has been fast. Turnover in 1971 was 3,2 million* and increased to about 18 million* in 1973. Similar development took place in Norway where Play Music has a turnover of 6 million*. In Denmark and Finland we currently operate successfully through sub agents.

Some more interesting facts:

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

*) Swedish crowns



Head office:

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Managing director Ake H:son Wilke

Play Music is a member of the Säljbolaget Group (Scandinavian Sales Forces AB) with a turnover of 170 million*.



Play Music's display stands are in very widespread distribution. More than 70% of all Swedish consumers are passing them.

Company Reports (Sweden)

METRONOME

Metronome Records had its best year ever in 1973, according to managing director Borje Ekberg. The company has been awarded six certified gold albums making Metronome the most successful independent label in Sweden this year. A seventh gold album is also due for Alice Cooper's "Muscle of Love."

In the first ten months of this year Metronome increased sales by 50 percent compared with the same period last year. This is about 35 percent more than the over-all industry increase. October and November were spectacular months with sales up 225 percent and 300 percent respectively compared with the same months in 1972.

Next year Metronome will celebrate its 25th anniversary with the release of five double jazz albums called "The Legendary Years 1949-54." The first two albums, titled, "Americans in Sweden" will feature James Moody, Zoot Sims, Stan Getz, Quincy Jones, Clifford Brown, Art Farmer and Lee Konitz together with Swedish jazzmen. A third album, "Danny's Dream" will feature top Swedish baritone saxophonist Lars Gullin. Also featured in the series will be Bengt Hallberg, Arne Domnerus, Ake Persson, Ove Lind and Reinhold Svensson.

Jayson Lindh, whose albums "Ramadan" and "Cous Cous" received good international reviews and were released in the U.S., will have a new LP out soon called "Sissel" and new signings to the label this year include Gosta Linderholm, Sveriges Jazzband and the poet and troubadour Ola Magnell.

Anders Burman is producing for Metronome in the Metronome recording studios which are run by chief engineer Rune Persson. The studios are the most modern in Scandinavia with a newly installed Neve 2254—a 24 input channel 8 console with Dolby M-16 and Kepex. The studio uses a 16-track Ampex MM 1,000 and a Studer 8-track A-80 and is fully booked every day until 9 p.m. In addition to Metronome productions, the studios also do custom work for the Sonet and Polar labels, among others.

PHONOGRAM

When it comes to children's records, Phonogram is the most successful record company in Sweden, particularly with the soundtracks from the highly popular children's films "Pippi Langstrump" and "Emil i Lonnerberga," written by Astrid Lindgren.

The three Pippi Langstrump LP's alone have sold 375,000, earning Astrid Lindgren a Gram of Gold award from Phonogram—an award initiated in 1972 with the inaugural presentation to Andy Williams.

Phonogram has also had success with a number of local acts which are getting recognition on an international level.

Sweden-based Dutchman Cornelis Vreeswijk, one of the country's best-selling artists, has signed a world-wide contract with Phonogram and the company is planning strong international promotion for him.

One of Sweden's top pop groups is on the Phonogram label—Sweet Wine—who have been touring the U.K. and Spain. They have had singles released in Italy, Portugal, Switzerland, the U.K. and all the Scandinavian countries and new overseas tours are in the pipeline.

Of the foreign Phonogram artists who have been in Sweden for concerts and promotion this year, Ekseption has had outstanding success with sales of 165,000 LPs in Sweden. Other top visitors have included Manfred Mann's Earthband, Freddie King, Bonnie St. Claire and Unit Gloria, the Troggs, Jo'Burg Hawk, Status Quo, Sandra and Andres, Lynn Carey and Mungo Jerry.

SWEDEN MUSIC

Stig Anderson, president of Sweden Music and Polar Records can look back on 1973 with great satisfaction. Hits from the publishing group have included "Can't Keep It In" (Freshwater/Sweden Music); "Cento Campana" (Sugar Music, Scandinavia AB); "Dancing On A Saturday Night" (ATV/Sweden Music); "Eviva Espana" (Basart/Sweden Music); "Get Down" (MAM); "Good Grief Christina" (Say Yes Music/Sweden Music); "Honolulu" (RAK/Sweden Music); "It Never Rains In Southern California" (Rondor/Sweden Music); "I'm The Leader Of The Gang" (Universal); "Live And Let Die" (United Artists); "Power To All Our Friends" (Big Secret/Sweden Music); "Ring A Ring A Roses" (Palace); "Yellow Boomerang" (Catoca/Sweden Music).

At one stage in June every song in the Norwegian Top Ten was published by the Stig Anderson Publishing group. In order to intensify and co-ordinate its activity in the Scandinavian market, the group has opened a new office in Copenhagen with Jorgen Mortensen as managing director.

Polar Records celebrated its tenth anniversary this year and the year has proved to be the most successful to date. Ted Gardestad has achieved combined sales of 150,000 with his two albums and the internationally acclaimed group ABBA (Agnetha, Bjorn, Benny and Frida) have sold 200,000 copies of the single "Ring Ring" in Scandinavia alone.

Recently Anderson acquired the Levine & Brown catalog for Scandinavia and arranged U.S. release of the single "Sandy" by Svenne and Charlotte through Laurie. RCA has acquired the rights for "Ring Ring" by ABBA in Mexico and Central and South America, and Polar will be releasing a new ABBA album in February, made simultaneously in English and Swedish versions.

EUROPAFILM

Europafilm, which began 40 years ago as a film studio complex, has diversified over the years into other leisure industry areas and now has a flourishing record and recording studio operation. In addition it is the biggest manufacturer of record plating equipment in the world.

The record division has four labels, all handled by EMI, and releases one album a week. One of its top acts, Janne Schaffer, recently had a No. 1 album for seven weeks and has been signed world-wide by Polydor.

The three recording studios, which handle recording and film dubbing, have equipment which includes a 16-track Sansui quadraphonic tape recorder and a Kongsberg desk from Oslo. Fifty percent of the studio time is devoted to custom recording and the other 50 percent to recording material for Europafilm's Four Leaf Clover, Grammofon Verket and YTF labels.

There is a tape duplication department and a record matrix department which does much custom work for other record companies.

The use of acid-proof stainless steel makes Europafilm's record plating equipment in demand all over the world. The firm has customers in 35 countries and sales of its plating units have trebled in the last four years. The company is currently developing a new galvanic unit in conjunction with Teldec for the videodisk.

DENMARK

POLYDOR A/S

One of the highlights of the Polydor year in Denmark was the celebration on Oct. 8 of the 75th anniversary of the Deutsche Grammophon company. Representatives of the Danish radio and TV organization, the Danish press and dealers were invited to a concert given by the Amadeus Quartet.

After congratulating Deutsche Grammophon and the Amadeus Quartet (which is in its 25th year) Conrad Lawrence, managing director of Polydor Denmark underlined two factors which were inhibiting the growth of the Danish record market—the enormous amount of copying of records borrowed from the public libraries and the heavy luxury tax on records. The effect, he said, was to make the industry less adventurous in recording new material and in releasing foreign product.

Lawrence concluded by expressing his confidence in the Danish industry "provided it is given the same possibilities of expansion by the authorities as obtains in our neighboring countries."



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studios, 1 assembling studio, mixing studio for film and music recording, editing rooms, disc cutting equipment, tape duplicating equipment, record plating equipments (we are manufacturing one of the mostly used plating plants in the world), cinemas all over Sweden, theatres etc. We also produce commercial films and we are of course the biggest record producer in Scandinavia.

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TECHNICAL FACILITIES 3 music studios, two of them equipped with 16-channel system. All studios have 8-4-2-channel and mono tape recorders as well as equipped with Dolby and full quadraphonic facilities. 2 mixing rooms. Mono and Stereo disc cutting facilities. Matrix department. Tape duplicating department. 2 film studios, 1 assembling studio and complete lamp equipments with mobile power stations with alternating and direct current. Camera equipments for 35 and 16 mm. A large selection of sound equipments, mono or stereo, one or multi-microphone recordings. A number of editing rooms, 35 or 16 mm. 1 mixing and 1 dubbing studio. 1 dubbing studio with MWA machines. Music and effect library. Equipment for front and back projection. A number of production office and store facilities.

EMI

EMI Denmark's great success of 1973 has been Sebastian whose first LP for the company has been in the Danish charts for a whole year. The company was able to increase its market share this year, helped by excellent sales of the "Pure Gold" compilation album—which was heavily promoted—and by the striking success of a Danish compilation featuring such artists as Keld and the Donkeys and Bjorn Tidmand.

PHONOGRAM

With the problems of home dubbing and high taxes, the industry in Denmark has to explore every possible technique to sell more records, says John Winkelman, head of Phonogram Denmark.

"We have introduced the Scandinavian Record Club, which is operated from Malmo in Sweden, and we are experimenting with dealer and consumer incentives and tie-ups with consumer magazines as is done in Germany."

Phonogram schemes have included special cut-price deals for the co-operative chain stores and offering certain albums at half price for a period of four weeks. "We have noticed that sales continue to be good even when the record reverts to normal price," says Winkelman.

The record club has about 5,000 members in Denmark and offers material specially selected for the territory from a basic 200-LP catalog of Polygram product.

SCANDINAVIAN BOOKING AGENCY

Denmark is an extremely active country where appearances by top international artists are concerned. "But," says Knud Thorbjornsen, "with the soaring costs you now need 80 percent attendances to break even."

Although this year has seen some surprising failures in terms of appearances by Tommy Steele, Marlene Dietrich and Diana Ross, there have been s.r.o. situations with the Moody Blues, Lou Reed, the Rolling Stones, the Osmonds, Les Humphries Singers, Procol Harum, Ivan Rebroff and Roger Whittaker.

The absence of a top class venue in Stockholm, plus the heavy taxes on foreign artists' fees makes Sweden a far less viable country for concert appearances than Denmark. It is significant that whereas Les Humphries does 15 and Roger Whittaker 14 shows in Denmark, they do only three and two respectively in Stockholm.

Thorbjornsen says the big months for concerts in Denmark are September, October and November—and, to a lesser extent, February and March.

FINLAND

MUSIK FAZER

The total turnover of the Fazer companies in Finland, including the record group, will reach \$21 million this year—an increase of 30 percent over last year.

Sales of musical instruments have boomed over the last few years, particularly in the field of small instruments and organs. The import value of organs is almost double that of upright pianos. On the other hand, Finnish-built pianos account for nearly 70 percent of Finnish piano sales.

The production in Fazer's own piano factory will reach 3,000 instruments this year, half of which will be exported, the principal customers being the Scandinavian countries, Switzerland and the U.K.

The Landola guitar factory will have made 40,000 acoustic instruments by the end of this year. About 70 percent of these are exported, with the U.S.A. being the biggest buyer.

Fazer plans to increase piano production to 5,000 annually over the next four years and in the same period annual guitar production will be boosted to 80,000.

On the music publishing side, Fazer, with its own repertoire of 12,000 copyrights and a booming educational music department is one of the biggest companies in Scandinavia. The group is also strongly involved in the music retail business. The record group has a rack operation with more than 650 outlets which accounts for between eight and nine percent of the total IFPI market; the group has a record club with 50,000 members; and there are four retail shops in Helsinki and six in the major provincial towns. The main store in Helsinki is probably the most complete printed music-instruments-record/tape store in Northern Europe.

Fazer has a concert bureau which handles many of the international artists appearing in Finland and arranges bookings abroad for Finnish talent.

FINNLEVY

Finnlevy expects to achieve a turnover of \$8.9 million in 1973, compared with \$6.7 million last year. The fastest expansion has been in the rack jobbing operation, Levypiste, but sales through traditional outlets have also increased. The Fazerin Musiikkikerho record club has also made a substantial contribution; accounting for about eight percent of the IFPI market.

To meet the growing demand for cassettes, Finnlevy recently opened a tape duplicating plant with a monthly one-shift capacity of 35,000. This output will be doubled next year to keep pace with demand.

The company has also extended its activities in the recording studio field and local recording for 1973 will total about

100 albums (including some reissues) and 60 singles. One of the top Finnlevy artists is Fredi, whose "Love Is A Many Splendored Thing" album has sold more than 40,000 disks and cassettes. Other top-selling artists are Irwin Goodman, Kai Hyttinen, Markku Aro and Eino Gron.

The galloping rate of inflation (about 15 percent in 1973) and the unfavorable trends in the exchange rate of the Finnish mark will probably result in record and tape prices being increased very soon—but the prospects nevertheless look good for 1974, for both Finnlevy and the music market as a whole, according to managing director John Westo.

SCANDIA

With a strong programme of releases for the Christmas market, Scandia-Musiikki Oy expects to finish off 1973 with a bang, making it a very successful year.

On the foreign product side, big things are expected of the new Alice Cooper album and there should be continuing heavy sales for the records of Waldo de Los Rios and Yes.

Frank Zappa, who describes Finland as his dream country, has had three sell-out concerts here and achieves good record sales.

Domestic productions on Scandia include a rock and roll album by Jussi and the Boys, an album by the gypsy group Hortto Kaalo, a children's album by top Finnish girl singer Katri Helena and a jazz-flavored comedy album by Ves-Matti Loiri.

On the budget side, Scandia continues to have great success with the Europa Somerset line, having scored a chart placing and 25,000 sales (gold disk status) with the album "King Size" featuring Frank Valdor.

PSO

Highlight of PSO's year as far as local talent is concerned has been the success of Hector whose albums "Herra Mirandos" and "Nostalgia" on Top Voice have been big sellers.

Another successful production has been an LP featuring the hits of Finnish composer Valto Laitinen. Laitinen, who lives in Paris, has written hit songs for such artists as Anki, Matti Esko, Iris Keinanen, Berit, Eija-Sinikka and Raimo Inkinen.

As with most Finnish companies, PSO has seen cassette sales expand markedly this year and it has developed a wide-ranging catalogue to meet this demand.

The musical instrument division of the company is a wholesaler for such lines as Besson, Wurlitzer, Zildjian, Hagstrom, Gretsch, Selmer and Farfisa and it imports instruments from 12 countries.

In addition to its own Top Voice, Blue Master and Finlandia labels, PSO also represents in Finland Vogue (France), Saga, Boulevard and Flag (U.K.), ECM, Enja and Da Camera (West Germany), Audio Fidelity (U.S.A.) and Elite Special (Switzerland).

DISCOPHON

AB Discophon Oy was founded in 1957 to handle the RCA catalog in Finland and today it also represents the labels of MCA, Telefunken, Mainstream, Daybreak, Playboy, Polar, Disc'AZ, Supraphon, and Erato.

The company, based at Espoo, a town nine miles from Helsinki, is headed by Johan Vikstedt, who estimates Discophon's market share at about 12 percent.

With good results from foreign product, Vikstedt is now concentrating on building up local production which at present accounts for only about 25 percent of the company's turnover.

Among artists currently signed to Discophon are Seija Simola, who has a hit with "Ring Ring" and the tenor Mauno Kuusisto who has been a big-selling artist for many years. Konsta Jylha and Kaustisen Purpuurpelimannit represent traditional Finnish folk music at its best, while hard rock is well represented by Haikara, a fine group from Lahti.

New to RCA is Eino Gron who will have two albums released internationally. Other international releases include albums by the Paraguayan group Los Kyrios and "Gypsy Violin" by Hungarian violinist Dezo Balogh. On the jazz side there are albums by Esko Linnavalli, Arne Domnerus, Hacke Bjorksten and Eero Koivistoinen.

Discophon, which is an affiliate of Electra of Stockholm, is planning to build its own recording studio to handle its own local production and offer custom recording facilities.

LOVE RECORDS

In its seventh year of operation, Love Records has continued to grow strongly, establishing a high reputation for progressive music, ranging from blues and hard rock to jazz-rock. By the end of 1973 the company will have released 30 albums and cassettes and as many singles, and among these the most important internationally are those by the group Tasavallan Presidentti and guitarist Jukka Tolonen. Love and Sonet of Sweden have secured release of these acts through Sire/Blue Horizon.

Singer-composer Jim Pembroke, an Englishman based in Finland, has had his Love album, "Hot Thumbs O'Riley" released by Charisma in the U.K.; and the album "Praise to Helsinki" by blues singer Eddie Boyd has been released in France by Vogue.

Love is also collaborating with the independent U.S. company Trilogy, headed by singer-composer-producer Warren Schatz, and will introduce Trilogy product by Yesterday's Children, Holy Moly and Schatz himself into Finland.

On the domestic front Love topped the charts with cover versions of Chuck Berry's "Reelin' & Rockin'" by Rauli Badding and Elton John's "Crocodile Rock" by Muska. The com-



THE SONET GROUP OF SCANDINAVIA

SONET GRAMMOFON AB—ARNE BENDIKSEN A/S—SONET/DANSK GRAMMOFON—SCANDIA MUSIC LTD.

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pany has a strong catalog of ethnic and politically oriented music. The double album of Finnish gypsy music "Kaale dzambena" has won wide acclaim and there has been great success with material from Angola, Guinea, Korea and Chile.

In addition to its own material, Love Records handles product from the Swedish SAM group of companies, including the Silence and MNW labels, and the Satsanga company of Jukka Kuoppamaki, a top Finnish artist.

EMI

Established in 1968 as a subsidiary of EMI Sweden to produce local repertoire, EMI Finland had all its marketing handled by Finnlevy until June last year, when an autonomous company with direct responsibility to head office was created.

This year has seen big changes in the management team following the departure of nine of the staff. Rolf Nygren, EMI's MFP manager for Scandinavia, was appointed managing director and he hired former PSO man Rolf Kronqvist as marketing manager and former Scandia executive Eric Forsman as sales manager.

EMI Finland was restructured from a totally diversified company into a straight record operation, with minor activities in industrial and domestic electronics.

The company plans to build its local repertoire—a move dictated by the weak language ability of the market in relation to the other Scandinavian countries, and, under the a&r leadership of Raimo Henriksson will look for an increase of 30 percent in local repertoire sales, up to the national average of 40 percent. Prominent in this development will be best-selling artists like Viktor Klimenko, Marion Rung and Dave.

In the first half of 1973, EMI's market share, says Nygren, has increased from 13 percent to 23 percent.

One major innovation this year will be a series of ten commercial TV spots for EMI's top artists in December which will be watched with great interest by the other record companies.

NORWAY

ARNE BENDIKSEN

Arne Bendiksen A/S has enjoyed steady growth in 1973 and has added the important A&M label to the list of record producers it represents in Norway.

Much of the company's success has come from the Island repertoire which has enjoyed an expansion of 250 percent since it resumed its collaboration with Bendiksen two and a half years ago. Top names are Cat Stevens, Uriah Heep (Bronze); Emerson, Lake & Palmer (now Manticore, and also released by Bendiksen in Norway); Traffic, Fairport Convention and Roxy Music. Island repertoire, in fact, now accounts

for one third of the company's turnover. Uriah Heep alone has been on the LP charts constantly since "Look At Yourself" entered the list two and a half years ago.

Bendiksen acquired the A&M representation as from August 1 and has had success in the charts with the Carpenters' single, "Yesterday Once More" and the album "Now And Then."

Blue Thumb has been another important acquisition, with its Pointer Sisters and Dave Mason repertoire and there is great potential in the BASF labels, Mps, Harmonia Mundi and Cornet. Other important labels represented include Transatlantic, Vanguard, GRT (Chess, Checker, Cadet) and Miller International.

EURONETT NORSK A/S

Euronett Norsk A/S has had more success in the past 12 months than ever before. The company controls more than 1,000 racks and also distributes to more than 300 music shops.

Early in 1972 the company started its own pressing plant and today, with six Alpha Toolex presses, it can produce up to 50,000 LP's a week.

Rolf Erno, managing director of Euronett says the company has enjoyed excellent sales of its super budget series, "Tribute To" and "Top Hits" which are produced in England. These lines are exported to various countries in Northern Europe. And a year ago Euronett went into local production and has scored great success—one act having already achieved two silver and two gold disks.

PHONOGRAM A/S

Phonogram has strongly increased its involvement in local recording activity in the last year and this together with the intensive exploitation of foreign material on owned and third party labels has resulted in a substantial increase in the company's market share.

Local recordings now account for 30 percent of total turnover and some of the Norwegian acts getting overseas exploitation are Ellen Nikolaysen, Aunt Mary, Saft and the Jonas Field Rock 'n' Rolf Band.

As well as the Phonogram labels, the company also handles repertoire from Avco, Bang, Big Tree, Charisma, Dawn, DJM, Family Productions, Frituna, G.M., Hot Wax, Interobang, Invictus, Mooncrest, Polar, Pye, Shelter, Sonora, 20th Century, Trojan and WWA.

In conjunction with Polydor A/S, Phonogram runs the Rosenborg recording studios, and through more than ten years of co-operation with the Norwegian Composers' Society and the Norwegian Cultural Fund has built up an extensive catalog of serious contemporary music which enjoys a high reputation throughout the world.

AS DISCO

AS Disco enjoys an important place in the Norwegian music market as a producer and distributor of records and pre-recorded tapes and as a record pressing company.

In addition to its own Norwegian recordings, the company has the representation of such important catalogs as those of RCA, Camden, Telefunken, Cupol, MCA and Ariola.

With the retirement of managing director Eilif Meyer, there have been some management changes within the company. Arild Tegtmeier succeeds Meyer as head of the company and repertory manager John Johanson, who has also retired, is succeeded by Pal Andersen and Ivar Thorstensen.

H.M. Kristiansen has been appointed sales manager.

GENERAL

THE HANSEN GROUP

The three Scandinavian companies of the Hansen group are the biggest publishing houses in Scandinavia, with the parent company in Copenhagen having been established for 116 years.

Edition Wilhelm Hansen in Copenhagen is managed by Mrs. Hanne Wilhelm Hansen and Mrs. Lone Wilhelm Hansen and consists of a hire department, theater and concert agency, education department, popular music department and record production division which covers classical, pop and children's records.

The company is also a sheet music wholesaler and has large instrument and sheet music shops in Copenhagen, Arhus and Jutland. In addition Hansen organizes musical education courses in its building at Arhus. The building embraces hotel accommodation, a music shop, a concert room and various discussion and lecture rooms.

Among the catalogs represented by Hansen are Francis Day & Hunter and Campbell Connelly.

The Swedish company, AB Nordiska Musikforlaget, was founded in 1914 and is involved in record production for Hansen's own Artist label, in sheet music wholesaling, and musical education. The company owns a leading music and record retail shop in the center of Stockholm and administers the all-Scandinavian contracts made with the group in the popular music field.

AB Nordiska Musikforlaget is headed by Lennart Desmond with Ragnar Blomstrom as professional manager for popular music.

The Norwegian company, Norsk Musikforlag A/S in Oslo, *(Continued on page 56)*

SPOTLIGHT ON SCANDINAVIA

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NORWAY,
SWEDEN AND
FINLAND
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EMI is the only company in Scandinavia offering the record industry the full range of services and facilities necessary to get the product from a thought in an artist's head to a product in a consumer's hand.

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Company Reports (General)

• *Continued from page 55*

was founded in 1909 and is today managed by Fridtjog Backer-Groendahl. It has a hire department, an educational music department, popular music department and a musical instruments department. It is also involved in the wholesaling of sheet music and has a leading retail shop in Oslo. Popular music professional manager is Gert Opitz.

CBS SCANDINAVIA

In the past year the CBS companies in Sweden, Norway and Denmark have undergone a period of expansion and reorganization with strong emphasis on efficient marketing and local production.

In Sweden, CBS-Cupol became a fully-owned CBS subsidiary in January this year. The company has moved to larger premises and managing director Jorgen Larsen, who is also the CBS director of Scandinavian operations, sees the main priority as repertoire diversification since about one third of Swedish sales are accounted for by locally produced records.

CBS Norway, under the management of Per A. Jenssen, took over the CBS label from its previous licensee in January this year and also moved to new premises and enlarged its staff. The company's performance this year has been on target and next year it will move into local production.

CBS Denmark, founded in 1970, is the oldest of the Scandinavian companies. Under the management of Soren Nissen since late 1972, the company has grown steadily and achieved a string of local successes, particularly the releases by progressive rock group, Gasolin. Gasolin have just released their third album, produced by Roy T. Baker of Trident Studios, London, and will be doing an English version of the album.

Gasolin's lead singer, Kim Larsen, has a solo album out which has been in the charts for nearly three months.

Another top CBS group is Secret Oyster, which grew out of the highly regarded but now defunct group, Burning Red Ivanhoe. Formed by former Ivanhoe members Karsten Vogel and Bo Thriega, Secret Oyster have just released their debut album.

Finally CBS Denmark has a brilliant singer-songwriter in Ole Steen whose first album, sung in English, is currently getting international exposure.

Reviewing the progress of the three Scandinavian companies, Jorgen Larsen sees organizational streamlining of the three operations as a key prerequisite in achieving success in Scandinavia, particularly in the matter of simultaneous record release and joint promotion.

Neither rain nor sleet nor snow
will keep Billboard from attending
the Winter C.E.S. Show in Chicago

(And heaven knows there's plenty of each).

**WATCH FOR BILLBOARD'S
COVERAGE OF**

**THE WINTER C.E.S. SHOW
IN THE JAN. 12 ISSUE.**

Pulp Shortage Hits Album Sleeves, Disk Deliveries

By GRAHAM PUNTER

LONDON—The shortage of pulp and the overburdening in board mills is delaying album sleeves and holding up record deliveries in the U.K.

The sleeve difficulties compound the already considerable problems caused by the shortage of raw materials for disks and pressure on record pressing plants.

Atlantic Records is among the worst hit. A spokesman said the sleeve situation is affecting all albums and many are being delayed. Special sleeve effects that require a particular kind of board have been almost totally eliminated.

The cover of the latest Emerson Lake & Palmer album had to be made in America because an unusual sleeve was insisted upon. The price of board at home is increasing every month.

The spokesman added: "We are just unable to get enough stock of anything and this is causing delays on our albums. Any packaging that is not standard is either not available or there is a six to eight week wait for it."

Graham Powell, deputy managing director of EMI, said: "We are viewing the record and pulp industries with concern. We don't feel there is cause for immediate worry but we dare not look any further ahead than three months."

A Polydor spokesman said: "We are having our choice of board eliminated and we are having to use standard board on almost everything. But the quality of covers is not affected and neither are album releases."

Services Problem

Norman Garrod, chairman and managing director of Garrod and Lofthouse, which serves companies like EMI, Pye, K-Tel and Ronco, forecast the shortage of board would become "a terribly serious problem" by the middle of next year.

He said: "We are coping at the moment by having massive stocks of board. But the situation is going to get far worse before it gets better."

Garrod said his company has experienced difficulties with special projects—in one case it was unable to produce an English sleeve identical

to the complex American cover as required by the record company concerned.

Denis Rex, general manager of Shorewood Packaging, which handles sleeves for many record companies including CBS, RCA, WEA and Pickwick, said his company has taken out a 12-month contract order for board to ensure supplies do not dry up.

He said he expected the Government to make efforts to ensure a supply of pulp to keep board mills working and not create mass unemployment at least until after the next general election.

Rex predicted the crunch would come in 1975. He said the sleeve manufacturing process is caught up in a vicious circle. Trees can be used

either for timber or pulp and because there is more money in timber, pulp supplies suffer.

Overburdened mills are reluctant to install more machinery to ease the load because they fear further reductions in pulp supplies. "So everyone just seems to be carrying on and hoping," he said.

Roy Joyner, sales director of the Tinsley and Robor group—which has had enough problems recently with a fire at its Lancing factory—said: "There is a shortage of board and we are in the same boat as everyone else."

"But we have found mills very cooperative. It's difficult to say what the effects on record deliveries to dealers will be but we are doing all we can to minimize the problem."

Rediffusion Imports From Czechs for Plant Opening

LONDON—Rediffusion is importing polymer from Czechoslovakia in preparation for opening its own pressing plant in South Wales early in the new year.

The plastics shortage at home has forced Rediffusion to look to the Czech record manufacturing and distribution company Supraphon.

Rediffusion has the U.K. distributorship of Supraphon and Panton, two Czech labels. The English company's product is currently pressed by Orlake and British Homophone.

Rediffusion managing director, George Phillips, said: "To establish our own pressing plant is a normal commercial move. We do not want to put ourselves completely in the hands of one or two companies."

"Our manufacturing plant will augment our operations and not monopolize it. We will still need to use Orlake and British Homophone for a very long time yet."

Phillips said the company would naturally use "home grown" raw materials where possible, but he did not foresee what he called a serious plastics shortage being solved before 1976. Meanwhile, he said, Rediffusion's connections with Supraphon ensured the company would not be paying "over the odds" for imported polymer.

Phillips said he hoped the factory would be operating by February or March.

Because of the Communist bloc's affiliations with the Arab world, Czechoslovakia is not experiencing the same Middle East oil supply restrictions as the U.K., where the situation is compounding already serious pressing problems.

Barclay Exec in Scandinavia

PARIS—Cyril Brilliant, sales manager of Barclay's international division, recently visited Denmark, Norway, Sweden, Finland and Germany to arrange various promotions in those countries for Barclay artists.

One of the projects Brilliant has under consideration is a TV special devoted to French music and featuring four top Barclay acts, Leo Ferre, Juliette Greco, Charles Aznavour and Jacques Brel, for screening on Danish television next year.

Bruno Coquatrix, of the Olympia theater in Paris, will act as consultant, and the program will include film clips of artists who appeared at the Olympia and at the Bobino theater during March and April.

If the program is screened, Brilliant plans to use it as a base for further promotions for the four Barclay artists featured, in Denmark and Scandinavia.



FOREMOST "Othello" interpreter Leonardo del Ferro is presented with the first copy of his album "Whispering Memories," which is making a big impact on the Dutch record-market immediately after its release. The LP is on Negram Records. It's his first pop-styled LP. From left to right: del Ferro, Mrs. del Ferro and Negram's managing director, Hans I. Kellerman.

From the Music Capitals of the World

LONDON

The race to secure a half-share in Jeff Wayne Music—and its lucrative David Essex catalog—has intensified with a fifth major publisher joining the four already in the running, and delaying the signing of a deal.

Wayne is looking for the negotiations, which have been continuing for several weeks, to result in a three-year deal for the world on a 50-50 co-publishing basis. . . . A BPI silver disk was recently presented to David Essex for 250,000 British sales of the single, "Rock On." Also presented with disks were the producer of the record, Jeff Wayne; Essex's manager, Derek Bowman, and Dan Loggins, CBS, on behalf of CBS. . . . Rock Artists Management, owned by producer Mike Leander, which handles Gary Glitter, Barry Blue, The Glitter Band and Hello, is forming its own agency and promotion companies. The first promotion on a group outside RAM's management roster will be next spring's tour by the New Seekers.

Pat Boone stimulated interest in his new Lamb and the Lion label recently when he visited Britain to promote the label's first releases, issued in this country by Word (U.K.). The releases will be Pat Boone and the Nashville Jesus Band, and "Golden Hymns and New Songs of

U.K. Imports

Continued from page 1

cluded duty for records imported in sleeves and 47.5 percent for unsleeved product.

To negotiate with Customs and Excise, the BPI formed a special subcommittee comprising WEA managing director Richard Robinson, John Parris, chief accountant of EMI Records, Geoffrey Bridge, BPI director, and Glyn Williams, Polydor company secretary. Sidney Golt, a retired civil servant, acted as consultant to the subcommittee.

Commented Geoffrey Bridge: "We are obviously very pleased with the outcome of these negotiations—on unsleeved product, the new agreement means a saving of just under 1 per cent."

Bridge added: "This is the second time this year that the industry acting as one, under the BPI banner, has been able to achieve measurable financial saving. The first time was when we managed to get sample records—promotion copies etc.—exempted from VAT."

the Jesus People." . . . Enterprise Records and Distribution has acquired distribution of the Trojan and associated labels. . . . One of London's first commercial radio stations, Capital Radio, is extending its program format with the introduction of a music-interview type show and the addition of Tony Myatt as presenter in the new release spot. . . . Pye is completing details of a major promotion campaign early in the New Year for the firm's Dawn label, concentrating on the launch of two new signings to the label, Quicksand and singer Brian Friel.

Slade's new album, "Merry Xmas Everybody," looks set to go silver on its Dec. 7 release day, as advance orders totalled 210,000 at the end of November. . . . Pickwick has sold over 1,500,000 records on its Mr. Pickwick label, since it started the children's line five months ago. . . . An album of wartime songs has been issued by Purple Records, called "Colditz Breakpoint." It follows closely in the wake of a successful television dramatization of Major Pat Reid's book, on his wartime experiences in Golditz castle-prison, called "The Golditz Story."

EMI Tape managing director since 1971, Tony Wherlock, has resigned. He will return to the States and join a Japanese-American company, Intertechnika. . . . Tony McGrogan, previously in the head office sales department of RCA has been appointed head of artists' liaison at RCA following the departure of Barry Bethell to Mainman. . . . Maureen Webster is leaving the Decca promotion department after nine years to run the Cathy Burns Employment Agency. . . . Derek Sinclair has been appointed managing director of World Records EMI's mail order subsidiary. . . . Ian McTavish has joined Polydor from EMI, but in the same position of Media buyer. . . . Ian Gurney has joined GM Records to cover radio promotion. . . . Paul Rustad, has been promoted to manager of recording services and release administration at RCA from new-release coordinator.

TOKYO

Half a million pressings of "Yesterday Once More" by The Carpenters have been sold in Japan since the 500 yen (\$1.80) single went on sale here on July 10, according to Hirokazu Aihara, manager of King Record's A&M department. It was among the Top Ten best-selling singles.

(Continued on page 58)

Shostakovich Work Premiere

LENINGRAD — Shostakovich's most recent work, the 14th Quartet, was premiered at the Maly Philharmonic Hall here last month. It was performed by the Moscow-based Beethoven Quartet, which came specially to Leningrad at the request of the composer—continuing the tradition of premiering all new works by Shostakovich in his native Leningrad.

The new Quartet is part of the great cycle which the composer has been working on for more than 30 years and is dedicated to one of the first performers—cellist Sergei Shirinsky.

A second performance of the work was given a few days later before participants at the 3rd Russian Composers' Congress in Moscow.

Bacillus Dates Set

HAMBURG—Eight Bacillus groups have been booked to gig in Britain, including Nektar, Krokodil, Message and Midnight Circus.

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From the Music Capitals of the World

• Continued from page 57

gles in the first week of last month (November) at 10 leading record stores in this country. It was the best-selling single in the first half of October at Yamaha's 16 music stores. . . . The American disk has finally been surpassed by a Japanese single, however. "Kandagawa" by **Kosetau Minami & Kaguyahime** has held the No. 1 spot for the past three weeks. It was released on Sept. 20 by Crown Record under its Panam label. According to the Japanese manufacturer, 800,000 pressings have been distributed. . . . **Leon Russell** and his **Shelter People** played four concerts in Japan Nov. 5-9. **Denny Cordell**, co-founder of Shelter Records said: "After Japan, we're going to Australia and New Zealand for two weeks. Then there will be one date in Hawaii before we return home."

Noboru Takamiya, president of Toshiba-EMI, played host to **Orrin Keepnews**, vice president/chief producer of Fantasy Records, at a reception held Nov. 7 at the Tokyo Hilton in honor of the visiting American jazz record producer. . . . According to Japan's Economic Planning Agency, 45.5 percent of Japanese families owned stereo sets as of Aug. 31 compared with 43.6 percent at the end of August 1972. However, color TVs increased to 81.5 percent from 69.5 percent, radios 74.5 from 72 percent, tape recorders 45.5 percent from 40 percent. . . . **Nagaoka**, leading Japanese manufacturer and exporter of phonograph record styli, is expected to move into its new Tokyo headquarters building at the beginning of next month (December). . . . FM Tokyo, the first Japanese commercial FM broadcasting station, is planning to consolidate all of its facilities next August on the 31st floor of the KDD International Communications Center upon completion of this new building for Japan's overseas radio and cable system. . . . **Nippon Noso Kyokai (NHK)** announced last week that its experimental TV multiplex sound broadcasts would be suspended after Dec. 9, dashing all hopes that the government-backed network would air color TV music programs with stereo sound. **HIDEO EGUCHI**

BRUSSELS

Hebra is launching in Europe a new single and album by **Proudfoot** who had a hit with "Delta Queen."



GERRY OORD, managing director of EMI Records, UK, celebrates his 60th birthday at Les Ambassadeurs in London where he and his wife were entertained by the EMI management team. Among the guests was **MCA Records** president **Mike Maitland**, left, seen with Oord and his wife.

Also being released on Hebra is a new album by trumpeter **Luis Montez**. . . . "Angie," the **Rolling Stones'** single which is distributed in Belgium by EMI for WEA is No. 1 in three separate hit parades here—the BRT Top 30 (Flemish language radio), the RTB Top 30 (French language radio) and the chart of **Tele-Moustique**, the French-language entertainment magazine. . . . EMI is shortly to launch the **Command 1** for 1 series for ABC Dunhill. . . . **Nicole and Hugo**, Belgium's Eurovision representatives this year, are currently in Holland on a nine-month tour. Their new single is "I Love You So" coupled with "Paroles, Paroles." . . . **Woody Herman** won great acclaim on his recent tour of Belgium. His records on the Fantasy label are being released by EMI. . . . The War album, "Deliver The World" (UA), entered the Belgian charts at No. 6.

Belgian Vogue artists scoring in France are **Christian Vidal**, who has a big hit with "Angelique"; **Frederic Francois**, whose latest single "Viens Te Perdre Dans Mes Bras" sold 35,000 in one week; and **Crazy Horse** and **Christian Adam** are scoring in both Belgian and French hit parades. . . . The Phonogram LP "De 13 Beste, No. 3" is already No. 1 in the Flemish charts. . . . Two important new Phonogram album releases are and "In Memorium" LP by **Pablo Casals** and the **Elton John** double-LP "Goodbye Yellow Brick Road." Also on Phonogram's release list are the **Brian Ferry** album "These Foolish Things," the new **Genesis** album, "Selling England By The Pound" and the **Peter Hammill** album "In the Shadow of the Night." . . . Phonogram has released the new **Demis Roussos** single: "Schones Madchen Aus Arcadia."

CINDY KAT

PARIS

Popular French entertainer **Thierry Le Luron**, who is only 20 years old, is appearing at the Varietes theater. His act includes impersonations of most top pop artists including **Adamo**, **Dalida** and **France Gall**, all of whom attended his opening night. . . . **Francoise Hardy** is to resume her career after a break to give birth to her son, **Thomas**. **Georges Moustaki** has promised to write a special "berceuse" dedicated to the four-month-old child. . . . **Dalida**, who has been booked to appear at the Olympia next year, has a new Sonopresse album on release, "Julien," which features tracks specially written for her by **Michael and Endrigo**. One of the songs is titled "Oh God Why Hast Thou Forsaken Me."

Tino Rossi's latest album, which will be released shortly before Christmas and which includes only classical material, is already being acclaimed by the critics. . . . American **Roger Mason**, who sings the music of French Canadians who emigrated to the southern states of the U.S., and **Steve Waring** are both appearing in a folk concert at the Bobino theater and will sing in French. Also appearing is another American act, the **Bluegrass Connection**, who will sing in English. Spanish singer **Mari Trinia**, whose record sales in Spain have now passed 500,000, has a new Intersong Tutti/Continental/Pigalle album on release here which comprises a selection of songs adapted by **Claude Lemesle**. **Mari** writes her own lyrics. . . . **Carlo Menotti** is planning to stage a special production of "La Boheme" at the Paris Opera. **HENRY KAHN**

MfP New Line Hot in U.K.

LONDON—Sales of Sounds Superb albums—the new pop-oriented line introduced by Music for Pleasure less than two months ago—passed the one million mark last week. This successful launch of the label is a considerable achievement for MfP, especially in view of Sounds Superb's \$2.48 price tag, which is not normally considered to be a budget price category.

The line was officially launched at the beginning of last month, although MfP started shipping Sounds Superb product to dealers at the end of September. An initial release of 25 titles was made, including material by several Tamla Motown acts, **David Cassidy** and the **Partridge Family**, the **Monkees**, **Manuel** and his **Music of the Mountains** and **Cliff Richard**.

Among the LP's from this first release that have proved particularly popular are the **David Cassidy** album and a **Four Tops** item, which have both sold 60,000 copies each, a **Supremes** LP, which has sold 75,000 copies, and a **Mrs. Mills** album, which has sold 55,000 copies.

Ted Harris, MfP's general manager, sales and marketing, said that the **Monkees** LP had also sold very well.

U.K. Theater in Best Run

LONDON—The Rainbow theater, London's leading rock concert venue, is having its most successful run—emphasized by last week's five days of sold-out concerts by **Yes**.

Coinciding with its unprecedented run of success came a denial by **Biffo Music**, which leases the theater, that it will close next year.

The announcement followed rumors that the rock theater's days were numbered.

A spokesman for **Chrysalis**, **Biffo's** parent company, said: "The Rainbow is more successful now than it has ever been. We are delighted at the way the theater has acquired an incredible reputation with artists, public and promoters."

"Since we took over 18 months ago I cannot remember a promoter losing money. The extent of the current success is indicated by the fact the five-day residency by **Yes** has been sold out every night. The theater is being used regularly three nights a week and often more."

He said promoters are queuing up to pay the hire charge of \$1,800 plus 5 percent of the box office to stage concerts.

Elektra Jobriath Pitch

LONDON—Elektra bowed its biggest promotional campaign on a new artist, **Jobriath**, as his new album was released last week.

Label chief **Jonathan Clyde** said about \$30,000 is expected to be spent here on initial promotion of the U.S. singer/composer/musician/choreographer/designer who was formerly the male lead in "Hair" in New York and Los Angeles. Of this amount, \$12,500 is being used on

Pascal Gets Prix

PARIS—Editions Musicales **Claude Pascal** has acquired world rights (outside Italy) to the song "Parigi A Volte Coss Fa," which was sung by **Gilda Guiliani** and won the Grand Prix in the Tokyo Song Festival.

The song, written by **Vito Pallavicini**, **Mescoli** and **Ferrari**, is published in Italy by **Ariston** and **Senna Music**, Milan.

Global Broadcasters See Bill as Dangerous Measure

By **BILL JOHNSTON**

RIO DE JANEIRO — World broadcasters expressed alarm over a Brazilian congressional bill which would give the equivalent of a copyright to record companies.

In addition to paying authors' rights, the broadcasters would be obliged to obtain record makers' permission for broadcasting, according to a new rights bill sent to the Brazilian congress by President **Emilio Garrastazu Medici**. Moreover, the bill would give "arena" rights to participants and organizers in public events.

The delegates to the Second World Broadcasters' Convention, held recently in Rio de Janeiro, regarded the Brazilian bill as setting a "dangerous precedent." Their final resolutions recommended that they work to defeat such a measure. The final resolutions urged that "whenever national copyright law comes under revision, the broadcasting organizations should endeavor to associate themselves as closely as possible with the preparatory work." It was further urged that broadcasters "oppose any attempt by the legislators to protect the activity of sportsmen and of other persons similar to

sportsmen by a copyright or allied right."

Dr. Jose Almeida Castro, chairman of the convention and a Brazilian broadcasting executive, told delegates that he Brazilian bill was intended "to vest phonogram producers with an intellectual right analogous to a copyright, which would constitute a radical change, since the protection of phonograms would be transferred from the field of purely industrial rights to that of intangible rights." He stated that the bill aimed at "what might be termed an 'arena right' which would protect sports activities as if they were intellectual activities meriting copyright protection."

Criticize Bill

The broadcasters who came to the convention from all over the world, strongly criticized the Brazilian bill's two provisions which they believed might "create an extremely serious precedent for other countries the world over."

The convention's legal committee "considered it necessary to frame very firm recommendations concerning the granting of an intellectual right to both phonogram producers and to persons engaging in activities in the world of sport." As for the phonogram copyright project, the committee said it was essential "to stress that it is strictly a commercial and industrial right which should not be regulated within the framework of legislation devoted to the protection of the author and his intellectual rights."

The legal committee recalled that "since 1971, there has been an international convention entitled, 'Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms,' which places the protection of manufacturers in its proper context by empowering them to oppose the unauthorized duplication of records where the duplicates thus made are intended for distribution to the public."

Statement

It was argued that the new convention does not give recording companies "the right to authorize or prohibit the broadcasting of phonograms since such right is an attribute of the protection of an intellectual activity which the mass production of commercial records certainly is not."

The broadcasters held that, "to grant the manufacturer a right to remuneration and even a right of authorization in regard to the broadcasting of records is not only a legal error, since it confuses the purely industrial domain and the intellectual domain, but a flagrant injustice if it is considered that the broadcasting of records is the major factor in promoting record sales and as such, instead of involving a payment to the manufacturers, should be paid for by them."

Delegates to the convention included representatives of the European, North American, Inter-American, Ibero-American, Asian and African Broadcasting Unions. Only the Russians were absent. Among those attending were **Charles Curran**, director of the BBC; **Marcel Caze**, director of the ORTF of France; **Werner Hesa** of Germany's ARD; **Tadashi Yoshida** of Japan's NHK; **Yoskinori Kono** of Japan's Fuji; **Sir Charles Moses** of the Australian Broadcasting Co.; **Elmer Lowery**, president of ABC News; **John V. Shute** of NBC; **Harry Olson** of CBS; and **Bill Headline** of CBS News.



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GRT Prospering Under Able Guidance of Ross Reynolds

By MARTIN MELHUISE

TORONTO—GRT has come a long way since they opened a tape manufacturing and distributing branch operation in Toronto in 1969, as evidenced by the chart success being enjoyed by Ian Thomas and Lighthouse, two of GRT Canada's signings. They have worldwide rights to Ian Thomas, whereas with Lighthouse, they have a lease deal for Canada. Lighthouse is signed to Polydor in the U.S.

Much of the credit for GRT's latest prosperity must go to Ross Reynolds, the Canadian Wing's president, who started as a tape manufacturer in London, Ontario, moved to the U.S. for six months to work for GRT's American operation, then returned to Canada to lead the operation in Toronto.

"As soon as I became involved here," said Reynolds, "I realized that we had to pick up product in both records and tapes. At first we tried to acquire licenses from American companies to handle the product up here but that was a very high risk situation and very competitive. When GRT in the U.S. got into records, they had a piece of a number of companies including Gamble-Huff, Chess, Blue Thumb and Janus and it was soaking up a lot of money up until Marv Schlachter consolidated everything."

In the beginning GRT's venture into Canadian product came out of necessity.

"We didn't have enough product from the U.S. and we desperately needed additional releases, so in the fall of 1970 we put out a record by

Ronnie Hawkins which didn't sell as well as we had hoped."

The next major step into Canadian content was a lease deal for this country with Lighthouse's production company. The band had released three slow-selling albums on RCA prior to the agreement but with GRT it was a different story.

"The first album they did with us, 'One Fine Morning,' was better in every way than their first few efforts, noted Reynolds. The first single that we released from it, 'Hats Off To The Stranger,' was the most successful single that they have had to date. Every album that we have put out for Lighthouse including 'One Fine Morning,' 'Thoughts of Moving On,' 'Lighthouse Live' and 'Sunny Days' has sold more than 50,000 copies. Their latest album release, 'Can You Feel It' is already showing strong sales."

Following the Lighthouse signing, there was a period when GRT picked up three acts in Canada: Everyday People, Beverley Glen-Copeland and Terry Bush which didn't meet with the sort of sales success that had been expected, following that period there was a lease deal made with Terry Brown and Doug Riley, who produced for Dr. Music, an association that has been relatively beneficial for both parties.

How is GRT doing financially with Canadian product?

Low-Risk

Reynolds answered. "We have always had a very low-risk involvement in the acts that we signed up so it always is profitable for us. The company as a whole was less than a break even proposition but I think we have established a credibility in this industry and we look forward to things turning around financially for us very soon."

"Many people think that because of the Canadian content rulings that record companies are making a killing in this country. It is hard for me to speak with any authority on this because we became involved with Canadian product coincidentally with the rulings so I have no before and after comparison. I would be hard pressed, though, to say that we have sold more records because of the ruling. One thing that the CRTC regulations have done, is to create an atmosphere that is giving more Canadian talent a hearing."

"In many cases these regulations have been a bone of contention between broadcasters in Canada and record companies but at the moment this seems to be diminishing. In the beginning the broadcasters accused the record companies of pushing for the 30 percent airplay rulings for Canadian product and then not being able to meet the demand. I personally hope that it will get to the point where we don't need these rulings in this country."

Publishing

"One area in which we as a company are doing well financially, because of the regulations, is publishing because of the added radio airplay we are getting. For this reason we are strengthening our publishing arm and we have for a label called Special Records which has such artists as the Downchild Blues Band and Horn. The Downchild Blues Band with their first single release, 'Flip, Flop and Fly,' have been successful considering the nature of the product which is very blues oriented. We are trying to be as selective as we can with our signings because we don't want to release a lot of product. We realized from the start the enormous potential here in Canada and I feel that it is the Canadian material that is going to make us profitable in the end."

Chappell Exec Urges Pubs To Press for Intl Mart

TORONTO—Canadian publishers must put more emphasis on getting Canadian copyrights into the international market. This is the feeling of Jerry Renewych, the professional manager of Chappell Music (CAPAC) and Canadian Music (BMI), based in Toronto.

Renewych told Billboard, "You can't depend on the Canadian market alone to break your company even or justify a professional manager's salary. I think that there is a lot of tremendous talent in this country but most people just sit and wait for the artists to walk in off the street. With talent you have to work with it, mature it and support it and in most cases that means having a lot of patience and putting a little money on the line."

Chappell has never had a professional manager in Canada before. Renewych worked for Peer-Southern and Chappell in Montreal before being assigned to the Toronto office, and he still holds an affection for the French-speaking Quebec music market.

"The French music market in Quebec is unbelievable. Quebec has got a star system all of their own and they can really sell records down there. I have a friend, Yves Martin, who became a millionaire as the head of Campus Records there. As an example, we had the rights to the

Hurricane Smith song, 'Oh Babe, What Would You Say?' and I sent it down to Quebec for Michel Stax to record. He did it in French and sold 59,000 copies. If you had a record that sold that many copies in the English-Canadian market, you'd have nearly every major company in the U.S. knocking on your door for the rights in their market."

Chappell's Canadian content copyrights are up over last year according to Renewych. Their most successful was "You're Still the One" recorded by Sweet Plum Records' Copper Penny. It sold approximately 22,000 copies. The same band also had a very strong follow-up single, "Sitting on a Poor Man's Throne."

"We listen* to every song that comes into this office," continued Renewych. "We treat every song as though it were a smash hit and because we are full-time publishers we spend time with our writers."

Chappell currently has Canadian content copyrights with Copper Penny (Sweet Plum), Ken Hollis (Sweet Plum), Gloria Munro (London), Harry Marke (Sweet Plum), Suzanne Stevens (Capitol) and Dolores Madonna (DSP).

Canadiana has Canadian content material with Phyllis Brown (A&M) and Bill Broadhurst.

From the Music Capitals of the World

TORONTO

Polydor artist Don Goodwin is hitting the charts across the country with the Paul Anka song, "This Is Your Song." The song was added immediately to the playlist of CHUM, CKXL, CHED, CKOC, CJCH and CKLW. It is charted at 29 on 'LW. ... Toronto journalist Peter Goddard has written a book on Frank Sinatra entitled "Frank Sinatra: The Man, the Myth and the Music." The publisher is Greywood, and it is available in paperback at \$1.25 in Canada and the U.S. ... Pierre Bourque is the new music director of CHRC in Quebec City. ... Sterling Fox, who is also a relative newcomer to the position of MD at CFOM in Quebec City, is looking for deejays for the station.

Good Noise Records have released their first two singles. The first by Montreal rock band, Man Made is entitled "Country Company"/"Keep on Moving" and the second by Tim Ryan, who was Canada's entry into the World Popular Song Festival in Tokyo this year, called "Sweet December"/"Do it Right." Good Noise is distributed in Canada by Polydor Limited. ... Paul Tivadar of CHED Radio, Edmonton, has resigned to go full time with his own production company, Tinsel and Sham Productions. CKXL, Calgary, program director, Bob Robertson has resigned to join the same company. ... Ann Stark has left Century II to join CITV in Edmonton.

Love Productions is having great success on Canadian charts with Cochrane's "You're Driving Me Crazy (Faith Healers)"; Fludd's, "Cousin Mary" and A Foot In Coldwater's "Love Is Coming" singles. The three acts are on Daffodil Records, distributed in Canada by Capitol-EMI. ... Jodie Drake replaced Marilyn Michaels at Toronto's prestigious Hook and Ladder Club in the Beverly Hills Hotel. Michaels was taken ill before her opening and Drake was approached at the last minute to fill in. ... The Stampeders will headline a New Year's Eve rock concert at Maple Leaf Gardens in Toronto with Seals and Crofts. The band has a new album for Music World Creations entitled "From The Fire" which is meeting with an unprecedented acceptance from programmers across the country. CHUM-FM, Toronto is programming six of the nine cuts. The single culled from the album is "Running Wild." MWC is distributed in Canada by Quality Records.

Gerry Cood from WFLA in Tampa, Fla., is the new station manager at CHFI-FM in Toronto. Don LeBrecht moves to WPAT-FM in New York City. ... Jesse Winchester recently received his Canadian citizenship, and Jonathan Edwards, who purchased some land in the Maritimes, is considering following suit. ... CJRW, Summerside is celebrating its 25th Silver Anniversary. ... Montreal music publisher and record producer Ben Kaye reported a heavy release schedule for a number of his productions. Included are "Stompin' on the Bayou" by Justin Paige on Capitol-EMI; "People Change" by Green & Stagg on London; "If You Want to Go to New York City" by Marty Butler on Epic; "No Deposit, No Return" by Michele Richard, her first English session; "Dr. Jekyll/Mr. Hyde" by Martin Randolph on Polydor and a French recording session with Capitol-EMI act.

Gene MacLellan tours the Mari-

times with a five-piece band from Nov. 26 to Dec. 21. ... The Guess Who have cut short their recording session at the RCA Studios in Hollywood because of difficulties that lead singer Burton Hummings is having with his voice due to the Los Angeles smog. They are finishing the material for their upcoming album on RCA at producer Jack Richardson's Nimbus Nine Studios in Toronto. ... A&M Records has announced the release of the second album by Lorence Hud entitled "Dancin' In My Head." The album was produced by Herbert Putnam at his Quadraonic Studios in Nashville, Columbia Studios in Nashville and Audio Dimension in Memphis. The musicians on the album are top session musicians including Kenney Buttrey, David Briggs, Mike Leech, Reggie Young, Larry London and Shane Keister. Background vocals were supplied by the Jordanares. "Guilty of Rock and Roll" is the single from the album.

Axe recording artists, Gary & Dave, are very hot on the Canadian charts at the moment with their single "Could You Ever Love Me Again." The duo, who are also licensed commercial pilots, recently taped two television appearances; "Sing Good Song," a new program produced by CFCF-TV in Montreal for possible Global Television hook-up and "Music Machine" in Toronto, which will be aired on Jan. 3. A new single is due in January. ... Toronto public relations firm, Shining Tree Associates has announced the signing of Spunk, a four-piece rock band and Christopher Jane, a folk trio, to exclusive representation. ... Wednesday, who are topping the charts across the country with their single, "Last Kiss" on Ampex has signed with Concept for booking representation. ... Tom Wilson of Concept attended a press party for Epic Records group, Crowbar, in Halifax to sign an exclusive booking agreement with them. Martin Onrot, the band's manager was present at the signing. ... Shawn Jackson is back in Ontario doing clubs and concert dates with Messin' With The Kid, an eight-piece group. ... King Biscuit Boy has changed the name of his band from Full Tilt Boogie Band to Badly Bent. ... On a recent visit to New Brunswick, Crowbar was treated to a night on the town by its premier. ... Concept presented a plaque to RCA group Scrubbaloe Caine in appreciation for their cooperation with the booking agency. Scrubbaloe Caine will appear with John Mayall on Monday (10) in Winnipeg.

Tribe Tour in West Is Slated

TORONTO—Tribe, a four-man rock band that hails from Northern Ontario, will embark on a Western Canadian tour during January and February 1974. This will be immediately followed by a one-nighter tour of the Maritimes. Arrangements were completed recently with the Nelles Agency in Winnipeg.

Currently, the band, which consists of two bass players, is playing the club circuit in Ontario and in between, is in the studio preparing for an upcoming album.

Current dates include John Scott's, St. Thomas, Dec. 3-8; The Junkyard, Sarnia, Dec. 10-15; The Thunderbird, Brampton, Dec. 17-22 and Finnegan's, Thunder Bay, Dec. 31-Jan. 12.

Week Ending 12/8/73
COURTESY OF MAPLE LEAF SYSTEM

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	2	10	PRETTY LADY Lighthouse, GRT
2	1	8	PAINTED LADIES Ian Thomas, GRT
3	3	9	FLY ME HIGH Ken Tobias, MGM
4	5	6	COUSIN MARY Fludd, Daffodil
5	7	4	BADGER SONG Bobby G. Griffith, Quality
6	9	5	BIG TIME OPERATOR Keith Hampshire, A&M
7	4	7	HURRICANE OF CHANGE Murray McLaughlin, True North
8	8	10	LAST KISS Wednesday, Ampex
9	10	5	SEASONS IN THE SUN Terry Jacks, London
10	11	6	POWER TO ALL OUR FRIENDS Cal Dodd, RCA
11	6	9	LOVE IS COMING Foot In Coldwater, Daffodil
12	13	2	MAKE IT ALL WORTH WHILE Names Leroy, GRT
13	-	1	BLUE COLLAR Bachman Turner Overdrive, Polydor
14	-	1	AMERICAN SUPER HERO Dickens, A&M
15	15	13	COULD YOU EVER LOVE Gary & Dave, Axe



Artists in Action

The Anne Murray Thanksgiving Party

Anne Murray's opening night at the Troubadour in Ellay on the 21st was something that people will be talking about for a long time to come.

John Lennon was there. And Harry Nilsson. And Helen Reddy and Neil Diamond and ex-Monkee Mickey Dolenz and Alice Cooper. And more than three hundred other people. Including TV people with cameras and radio people with microphones and press people with ball points.

As they arrived, the guests were greeted at the door by two British-style footmen and ushered to their seats by waiters and waitresses dressed as pilgrims and Indians. The whole club was decorated for Thanksgiving Eve—the table centrepieces were mountains of fresh fruit and the stage itself formed a giant turkey; later the fan of the tail would be supporting the string players.

But first, on came the food. Six-foot wooden planks of turkey and giant spare ribs, vats of steaming corn, pots of yams, jugs of rich egg-nog and hot cider, bottles of wine, and on and on. . . .

People had come expecting a fairly conventional press party; thanks to the splendid efforts of Stu Yahm from Capitol U.S. and Miss Murray's manager Shep Gordon, they freaked out. It was a modern-day Roman orgy, and the guests went at it like disciples of Tom Jones (cira 1750).

Finally after a minstrel show kind of warm-up, Anne Murray made her first appearance. Our Artist Development man Bill Bannon is not known as a bubbly person, but he was positively effervescent when he described her set with her sextet Richard as "dynamite, just dynamite" and the reaction of the guests as "fantastic."

The second set, the opening for people of the regular consumer variety, was a complete sell-out and foretold an outstanding week for the Troubadour and for Anne.

The party which began it is already legend. Thanks be.

THEODORAKIS

Mikis Theodorakis was in good form last Tuesday (20). His first of two Toronto concerts was a sell-out rapturously applauded throughout by a predominantly Greek audience.

And at the jammed press conference held earlier that day he was all fire and brimstone. He hailed the

weekend uprising in Athens as the first significant union between students and workers and described the blood that had flowed as having a very beneficial effect.

Theodorakis took advantage of the forum to restate his plea that Greeks of all nations should gather to overthrow the military junta in any way possible. And he urged all non-Greeks to persuade their democratic governments to cut off all diplomatic relations with the country.

Not surprisingly, the coverage he received in all media has been extensive. Here, for example, is the beginning of the Toronto Star report by Peter Goddard:

In everything he does, Greek composer Mikis Theodorakis looms larger than life.

"All artists take a political position," he said at his press conference yesterday afternoon before his Massey Hall concert last night. "I might sound a bit romantic and idealistic. But we all must fight for an ideal."

His eyes widened and brightened as he thrust his arm out to underscore his remarks. He too had almost died for his ideals after being imprisoned several times in Greece and after the political upheaval in 1967 which resulted in all his songs being banned by that country's military leaders. And he seemed to be at maximum capacity, pouring every bit of his energy into everything he did.

Since his exile in France in 1970, his every move has seemed intensely dramatic. And this effect reached its peak at Massey Hall last night—where he'll be again tonight—as he conducted his eight musicians and three singers in a concert where the audience of 2,450 people seemed to respond to the tension of his music as if they were all taking deep breaths together.

Ironically, the recent violence in Athens began on the first day his music had been legal in Greece in six years.

BABE RUTH

Followers of the progressive British rockers Babe Ruth demonstrated considerable enthusiasm for their first Canadian concert in Quebec City on the 20th. (With them, making their first appearance in the province, were our leading heavy-metal band, A Foot In Coldwater.)

On the 21st Babe Ruth had an

hour-long interview with CHOM's Doug Pringle, then went off to Studio Six where Jesse Winchester is recording his third album. They had recorded his BLACK DOG on their debut album, "First Base," and now they were returning the favor and doing back-up vocals for Jesse. Interestingly, "First Base," which was released way back last spring, is reportedly the #2 seller in Montreal at the moment.

OTHER ACTION

The audience reaction to Bill King and Christopher Kearney at the Canadian Entertainment Conference in Waterloo which was attended by university representatives across the country suggested that 1974 would be a very busy year for both of them.

Julien Clerc arrived in Montreal from France three days early to do



In between sets during their return to Toronto's Le Coq D'or, Tavares did some impromptu a cappella harmonizing for Capitol and the press.

some radio and press interviews before his three pre-sold concerts at the Place Des Arts. In the airport's VIP lounge he met Mireille Mathieu and had a long chat. Even if the Quebec pop press fails to pick up on that, Capitol's Roger Desjardins expects his name "will be plastered all over the place."

Rick Allen, the Music Director of CFGO, had lunch with Fludd while they were playing in Ottawa's Riverside Hotel November 12-17 as well as attending their press party. The hotel was very happy: Fludd drew the second biggest attendance they have ever had.

Upcoming in Toronto: a month of weekend rock shows with Capitol acts on the bill, including—December 16 Quicksilver—December 23 Bloodrock—January 6 Fludd.

Bill King will appear at the El Mocambo from December 10 to 15, and Christopher Kearney will take over from December 17 to 22.

Sherman Hayes will overlap at the Riverboat from December 18 to 23.

NIBBLES

Two very interesting things may well come out of The Band's tour with Bob Dylan. One is a gross of some \$4 million. The other is a live album. . . . In addition to this and "Moondog Matinee," you may expect another two (2) albums from The Band in the next six months or so.

The announced Ottawa date for the Band/Dylan tour has gone to Montreal, which joins Toronto in the pleasure of having two shows. Reason? The Ottawa City Fathers refused to turf out the junior hockey match scheduled for that day.

(Advertisement)

The Big Push

STAR BRITE is causing visions of sugarplums to dance in the heads of Capitol Canadians.

Last week, in the early stages of the giant pre-Christmas STAR BRITE promotion, National Sales Manager Bob Rowe was able to announce that orders received during the first three weeks of November had already made that month the biggest in company history.

Next week should take the company out of high gear and into overdrive. Rowe is confident in this prediction because the full weight of this unprecedented build-up has been held for the fortnight beginning December 6. That two-week period is the time when nearly a quarter of our annual record sales are normally made.

This year that two-week period will see the biggest television push Capitol has ever undertaken. More than 500 STAR BRITE spots will deliver some twelve million impressions to the young-adult target audience. Over a third of them will be in the Toronto region which is responsible for some 40% of national sales.

And supplementing the TV buy is intensive STAR BRITE radio, print and point-of-purchase advertising.

CRC Marketing Director Dave Evans, the father of STAR BRITE, conceived the promotion initially as

a visual concept. The theme stars have since appeared in posters, header cards, banners, company decorations . . . and all advertising.

The focus of STAR BRITE is on three dozen albums, cassettes and 8-tracks—surefire new product and steady catalogue best sellers—all being given the extra thrust.

More specifically, the promotion applies to ten albums by the Beatles and their individual members, five of the best-selling Canadians, three Pink Floyds, half a dozen country artists, and the cream of the pop and MOR releases on the Capitol, Daffodil and Shelter labels.

It does not affect other marketing promotions currently in progress on the Angel boxed sets, on the albums of Waldo De Los Rios, or on Pathe and United Artists product.



A PROFILE OF TOM COCHRANE YOU'RE DRIVING ME CRAZY!

Tom Cochrane is the man behind Capitol's most explosive Canadian debut, the hit single YOU'RE DRIVING ME CRAZY (FAITH HEALERS), but doesn't look it.

Even when you get to know him a little, and talk to him about the words and music and singing and picking and harmonizing he put into his first record, he communicates near-wisdom more than near-stardom.

Originally Tom Cochrane came from Lynn Lake, Manitoba. "The town," he says, "is in Ripley's Believe It Or Not. It was the first town ever to be moved completely. 40 or so houses were carried about 250 miles to the north over ice and tundra on mobile tanks. In its new location it became a thriving mining town, and still is."

As a kid, Tom was heavily into model trains and planes. His father was a bush pilot, and the family travelled around a lot before settling down in southern Ontario. "I started off writing poetry just to get attention."

Tom's only formal musical training was last year at Humber College. "The course helped my theory but completely demolished my ego." He had, however, already developed his distinctive guitar style as musical leader of a band called Harvest. "The Cochrane flavoring, as I see it, is in the rhythms, the emphasis on different offbeats."

Currently he is working at lead sheets for various local publishers and eating slowly away at his savings while with his trio (called Cochrane, for some reason) he gets the remaining tracks recorded for a

Daffodil album called "Hang On To Your Resistance." "The album I think has a lot of surprises in store. It's more jazzy in rhythm than most pop albums, and more classical in its music.

"The most important part of me is the impact of the lyrics, but the whole thing has to balance. You find yourself hearing a good poem as a song after a while. I don't believe poetry has life unless it has melody. You look at all the great poets—Byron, Keats, Shelley, whoever—they all had musical flair."

YOU'RE DRIVING ME CRAZY (FAITH HEALERS) seems to be making the majors happy. And now the single has exploded in Canadian eastern secondaries with sixteen new additions. Canadian majors CHAM (Greg Stewart), CKGM (Tom MacLean), and CJCH (Pat St. John) have all added the single. CHUM's Dave Charles, spearheading the interest, has Cochrane play-listed at CHUM, while CFTR's Paul Godfrey has numbered it at 28.

The hit single was not a solo effort. Like the upcoming album, it was arranged, performed and produced by Cochrane the trio. Cochrane the trio includes Rick Nickerson, who has been playing bass with bands on and off for seven years, and Deane Cameron, business manager, drummer, and the musician who has been working closest of any with Tom Cochrane ever since they were in Harvest together. Said trio will be the basic unit for future live gigs. Cochrane will specialize in the music of Tom Cochrane.

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Theodorakis at Montreal press conference with Capitol's Michel Tremblay.

Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	5	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
2	2	11	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
3	4	9	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI)
4	3	10	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
5	7	8	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
6	12	5	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
7	8	10	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
8	5	13	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
9	6	11	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
10	13	9	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
11	20	5	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnosnos, ASCAP)
12	15	7	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
13	11	8	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
14	16	8	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
15	17	6	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
16	9	11	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
17	10	12	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
18	22	3	TIME IN A BOTTLE Jim Croce, ABC 11405 (Blendingwell, American Broadcasting, BMI)
19	14	16	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
20	18	14	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
21	24	7	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
22	25	4	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
23	19	10	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
24	21	12	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
25	27	7	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
26	23	10	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
27	28	6	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
28	33	4	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
29	31	6	THERE AIN'T NO WAY Lobo, Big Tree 16012 (Bell) (Kaiser, Famous, ASCAP)
30	29	9	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
31	34	3	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
32	36	3	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
33	35	3	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
34	-	1	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
35	37	5	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
36	40	5	LOVE FOR YOU Sonoma, Dunhill 4365 (ABC/Hello There, ASCAP)
37	42	2	MIND GAMES John Lennon, Apple 1868 (Capitol), (John Lennon, BMI)
38	39	7	WALKING IN THE GEORGIA RAIN Sonny Geraci and Climax, Rocky Road 30074, (Bell) (Valando, ASCAP)
39	45	2	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
40	-	1	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
41	43	2	HOUSE OF THE RISING SUN Jody Miller, Epic 5-11056, (Columbia) (Al Gallico, BMI)
42	-	1	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
43	44	5	ROCK 'N ROLL, I GAVE YOU THE BEST YEARS OF MY LIFE Kevin Johnson, Mainstream 5548 (Tree, BMI)
44	41	6	SWEET UNDERSTANDING LOVE Four Tops, Dunhill 4366 (ABC/Dunhill, Rall, BMI)
45	46	2	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
46	48	2	ROCKIN' ROLL BABY Stylists, Avco 4625, (Mighty Tree, BMI)
47	49	3	WONDERFUL SUMMER The Vogues, 20th Century 2060, (Rock, BMI)
48	47	4	COULD YOU EVER LOVE ME AGAIN Gary & Dave, London 200, (Bluenose, CAPAC)
49	-	1	SPIDERS AND SNAKES Jim Stafford, MGM 14648 (CAM-USA, BMI)
50	-	1	PRETTY LADY Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI)

Classical Music

German Record Prize Is Awarded 22 Disks

HAMBURG—The results of this year's German Record Prize have been announced against a background of the uncertain future of the only internationally renowned German recording award and with the still unanswered question of if, when and in what way the prize will be absorbed by the new German Phono Academy. This year the prize was presented at a gala performance of the Verdi opera, "La Traviata" at the Staatstheater in Wiesbaden. After examination of 291 submitted recordings, the jury selected 22 for awards. They are as follows:

Symphonies: Schubert, Symphonies Nos. 1 to 9, conductor Karl Bohm (Deutsche Grammophon); Mahler, Symphonies Nos. 6 and 10, conductor George Szell (CBS). **Earlier Operas:** Purcell, "The Fairy Queen," conductor Benjamin Britten, (Decca); Cavalli, "La Calisto," conductor Raymond Leppard (Decca). **Opera of the 19th and 20th Centuries:** Pfitzner, Palestrina, conductor Rafael Kubelik, (Deutsche Grammophon). **Chamber Music:** Brahms/Schumann, All the String Quartets, Quartetto Italiano (Philips). **Piano Music:** Schubert, "Piano Sonata B-flat Major," Sviatoslav Richter (Ariola-Eurodisc); Scriabin, "All the Etudes," Wolfgang Saschowa (Kaskade).

Organ Music: Messiaen, "Meditations," Almut Rossler, (Schwann Studio); Bach, all the Trio Sonatas, Daniel Chorzempa (Philips). **Music Of the 20th Century:** Stravinsky, "Petrouchka," conductor Pierre Boulez (CBS); Bartok, all the String Quartets, Vegh Quartet, (Telefunken). **Baroque Music:** Corelli, "Violin Sonatas Op. 5," Melkus, Dreyfus and others, (Archive Produktion). **Big Works for Choir:**

Bach, "Christmas Oratorio," Tolzer Boys Choir, Colegium Aureum, conductor Gerhard Schmidt-Gaden (Harmonia-Mundi, BASF), **Song Recital:** Mozart, Lieder, Mathis, Klee (Deutsche Grammophon).

Historical Recordings: Wagner, "Ring Des Nibelungen," conductor Wilhelm Furtwangler (EMI Electrola); Tchaikovsky, "Violin Concerto," Lalo, Symphonie Espagnole, Bronislaw Huberman, violin (EMI Electrola). **Releases of Documentary Recordings:** Verdi, "Requiem," conductor Arturo Toscanini (RCA); Beethoven, all the Sonatas for Cello and Piano, Fournier, Schnabel (EMI Electrola). **Special Prize:** The Singers Unlimited, A Cappella (MPS/BASF). Bali, "Gamelan Music From Sebatu," (Archiv-Produktion).

Ravinia Fest Sets Artists, Programs for 39th Season

CHICAGO—In the first announcement of artists and programs for the 1974 Ravinia Festival, Edward Gordon, executive director, said the 39th season will open June 27, with Ravinia's first performance of Mahler's Symphony No. 8, conducted by James Levine, Ravinia's music director.

This monumental work by the composer who is considered one of the last great German Romantics will feature the Chicago Symphony Orchestra, choruses, and solo voices, to be announced later.

The 30-year-old Levine, principal conductor of the Metropolitan Opera, will conduct the first half of the Festival's concerts.

Philips' 'Finta' A Winner of Disque Lyrique

NEW YORK—The Philips first complete recording of the Mozart opera "La Finta Giardiniera" has been awarded a Grand Prix de l'Academie National du Disque Lyrique. The performance is the last operatic one for records conducted by Hans Schmidt-Isserstedt, and features Jessye Norman, Hermann Prey, Tatiana Trouanos Troyanos, Helen Donath, Werner Hollweg Gerhard Unger and Ileana Cotrubas along with the Chorus and Symphony Orchestra of the Norddeutsche Rundfunk.

This month Philips will release the first recording of Deryck Cooke's final revised version of Mahler's Tenth Symphony. The New Philharmonia Orchestra is conducted by the Mahler authority Wyn Morris.

During the first four weeks of the Festival, he will conduct the Chicago Symphony Orchestra in major symphonic works, operas in concert version and excerpts from operas. In addition to his conducting schedule, he will participate as pianist in chamber programs and recitals with distinguished guest artists and members of the orchestra, and will perform in Concert "previews" inaugurated so successfully in 1973.

The third week of Levine's Ravinia stay will be "opera week" in which he will conduct two concert performances of Verdi's "La Traviata," starring Beverly Sills, on July 10 and 13. On July 12, he will conduct an all-Wagner program of excerpts from the "Ring" cycle, with Eileen Farrell and Jess Thomas. They appeared together in 1972.

Another highlight of the season will be an "Italian Opera Night" on Aug. 3, featuring two Metropolitan Opera stars in return engagements, Martina Arroyo and Richard Tucker, in a concert of arias and duets.

Among the guest conductors and instrumental and vocal soloists so far announced are Franz Allers, who returns to Ravinia on July 28 to conduct a Viennese Program, starring Evelyn Lear and Thomas Stewart; Lawrence Foster, music director of the Houston Symphony Orchestra and principal guest conductor of the Royal Philharmonic Orchestra in London, for a trio of concerts during the seventh week (Aug. 7, 10 and 11); Arthur Fiedler, conductor of the "Boston Pops" Orchestra, on Aug. 4; Rudolf Buchbinder, Rudolf Firkusny, Andre Watts and Alexis Weissenberg; cellists, Lynn Harrell and Janos Starker; vocalists, Martina Arroyo, Maria Ewing, Eileen Farrell, Evelyn Lear, Beverly Sills, Paul Sperry, Thomas Stewart, Jess Thomas and Richard Tucker. The LaSalle Quartet will return for chamber and "Preview" concerts.

Presser Publishes Tchernin Work

NEW YORK—Theodore Presser Co. is honoring the 75th birthday of Alexander Tchernin by publishing the score and parts of the second movement of Tchernin's First Symphony. The composer's music covers all genres from solo instrumental works to symphonies and operas.

Beach Boys New Studio HQ

Continued from page 38

that has all the latest equipment," he said, "but also one that can be relaxing for ourselves and anyone else using it. Santa Monica is close enough to the city to be accessible but out of the way enough to keep people from being hassled. We'd like an atmosphere along the lines of Jim Guercio's in Colorado." The studio will have in-house engineers and facilities for quadrasonic recording

and while the band will not solicit clients actively, others will be welcome to record there.

Young Tour Crowds

On other subjects, Jardine adds that "We still tour three or four months a year and it's still refreshing. The older fans come out to see us but it amazes me to see the number of young kids who also show up, kids who couldn't have been more than four or five when we began. And they're every bit as enthusiastic as the older fans. Another top 10 hit would be nice right now, but it's not essential."

Jardine also adds that the next studio set will "probably be more of a spiritual thing, or maybe gospel-like is a better word."

The live LP shows the band has lost none of its touch over the years. The harmonies also so readily identified with the group are as distinctive as ever, the arrangements as skillful and the material as contemporary sounding as always. It seems hard to believe that the Beach Boys were having hits before anyone in this country had ever heard of the Beatles and are still having them now. And it's also a fairly sure bet that Mike Love won't have to return to the job he had just before joining the band full time.

"I was a sheet metal apprentice," Love says, "and I still remember when I told my father I was going on the road with the band full time. He asked me what I would do if it didn't work out?" So far he hasn't had to worry.

Talent in Action

Continued from page 18

rored here by a delightful opening jam with guest stars Buddy Guy and Junior Wells returning to the stage. Guy has often vented his outrage at the superstar status granted second-rate white interpreters in the past, but his obvious joy at playing with Miller was reflected in the hot interplay between the two men, who traded licks with a nicely restrained competitive edge. Both men were playing all-out, and, together with Wells' sweet shouting style and chugging harp, the kick-off was spectacular.

Miller's own set, with his current four-piece unit, was not anticlimactic, however. His own emphatic guitar style, which has, in past performances, bordered on excess, was strong and intuitive in its restraint as Miller offered both material from his latest Capitol LP, including vintage rockers like "Mary Lou" and Miller's own wryly self-conscious "Joker," to past Miller classics. Another standout was "Fly Like an Eagle," a new tune with a smoky tension that exploded beautifully in mid-song, relented, then burst again into a few rapid bars of "My Dark Hour." **SAM SUTHERLAND**

Best Selling
Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	5	PUCCHINI: TURANDOT Sutherland/Pavarotti/Caballe/Chiaurov/Krause/Pears, (Mehta), London OSA 13108
2	1	17	PUCCHINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
3	2	23	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
4	5	23	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
5	6	15	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
6	7	7	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183
7	8	23	SCOTT JOPLIN: THE RED BLACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
8	3	23	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
9	10	23	SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194
10	9	23	MAX STEINER: NOW VOYAGER National Philharmonic of London (Gerhardt), RCA 0136
11	11	23	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
12	12	7	PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313
13	13	23	BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)
14	16	23	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
15	14	23	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
16	17	23	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295
17	15	7	MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia)
18	19	23	DONIZETTI: LUCIA DI LAMMERMOOR Sutherland/Bonyage, London OSA 13103
19	29	3	ROSSINI: WILLIAM TELL (Complete Opera) Caballe/Gardelli, Angel SEL 3793 (Capitol)
20	21	11	MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228
21	18	17	MIKLOS ROSZA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
22	20	23	BERNSTEIN: SYMPHONIC DANCES FROM WEST SIDE STORY RUSSO: THREE PIECES FOR BLUES BAND & ORCHESTRA Siegel Schwall Band/San Francisco Symphony (Ozawa) DGG 2530 309 (Polydor)
23	24	13	THE LAURITZ MELCHIOR ALBUM Seraphim IB 6086 (Capitol)
24	22	23	BIZET: CARMEN M. Horne/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
25	32	23	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
26	23	23	SONGS BY STEPHEN FOSTER DeGaetani/Guinn/Kalish, Nonesuch 71268 (Elektra)
27	-	1	PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192
28	26	23	BERNSTEIN: MASS Columbia M 231008
29	25	21	THE COPLAND ALBUM Columbia MG 30071
30	40	5	COMPLETE RACHMANINOFF, VOL. 1 Rachmaninoff, RCA ARM3-0261
31	33	3	ROSSINI: LA PIETRA DEL PARAGONE Carrerras/Diaz/Foldi (Newell Jenkins), Vanguard VSD 71183/4/5
32	30	23	BACH: BRANDENBURG CONCERTOS Collegium Aureum, Vics 6023 (Victrola)
33	-	1	JALOUSIE—MUSIC OF THE THIRTIES Menuhin, Grappelli, Angel SFO 36968 (Capitol)
34	-	1	THE PREVIN/PONCE GUITAR CONCERTOS Williams, Previn, Columbia M 31963
35	-	1	E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495
36	-	1	BEETHOVEN: PIANO CONCERTOS Ashkenazy, (Solti), London CSA 2404
37	27	23	VERDI: GIOVANNA D'ARCO Caballe/Domingo/Levine, Angel SCL 3791 (Capitol)
38	28	23	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
39	34	23	DONIZETTI: ANNA BOLENA Sills/Verrett/Rudel, ABC/ATS 30015/4
40	31	7	HOLST: THE PLANETS New York Philharmonic (Bernstein), Columbia M 31125

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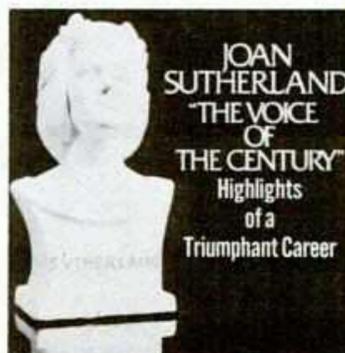
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Pop

Spotlight

PAUL McCARTNEY & WINGS—Band on the Run, Apple 503415 (Capitol). "Jet" is a song with strong overtones of the Beatles—more so than on any previous McCartney effort with his band. The vocal overdubs, the thumping drums and the solid guitar strumming, sparked with voice popping in and then disappearing, reminds one of the sophisticated kinds of tunes the Beatles created in the studio. This LP, cut in London and Lagos, is artistically an impressive work. McCartney and Linda team on the simple, innocuous tune, "Bluebird" and their harmonic construction turns the tune into an infectious listening experience. There's an interesting sax solo but the musician isn't credited. "Mrs. Vanderbilt" is another head bobbing fun tune. Concern and care are the hallmarks of this outstanding package.

JIM CROCE—I Got a Name, ABC ABCX 707. This is probably the late singer's last work and it emphasizes how strong and beautiful and meaningful his works are. Croce's music retains its simplistic country-folk flavor, remaining within the same, secure mold which enabled him to crack through with commercial successes. "Workin' at the Car Wash Blues" is typical of what he's known for. "Lover's Cross" is slow with pretty acoustic guitar work. "The Hard Way Every Time" includes a string quartet for a gossamer undercoating.

AL WILSON—Show and Tell, Bell RR 3601. Wilson's single hit, "Show and Tell" may mislead the listener into believing that he's a 100 percent soft sell artist. When he has to, Al opens up ("Queen of the Ghetto") with H.B. Barnum's charts creating both soft and hard soul moods. "What You See" is a middle ground tune which covers all the pop and soul bases and shows off Al's fine voice.

DAVID ESSEX—Rock On, Columbia KC 32560. Extremely interesting set from this British singer/songwriter/actor with the unusual talk/sing arrangements of his hit, "Rock On," as well as a selection of oldies including Fabian's "Turn Me Loose." Artist has extremely flexible voice and string arrangements of Jeff Wayne also help the set.

Country

BARBARA MANDRELL—The Midnight Oil, Columbia 32743. Here's an album which contains three of the hit singles from one of the finest and most refreshing voices in country music, a hit or two by other top notchers, and some original material which should pave the way for her next single. A remarkable talented young lady, she does her best on such cuts as "In the Name of Love," and "Smile, Somebody Loves You," with her up-song, "Tonight My Baby's Coming Home" having a lot of potential as well.

DOYLE HOLLY—Just Another Cowboy Song, Barnaby 15011. Singing in his own style, but with a bit of Waylon Jennings influence, Holly turns out a magnificent album. It has a little of everything, and Ken Mansfield brings out the best in Doyle. Particularly strong is the title song, a tune called "Lord How Long Has This Been Going On," and a bunch of others that show no weakness. (MGM)

CHARLIE MCCOY—The Fastest Harp in the South, Monument 32749. That McCoy keeps on doing it: surprising even his most ardent followers with his abilities. How that man can make the mouth harp talk; indeed, in his version of "Why Me" one can almost hear the talking. There are occasional back-up voices, but the highlight of this LP of great cuts is a medley tribute to Bob Wills, a combination of "Faded Love" and "Maiden's Prayer." (Columbia)

LLOYD GREEN—Shades of Steel, Monument 32532. The label has gone all out with instrumentals, and everyone will benefit by it. Green has developed his own style of steel which is absolute listening pleasure. This should be big for him. Mournful ballads, the Hank Williams' "Jambalaya," the pleasant "Sleep Walk" and the plaintive "Summer Cloud" are just a few of a string of fine performances. (Columbia)

Soul

JAMES BROWN—The Payback, Polydor PD 2-3007. This LP has a strong theme—exploring the black experience in America, from slavery and how people reflect back on that horrid period in the country's history. Brown eschews his normal emphasis on shouts and screams to sing the words in a more

meaningful manner. Tracks run into each other so the story melds nicely. "The Payback" is a nasty story. "Stone to the Bone" is symbolic of all the lengthy cuts incorporating funky and Latin tempo mixtures.

Jazz

JOE WILLIAMS—Live, Fantasy F 9441. It's great to hear the great blues vocalist back singing bluesy tunes with a jazz group—the Cannonball Adderley quintet plus two, King Errison and Carol Kaye. The program before an invited audience isn't all blues, but "Goin' to Chicago," "Yesterday, Today and Tomorrow" and the light hearted "Tell Me Where to Scratch" are interesting works. Joe scats on "Green Dolphin Street," stretching his voice a bit. There are many moods all done expertly.

SONNY ROLLINS—Horn Culture, Milestone M 9051 (Fantasy). With tenor and soprano, Rollins develops some beautiful yet deeply involved lines. "Sais" is a powerful showcase for the fire and intensity of his playing, with sensitive support from pianist Walter Davis Jr.; guitarist Masuo; bassist Bob Cranshaw; drummer David Lee and percussionist Mtume. Rollins' "God Bless the Child" is epitome of respect for the tune's inner soul. If you like Rollins in a mean manner, "Love Man" meets that criterion.

ELLA FITZGERALD—Newport Jazz Festival, Live at Carnegie Hall, Columbia KC 32557. Warm and mellow and totally alive and in control, Ella's concert is a listener's delight. The program is actually a recapping of her musical career, including some cuts with members of the Chick Webb band plus works with her own Tommy Flanagan quartet, Ellis Larkins and a host of other strong names. Dig her honest reading of "Good Morning Heartache," "You Turned the Tables on Me" and "I've Got a Crush on You" as examples of superb lyrical interpretation. The LP serves as a primer on how to sing and how to play music which supports an important vocal stylist.

Quadrasonic

101 STRINGS—The Soul of Spain, Vol. 3, Audio Spectrum QS-1 (Electro-Voice matrix Stereo-4). It's rare, indeed, to find Electro-Voice quadrasonic disks around because although Electro-Voice was one of the first into matrixing, both CBS and Sansui came along with more strength and quickly put the EV system into a weak third place. Using the CBS system for decoding this album, you will be able to get fairly satisfactory results; there isn't that much information provided individually for the rear speakers, but the acoustic concert hall effect available here on most of the cuts is far superior to ordinary stereo. And, quite frankly, sometimes there is the hanging effect whereby a given instrument seems to be far upfront and even almost overhead. So, the total results are pleasing and, while not enthralling as it could be, any 4-channel buff will enjoy "El Baile," "Las Gaitanas" and "Fiesta Flamenca."

Children

ROBIN HOOD SOUNDTRACK, Disneyland 3810. Excerpts from the new version of this famous story are delightfully packed for young ears. Roger Miller's narration sets the tone for the story with the usual simple readings of the various characters by an array of top actors bringing the story to life. Miller is responsible for three of the five songs. Fine full color booklet adds to the enjoyment.

50 HAPPY YEARS OF DISNEY FAVORITES, Disneyland 3513. Twenty-five songs on four sides including three Oscar winners are a lot of listening. But that is what this LP offers; it's a childrens sampler of movie music which has a legacy all to itself. The Oscar tunes include "When You Wish Upon a Star," "Zip-a-Dee-DOO-Dah" and "Chim Chim Cher-ee." Adults will recognize all the other tunes.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; Review editor—Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Is Horowitz, Duncan McDonald, Tom Moran.

Recommended LP's

pop

GARY FARR—Addressed to the Censors of Love, Atco SD 7034 (Atlantic). Farr's vocal attack reminds one of Harry Chapin, with the additional bonus of Bob Dylan's talking blues phrasing. Instrumentally there are touches of pop, country, Mexico, blues all intertwined. These differing musical backdrops work well, with "I'll Be Your Rocker" and "Certain Lady" good examples of inventive arranging.

GENESIS—Selling England By the Pound, Charisma FC 6060 (Atlantic). This popular English band's first for its new label showcases their pretty vocals and word pictures about life in England. Pretty piano playing which leads into a crescendo organ with rippling guitar runs, highlight the interesting instrumental "Firth of Fifth."

PINK FLOYD—A Nice Pair, Capitol SABB 11257. A good collection of strange tunes from two previous LP's comprise this two disk set. The band's rich harmonies and its inventive usage of organ and percussion, the jazz flavor of a tune like "Pow R Toc H" all make the band's music an intense listening experience.

RICKY SEGALL—Ricky Segall and the Segalls, Bell 1138. Pop stars keep getting younger as exemplified by this charming child from the "Partridge Family" TV series. He sings his father's tunes with an enthusiasm which indicates his professional concern. Tunes are all from the TV series. "Bicycle Song" glides along.

WHITE CHOCOLATE, RCA APL 1 0349. Rock with a soul taste gets distilled here with a boiling style and a romping after effect. Group wavers between straight rock and getting its feet into a commercial blues bag, but "Sad Eyes" is a good soft sound for today's market.

JONATHAN EDWARDS—Have a Good Time For Me, Atco SD 7036 (Atlantic). Lovely soft and mellow warbling characterizes Edwards countryish album. The songs are of the people and the earth; the music reflecting thoughts of everyday man like "I'm Alone" and "Travelin' Blues."

NINA SIMONE—A Portrait of Nina, Trip TLX 9521 (Springboard International). Fine collection of 1960-1970 live dates on two LP's which capture the intensity of her will and strong vocal ability. "Four Women" and "Strange Fruit" are special kinds of works.

soul

CLARENCE CARTER—Sixty Minutes With Clarence Carter, Fame FM LA 186 F (United Artists). Another solid set from this well established soul star, with his "Sixty Minute Man" a highlight.

JIMMY REED—History of Jimmy Reed, Vol. 2, Trip TLX 9515 (Springboard International). Veteran bluesman's Chicago style of singing and playing is resurrected via these old Vee Jay cuts. Valuable as a mirror of where blues has been. Two records offers his harmonica playing as well as warbling on such titles as "Caress Me Baby," "Left Handed Woman," "Boogie in the Dark."

jazz

JOE HENDERSON—Multiple, Milestone M 9050. Henderson tries several effects which create a disconcerting feeling—his playing has several styles, from warm and beautifully melodic on "Bwaata" to honking and wailing on "Turned Around." He sing-chants on "Tress-Cun-Deo-La" but his tenor playing is still best when played in a moody fashion.

IVAN (BOOGALOO JOE) JONES, Prestige P 10072. A nice bridge-type LP between soul and jazz instrumental fields. Guitar leader's flowing lines and uncomplicated solos lends themselves to easy understanding. "Daniel," Elton John's hit, gets a delightful new treatment. Seven talented musicians make the sessions swing.

PAUL GONSALVES, RAY NANCE—Just A-Sittin' and A-Rockin', Black Lion BL 191. Several Ellingtonians play pretty and non-exotic mainstream sounds, perfect for easy listening. Cuts were made in 1970 with Norris Turney on alto sax; Hank Jones on piano, Al Hall on bass and Oliver Jackson on drums. Raymond Fol is the alternating pianist for the easy to take tunes like "Lotus Blossom," the title tune and "Tea for Two."

classical

MOZART: SERENADE IN B FLAT, K.361—Netherlands Wind Ensemble (de Waart); Philips SAL 839 734. Chamber music enthusiasts have been offered several recordings of this wind masterpiece in recent years. Musically, this new one stands with the best and surpasses them all in the warmth and clarity of sound and texture.

GERSHWIN: RHAPSODY IN BLUE; MILHAUD: SCARAMOUCHE; CHABRIER: TROIS VALSES ROMANTIQUES; BIZET: JEUX D'ENFANTS—Veri & Jamanis, duo pianists; Connoisseur OSQ-2054. Interest to collectors rests primarily in this "original version" of the "Rhapsody" for two pianos, more a preliminary to the later orchestration. Yet it works well in this form and the artists project it idiomatically.

SONGS OF SHAKESPEARE'S TIME—New York Pro Musica (Greenberg); Everest 3348. Vintage Pro Musica from the mid-1950's, and still the standard for early-music performance. An entrancing program of English airs and madrigals, with a few instrumentals for variety. The sound, a stereo simulation, is still serviceable.

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Billboard's UFO...

Coming in the December 29 issue.

There's been a great deal of talk about UFOs lately. Some stories more incredible than others. But if you believe—really believe—then Billboard's Talent in Action offers a UFO that cannot be doubted.

No, our UFO is not the gold laméd 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 year's 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.

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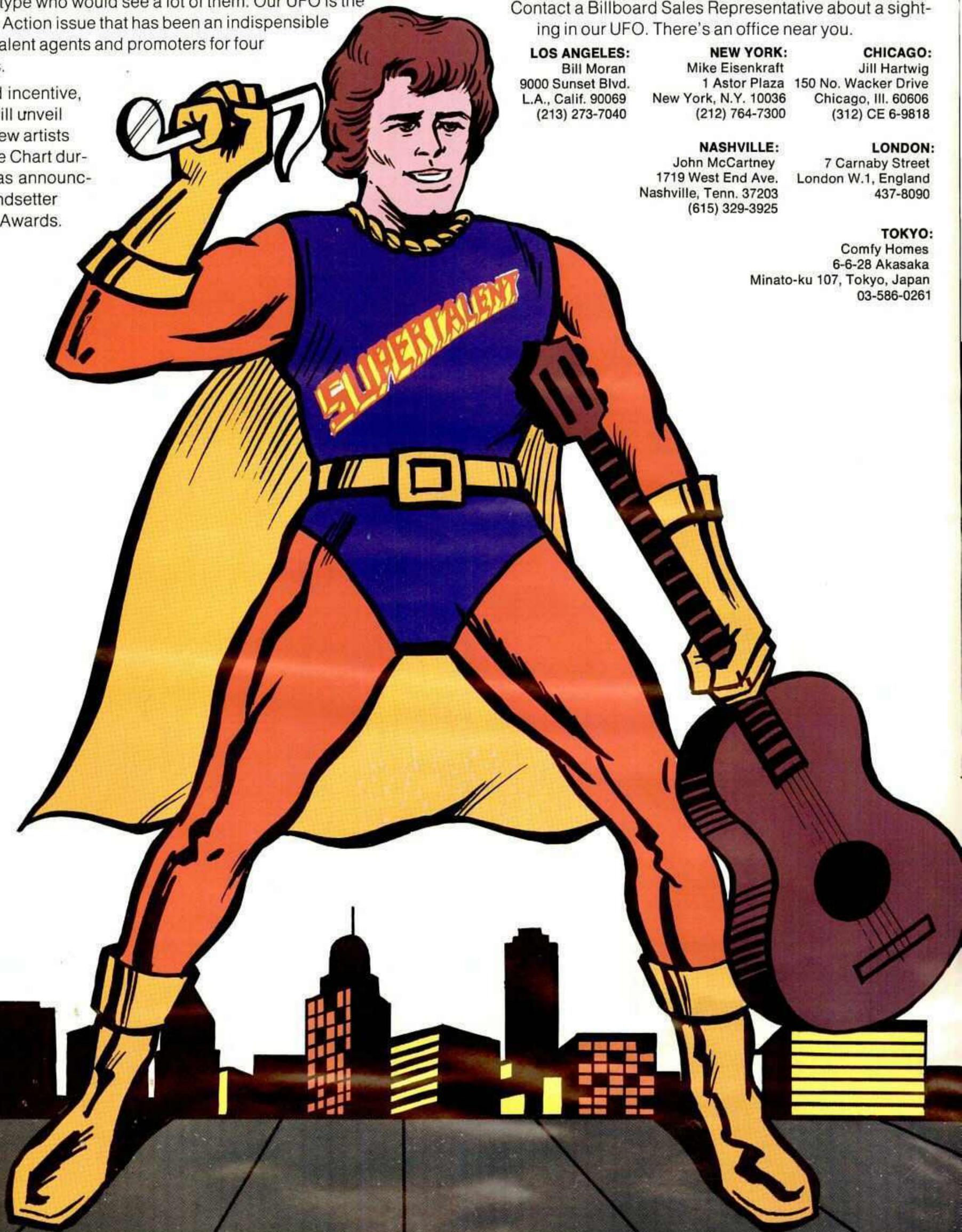
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Pop

JOHNNY MATHIS—Life Is a Song Worth Singing (4:30); producer: Thom Bell; writers: T. Bell, L. Creed; publisher: Mighty Three, BMI. Columbia 45975. Spectacular production by Thom Bell introduces the most unusual commercial cut from this stylist. The single is from Johnny's new successful LP and it dramatically proves that he is a superb interpreter of new tunes. His voice is romantic and clear, pristine in tone and always rich and flowing. Flip: no info available.

THE POINTER SISTERS—Wang Dang Doodle (2:42); producer: David Rubinson; writer: W. Dixon; publisher: ARC, BMI. Blue Thumb 243 (Famous). One of the weaker cuts from their fine introductory LP is their followup to "Yes We Can Can." This tune unlike their first hit single which had a good story, is merely an exercise in group singing with song nostalgic 1950's instrumental riffs. Nothing serious lyrically here. The performance overshadows the material. Flip: no info available.

GREGG ALLMAN—Midnight Rider (3:22); producers: Johnny Sandlin, Gregg Allman; writer: Gregg Allman; publisher: No Exit Music, BMI. Capricorn 0035 (Warner Bros.). Plenty of solid country-rock guitar work sets up the vocal story of this drifter who has "one more silver dollar" and doesn't want to get caught. Gregg's voice isn't the greatest but the instrumental work before and after his solos keeps the story moving ahead to its conclusion. Flip: no info available.

RONNIE DYSON—I Think I'll Tell Her (4:00); producer: Thom Bell; writers: L. Creed, T. Bell; publishers: Assorted, Bellboy, BMI. Columbia 4-45974. Dyson phrases like a soft sounding Lou Rawls on this story about raising the courage to tell one woman about his love for another. Good story and fine, smooth production lend themselves to this story about wanting to get out of one marriage for another relationship. Flip: no info available.

recommended

ELTON JOHN—Step Into Christmas (4:30); producer: Gus Dudgeon; writers: Elton John, Bernie Taupin; publishers: Leeds, Dick James, ASCAP, BMI. MCA 65018.

BOB DYLAN—A Fool Such As I (2:38); producer: not listed; writer: B. Abner; publisher: Le Fevre Sing, BMI. Columbia 4-45982.

THE TEMPTATIONS—Let Your Hair Down (2:40); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7133 (Motown).

JOE WALSH—Meadows (3:26); producers: Joe Walsh, Bill Szymczyk; writer: J. Walsh; publishers: ABC/Dunhill, Barnstorm, BMI. Dunhill 4373 (ABC).

PETER YARROW—Isn't That So? (2:57); producer: Stephan Gallas; writer: Jesse Winchester; publisher: Fourth Floor, ASCAP. Warner Bros. 7761.

THE BAND—Get Up Jake (2:15); producers: The Band; writer: J.R. Robertson; publisher: Canaan, ASCAP. Capitol 3758.

MARTIN MULL—Santafly (2:36); producer: Martin Mull; writer: Martin Mull; publisher: Castle Hill, ASCAP. Capricorn 0037 (Warner Bros.).

BONNIE RAITT—You've Been In Love So Long (3:24); producer: John Hall; writers: Clarence Paul, William Stevenson, Ivy Hunter; publishers: Stone-Agate, BMI, Jobete, ASCAP. Warner Bros. 7758.

THE ESCORTS—"I'm So Glad I Found You" (3:08); producer: George Kerr; writers: George Kerr, V. Kerr, L. Roberts; publisher: Gambi, BMI. Optimistic theme sparks this vocal group which socks home the message with clarity and enthusiasm. Background instrumental sounds chunk along with proper addition of horns adding emphasis. Flip: I'll Be Sweeter Tomorrow (3:30); producer: George Kerr; writers: Robert, Richard Poindexter; publishers: Zira, Florence, BMI. Alithia 6055.

Soul

ISLEY BROTHERS—What It Comes Down To (3:48); producers: R. Isley, O. Isley, R. Isley; writers: The Isleys; publisher: Bovina, ASCAP. T-Neck 2252 (Columbia).

Z.Z. HILL—Let Them Talk (2:55); producer: Matt Hill; writer: S. Thompson; publisher: Jay & Cee, BMI. United Artists 365.

recommended

JERRY LANE—The Snake (2:58); producer: Ron Chancey; writer: O. Brown Jr.; Edward B. Marks (BMI); ABC 11410. A clever treatment to the familiar story, which should get tremendous juke box play as well as airing. Excellent production. Flip: no info available.

WANDA JACKSON—Come On Home (To This Lonely Heart); (2:58); producer: Billy Ray Hearn; writer: Croft; Canaanland Music (BMI); Myrrh 125. Wanda makes the switch back to country from gospel in this single from her LP and it's a beautiful love song. She has added some inner-spirit to her obvious talents. Flip: "It's A Long, Long Time to Cry"; producer: same; writer: Blackman; Party Time (BMI); (Word).

MARLENA SHAW—Just Don't Want to Be Lonely (3:41); producer: George Butler; writers: V. Barrett, J. Freeman, B. Eli; publisher: Blackwood, BMI. Blue Note 366 (United Artists).

SHIRLEY EIKHARD—Rescue Me (2:37); producer: Audie Ashworth; writers: W.C. Smith, R. Miner; publisher: Chevis, BMI. Capitol 3798. Canadian teenager belts out this old rocker with a soft, yet pleading quality. Vocal chorus helps.

First Time Around

AVERAGE WHITE BAND—This World Has Music (3:14); producers: Awb and Robin Turner; writers: B. Bramlett, L. Ware, A. Gorrie; publisher: not listed, MCA 40168. British band does a fine job of copying the instrumental style of American soul musicians and using black vocal inflections on this stirring work.

DAVID HOUSTON & BARBARA MANDRELL—I Love You, I Love You (3:11); producer: Billy Sherrill; writers: D. Walls, M. Wilson, S. Lyons; Algee (BMI); Epic 5-11068. Teamed up again, this pair performs a beautiful duet ballad, with all of the simple ingredients of success. Excellent blending. Flip: no info available.

Country

JERRY REED—The Uptown Poker Club (3:27); producer: Chet Atkins & Jerry Reed; writers: Williams-Vodery-Havez; Warner Bros. (ASCAP); RCA DJHO 0194.

PATTI PAGE—You're Gonna Hurt Me (One More Time), (3:00); producer: Norris Wilson; writers: G. Richey, C. Taylor, N. Wilson; Al Gallico/Algee (BMI); Epic 5-11072.

JERRY REED—The Uptown Poker Club (3:27); producer: Chet Atkins & Jerry Reed; writers: Williams-Vodery-Havez; Warner Bros. (ASCAP); RCA DJHO 0194.

BOBBY BARE—Daddy, What If (2:39); producer: Bobby Bare; writer: Hal Silverstein; Evil Eye (BMI); RCA DJHO 0197. This one was bursting at the seams to come from his concept album, and it's already a proven winner, done with his son. Flip: no info available.

ROGER MURRAH—Georgia Washington Clay (3:07); producer: Farah; writer: Roger Murrah. Return (BMI); Cinnamon 775. This well established songwriter now makes his move as an artist, and it's a solid one. It's an earthy tune, with plenty of meaningful lyrics. Flip: no info available.

KENNY PRICE—Turn On Your Light (And Let It Shine); (2:20); producer: Ray Pennington; writer: Pennington; Dunbar (BMI); RCA DJAO 0198. An up-tempo, message song which Price delivers in great style. He's one of the best.

recommended

GLENN BARBER—Daddy Number Two (3:25); producer: Wesley Rose; writers: Glenn Barber, J. Nelson; Acuff-Rose; Hickory 311. (MGM).

PORTER WAGONER—George Leroy Chickashea (2:55); producer: Bob Ferguson; writer: Porter Wagoner; Oweper (BMI); RCA DJAO 0187.

JERRI KELLY—Lovin' Arms (2:50); producer: Nelson Larkin & Dick Heard; writer: Tom Jans; Almo (ASCAP); Metromedia Country 0178. (RCA).

JUDY LYNN—I've Never Been A Fool Like This Before (3:04); producer: Kenny Myers & Jerry Styner; writer: Lori Jacobs; Beechwood/Neostat (BMI); Amaret 152.

JERRY REED—The Uptown Poker Club (3:27); producer: Chet Atkins & Jerry Reed; writers: Williams-Vodery-Havez; Warner Bros. (ASCAP); RCA DJHO 0194.

PATTI PAGE—You're Gonna Hurt Me (One More Time), (3:00); producer: Norris Wilson; writers: G. Richey, C. Taylor, N. Wilson; Al Gallico/Algee (BMI); Epic 5-11072.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Four Spearhead Hawaiian Islands' Activity

By ELIOT TIEGEL

HONOLULU—Traditional Hawaiian music has made a strong comeback in terms of what's available to the millions of tourists who flock to this Pacific outpost seeking a change from mainland sights and sounds.

For the past several years rock and middle of the road music have been easing out the traditional Hawaiian language shows which are at the core of the talent business here.

But apparent demands from mainland visitors for something authentic has prompted an impressive number of major hotels and clubs to reinstate the historical Polynesian type show over Oriental rock'n'roll bands.

Such locations as the Royal Hawaiian, Kahala Hilton, Sheraton-Waikiki, Moana, Halekulani, Hawaiian Hut, Hilton Hawaiian Village, Waikiki Beachcomber and Duke Kahanamoku's have switched.

Among the major locations booking pop music are the Outrigger, Ilikai, Holiday Inn, Polynesian Palace, Hilton Hawaiian Village, Oceania and Sheraton Waikiki.

The end result is a polyglot situation in which local musicians leaning back on their rich and varied history are maintaining the dominant posture within the state's show business industry.

Despite a growing black population, there is little exposure for soul music.

Despite this, there were concerts scheduled by Roberta Flack, Ray Charles and Albert King through mid-November.

Four Leaders

The state's music industry centers around a select group: Irv Pinensky, Tom Moffatt, Bill Tallant and Bud Dant.

Pinensky is the most powerful, operating three distributorships: Eric of Hawaii, K&A (with Don Ayres) and Microphone Music (with Ken Kaizawa.) He also owns Trim Records, a small local line whose roster includes the Allis, Danny Kaleikini, Carole Kai and Leon and Maila.

Pinensky is also partners with Moffatt in a personal management firm which handles the Allis and Carole Kai, among others.

Moffatt is the general manager of KPOI, a leading contemporary rocker. He is also the island's leading concert promoter, bringing in a consistent lineup of mainland acts to the Honolulu International Center (HIC).

Tallant is a former national sales manager with Capitol who quit three and one-half years ago after 25 years and opened South Seas Records.

Dant is the former Decca producer who is now the executive secretary of the Association for Hawaiian Music and the state's only resident professional a&r man.

Hanging out somewhere on the is-

land of Maui is Chuck Kaye, a former A&M vice president, who abruptly quit his Los Angeles post several months ago and moved to the Islands to retire.

Dant's involvement with Hawaiian music is based on several things. Since November of 1972 he has been the producer and director of "Hawaii Calls," the well-known 38-year-old program launched by Webley Edwards, who is now in retirement after suffering a stroke.

The half-hour show, funded by the state's tourist bureau, is heard on 125 stations, including 20 in Australia.

Dant, who scripts each program, has hired Danny Kaleikini as permanent host. The show is back at its original Moana Hotel Banyon Court location after being shifted around from different hotels for the past several years.

Dant is also composing music for local usage, including "The Music of Hawaii" which is used on the show. He and Kaleikini authored "My Goddess of Love" which Kaleikini sang last April at a Japan song festival. Kaleikini won a best singers award at the competition for his performance.

He is probably the best liked local entertainer and recently made his Las Vegas debut, joining a growing number of Hawaiian singers working there.

Hawaiian Music Assn.

The two-year-old music trade

group has 400 members, one third of whom are on the mainland. The organization continues to seek out local songwriters through a contest in concert with all Hawaiian station KCCN. This year 213 songs have been received. Last year there were 137.

"We have three publishers bidding for the top tune," Dant says. "They include Mickey Goldsen's Criterion Music (in Los Angeles) plus two local firms, Anderson Publishing and Irv Pinensky's Trim Music."

The association's newest educational project is to get local youngsters interested in playing the steel guitar. "It's a dying art," Dant says. "The steel guitar gives Hawaii its complete identity." We are trying to also develop new Hawaiian music and it doesn't have to be in the Hawaiian language or say you're at the beach at Waikiki. There's very little today in Hawaiian music about love and sex. It's all about the beauty of the land and everything is lovely."

Dant will be producing two singles by Kaleikini. He points to Don Costa's working with local singer Al Harrington on an LP for ABC as a major breakthrough. Another break:

Don Ho, the state's leading tourist attraction and Nephi Hanneman, one of the city's newest singing stars, are both featured in an episode for the TV series, "McCloud," which will air in January.

Neither are involved in any recording work. The local market remains a small one despite an increased population. For Tallant, there is competition not only from the five local distributors but also from mainland firms like Transcon, which work with buying offices for chains located here.

Tallant's South Seas handles Capitol, RCA and London. Tallant has also opened a rack, South Seas Music, and has customers in the eight South Pacific islands. "We're heading toward Australia with our rack," Tallant says.

"Country music does well in the South Pacific," he adds. "It's not popular in Hawaii, but the sailors must have taught the people in the South Pacific to like it."

The Society of Seven is one of Honolulu's favorite local acts. Manager Frances Kirk notes that as a result of playing before tourists night after night, the group discovered fans when it went to play in Seattle.

The SOS same audience awareness holds true for audiences in Los Angeles, Lake Tahoe and Las Vegas. "There is a definite advantage in playing for tourists," admits Ms. Kirk.

But there are only a few Hawaiian acts who come to the mainland, notably Don Ho, the Allis, Liz Damon and the Orient Express, the SOS, Surfers and Kaleikini. The majority of the artists stay home and play for visitors.

Billboard **HOT 100** Chart Bound

Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

WANG DANG DOODLE—The Pointer Sisters (Blue Thumb 243)
LIFE IS A SONG WORTH SINGING—Johnny Mathis (Columbia 45975)
MIDNIGHT RIDER—Gregg Allman (Capricorn 0035)
 SEE TOP SINGLE PICKS REVIEWS, PAGE 67

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	TOP OF THE WORLD —Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1458	34	31	36	WHY ME —Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia)	80	4	80	SMARTY PANTS —First Choice (Stan & Staff), Allan Selder, Norman Harris, Philly Groove 179 (Bell) SGC
2	3	7	GOODBYE YELLOW BRICK ROAD —Elton John (Gus Dudgeon), Elton John/Bernie Taupin, MCA 40148	35	50	3	I'VE GOT TO USE MY IMAGINATION —Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah BDA 393	83	4	83	A SONG I'D LIKE TO SING —Kris & Rita (David Anderle), Kris Kristofferson, A&M 1475
3	10	11	THE MOST BEAUTIFUL GIRL —Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia)	36	34	7	BE —Neil Diamond (Tom Catalano), Neil Diamond, Columbia 4-45942	70	4	78	RIVER —Joe Simon (Brad Shapiro), Eugene McDaniels, Spring 141 (Polydor)
4	6	11	JUST YOU 'N' ME —Chicago (James William Guercio), James Pankow, Columbia 4-45933	37	27	15	KNOCKIN' ON HEAVEN'S DOOR —Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	71	63	6	MY OLD SCHOOL —Steeley Dan (Gary Katz), W. Becker, D. Fagen, ABC 11396
5	2	10	PHOTOGRAPH —Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol)	38	44	5	ME AND BABY BROTHER —War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 350	82	2	82	AMERICAN TUNE —Paul Simon (Paul Simon), Paul Simon, Columbia 4-45900
6	4	12	SPACE RACE —Billy Preston (Billy Preston), Billy Preston, A&M 1463	39	43	7	CORAZON —Carole King (Lou Adler), Carole King, Ode 66039 (A&M)	87	3	87	THE WAY WE WERE —Barbra Streisand (Marty Paich), M. Hamisch, Columbia 45944
7	8	11	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia)	40	49	6	SOME GUYS HAVE ALL THE LUCK —The Persuaders (Taylor, Hurtt, Bell), J. Fortgang, Alco 6943	74	76	7	I WANNA KNOW YOUR NAME —The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia)
8	11	10	HELLO IT'S ME —Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers)	41	38	14	NUTBUSH CITY LIMITS —Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298	75	65	4	IT'S ALL OVER —The Independents (Chuck Jackson, Marvin Yancy), Chuck Jackson, Marvin Yancy, Wand 11263 (Scepter)
9	5	16	KEEP ON TRUCKIN' —Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown)	42	35	19	HALF-BREED —Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102	76	67	6	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY —Ripple (Ripple), Ripple, GRC 1004
10	13	6	LEAVE ME ALONE (Ruby Red Dress) —Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768	43	28	9	OOH BABY —Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3633 (London)	77	81	5	LET ME TRY AGAIN (Laisse Moi Le Temps) —Frank Sinatra (Don Costa), Paul Anka, Sammy Cahn, Reprise 1181 (Warner Bros.) MCA
11	7	15	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383	44	60	4	LET ME BE THERE —Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101	88	2	88	THE RIVER OF LOVE —B. W. Stevenson (David M. Kershbaum), Daniel Moore, RCA APBO 0171
12	14	7	IF YOU'RE READY COME GO WITH ME —Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Star 0179 (Columbia)	45	69	3	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) —Aretha Franklin (Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 2995	89	2	89	LOVE'S THEME —Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069
13	18	4	TIME IN A BOTTLE —Jim Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405	46	37	12	WE MAY NEVER PASS THIS WAY (AGAIN) —Seals & Crofts (Louie Shelton), James Seals, Dash Crofts, Warner Brothers 7740	80	84	5	ROCK ON —David Essex (Jeff Wayne), D. Essex, Columbia 4-45940
14	9	14	HEARTBEAT—IT'S A LOVEBEAT —DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030	47	45	7	FELL FOR YOU —Dramatics (Tony Hester), Tony Hester, Volt 4099 (Columbia)	81	86	2	BLUE COLLAR —Bachman/Turner Overdrive (Randy Bachman), R. Bachman, C. Kelly, Mercury 73417 (Phonogram) SGC
15	22	8	THE JOKER —Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732	48	55	15	I CAN'T STAND THE RAIN —Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)	92	3	92	IF WE MAKE IT THROUGH DECEMBER —Merle Haggard (Ken Nelson), Merle Haggard, Capitol 3746
16	20	7	NEVER, NEVER GONNA GIVE YA UP —Barry White (Barry White), Barry White, 20th Century 2058	49	53	7	PAINTED LADIES —Jan Thomas (John Lombardo), Jan Thomas, Janus 224	93	3	93	AIN'T GOT NO HOME —The Band (The Band), Clarence "Frogman" Henry, Capitol 3758
17	17	7	LET ME SERENADE YOU —Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370	50	51	7	MAMMY BLUE —Stories (Kenny Kerner/Richie Wise), Giraud, Trim, Kama Sutra 584 (Buddah) CRIT	84	85	4	BABY COME CLOSE —Smokey Robinson (Smokey Robinson, Willie Hutch), W. Robinson, P. Moffett, M. Tarplin, Tamla 54239 (Motown)
18	12	13	PAPER ROSES —Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609	51	39	16	RAMBLIN' MAN —Allman Brothers Band (Johnny Sandlin and the Allman Brothers Band), Richard Betts, Capricorn 0027 (Warner Brothers)	85	NEW ENTRY	85	LIVIN' FOR YOU —Al Green (Willie Mitchell), Al Green, Willie Mitchell, Hi 2257 (London)
19	26	6	MY MUSIC —Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4-45952	52	47	13	NEVER LET YOU GO —Bloodstone (Mike Vernon), Williams, London 1051	86	68	6	LOVE ME FOR WHAT I AM / THERE AIN'T NO WAY —Lobo (Phil Gernhard), Lobo, Big Tree 16,012 (Bell)
20	24	8	ROCKIN' ROLL BABY —Stylistics (Tom Bell), Thom Bell, Linda Creed, Avco 4625	53	57	4	I FOUND SUNSHINE —Chilites (Eugene Record), Eugene Record, Brunswick 55503	87	90	2	SHOWDOWN —Electric Light Orchestra (Jeff Lynne), Jeff Lynne, United Artists 337
21	16	10	I GOT A NAME —Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389	54	40	9	SWEET UNDERSTANDING LOVE —Four Tops (Steve Barri, Brian Potter, Dennis Lambert), R. Benson, V. Benson, L. Hunter, Dunhill 4366	88	66	10	LITTLE GIRL GONE —Donna Fargo (Stan Silver), Donna Fargo, Dot 17476 (Famous)
22	25	6	COME GET TO THIS —Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 34241 (Motown)	55	72	3	WHEN I FALL IN LOVE / ARE YOU LONESOME TONIGHT —Donny Osmond (Mike Curb, Don Costa), R. Turk, L. Handman, Kolob 14677 (MGM) MCA	89	91	4	COME LIVE WITH ME —Ray Charles (Ray Charles), Boudleaux Bryant, Felice Bryant, Crossover 973
23	29	5	LIVING FOR THE CITY —Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown)	56	61	4	TELL HER SHE'S LOVELY —El Chicano (Johnny Musso, Bob Espinosa, Michael Lespron), David Botteau, MCA 40104	90	NEW ENTRY	90	BIG TIME OPERATOR —Keith Hampshire (Pigmeat), A&M 1486
24	30	5	MIND GAMES —John Lennon (John Lennon), John Lennon, Apple 1868 (Capitol)	57	64	4	THIS TIME I'M GONE FOR GOOD —Bobby Blue Bland (Steve Barri), D. Malone, O. Perry, Dunhill 4369	91	97	2	LOVE, REIGN O'ER ME —The Who (The Who), Peter Townshend, MCA 40152
25	15	9	CHEAPER TO KEEP HER —Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia)	58	48	12	CHECK IT OUT —Tavares (Robert Bowles), Butler, Osborn, Capitol 3674	92	99	2	LOVE HAS NO PRIDE —Linda Ronstadt (John Boylan), Eric Kaz, Libby Titus, Asylum 11026
26	19	14	ANGIE —Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic)	59	62	6	PRETTY LADY —Lighthouse (Jimmy Ienner), Skip Prokop, Polydor 14198	93	96	2	STONED TO THE BONE —James Brown (James Brown), James Brown, Polydor PD 14210
27	33	8	SHOW AND TELL —Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	60	74	4	KEEP YOUR HEAD TO THE SKY —Earth, Wind, & Fire (Joe Wissert), M. White, Columbia 45953	94	NEW ENTRY	94	THIS IS YOUR SONG —Don Goodwin (Paul Anka, Johnny Harris), Paul Anka, Silver Blue 806
28	21	10	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280	61	71	5	SPIDERS AND SNAKES —Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM K14648	95	95	3	LAST KISS —Wednesday (John Dee Driscoll), W. Cochran, Sussex 1325
29	32	5	WHO'S IN THE STRAWBERRY PATCH WITH SALLY —Tony Orlando and Dawn (Hank Medress, Dave Appel), Levine-Brown Bell 45424	62	56	9	HAVING A PARTY —Ovation (Dan Greer), Sam Cook, MGM 14623	96	100	2	HALF A MILLION MILES FROM HOME —Albert Hammond (Albert Hammond, Roy Haley), A. Hammond, M. Hazelwood, MUMS-6024 (Columbia)
30	36	8	D'YER MAK'ER —Led Zeppelin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 45-2986	63	59	8	DREAM ON —Aerosmith (Arian Barber), S. Tyler, Columbia 4-45894	97	NEW ENTRY	97	I LOVE —Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)
31	42	3	HELEN WHEELS —Paul McCartney & Wings (Paul McCartney), Paul McCartney, Apple 1869 (Capitol)	64	75	3	WALK LIKE A MAN —Grand Funk Railroad (Todd Rundgren), Farmer-Brewer, Capitol 3760	98	NEW ENTRY	98	I'M A ROCKER —Raspberries (Jimmy Inner), Eric Carmen, Capitol 3765
32	23	13	ALL I KNOW —Garfunkel (Garfunkel, Roy Halee), Jim Webb, Columbia 4-45926	65	77	3	SISTER MARY ELEPHANT —Cheech & Chong (Lou Adler), Cheech Marin, Tommy Chong, Ode 66041 (A&M)	99	NEW ENTRY	99	I LIKE TO LIVE THE LOVE —B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406
33	41	7	SMOKIN' IN THE BOYS' ROOM —Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell)	66	58	11	COUNTRY SUNSHINE —Dottie West (Billy Davis), Billy Davis, Dottie West, RCA 0072	100	NEW ENTRY	100	JUNGLE BOOGIE —Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOT 100 A-Z—(Publisher Licensee)

All I Know (Canopy, ASCAP) 32	Country Sunshine (Sade, ASCAP) 1 ree. 66	I Don't Know What It Is But It Sure Is Funky (ACT 1, BMI) 76	Keep Your Head To The Sky (Hummit, BMI) 60	Love's Theme (Sa Vette, January, BMI) 79	Ooh Baby (Management Agency & Music, BMI) 43	Sister Mary Elephant (India Ink, ASCAP) 65	This Is Your Song (Spanka, BMI) 94
Ain't Got No Home (Arc, BMI) 83	D'yer Mak'er (Supraphy, ASCAP) 30	I'm A Rocker (CAM, USA, BMI) 98	Knockin' On Heaven's Door (Ram's Horn, ASCAP) 37	Mammy Blue (Maxim, ASCAP) 50	Painted Ladies (Lewis, ASCAP) 49	Smarty Pants (Nickel Shoe, Six Strings, BMI) 57	This Time I'm Gone For Good (Don, BMI) 57
American Tune (Paul Simon, BMI) 72	Dream On (Daksel/Frank Cannel, BMI) 63	I Found Sunshine (Julio Brain, BMI) 53	Last Kiss (Boblo, BMI) 100	Me and Baby Brother (Far Out, ASCAP) 38	Paper Roses (Lewiss, ASCAP) 18	Time In A Bottle (Blendingwell, American Broadcasting, BMI) 13	Top of the World (Alma, Hammer & Nails, ASCAP) 1
Angie (Promopub, ASCAP) 26	Fell For You (Groovesville, BMI) 47	I Like To Live The Love (ABC, DaAn, ASCAP) 99	Let Me Be There (Al Gallico, BMI) 44	Midnight Train to Georgia (Keca, ASCAP) 11	Photograph (Richoroony, BMI) 5	Until You Come Back To Me (Jobete, ASCAP) 40	Walk Like A Man (Cram Renaff, BMI) 64
Are You Lonesome Tonight/When I Fall In Love (Bourne, ASCAP) 55	Goodbye Yellow Brick Road (Dick James, none) 2	I Love (Hallnote, BMI) 82	Let Me Serenade You (Warner, Tamerlane, BMI) 17	Mind Games (John Lennon, BMI) 24	Pretty Lady (CAM-USA, Mediatrix, BMI) 59	Who's In The Strawberry Patch With Sally (Levine & Brown, BMI) 29	Why Me (Resaca, BMI) 29
A Song I'd Like To Sing (Combine, BMI) 69	Half A Million Miles From Home (Lenders-Roberts, Muzic/April Music, ASCAP) 95	I Love (Hallnote, BMI) 82	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP) 77	The Most Beautiful Girl (Gallico, Algee, BMI) 3	Rock On (Jeff Wayne, PRS) 80	You're A Special Part Of Me (Stein & Van Stock, Black Bull, ASCAP) 34	
Baby Come Close (Jobete, ASCAP) 84	Having A Party (Kags, BMI) 62	I Love (Hallnote, BMI) 82	Little Girl Gone (Prima Donna, BMI) 88	My Music (Jasperrita, Gnosiss, ASCAP) 10	Rockin' Roll Baby (Mighty Three, BMI) 78		
Be (Stonebridge, ASCAP) 36	Heartbeat—It's A Lovebeat (Schine, ASCAP) 14	I Love (Hallnote, BMI) 82	Living For The City (Stein & Van Stock/Back Bull, ASCAP) 23	My Old School (American Broadcasting, ASCAP) 19	Sail Around The World (Kipahulu, ASCAP) 20		
Big Time Operator (Tro Hampshire House, ASCAP) 90	Heavenly Bodies (ATV, BMI) 31	I Love (Hallnote, BMI) 82	Living For You (JGC, Al Green, BMI) 85	Never Let You Go (Crystal Jukebox, BMI) 71	Show and Tell (Fullness, BMI) 27		
Blue Collar (Ranback/Sail, BMI) 81	Hello, It's Me (Columbia/Screen Gems, BMI) 58	I Love (Hallnote, BMI) 82	Love Has No Pride (Walden/Glasco, ASCAP) 95	Never, Never Gonna Give Ya Up (Sa Vette, January) 16	Showdown (Anne Rachel, ELO Dog, ASCAP) 87		
Cheaper To Keep Her (East/Memphis/Deleif, BMI) 25	I Got A Name (Fox Fanfare, BMI) 21	I Love (Hallnote, BMI) 82	Love Reign O'er Me (Track, BMI) 91	Nutbush City Limits (Unart, BMI) 41			
Check It Out (Haymarket, ASCAP) 58	I Can't Stand The Rain (Jac, BMI) 48	I Love (Hallnote, BMI) 82	The Love I Lost (Part 1) (Mighty Three, BMI) 9				
Come Live With Me (House of Bryant, BMI) 89		I Love (Hallnote, BMI) 82					
Corazon (Colgems, ASCAP) 39		I Love (Hallnote, BMI) 82					

Peter Yarrow IS A BAND.



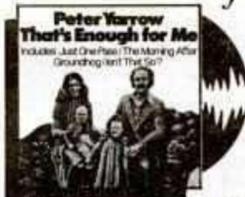
The Peter Yarrow Band

*As Peter Yarrow has multiplied,
he has also singled, with a hummable,
high-stepping 45-r. p. m. disc titled*

"Isn't That So?" (WB 7761).

*It's a latter-day gospel mover
from Peter Yarrow & Band's*

THAT'S ENOUGH FOR ME (BS 2730),
*the excellent album Warner Bros. just released
to celebrate the abundance of Peter Yarrow.*



The new Peter Yarrow album, available on records and tapes.



See Peter Yarrow perform "Isn't That So?" on the Johnny Carson Show Monday, Dec. 3, on NBC-TV.

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When you consider—there is a big difference!

ABC-11396
My Old School
STEELY DAN

D-4364
Doin' What Comes Naturally
CHARLES WRIGHT

ABC-11394
Feel Good
RUFUS

D-4365
Love For You
SONOMA

D-4365
Love For You
SONOMA

D-4366 *
Sweet Understanding Love
THE FOUR TOPS

D-4369 *
This Time I'm Gone For Good
BOBBY BLUE BLAND

ABC-11398
I Can't Break Away
CHUCK JACKSON

ABC-11407
Trying To Hold On
To My Woman
LAMONT DOZIER

DSX-50160
Jonathan Livingston Seagull
RICHARD HARRIS

DSX-50163
His California Album
BOBBY BLUE BLAND

ABCX-797
I Got A Name
JIM CROCE

ABCX-756
Don't Mess Around
With Jim
JIM CROCE

AS-9248 **
Gato: Chapter One
Latin America
GATO BARBIERI

ABCX-794
To Know You Is To Love You
B.B. KING

ABC-11390
Lovin' Someone On My Mind
BOBBY WRIGHT

ABCX-769
Life And Times
JIM CROCE

DSX-50158
Cyan
THREE DOG NIGHT

BB-628
I'd Rather Be Blind
O. V. WRIGHT

DSX-50130
Barnstorm
JOE WALSH

ABC-11392
Southern Queen
EDDIE RAVIN

ABC-11400
The River's Too Wide
JIM MUNDY

ABCX-788
Mr. Country Rock
BILLY "CRASH" CRADDOCK

SBLP-226
Lord Don't Move That Mountain
INEZ ANDREWS

PLP-178
We Love You Like A Rock
DIXIE HUMMINGBIRDS

ABCX-803
Sweet Honky Tonk
FERLIN HUSKY

ABC/ATS 20015-4
Donizetti: Anna Bolena
BEVERLY SILLS

ABC/ATS 20016-3
Bellini: I Puritani
BEVERLY SILLS

PLP-193
Don't Let Him Know
PILGRIM JUBILEE SINGERS

PLP-139
Best Of The 5 Blind Boys
THE FIVE BLIND BOYS

PLP-175
It's Gonna Rain
SENSATIONAL NIGHTENGALES

PLP-136
Best Of The Mighty
Clouds Of Joy
MIGHTY CLOUDS OF JOY

ABC-11389
I Got A Name
JIM CROCE

D-4370
Let Me Serenade You
THREE DOG NIGHT

ABC-11405
Time In A Bottle
JIM CROCE

ABCX-801-2
16 Greatest Hits
THE JAMES GANG

ABC-11395
Rosie Cries A Lot
FERLIN HUSKY

THE CURRENT BOX SCORE FROM THE NATIONAL CHARTS AS OF THIS WEEK



Total Singles on Charts = 22

Pop = 9

Soul = 7

Country = 6

Total Albums on Charts = 32

Pop = 15

Jazz = 4

Country = 2

Gospel = 6

Classics = 2

Soul = 3

ABC-11379
Till The Water Stops Runnin'
BILLY "CRASH" CRADDOCK

ABC-11389
I Can't Get Over You
To Save My Life
LEFTY FRIZZELL

ABCX-779
Countdown To Ecstasy
STEELY DAN

ABCX-758
Can't Buy A Thrill
STEELY DAN

AS-9246
Concert In Japan
JOHN COLTRANE

DSX-50140
The Smoker You Drink
The Player You Get
JOE WALSH

ABC-11406
I Like To Live The Love
B.B. KING

ABCD-752
Cabaret
ORIGINAL SOUNDTRACK

AS-9244
Intensity
JOHN KLEMMER

AS-9240
Fort Yawuh
KEITH JARRETT

DSX-50144
Main Street People
THE FOUR TOPS

* Denotes Pop & Soul Charts
** Denotes Pop & Jazz Charts



THERE IS A DIFFERENCE



Available on
ABC Records
and GRT tapes

TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	100	10	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98	
108	98	8	LOU REED Berlin RCA APL1-0207	5.98		6.98		6.98	
109	113	9	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98		6.98	
★	159	3	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98	
111	102	44	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95
112	94	67	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98
113	103	101	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98	
114	104	19	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98			
★	166	2	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98		6.98		6.98	
116	85	12	FOUR TOPS Main Street People Dunhill DSX 50144	5.98		6.95		6.95	
117	116	25	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98	
★	180	2	WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98		10.98	
119	106	22	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98	
120	119	49	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
121	124	24	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95
★	172	2	SUNSHINE Original Television Soundtrack MCA 387	5.98		6.98		6.98	
123	86	21	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95	
124	110	35	BEATLES 1962-1966 Apple SMO 3403 (Capitol)	9.98		11.98		11.98	
125	121	34	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98	
126	114	11	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95		6.95	
127	118	7	DAVID GATES First Elektra EKS 75066	5.98		6.98		6.98	
★	-	1	BEACH BOYS In Concert Reprise ZKS 6484	9.98		11.97		11.97	
129	117	53	HELEN REDDY I Am Woman Capitol ST 11368	5.98		6.98		6.98	
★	175	3	BLACK OAK ARKANSAS High On The Hog Atco SD 72035	5.98		6.97		6.97	
131	132	4	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98		6.98	
132	139	4	FOCUS Live At The Rainbow Sire FAS 7408 (Famous)	5.98		6.95	7.95	6.95	
133	133	13	TEMPTATIONS Anthology Motown M 782A3	9.98		11.98		11.98	
★	-	1	BUFFALO SPRINGFIELD Atco SD 2-806	9.98		9.97		9.97	
135	140	17	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95	
136	131	71	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
★	147	27	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	143	4	CURTIS MAYFIELD Live In Chicago Curton CRS 8018 (Buddah)	5.98		6.95		6.95	
139	138	33	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98	
140	127	56	WAR The World Is A Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95
141	145	6	QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98	
142	111	12	ERIC CLAPTON Eric Clapton's Rainbow Concert RSD SO 877 (Atlantic)	5.98		6.98		6.98	
143	144	34	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98	
144	141	6	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95			
145	107	12	HANK WILSON Hank Wilson's Back Volume 1 Shelter SW 8923 (Capitol)	5.98		6.98		6.98	
146	152	3	CREEDEnce CLEARWATER REVIVAL Live In Europe Fantasy CCR 1	6.98		6.98		6.98	
147	123	26	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98	
148	120	21	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95
★	189	2	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98	
150	112	13	B.W. STEVENSON My Maria RCA APL1-0088	5.98		6.98		6.98	
★	161	3	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98		6.98		6.98	
★	-	1	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98		6.98	
153	125	23	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98	
154	157	4	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98	
155	128	38	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98			7.98		
★	-	1	DONNY OSMOND A Time For Us MGM SE 4930	5.98					
157	158	35	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98	
158	142	39	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97	8.95
159	129	15	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98		6.98	
160	156	6	PAUL BUTTERFIELD'S BETTER DAYS It All Comes Back Bearsville BR 2170 (Warner Bros.)	5.98		6.97		6.97	
161	134	60	AL GREEN I'm Still In Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98	
162	163	23	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98		13.98		13.98	
163	169	28	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98		6.98	
164	170	3	CARL REINER AND MEL BROOKS 2000 Thirteen Warner Brothers BS 2741	5.98					
165	137	33	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98		6.98		6.98	7.95
166	167	9	AEROSMITH Columbia KC 32005	5.98		6.98		6.98	
167	168	16	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98	
168	122	9	GILBERT O'SULLIVAN I'm A Writer Not A Fighter MAM 7 (London)	5.98		6.98		6.98	
169	171	13	CHI-LITES Brunswick 754197	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	130	14	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.95		6.95	
171	136	18	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97		6.97	7.95
172	174	6	ALLMAN JOYS Early Allman Dial DL 6005 (Phonogram)	5.98		6.98		6.98	
173	177	4	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98	7.95
★	186	2	EL CHICANO MCA 312	5.98		6.98		6.98	
175	135	8	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98		6.98	
176	178	53	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
177	153	35	BLOODSTONE Natural High London XPS 620	5.98		6.98		6.98	
★	188	5	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97		6.97	
179	146	32	EAGLES Desperado Aylum SD 5068	5.98		6.98		6.98	
180	183	3	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98			7.95	7.95	
181	148	47	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97	7.95
182	176	6	ROY WOOD Boulders United Artists UA LA 168F	5.98		6.98		6.98	
183	192	3	VIKKI CARR Live At The Greek Theatre Columbia KC 32656	6.98		7.98		7.98	
184	149	26	GEORGE HARRISON Living In The Material World Apple SMAS 3410 (Capitol)	5.98		6.98		6.98	
185	154	54	STEELY DAN Can't Buy A Thrill ABC ABCX 758	5.98		6.98		6.98	
186	182	57	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	
★	200	2	SHA NA NA From The Streets Of New York Kama Sutra KSBS 2075 (Buddah)	5.98		6.95		6.95	
188	191	31	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409 (Capitol)	5.98		6.98		6.98	
189	151	17	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98		6.98	
190	184	29	YES Yessongs Atlantic SD 3-100	11.98		12.97		12.97	
191	193	3	HAWKWIND Space Ritual United Artists UALA 1-20 HZ	5.98		6.98	7.98	6.98	
192	-	1	JAMES GANG 16 Greatest Hits ABC ABCX 801-2	5.98		6.95		6.95	
193	185	4	ANDY WILLIAMS Solitaire Columbia KC 32383	5.98		6.98		6.98	
194	197	23	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98	
195	196	2	RORY GALLAGHER Tattoo Polydor PD 5539	5.98		6.98		6.98	
196	198	2	TAJ MAHAL Ooh So Good 'N Blues Columbia KC 32600	5.98		6.98		6.98	
197	160	22	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98	
198	164	11	BOBBY GOLDSBORO Summer (The First Time) United Artists UA LA 124 F	5.98		6.98		6.98	
199	-	1	CHUCK MANGIONE Land Of Make Believe Mercury SRM 1-684 (Phonogram)	5.98		6.98		6.98	
200	-	1	HERB ALPERT & THE TIJUANA BRASS Foursider A&M SP 3521	5.98					

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	166
Gregg Allman	39
Allman Brothers Band	172, 10, 83
Herb Alpert & Tijuana Brass	200
America	28
Ashford & Simpson	178
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Grand Funk Railroad	24
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AI Green	161, 95
Richard Harris	27
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Hawkwind	191
Isaac Hayes	19
Isley Brothers	21
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James Gang	192
Jethro Tull	148

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Jim Croce
Doobie Bros.
(Pat Simmons, Tiran Porter)
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Dr. John the Night Tripper
Eagles (Glenn Frey)
Fanny (Nickey Barclay)
Grand Funk (Mark Farner)
Grateful Dead (Bob Weir)
Guess Who (Burton Cummings)
Hollies (Bernie Calvert)
Elvin Jones
B. B. King
Al Kooper
Loggins & Messina
Taj Mahal
Mahavishnu John McLaughlin
Chip Monck
New Riders of the Purple Sage
(Spencer Dryden)
Nichelle Nichols
Leonard Nimoy
Phil Ochs
O'Jays
Ringo Starr
Sha-na-na
William Shatner
Siegel Schwall Band
(Corky Siegel, Jim Schwall,
Shelly Plotkin)
Ravi Shankar
Staples Singers
Sylvester & the Hot Band
Loudon Wainwright III
WAR (Lonnie Jordan)
Dionne Warwick
Tim Weisberg
Wolfman Jack
Stevie Wonder
Frank Zappa

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Tours Imperiled By Fuel Drouth

• Continued from page 1

shift in the types of acts playing specific markets, with secondary market and club activity cited as areas of possible significant change.

Top-Draw Acts

Most agents agree that fully established, top drawing acts will be least affected. Milton Levy, of the Milton Levy Co., noted, "From the point of view of the major artist, I don't think they'll be hurt much by this situation. With the vinyl shortage at hand, many record companies will be concentrating on those artists that they know will sell anyway." With demand for those acts sustained, Levy continued, major market tours would continue.

Even major artists would have to adjust their routing, however, according to Jane Garrity at Premier Talent. While no major acts are cancelling or postponing tours, many are being routed with additional time between dates. In booking an upcoming tour for Yes, Ms. Garrity noted that, "They, and other bands like Emerson, Lake & Palmer, can't move as fast because they carry so much equipment on the road."

At William Morris Agency, agent Hal Raye felt that the actual extent of special planning hasn't been great, since most agents have been aware of the problems for some time. "It hasn't affected routing that much," he noted. "At this point, I think most major agencies try to route acts as reasonably as possible anyway."

The additional time between dates will keep bands on the road longer, however, Levy commented, "When you see major acts touring, you'll see them playing fewer dates each week. Any routing will have to

be sequential, and when travelling by air, we'll have to leave a good day or so open between dates."

Thus, while Levy has made no changes in his itinerary for the Steve Miller Band, now on an extensive tour of one-nighters, a projected summer tour of major arenas for that act is being handled very cautiously, with lots of space between dates.

New Venues

Most agents also felt it was too early to make accurate projections regarding the full impact of the crisis. But, should the situation worsen significantly, younger acts would face the more dramatic changes in their live activity, with a broad range of possible developments envisioned by some agents as controlled by other factors, including the current threat of further economic recession, entering the picture.

At Premier, Ms. Garrity noted, "An opening act usually does a lot of flying instead of driving," referring to Premier's roster of English-based acts. "I think they'll end up having to stay over here longer, for five weeks instead of three, for example. But I think younger American bands who drive to gigs will face a greater problem. They simply won't be able to do as many dates."

Also figuring in the outcome will be record company policy in the face of the vinyl shortage, since that will affect young bands most.

Levy felt that such a situation could be turned to younger band's advantage, however, since many secondary markets might face a paucity of top-draw acts, and begin booking more young bands for their promotions. Levy also projected a heavier emphasis on club dates should severe gas rationing limit road activity for bands.

Never on Sunday?

While some agents were reluctant to forecast major realignments in bookings, all felt that the most immediate obstacle will be the curtailment of Sunday driving forced by service station closings. In markets where audiences and acts must drive any significant distance to arenas, Sunday concerts, a prime-draw talent staple, may disappear.

That problem, like most of the hurdles being discussed, will vary widely from market to market. Urban markets will be less affected by Sunday dates, but over-all routes will reflect a drop in Sunday dates.

Streamlining?

How the crisis is sustained or resolved may affect transportation and freight costs substantially, but most agents were reluctant to suggest increased fees for acts. Instead, some acts would have to face smaller fees, particularly if the over-all economic picture worsens.

Raye also projected possible production limitations, in the event of gas rationing. "Instead of an act taking along their own equipment, the local promoters will have to provide sound systems," he noted, adding that such a move would result in poorer live sound for many acts.

Whatever happens, agents are focusing more on operational flexibility than on any immediate change in their operation. Levy suggested that regional co-operation by promoters could result in a new life for the old vaudevillian circuit principle, with promoters banding together to form "arena circuits" which would enable top acts to plan substantial tours that would be minimally challenged by travel problems.

RCA negotiating with **Bill Gallagher**, formerly head of Famous Music and MCA Records, to head its publishing operations. . . . **Frank Mancini** is acting as temporary administrative head for RCA's East Coast a&r operations.

The New York Chapter of NARAS is sponsoring two meetings this week: Thursday evening (6), the musical as well as economic problems of scoring films in New York will be discussed by composers **Michel Legrand**, **Domenic Frontiere** and **Tom Shepard**, in addition to engineers **Bob Fine** and **Phil Ramone**. Producer **Otto Preminger** may also participate. The BMI film, "The Score," will be shown. Meeting will be held at the Cinetel Studios.

On the previous afternoon, the chapter sponsors, for advertising agency personnel, a seminar titled "Everything You've Always Wanted to Know About Recording, But Were Afraid to Ask." **Anne Phillips** has prepared the special session featuring engineer **Neil Ceppos** of Telegeneral Studios, which is hosting the session.

Stevie Wonder named down beat magazine's "pop musician of the year." . . . **John Denver's** first television variety special to include **Lily Tomlin** and **David Carradine**. . . . **Flash Cadillac** and the **Continental Kids**, Disneyland's New Year's Eve attraction. . . . During their recent West Coast tour, **Blue Oyster Cult's Eric Bloom** ran into **Werner Klemperer**, **Col. Klink** of "Hogan's Heroes," in the lobby of the Hyatt House. After a brief conversation the two discovered that they were cousins! Verry interesting. . . . **The Who** hosted Fallout Shelter party at Universal commissary after second L.A. Forum concert. . . . Warners screened a **Busby Berkeley** spectacular to kick off its 50th anniversary record set.

SMG Distributors, distributing wing of **Sam Goody**, handling **Arthur Godfrey's** recording of the **Gladys Shelley** seasonal song, "Christmas is Christmas All Over the World" on Listen 2 Records. Godfrey is set to perform the tune this month on several network TV programs. . . . **Shawn Phillips**, **Don Preston** and **Jim Weatherly** only American entrants in the World Popular Song Festival held in Tokyo. . . . **Santana's** "Welcome" album was released in Europe to tie in with the group's swing through that continent. . . . **Murray McLauchlin** opens on tour for fellow Canadian **Neil Young**. . . . **Valerie Simpson** of **Ashford & Simpson** started by singing gospel in the Harlem church of her grandmother, **Rev. Kate Peters**. . . . Veteran promotion man and publicist, formerly with **MGM**, **Sol Handwerker**, recovering from recent illness. . . . **Sha Na Na** co-stars with **Paul Williams** in the "Phantom of the Fillmore" flick. . . . **Carla Thomas** sings title tune of "Blax" movie. . . . **Pete Seeger** set for an upcoming "Captain Kangaroo" TV appearance. . . . **Takoma Records** has taken over distribution of the ragtime 78 singles by underground cartoonist **Robert Crumb**.

Mike Eisenkraft, Eastern Sales Manager of Billboard's advertising department, wishes to announce his new association in the Beef Market. His wife, **Judy**, gave birth to an 8 lb., 9 oz. girl, **Stacy Lynn**. Mother is doing fine.

Stax distributed **Ardent Records**, in conjunction with **WMC-FM**, Memphis, held the first live quadraphonic broadcast in the mid-South when the **Hot Dogs** performed over the station last week. All Stax product is being converted into quadraphonic at Ardent recording studios utilizing the SQ system. The Stax Organization reports it will lean heavily toward 4-channel in the coming months, including both albums and eight track, 4-channel tapes.

Lou Reed will bring a new show and a new band to at least 10 major American cities on a late 1973 tour that tentatively includes Boston, Philadelphia, New York, Washington, D.C., Atlanta and Chicago. Reed has reportedly abandoned his rhythm guitar for more thespian latitude. Accordingly, Reed's approach with his current band, it's said, will combine the basic electric energy of the **Velvet Underground** with the musical progression of his RCA solo efforts. . . . Peer-Southern releasing "**Shirley Bassey**—Never, Never, Never," a new folio (\$2.95) containing all the songs from the United Artists album of the same name. It's Ms. Bassey's first complete folio released in the U.S. . . . Due in January from Elektra-Asylum, new sets from the **Eagles**, **Joni Mitchell** and **Carly Simon**. . . . **Stones** sax sideman **Bobby Keys** found jamming with the reformed **Mountain** during a recent Connecticut gig. . . . **Bobby Lamm** of **Chicago** is working on music for a stage show he hopes to do for Company Theater in Los Angeles. . . . The BBC's "Old Grey Whistle Test" show picked up Yes' live concert at the Rainbow Theater in London, a rarity for English television. It appears U.K. radio and TV are seeking to do more live rock concerts. . . . Columbia Records announced that in its first year with an office in Ireland, its biggest selling single there was "Sylvia's Mother," by **Dr. Hook** and the **Medicine Show**. . . . Evolution's **Stu Nunnery** visiting New York music director **Dennis Elsas** at WNEW-FM with his debut single, "Sally From Syracuse."

Ed Sullivan has been elected president of Theatre Authority, Inc., the organization created by the entertainment unions and charitable guilds to act as a clearing house for requests for benefits, telethons and other charitable functions. Sullivan succeeds the late **Sidney Blackmer**. . . . **Allan Sherman**, 49, the comedy-writer, TV pro-

ducer, and comedy LP star, who trademarked the song parody, died Nov. 21 of respiratory failure at his Hollywood home. Author of the current, best-selling "Rape of the Ape" for Playboy Press, Sherman will be best remembered for the single, "Hello Muddah, Hello Faddah," from the Warners album, "My Son, the Folk-singer." . . . ASCAP composer **Kurt Weill** and ASCAP composer-lyricist **John Golden** have been elected to the Theatre Hall of Fame. . . . 1973 Tony Award winner, **Ben Vereen**, lead in the Broadway musical "Pippin," is set to star in the motion picture, "Star in the Morning." The film is based on the life and times of vaudevillians **Bert Williams** and **George Walker**, a McLaughlin/Hugh production. . . . Reports indicate the first **Neil Bogart** production will be in association with producer **Bob Crewe**. . . . **Dick Lavsky**, of Music House, created the original music for a new commercial campaign for Reddi-Wip. . . . Bitter End in New York overflowed last week for opening night performances by Polydor's **Elliot Murphy** and Bell's **Melissa Manchester**. **Bette Midler** rumored to catch her former Harlet while the **Divine One** puts in three weeks at the Palace beginning Monday (3).

David Frye's latest album, "**Richard Nixon: A Fantasy**," is being reserved for the holiday season. The Buddah album will be stickered with a special red seasonal tag reading: "INSIDE WATERGATE." Said Frye's manager **Joe Lauer**: "The album was conceived as total fantasy, but lately the headlines have made it clear that Frye had a prophetic sense of his subject." . . . **Donna Fargo** will do a series of public service radio messages for Action, the governmental agency whose departments include the Peace Corps and Job Corps, joining **Glen Campbell**, who earlier taped messages for the program. . . . **Lana Cantrell**, who opens Monday (3) at the St. Regis Hotel in New York, has cut "England Made Me," her first LP in several years, for East Coast Records. The LP is title of film. A single, "Remembering," also from "England" has been released.

During her appearance at the Maisonette Room of the St. Regis Hotel, WOR-TV taped a five minute spot with **Julie Budd** which was shown during the station's newscast.

Famous Music releasing sportscaster **Don Meredith's** single "Travelin' Man," recorded in 1966 when he was a quarterback for the Dallas Cowboys. Record drew requests when ABC-TV slipped it on midway through a recent Monday night football game. . . . **New Riders of the Purple Sage** set a new attendance and boxoffice record for the fall season at the Capitol Theater in Passaic, N.J. . . . **Kelli Ross** has relocated Alouette Productions in N.Y. where firm first started 10 years ago. Along with original catalog, Alouette now represents Andalusian Music, Dialogue Music and Thorcus Music. . . . **Marc Bolan** of **T-Rex** in U.K. recording studios, mixing and working his way through 33 tracks recorded on concert tours and in studios in Munich, London and Hollywood.

British Lion, English film company, is pitching the **Rolling Stones** concert at Pembroke Castle as a one-hour TV special to three American TV networks. **Stones**, meanwhile, have formed a new music publishing company in Holland, called Prompub BV, in addition to Promotone BV Recordings and Promowright Music. . . . **Pamela Ostrager** of New York City has won the \$250 First Prize in ASCAP's 1973 **Nathan Burkan Memorial Competition** at New York Law School for the essay, "The Supreme Court and State Protection of Literary and Artistic Works." . . . A&M's **Paul Williams** composed tunes for the film "Cinderella Liberty" and will also score the upcoming feature "Phantom," in which he stars as well. . . . Chess-Janus' **Ruth Inness** and Atlantic's **Barbara Harris** sponsoring a Christmas party in New York at Alexander the Great Dec. 17, with contributions and gifts benefiting Harlem Hospital and Abbott House. . . . **Roy Wood** of **Wizzard** has been asked to write an album for **Elvis Presley**. Wood also plans for writing a stage musical in 1974. . . . Peer-Southern boasts three copyrights on the new **Don McLean** LP for UA, **Buddy Holly's** "Everyday" and "Fool's Paradise" and **Jimmy Rodgers' "Mule Skinner Blues"**. . . . A second daughter born to the **Dickey Lees**. . . . Audiophile releasing several memorial **Jim Cullum, Sr.** albums recorded prior to his death early this year.

LP Series Review

• Continued from page 10

Holmes and Jimmy Witherspoon. "Sonny Terry and Brownie McGee" return to listener to the blues again, this time the rural variety, with their "Hootin' and Hollerin'" and the fine harmonica work of Terry.

"New Orleans Jazz" is a fitting title for **Kid Ory** and **Jimmie Noone's** set, particularly on cuts like "Muskrat Ramble" from trombonist Ory and coronetist Noone. "The Blues Giant" with **Lightnin' Hopkins** features this fine vocalist and guitarist at this best with such efforts as "Talk of the Town."

"Yankee Doodle Dandy" with **George M. Cohan** is a good mix of this master writer's vocals and a number of instrumentals while **Leon Russell's "Looking Back"** is a curious but entertaining mix of harpsichord and organ sets from the superstar of today. No vocals are included. **Mugsy Spanier** and **Sidney Bechet** dish up some fine vintage jazz on "Ragtime Jazz" while a private collection of **Al Jolson** tapes has been repackaged as "The Early Years" with treats like "You Made Me Love You." Last, in the series, is the rock blues of **Big Joe Williams** on "Blues Bash," a set that also includes **Terry & McGee** and **Hopkins** and offers a glimpse into what later was to develop into rock.

Whether purchased separately or individually, these LP's are a must for collectors who want a sampling of their favorites and the budget price of \$2.98 list is perfect for the jazz-folk-blues novice who would like a random sampling of some of the great music of the past.

BOB KIRSCH

As you live and breathe!



Give
to Christmas Seals



GIMME THREE STEPS



FM SLEEPER OF THE WEEK:



LYNYRD SKYNYRD
Sounds of the South



Okay!

Step 1. You release an album by a new group that's never been heard of outside the South.

Step 2. It sells nationwide far beyond your expectations and critics say things like . . .

Zoo World—" . . . a whiplash group with all the sounds the English try desperately to emulate."

College Radio Report—" . . . Lynyrd Skynyrd is a debut lp so impressive, so overflowing with raw electric talent, that it stands not only as worthy of immediate attention, but, in fact, demands that a second album be soon forthcoming."

Record World—"Look out glitter kids, a real rock and roll band just showed up!"

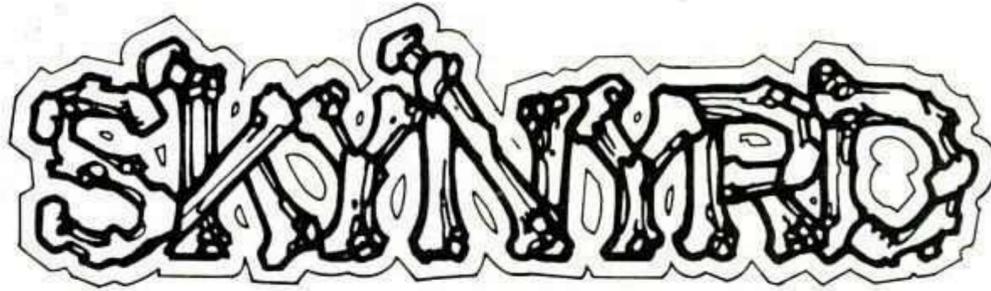
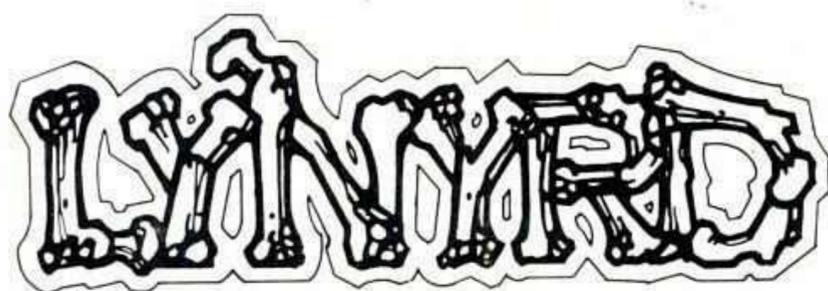
Billboard—" . . . clean Southern rock 'n roll."

Cash Box—" . . . Lynyrd Skynyrd, the world's next super group."

Creem—" . . . Lynyrd possesses more wit and joy than the Allmans and more power pump whammo than the Stones."

Performance—"As we have said before, this is the best band to come out of the South so far, and that includes Wet Willie, and Oh, Yes, the Allmans."

Step 3. You release their first single and sit back and watch.



Their First Single

GIMME THREE STEPS

MCA-40158

Produced By Al Kooper



Band on the Run



Apple Album
SO-3415