

Billboard

CBS England Quits Trade Rack Company

By RICHARD ROBSON
(Staff Member, Music Week)

LONDON—In a surprising move, although one that the other majors have been anticipating for some months, CBS has pulled out of Record Merchandisers, the industry-owned racking company.

CBS's \$50,000 stake in RM has been bought by the remaining four shareholders in the company—Polygram, representing Philips and Polydor, EMI, Decca and Pye—with the shares being divided equally among the four firms. The value of CBS's holding is, in fact, what the company paid for its shares when it became the last firm to join RM some three years ago.

The remaining four shareholders have also had to absorb between them CBS's share of the bank guarantee RM had to provide when it became operational. Each shareholders' share of this guarantee was \$250,000 but has recently been increased to \$300,000.

CBS, however, will continue to supply product to Record Merchandisers through a similar deal to the agreements that non-member companies such as RCA and WEA have.

Representing CBS on the RM board were managing director Dick Asher and deputy managing director Maurice Oberstein. Commenting on the CBS decision, Asher said this week that there had been a disagreement over what area of the market RM should concentrate on.

French Sales Rise \$10 Mil

By REX ANDERSON
(Staff Member, Music Week)

PARIS—Record sales in France reached 95 million in the year 1972-73, an increase of 10 million over the previous year. These figures, given by C.I.D.D., refute rumors that towards the end of the year there was a fall of 20 percent. Nevertheless, there is a feeling among dealers that new blood will be necessary if the surge forward is to be maintained.

More promotion may be necessary once a new wave of singers and a new type of song are found. First, following the F.N.A.C. attack against quality a special effort will

(Continued on page 59)

U.S. PX's to Buy Direct By Early '74

LOS ANGELES—The timetable to eliminate rackjobbers as suppliers to domestic armed forces post exchanges, reported exclusively by Billboard, July 14, appears nearing completion. The armed forces stores will buy direct by early next year.

The Alamo Exchange region, which covers approximately one-third of the national record/tape departments, is already in operation. Lou Faulkner, based in San Antonio, heads buying. Blueprint calls for the Atlanta record/tape distribu-

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3M Petitions COLC For 2.2% Tape Hike

By MILDRED HALL

WASHINGTON—The Minnesota Mining & Manufacturing Company (3M) has filed request notices with the Cost of Living Council for an increase of 2.2 percent in tape and allied products, and .22 percent on recording materials. Both notices were filed as of Friday, September 28. These firms must wait 30 days for Council approval.

If the COLC takes no action to deny, reduce or amend the proposed raise, the price rise can go into effect automatically at the end of the wait-

ing period. The 30-day "clock" starts on the first working day following the filing date, which would make October 30 the effective date for automatic grant of 3M requested raises. In general, firms making \$100 million or more in annual sales must prenotify on price hikes.

The trend in the tape segment of the consumer electronics industry is in the direction of seeking cost hikes from the COLC. It is understood several companies have either applied or will shortly apply for cost increases. Most of the reasons for the price hike requests are due to increased product cost as a result of decreased supply of raw material.

L.A. Dealers Add Pinball Machines

By JOHN SIPPEL

LOS ANGELES—Coin-operated pinball machines, which have been located sporadically in record/tape stores, appear to be making strong inroads here as both profit-pluggers and traffic builders.

The important Warehouse 34-store chain is presently carrying on a 10-store games experiment throughout the entire state. Lou Fogelman, Integrity Entertainment Corp. executive, told Billboard that stores have anywhere from three to ten 25-cent pinball machines per store.

The pinball auxiliary is not new to retailing. Bob Jacobs, who operates

Hutsut, a near-downtown Omaha store, has had three pinball machines on location for over six years. Also located in the back area of his store are a coin-operated pool table and jukebox which Jacobs owns outright. Joe Quartoroli, manager of Davidson's One-Stop, Omaha, said he knows of about a dozen small independent retailers in the area who have one or more pinballs on location. Other stores in Omaha, which have the leased pinballs, include: Psychedelic Sound; C&J's and Jethro's.

First Los Angeles store to go to

pinball machines was Steve Gabor's Wilshire Music Odyssey store. A year ago, when Gabor had unsuccessfully tried a number of record/tape related items in his mezzanine area, he was contacted by a games operator, who put the skill games in the isolated area. Now, Gabor entices patrons to the games by giving away a nail-polish-coated dime with every LP purchased, suggesting the buyer play the machines. The routeman returns the coins to Gabor when he cleans out the cashboxes.

Gabor admits the average pinball

(Continued on page 16)

EMI Music \$\$ Up 8%

By BRIAN MULLIGAN
(Staff Member, Music Week)

LONDON—A buoyant leap in the contribution to profits from its music activities is revealed in EMI's final results for the year ended June 30, in which the group surplus, before tax and interest, soared to a new peak of \$82.5 million on sales of \$804.8 million, compared with \$56.8 million on sales of \$627.5 million in 1971-72.

Within these impressive group figures, music—embracing records, tape, publishing and instruments—accounted for \$40.5 million, equivalent to a 49 percent share and an 8 percent increase on last year.

Capitol's performance continued to show a marked improvement. The North American contribution to profits, largely derived from records, climbed to \$9.0 million (\$2.5 million last year) on sales only \$5.0 million ahead of 1971-72.

Group Profit

Significantly, and a reflection of the worldwide sales of music, particularly in the U.K. and Europe, EMI was able to report for the first time in recent history that group profit in the second half was ahead of the six months to December 1972—which augurs well for the company's prospects in the heavy-buying period at the end of 1973. In the first six months of the fiscal year, group profit before deductions, amounted

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The Jackson Five. **Get It Together**. Nobody gets it together like The Jackson Five. And their newest album is no exception. It includes the hit title single, plus some exciting new material, and some sophisticated new renditions of classics like **Reflections** and **Mama I Got A Brand New Thing (Don't Say No)**. (Advertisement)



Michael Sylvers up-coming single "The Good Guy Always Gets The Girl" will be another link in the chain of hits from the Sylvers' Family of Superstars.

Produced by Keg Johnson, Jerry Peters and Michael Viner, on Pride Productions' Records. (Advertisement)

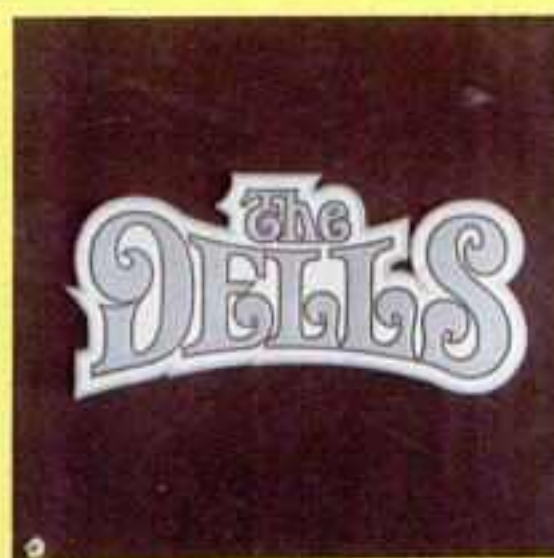
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BERLIN
A FILM FOR
THE EAR

"...BERLIN
will be the
SGT. PEPPER
of the
seventies."

(Sloman, Rolling Stone)

9/27/73

BERLIN

Written and performed by LOU REED

Produced by BOB EZRIN
A Nimbus 9 Production



APL1-0207 / APS1-0207 / APK1-0207

RCA
Records and Tapes

Copyrighted material

Laginestra Maps Global Growth Via Flexibility

By SAM SUTHERLAND

NEW YORK—RCA Records will consolidate its position as an internationally oriented record operation through a series of major expansion moves during the next few years.

Citing the shifting nature of the

domestic and overseas market place, and the need for multi-national flexibility as key factors, Rocco Laginestra, RCA Records president, projected the addition of six new RCA global subsidiaries during the next three years, a shift in a&r activity toward increased product flow from outside the U.S., and increased distribution activities for RCA through the acquisition of worldwide distribution rights for major independent labels.

Those goals follow RCA's recent reorganization of its global record operations, which redefined the U.S. operation as an equal, subsidiary operation answering to the RCA global operation rather than serving itself as parent company. Where all overseas operations were controlled by RCA domestic, the U.S. operation is now considered by Laginestra as one in a family of operations throughout the world.

Laginestra, in an interview with Billboard conducted a week after RCA's convention of international subsidiaries and licensees here, said that his goals reflect both his first three years as RCA head, and the continuation of his international

thrust during that period, and ongoing changes in the record business during the coming years.

Laginestra pointed to the "leveling off" of over-all industry growth since the mid '60's as the source of an imminent "shaking out" throughout the U.S. record industry in response to higher costs and reductions in volume that have signalled the end of the '60's "boom." "I think we found

(Continued on page 10)

Col Margin On Tapes In 'Review'

NEW YORK—Columbia/Epic Records has made no determination as to whether the dealer margin on 8-track tapes will be changed. Rick Blackburn, national director of sales and distribution for the firm, said that the 8-track dealer margin is "simply under review."

A story in last week's Billboard reported that a reduction in dealer costs for 8-track product might be pending.

Artist Plugs Via Disk and Stores

LOS ANGELES—Chelsea is using clothing departments in department stores along with record areas to introduce Johnny Whitaker to the public.

The two-department concept makes sense, explains Ed Walker, Chelsea's sales and marketing coordinator, since Whitaker represents Tom Sawyer Clothes.

Walker has arranged a 12 city tour in conjunction with RCA which distributes Chelsea, beginning Friday (19) and spreading through early December.

In each instance, Whitaker will appear at major department stores in the two departments, signing autographs and hopefully stimu-

lating the sale of his single "Friends" plus his LP, "Johnny Whitaker."

Major Dept. Stores

Involved are these stores: Younkers, Davenport and Des Moines; McRaes, Jackson, Miss.; Maison-Blanche, New Orleans; Stix Baer & Fuller, Kansas City; Thalhimers, Richmond, Va.; Lipman-Wolfe, Portland; Wieboldts, Chicago; Donaldsons, Minneapolis; M. O'Neils, Akron; May Co., Cleveland and Richards, Miami.

In preparation for this trip, Walker had Whitaker at two promotions for the ZCMI department stores in Salt Lake City and nearby Orem.

(Continued on page 10)

Supreme Court OK's Reviewing Of CATV Station Liability Decision

WASHINGTON—The Supreme Court last week agreed to review the decision of a lower court in the CBS-Teleprompter case that would make cable TV systems liable for copyright fees on programs imported from distant stations.

In 1968, the high court ruled in the *Fortnightly vs. United Artists* case, that cable system pickups of local stations could not be considered "performance," and so were not liable for copyright fees under the 1909 copyright law. In March of this year, a Federal Appeals Court in New York decided the cable import of distant station programming is "performance," and so requires payment of copyright fees under the present copyright law.

The Justice Department, in an amicus brief from the Solicitor General, recently urged the high court to provide a clear decision on whether or not the CATV systems are liable on imports. The department's request for a decision indicated some uncertainty as to "when or whether" the copyright revision bill now being threshed out, will be able to resolve the conflicting interests in the CATV-copyright owners stand-

off. Meanwhile, the Solicitor General said, both the economic interests involved and the public are entitled to know where they stand under the 1909 copyright law. (Billboard, Oct. 13).

(Continued on page 10)

AGR Productions Sets Cooke Story

LOS ANGELES—AGR Productions has set plans to film "The Sam Cooke Story," at the beginning of next year.

AGR is a new company formed by Alan Riche, formerly with CMA, former Beach Boy and Buffalo Springfield manager Nick Grillo and Cooke's partner and personal manager J.W. Alexander.

Paul Carter Harrison, author of Broadway's "Ain't Supposed to Die a Natural Death" will write the screenplay.

More Late News See Page 78



SEN. SAM Ervin will make his disk debut late this fall on Columbia Records with an album tentatively titled, "Senator Sam." Deal was set by Al Ham Productions, Inc. The album is being culled from 11 hours of material recorded by Al Ham early last month in the library of Ervin's home in Morganton, N.C. It will offer the Senator's observations and recollections on a variety of subjects and include recitations from Shakespeare and poems by Kipling, Browning and Markham. Musical backgrounds were arranged and scored by Ham. Sen. Ervin, left, shares an anecdote with associate producer Loonis McGlohon, center, and Al Ham, right.

BASF's Label Combines With Its Blank Tape Div.

BEDFORD, Mass.—BASF Systems, Inc., has brought its fledgling record company under the umbrella of its Audio Video Products Division, in a major reorganizational plan, that has also given Gerard Berberian, the firm's marketing manager, control of the BASF record label.

According to Tom Dempsey, vice president marketing, BASF Systems, the firm has also earmarked an estimated \$2 million to promote both its tape and record product nationwide on radio, TV and the print media during fiscal 1974.

The promotion campaign, packaged for BASF by Humphrey, Browning & MacDougall, Inc., will zero in on the mass merchandise market, placing special emphasis on

BASF's growing line of blank tape products, and its exclusive "special mechanics" feature.

According to Berberian, the promotion will be kicked off later this month on leading FM radio stations in New York, Chicago, Los Angeles, and one other city still to be announced. It will, also be aired on WABC-AM, in New York.

Initial spots will do a light-hearted take-off on important events that could be ruined by poor tapes. Subject matter will include the topical "Watergate" hearings.

Following the initial thrust, the program will be expanded to include network TV, newspapers and trade and consumer magazines, in

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TV Spots Rule Yule

By EARL PAIGE

CHICAGO—Massive television promotions of premium Christmas records starting as early as Thanksgiving Day have brought a dramatic shift in this product, said experts at the recent premium show here. Users, such as jukebox programmers, must eventually look to premium programs for material they said.

Labels are releasing increasingly fewer Christmas titles for the regular commercial market, noted John Lefler, premium sales manager, Capitol, who said premium programs now move ten times the amount of Christmas product sold through stores.

A chief reason for label apathy has been the lack of airplay support, with many radio stations not going on the product until the week before Christmas—far too late to launch a new Christmas hit, said Lefler and others at the National Premium Show.

The lag in Christmas product is so acute that it resulted in a long, spirited discussion at the Billboard Jukebox Programming Conference. Many programmers noted that even when a promising new Christmas release is discovered, they cannot buy

(Continued on page 33)

Golden Into TV Promo In Chicago

NEW YORK—Golden Records has launched its first television advertising drive, keyed to in-store promotion around Halloween. The campaign, tied in with WMAQ-TV Chicago, and J.L. Marsh, Susan

(Continued on page 6)

vine and Jimmy Dickens that way." King will continue with r&b.

The shuffle occurred when Bein-stock, Jerry Leiber and Mike Stoller, who together own 70 percent of the shares, voted Neeley out of office (Billboard, Oct. 6). The two factions then began a series of negotiations aimed at one side buying out the other. The principal point of conflict was the Fort Knox publishing company. Neeley said no agreement had been reached, but this did not preclude further negotiation in an effort to reach a settlement.

The companies will continue to headquarter here.

King-Starday Adds Progressive Label; Reshuffling Executives

NASHVILLE—Formation of a progressive label and naming of a new general manager are the outcomes of a series of moves within the Starday-King operation, which have not been totally resolved as yet.

Under the rearrangement as it stands, Hal Neeley is out as president and is succeeded by Freddie Bienstock. However, Neeley still owns 30 percent of the stock, and neither interest has bought out the other.

Mike Shepard, former promotion manager for the firm, now becomes general manager, and Col. Jim Wilson is out. Wilson said he left of his

own volition after nine years with the firm. He started originally with King as Detroit branch manager in 1950.

Pete Thomason becomes sales manager, and Ed Hall is the new director of promotion. Mike Stone and Don Cody have been retained to run the studio production. Charlie Dick is out.

Shepard said the Good Medicine label had been formed, which he described as a "progressive, AM-FM" operation. Starday still will concern itself with country product, but it will be "young contemporary," according to Shepard. He added: "We're even going to record Red So-

22 Nations Represented at 1st Cap Intl. Product Mgrs. Meet

By BOB KIRSCH

LOS ANGELES—More than 20 label managers representing 22 nations met here last week at the first annual Capitol Label Managers' Conference in what the firm's international director of operations Bill Boyd called, "an effort to get some of the footsoldiers together as well as the generals."

The three-day meeting focused on such topics as the label manager concept, label managers' liaisons with fields such as promotion, sales, advertising and release scheduling in their native countries and how hit records are made in this country.

Other topics included catalog exploitation, a technical discussion covering tapes, negatives, jackets and slicks as well as presentations of Capitol's international promotional films, how to handle tours, re-packaging, compilations and promoting new artists and a presentation of the operational procedures of Capitol Records, Capitol of Canada, also offered a presentation.

"These are the people who handle our product in their respective nations," Boyd said, "including deciding on a release, working with their

sales and promotion staffs and all others handling product. We thought it important to bring these people together."

Boyd began planning the meeting three months ago, and decided that three days with all of the representatives participating in general discussion rather than in separate groups would make for a more cohesive meeting. Boyd also had special badges, desk pens and note books made up "so these people would have something they can keep and remember this gathering by," he said.

Printed Notes

Boyd also added that "all three days of sessions were taken down in shorthand and we will be putting them together in book form and sending them to each representative. These notes will also go to the top executives in the company."

Attendees also saw slide presentations on the corporate and musical history of Capitol, and toured Capitol Tower and the local manufacturing plant and distribution center. Upcoming product, including selection from the new Glen Campbell,

Band, Steve Miller and Pat Williams' LP's.

Bhaskar Menon, Capitol Industries and Capitol Records president, opened the meeting. Other Capitol executives speaking included: Brown Meggs, vice president, marketing; Mauri Lathower, vice president, A&R; Al Coury, vice president, promotion; Larkin Arnold, head of the firm's R&B wing; Frank Jones, head of the country wing; and Dan Davis, vice president.

(Continued on page 15)

Tape Firm Is Charged With New Violations

BISMARCK, N.D.—Four men and a corporation, charged last July with 115 counts of copyright infringement for selling pirated tapes, were charged with an additional 16 counts last week after again being found selling alleged pirated recordings.

Assistant U.S. Attorney David Peterson identified defendants as Northwestern Tapes, Inc., Ronald F. Souther, president and sole stockholder; Vernon Axtman, an officer of the firm, and Paul R. Dolbec and Larry Axtman, employees of the company.

FBI agents, seized a quantity of tapes and the company's records during a raid last July, with the records indicating the company's business activities in North and South Dakota, Iowa, Montana, Wyoming and Minnesota. The firm's sales during 1972 were estimated at better than \$400,000.

The current action was prompted by the discovery by law enforcement officials that, despite the fact that the four men were released on bail pending the hearing of the original charges, they were allegedly selling copies of infringing tapes as recently as last month.

The defendants were continued on bail on condition that they not engage in unlawful conduct regarding the sale of copyrighted tapes.

Phonogram Raises Prices in England

LONDON—Phonogram prices are going up—and there could be more increases on the way.

Managing director, Tony Morris, has announced that following an application to the Prices Commission, the cost of a large proportion of the Phonogram range will go up on Monday (22).

This makes Phonogram the first of the majors to increase prices during the Government's prices standstill. It is understood no similar move is planned in the immediate future by the other major companies.

Harmony Hut Adds Store

NEW YORK—Schwartz Bros., Washington, D.C.-based supplier and owner of Harmony Huts, retail chain, will open a store at the Brunswick Mall, East Brunswick, N.J. The store will encompass an area of 8,000 square feet and will be full-line, carrying records, tapes, sheet music, equipment and instruments.

The additional unit brings the total number of Harmony Hut stores to 11. Opening date, originally set for this week, was delayed because of difficulties in obtaining construction material. The new date has been moved to the end of this month.

The increases on recommended retail prices are: Standard popular albums—up from \$4.88 to \$5.32; de luxe popular albums—\$5.59 to \$5.81; mid-price and super mid-price albums—\$3.15 and \$3.49 to \$3.64; mid-price popular cassettes—\$4.03 to \$4.27; full-price popular cassettes—\$5.49 to \$6.10; full-price classical cassettes—\$5.73 to \$6.34; eight-track cartridges—\$6.10 to \$6.46.

Morris said: "The new recommended retail selling prices are the minimum possible and, in the most important categories, are increased to existing industry levels."

"Some two-LP prices for popular albums and cassettes are also changed but singles, samplers, double-value, classical albums and subscription set prices remain unchanged."

But he warned "Current margins will be maintained but it is expected that recommended prices may again increase as and when industry levels

(Continued on page 71)

B-M, MCA in Catalog Tie

NEW YORK—A new department to exploit the printed product of the Mills Music and MCA Music catalogs has been formed as a joint venture by Belwin-Mills and MCA Music, Inc. Deal takes effect Nov. 1.

The pop, standard, educational and serious music catalogs of Mills and MCA will form the basic material pool of the new venture, for which B-M will act as sole selling agent. The enterprise will also administer the Williamson, MAM and Spanka firms, formerly managed by MCA. Belwin's educational catalogs will not be included in the new setup.

B-M will also manage MCA's rental catalog of concert music, the largest source in the U.S. of protected Russian works by composers such as Prokofiev, Shostakovich, Khachaturian and Kabalevsky.

Executive Turntable

Neil Bogart has resigned as co-president of the Buddah Group. Neither Bogart nor Viewlex, Buddah's parent company, would comment on the resignation; but it is understood that Bogart will remain at the label for an undetermined amount of time. Buddah's other co-president Art Kass remains at the label and will assume responsibility for the firm's activities.

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Bill Bell, last vice president with the Columbia House division of CBS and for years an a&r executive with the Columbia record club, has joined the Longines Symphonette/Capitol Music Club as vice president of a&r. Bell, who started in Philadelphia as a record salesman, was with Columbia for 20 years. He makes his new headquarters in New Rochelle, N.Y. Columbia House has not as yet replaced Bell. . . . Sol Saffian, executive vice president of American Talent International, has shifted from the firm's New York offices to the Beverly Hills office, where he will be West Coast director of operations. He is assisted by Phil Casey and Buddy Epstein, with another agent to be appointed soon. . . . Stephen Pillster has been named general manager of Van Morrison's Caledonia Productions, which administers all of the singer's activities from San Rafael, Calif. . . . Barry Rothman has exited as general counsel of Warner Bros. Records to start his own private law practice.

★ ★ ★

At ESP Disk Records, Leon Wilson has been appointed national promotion director and Dennis Pohl has been named art director for the label. Wilson was formerly the New York regional promotion man. . . . Jay Dunn has joined Chelsea-Roxbury Records as southern regional promotion director, a newly created post. Operating out of Atlanta, Ga. Dunn will service New Orleans, Memphis, Dallas, Houston, and the states of Florida and the Carolinas. Prior to joining Chelsea-Roxbury, he had worked at national promotion activities for Mercury Records in Chicago. . . . Andy McKaie has joined London Records as a publicity writer. In last week's column it was incorrectly reported that Andy Miele, vice president of marketing for Famous Music Corp., had joined London's publicity staff. Miele remains at Famous in his marketing capacity. . . . George Williams has been appointed midwestern regional promotion manager for Crossover Records. Most recently, Williams was involved in independent promotional activities out of Chicago. . . . John Wellman, formerly music director at Programming db, Los Angeles, has joined Playboy Records as assistant national promotion director. Prior to Wellman's leaving Programming db to join Playboy, he was affiliated with a number of radio stations, including WKYW-AM, Cleveland, WCAR-AM, Detroit and WCFL-AM, Chicago.

★ ★ ★

Edward J. Wilder and William M. Bryan have joined the field force staff of SESAC, Inc. Wilder, who will represent the firm in the western states, was previously affiliated with the Gates Division of Harris Intertype Corp. and Bryan, who will handle the southeast, was previously owner, manager and chief engineer of KGMO-AM-FM in Cape Girardeau, Mo. . . . Nate Chacker, formerly with RCA Records, has joined Omega Sound, Inc. and will coordinate promotional and publicity activities for the firm. . . . Michael Cursio has been named vice president of Howard Stein Enterprises, Inc. With the firm for five years as corporate controller and treasurer, Cursio's new responsibilities will include overall corporate financial planning as well as heading the firm's entertainment diversification program. . . . Ronnie Granger has been named executive assistant to Fantasy/Prestige/Milestone president Ralph Kaffel. Granger was previously affiliated with John Levy Management, Junat Productions and ABC Records. . . . Tony Kilbert, formerly community service director and announcer for KSAN-FM, San Francisco, has been named as a promotion representative for Motown Records in San Francisco. . . . In a realignment of corporate officers at Marvin Josephson Associates, Marvin Josephson, president of the firm, moves to become chairman of the board and chief executive officer and Ralph Mann, executive vice president, becomes president and chief operating officer.

★ ★ ★

Gerard Berberian takes control of BASF Records in organizational reshuffle, according to Tom Dempsey, vice president, marketing BASF Systems, Inc., Berberian also retains his title of marketing manager, BASF Audio Video Products Division. (See separate story. Bob Patterson, named national sales manager of the label; and Woody Howard, product and label manager. Juergen Broeker has resigned as the label's marketing manager. . . . John W. Kearney named audio accounts manager, Sylvania Products. He succeeds William Sullivan who has joined RCA. Kearney was formerly national sales manager for Harman-Kardon. At Sylvania he will be responsible for dealer and distributor sales of component, compact and console audio. . . . Lawrence Hilford, ex-Cartridge Rental Network president and chief executive, elected president Viacom Enterprises. He succeeds Willard Block who resigned.

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J. CARLOS SCHIDLOWSKI, president of Crested Butte Industries, Denver, beams as he inks long term-distribution pact with Tony Martell, president of Famous Music. Deal starts Nov. 1 with Paul Hampton LP on CBR.

In country music,
the best becomes the biggest.

KC 32033
RAY PRICE
SHE'S GOT TO BE A SAINT
including:
Nobody Wins/Help Me/Enough For You
Sunday/She's Got To Be A Saint

KZ 32215
CHARLIE McCOY
GOOD TIME CHARLIE
including:
Orange Blossom Special/Louisiana Man
Shenandoah/John Henry
Good Time Charlie's Got The Blues

KE 32386
JODY MILLER
GOOD NEWS!
including:
Good News/Hallelujah, I Love Him So
Soul Song/Why Me/Nobody Wins

KC 32440
JOHNNY DUNCAN
Sweet Country Woman
including:
Fools/Hard Luck Joe/Sweet Country Woman
You're My Woman/The Look In Baby's Eyes

KC 32711
Barbara Fairchild/Kid Stuff
including:
Try Me/You Always Come Back To Hurtin' Me
Painting Pretty Pictures/And I Love You So
Behind Closed Doors/Kid Stuff

KC 32272
TANYA TUCKER
WHAT'S YOUR MAMA'S NAME
FEATURING:
BLOOD RED
AND GOIN'
DOWN
including:
Teddy Bear Song
Horseshoe Bend
California
Cotton Fields
Song Man

KE 32247
CHARLIE RICH
BEHIND CLOSED DOORS
including:
I Take It On Home/A Sunday Kind Of Woman
If You Wouldn't Be My Lady
The Most Beautiful Girl
You Never Really Wanted Me

KE 32412
GEORGE JONES
Nothing Ever Hurt Me (Half As Bad As Losing You)
including:
You're Looking At A Happy Man
What My Woman Can't Do
My Loving Wife
Love Lives Again
Nothing Ever Hurt Me (Half As Bad As Losing You)

KC 32429
Lynn Anderson
Top Of The World
including:
A Thing Called Love
The Night The Lights Went Out In Georgia
Killing Me Softly With His Song
Nobody Wins/Top Of The World

KC 32426
THE EARL SCRUGGS REVUE
including:
Some Of Shelley's Blues
It Takes A Lot To Laugh, It Takes A Train To Cry
Step It Up And Go/Down In The Flood
If I'd Only Come And Gone

KE 32291
SONNY JAMES
IF SHE JUST HELPS ME GET OVER YOU
Featuring The Hits
I LOVE YOU MORE AND MORE EVERYDAY
A SATISFIED MIND/MOM AND DAD'S WALTZ
SATIN PILLOWS
including:
When Tomorrow's Dark Hours Come

KE 32387
JOHNNY PAYCHECK
MR. LOVEMAKER
FEATURING: SOMETHING ABOUT YOU I LOVE
including:
Love Is A Strange And Wonderful Thing
She'll Unwine Me/Walk With Me, Girl
Mr. Lovemaker

KZ 31909
KRIS JESUS WAS A CAPRICORN
including:
Jesse Younger
Help Me
Give It Time To Be Tender
Why Me
Jesus Was A Capricorn

KC 32218
Freddy Weller
Too Much Monkey Business
including:
Pass Me By
You Got
What It Takes
It Sure Feels
Good (To Be
Loved Again)
The Perfect
Stranger
Loving You
Comes Easy

KE 31937
Tammy Wynette
Kids Say The Darndest Things
including:
I Don't Wanna
Play House
I Wish I Had A
Mommy Like You
My Daddy Doll
Kids Say The
Darndest
Things

KC 32443
JOHNNY CASH & JUNE CASH
JOHNNY CASH AND HIS WOMAN
including:
The City Of New Orleans/ The Color Of Love
Matthew 24 (Is Knocking At The Door)
Godshine/We're For Love

KC 32449
Dear Folks
Sorry I Haven't Written Lately
Roger Miller
including:
Open Up Your Heart
Whistle Stop/I Believe In The Sunshine
Mama Used To Love Me But She Died
Shannon's Song

We're No.1.
Columbia, Epic and Monument
Records and Tapes

Monument distributed by Columbia Records



Founded 1894

The International Music-Record-Tape Newsweekly



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Vol. 85 No. 42

ACTS' TOUR BOOM:

Two Travel Firms Predict \$3.5 Million '74 Grosses; Anticipate London Offices

By JOHN SIPPEL

(This is the final installment on the multimillion-dollar industry, created by recording acts touring the U.S. consistently.)

LOS ANGELES—The projected expenditures of two veteran travel firms, Majestic Travel Ltd., New York City, and Journeys Far & Near (JF&N) here, top the \$7.5 million mark for 1974, indicating that recording act touring will continue to spiral upward (Billboard, Oct. 13 and Sept. 29.)

Joe Copasso started Majestic six years ago. Sara Ripley started JF&N five years ago. Both forecast dizzying horizons for their businesses. Copasso will visit here this week, helping to open his new Beverly Hills office. Miss Ripley is hoping to open in London early in 1974. Both concentrate on touring theatrical groups and personalities, with the majority of their business in hot touring record acts. The Ripley "rock 'n roll" department numbers eight. Copasso says he has 14 people working on act touring.



SARA RIPLEY

Both see revenue from recording group touring hitting around \$3.5 million in 1974. Both predict more and more acts will go the Alice Cooper-Jethro Tull-Rolling Stones route, with bigger and better visual productions which require carrying their own stages, more lighting and p.a. equipment. Copasso, who once played tenor with the Bell Notes, and his manager, Paul Shapiro, stay close to the groups and bookers. "We take the onus off the road man-

ager," Miss Ripley stated. "Groups have no hours, no weekends off. We insist on getting very personally involved. We are here 24 hours per day, seven days per week. That is the way they work. I take off twice a year and actually travel with a group that I am scheduling."

Travels With Group

Her last two trips were two weeks in the U.S. with the Stones and about three weeks with Santana in Australia.

Both travel executives point up the growing amount of money spent for air travel. Copasso explained that during the current Faces, featuring Rod Stewart, tour, the group used a Lear jet, a larger leased turbo-prop job and also commercial airline reservations, depending upon the time schedule and the mileage between one-nighters. Miss Ripley said that on a junket from here to Australia and return, with a long itinerary through the ANZAC countries, the airline reservations bill for group members and road manager and a few roadies was over \$47,000.

Miss Ripley estimated that the Stones, at times during their recent tour, carried 20 tons of equipment, even topping Alice Cooper's 13 tons. Security, she said, is becoming an additional problem, with a country like Australia requiring little protection for the act, while some South American countries needed very heavy security.

Books Swim Pools

Miss Ripley's staff has booked everything from banquet halls, restaurants after normal hours closing, basketball courts and private swimming pools for groups. "Money can also be a problem," she said. "I've been awakened in the middle of the night and confirmed payment over the phone to get freight moving."

The burgeoning music travel budget has supplementary firms en-

tering the field. Tody Roberts, a Los Angeles firm headed by Lew Weinstein, operates primarily supplying the planes which acts use on their long one-night tours. Fatback Productions has been formed out of New York City to supply lighting, ushers and travel facilities.

Letters to the Editor

Country Query

Dear Sir:

It was with much interest that I read Bill Williams' article on "Woodstock" Country Style in the September issue of Billboard.

As a pioneer country music broadcaster and currently owner of WQIK AM & FM in Jacksonville, Florida and WQYK AM & FM, Tampa/St. Petersburg, Florida, it was even more interesting to note that over 30 major artists donated their time and talents for WPLO and an additional 20 likewise for WBAP.

All of the above tends to make me believe that either these artists are discriminating against smaller market radio stations, or I have foolishly spent perhaps a million dollars in talent over past years, and even more foolishly, presently have signed contracts for some 16 or 18 events in the coming year throughout Florida.

At any rate, if these and other artist wish to continue to donate their talents on behalf of commercial radio stations around the country. . . . when and where do I sign up to get my share!!!!

Very Sincerely,
Marshall Rowland
President

Rowland Broadcasting Co., Inc.
St. Petersburg/Tampa

Sincerity Survey

Dear Sir,

Joann and I sat and talked for a long time last night about radio. During the course of the conversation, we discussed commitment. I mentioned the obvious lack of it and how seldom you hear a radio guy say, "I wonder what's going through the average listener's mind as he drives to work. I wonder if we are entertaining him. If we are helping him forget his problems or holding them up for repeated burdening examination."

She (this great wife of mine) said that as long as programmers genuinely care about what the audience feels, and have empathy for their feelings and problems, that this indeed is responsive programming. A task of love and dedication not an eight to five race to impress anyone or get the check to the bank.

I feel rejuvenated and a new sense of gratification. If ratings (which are largely inaccurate) reflect this, what more is there? However, here's the question: When are we going to do the legwork and research to get a believable and truthful analysis of a situation that changes every day? I realize that is somewhat a hypothetical question and that nothing is perfect but, we need change. It would be a breath of fresh air.

Best personal regards,
Ray Potter
Program Director
KFJZ-AM
Fort Worth, Tex.

Audiomatic Opens in Paris

NEW YORK—The Audiomatic Corp., in a move designed to consolidate its expanding international operations, has opened its first overseas branch office in Paris, according to

Milton Gelfand, president of the company.

Gelfand said the Paris branch, established at a cost of over \$250,000, is the latest step by Audiomatic in creating an organization capable of serving as a single source for production equipment, spare parts and service for record manufacturers and tape duplicators, worldwide.

Golden Promo

Continued from page 3

Distributors. Handleman and Hit Records, features Golden's Halloween Prepacks and is available in Zayres, Osco-Turnstyle stores, Danner's Indiana, Three 'D' stores, Top Stores, and Carson Pirie Scott.

The TV ads have been scheduled for each of the Saturday mornings preceding Halloween, with double exposure on Saturday (27). The commercials are being shown during WMAQ's cartoon programs and geared to the age levels for which the product has the widest appeal. Golden has already reported excellent results on its initial showing last week, with reorders being requested by the Carson chain.

Featured in the four-LP opening drive are "Halloween" by Kay Lande; "Casper the Friendly Ghost"; "Ghost Stories"; and "Famous Monsters Speak."

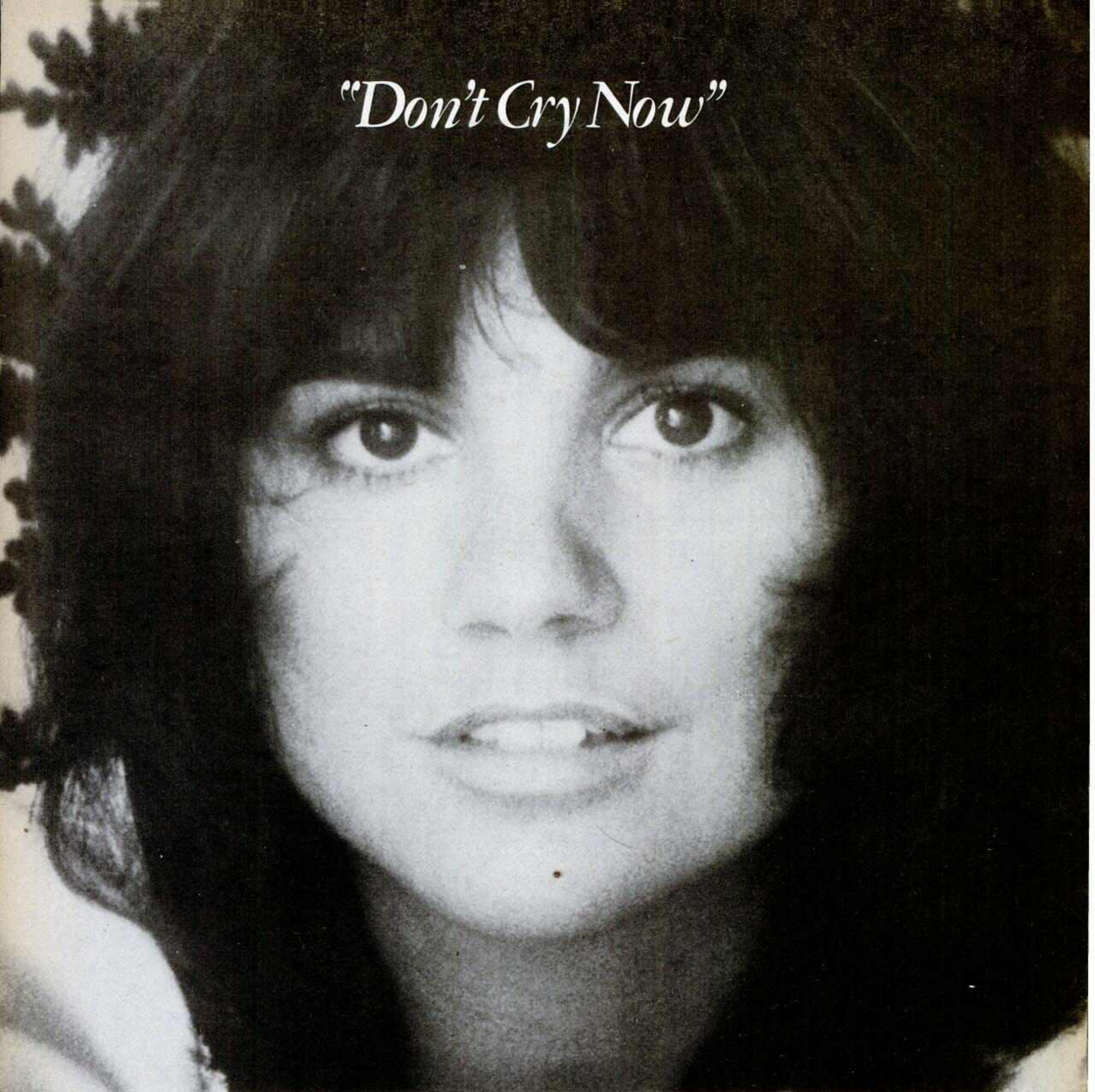
Ms. Lande will promote her "Halloween" LP in the New York area through a personal appearance at Mays' Woodmere, L.I., department store on Oct. 27. She'll sign autographs and give out masks.

The office is headed by Serge Doubine, who will act not only as the company's sales representative in Europe but also as an on-the-spot trouble shooter for the large amount of record manufacturing and tape duplicating equipment supplied by Audiomatic to European record and tape manufacturers.

The Paris office, according to Gelfand, will be a pilot project. Depending on public response to the operation, it will be followed by similar offices in the Far East and South America.

Audiomatic, an international distributor for ElectroSound and other brand name record manufacturing and tape duplicating equipment, was the first U.S. based company to sell high speed tape duplicating equipment to the Soviet Union. The company has also made sales in Africa, and is conducting negotiations with mainland China.

"Don't Cry Now"



LINDA RONSTADT

One of the September Nine Released from Elektra/Asylum

Heart-stirring or heart-breaking, her many moods can capture any audience within the sound of her rich, rare voice.

Two years ago her last album won her many friends.



With "Don't Cry Now" once again millions will find they can take the country out of Linda —

right to their hearts.



Produced by John David Souther SD-5064
ELEKTRA/ASYLUM/NONESUCH RECORDS
a division of Warner Communications, Inc.

Off the Ticker

PICKWICK INTERNATIONAL and **MOTOROLA** are recommended for portfolios by Goldman, Sachs & Co., New York, investment banking and securities firm.

WALT DISNEY PRODUCTIONS, Burbank, should earn \$1.67 this year and \$1.90 to \$1.95 in 1974 vs. \$1.41 last year, according to Shearson, Hammill.

MATSUSHITA ELECTRIC INDUSTRIAL CO., Japan, will pay a 10 percent stock dividend and a cash extra equivalent to about 0.9 cent on Japanese shares. The payments will be made on Japanese stock of record on Nov. 20, in addition to the usual cash dividend of almost 1.9 cents to

be paid for the six months ended Nov. 20.

AMPEX CORP., Redwood City, Calif., has received a \$2.1 million contract from the Korean Broadcasting System to provide teleproduction facilities at the KBS broadcast center in Seoul.

GULF & WESTERN, New York, reported all units enjoyed peak income in fiscal 1973 except for Associates First Capital Corp. The company said that corporate income in the current fiscal year should go above the record 1973 results. **Famous Music** and **Paramount Records** are operating units of Gulf & Western.

INSTRUMENT SYSTEMS CORP., Jericho, N.Y., parent company of **Benjamin Electronics**, has signed a two-phase \$45 million loan agreement to augment working capital.

The financing, with a banking group headed by First National City Bank, involves a \$25 million term loan maturing within seven years, plus a \$20 million revolving credit expiring March 1975.

YAMAHA INTERNATIONAL CORP., Buena Park, Calif., has formed a subsidiary, **Yamaha Musical Products Inc.**, and has acquired **Everett Piano Co.**, South Haven, Mich., from **United Industrial Syndicate**. Yamaha will market musical instruments under its own brand name.

CBS INC., New York, said it agreed to acquire **Gulbransen Industries Inc.**, Chicago, a privately held manufacturer of organs, for an undisclosed amount of cash. Gulbransen will operate as a unit of the **CBS Musical Instruments Division**.

SONY TRADING CORP., Tokyo, a subsidiary of **Sony Corp.**, and **Schick Inc.**, Los Angeles, have signed a contract calling for Sony Trading to market certain Schick products in Japan.

SUPERSCOPE, Sun Valley, Calif., will begin trading on the New York Stock Exchange on Nov. 7. The company is currently traded on the American Stock Exchange.

MINNESOTA MINING & MANUFACTURING (3M), St. Paul, filed a secondary offering of 1.5 million common shares through Kidder, Peabody & Co., Goldman, Sachs & Co., and Piper, Jaffray & Hopwood Inc. group. Shares are being sold by the estate of Maude L. McKnight.

JAPAN'S EXPORTS totaled \$3.31 billion last month, up 21.5 percent from a year ago, according to the Ministry of International Trade and Industry. Exports to the U.S. increased a modest 6.4 percent while exports to Western Europe rose 62.1 percent.

Market Quotations

As of closing, Thursday, October 11, 1973

1973		NAME	P-E	(Sales 100's)	As of closing, Thursday, October 11, 1973			Change
High	Low				High	Low	Close	
27	7%	Admiral	6	1735	12%	12	12	- 1/4
40	21%	ABC	-	1390	32%	31	31%	- 1/4
15%	5%	AAV Corp.	6	53	6%	6%	6%	- 1/4
15%	3%	Ampex	14	925	5%	5%	5%	Unch.
8%	2	Automatic Radio	7	40	3%	5%	3%	+ 1/4
20%	8%	Avco Corp.	5	832	11%	10%	11%	+ 1/4
15	6%	Avnet	7	1644	11%	10%	10%	- 1/4
73%	22	Bell & Howell	11	599	36%	35%	35%	- 1/4
14%	6%	Capitol Ind.	-	130	10%	9%	9%	- 1/4
52	25%	CBS	-	1334	36%	35%	36%	+ 1/4
14%	4	Columbia Pictures	-	779	4%	4	4%	- 1/4
3%	2%	Craig Corp.	6	224	3%	3%	3%	Unch.
14	4%	Creative Management	7	38	6%	6%	6%	- 1/4
125%	71%	Disney Walt	50	1709	78%	77	78%	+ 1/4
6	2%	EMI	-	117	4	3%	3%	- 1/4
74%	56%	General Electric	21	4389	66%	64%	66%	+ 2%
44%	21%	Gulf & Western	-	1442	30%	29	29	+ 1/4
16%	7%	Hammond Corp.	9	227	10%	9%	10%	+ 1/4
42%	6%	Handleman	-	289	8%	8%	8%	+ 1/4
7	1%	Harvey Group	44	22	1%	1%	1%	Unch.
62%	29%	ITT	-	5249	37%	36%	36%	- 1/4
40%	8%	Lafayette Radio Elec.	10	1321	15%	13%	14%	+ 1/4
35%	18%	Matsushita Elec. Ind.	8	958	22%	22%	22%	- 1/4
34%	4	Mattel Inc.	-	2425	6	5%	5%	Unch.
35%	18%	MCA	10	262	26	25	25%	- 1/4
27%	13%	MGM	19	67	18%	17%	17%	- 1/4
32%	10	Metromedia	-	778	12%	11%	12%	+ 1/4
90	74%	3M	-	1314	87	84%	86	+ 2
40%	10%	Morse Electro Prod.	7	645	15	14%	15	+ 1/4
65%	42%	Motorola	-	2142	65%	62%	64%	+ 2
39%	20%	No. American Philips	-	229	27	25	25%	- 1/4
51%	22	Pickwick International	17	800	32%	30%	30%	- 2/4
25%	6%	Playboy Enterprises	-	225	8%	7%	8	- 1/4
45	22%	RCA	-	3190	27%	26%	26%	- 1/4
57%	38%	Sony Corp.	37	1746	44%	43	43	- 2/4
39%	11%	Superscope	10	892	35%	34%	34%	+ 1/4
49	15%	Tandy Corp.	17	1613	26%	25	26%	+ 1/4
23	2%	Telex	7	75	7%	6%	6%	- 1/4
14%	2%	Telex	-	2611	6%	4%	5	- 1
10%	2	Tenna Corp.	-	29	2%	2%	2%	Unch.
32%	11	Transamerica	-	1490	13%	13%	13%	+ 1/4
20	11%	Triangle	-	157	16%	15%	16%	+ 1
17	6	20th Century	9	423	8%	7%	7%	- 1/4
50	11	Warner Communications	6	1388	13%	13%	13%	- 1/4
20%	10	Wurlitzer	-	26	11%	11	11	- 1/4
12	1%	Viewlex	-	59	1%	1%	1%	- 1/4
56%	32%	Zenith	13	940	38%	35%	36	- 1/4

As of closing, Thursday, October 11, 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.	9	2%	1%	1%	Recoton	57	2	1%	1%
Bally Mfg. Corp.	1273	62	57	61%	Schwartz Bros.	6	2%	2%	2%
Cartridge TV	-	%	%	%	Wallich's M. C.	-	%	%	%
Data Packaging	35	5%	5%	5%	Omega-Alpha	98	1%	1%	1%
Gates Learjet	77	8%	8%	8%	MMC Corp.	-	%	%	%
GRT	189	1%	1%	1%	Seeburg	837	31%	25%	31%
Goody Sam	5	1%	1%	1%	Orrox	10	2%	2%	2%
Integrity Ent.	-	1%	1%	1%	Kustom	80	5	4%	4%
Koss Corp.	152	15%	15	15	Memorex	-	4%	3%	4%
M. Josephson	13	12%	12%	12%					

*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 Bachs & Co., members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

EMI LTD.

Year to June 30:	a1973	a1972
Sales	\$775,100,000	\$606,300,000
Net income	26,700,000	18,100,000
Per share	.36	.25

a—Figures converted from pound's at current rate of \$2.42.

GULF & WESTERN INDUSTRIES INC.
(Famous Music, Paramount Records)

Year to July 31:	1973	1972
Net sales	\$1,900,000,000	\$1,670,000,000
Net income	89,000,000	69,400,000
Per share	a4.60	3.30
Full dilution	a4.05	3.30

a—Reflects firm's purchase of its own shares on the stock market during fiscal 1973, and the average number of shares and common share equivalents decreased to 18.2 million from 19.4 million in fiscal 1972.

COLUMBIA PICTURES INDUSTRIES
(Bell Records)

Year to June 30:	1973	1972
Gross income	\$215,047,000	\$242,244,000
Less cont. oper.	b42,279,000	3,691,000
Loss disc. oper.	d7,750,000	e445,000
Loss	50,029,000	4,136,000
Special credit	-	a739,000
Net loss	50,029,000	3,397,000

a—From sales of real estate. b—Change in ac-

counting procedure increased loss by approximately \$20,000,000. d—Entered into agreement in principle to sell hotel closed-circuit programming division. The \$7,750,000 loss includes the division's loss from operations for the year and a provision to reduce the division's assets to net realizable value. e—Includes loss from operations for the year for the firm's market research division, net of the gain on its sale.

Wallichs Leasing Hardware Sections

LOS ANGELES—Wallichs Music & Entertainment Co. will allow K. Salmacia Entertainment Centers Inc. to operate the television/stereo and audio accessory concessions in all Wallichs Music City stores.

The agreement will provide Wallichs Music & Entertainment Co. with working capital to expand in the Southern California area. Wallichs operates nine stores in Southern California and Arizona.

K. Salmacia Entertainment will operate the concessions under Music City Electronics.

OCTOBER 20, 1973, BILLBOARD

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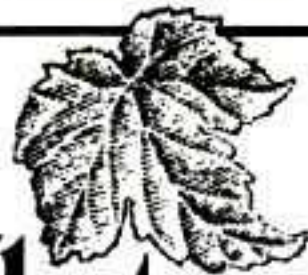
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Whatever happened to Barry McGuire?

See page 29

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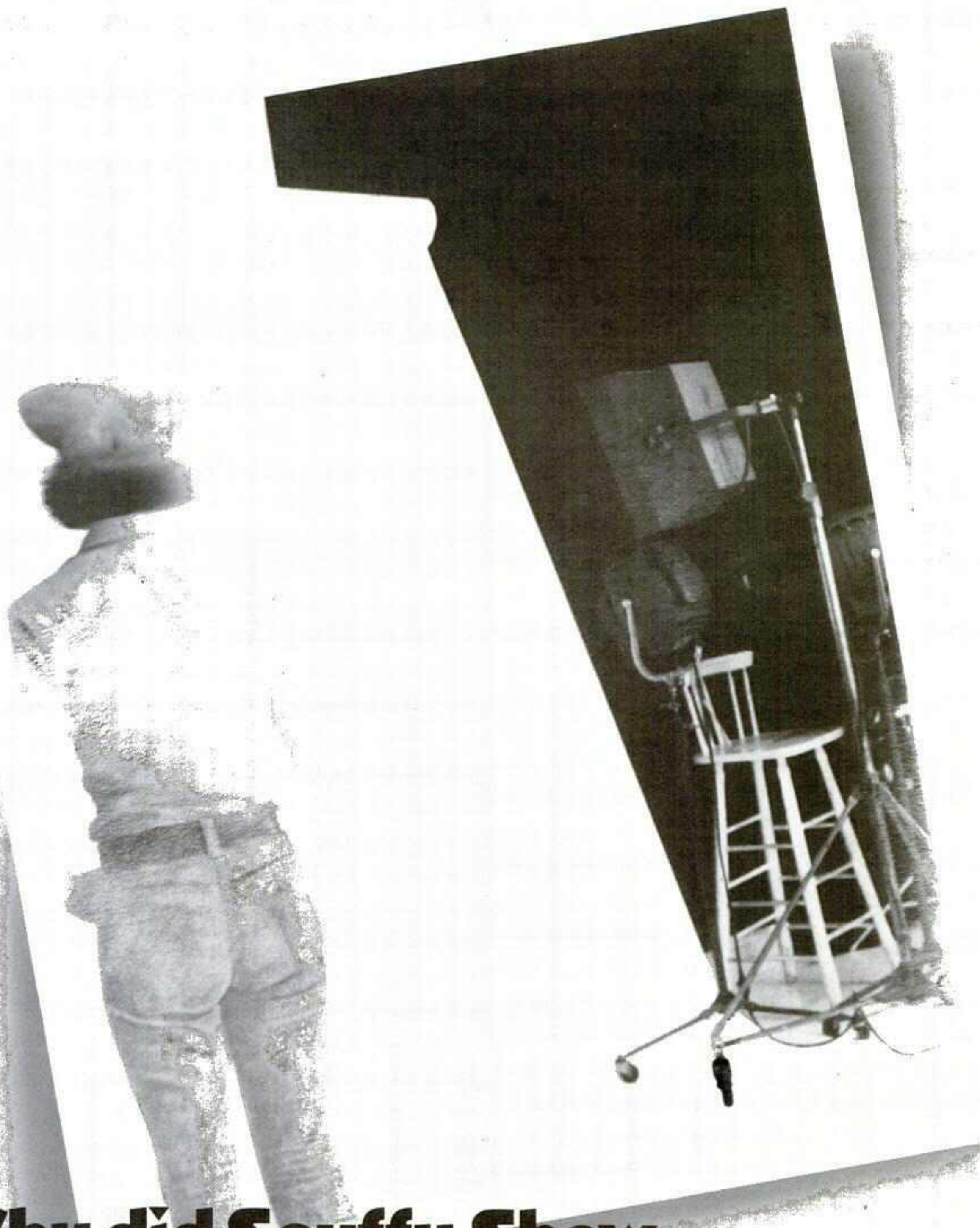
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"Reason To Feel"

BMBO-0043

Retailers Heartened As Col Pledges Tape Price Review

LOS ANGELES—The review of dealer tape pricing, outlined exclusively to Billboard last week by Rick Blackburn, national sales director, Columbia/Epic Records, was wel-

comed by marketing specialists in retail.

Dave Lieberman, president, Lieberman Enterprises, Minneapolis, said that he has noted a growing increase in tape vs. record sales. "Especially in those areas where we find distance a factor, such as the western portion of our territory, Colorado and the Dakotas, tape is continually getting closer to and sometimes outdistancing LP sales." Lieberman said that his tape sales equalled and topped album sales on an item like the Warner Bros. Superset.

"Why should we still be paying a 5 percent overage for tape when the concept is 10 years old? Tape manufacturers earned the additional profit years ago when they had to market and advertise the new tape. Now they have amortized the costs of introducing the tape. The profit margin on records and tape should be the same," Lieberman added.

Armed Forces Sales

Lou Faulkner, director of tape/record buying for the Alamo District series of post exchanges, which comprise about one-third of the country, said he finds his tape and record sales running neck-and-neck. Faulkner said that because so many members of the armed forces buy cassette players, they find that cassette is 40 percent of their total tape sales.

"Our ratio of tape to record is growing," Bill Bowers, owner of the three Vogue Records and Tape stores here said. "It was 10 percent and right now it is 25 percent in all our stores. In our Rosemead store, we assigned a girl clerk to do nothing but handle the tape wall. She designed and classified all categories of repertoire. She even added a "Ha-

waiian" tape section. We applied the same browsing categories which we always give records. We concentrated her effort solely on aiding tape customers. She generated a rapport with tape freaks. In the Westwood store, Joe Cooper does the same bit for classical. It pays off. We give the tape buyer a chance to see it all. We use an innovation spaghetti box. Three tapes therefore actually fit into the normal LP opening. We use a 20-year old record wall to expose all tape product.

"If we get the extra 5 percent margin, I plan to put a giant table in our stores, pack it with hundreds of tapes, make it look like a crap table," Bowers said. "We'd probably go to \$4.49 or \$4.79 as a standard price for regular \$5.98 product."



DON KIRSHNER, right, creator and executive producer of the television series "Don Kirshner's Rock Concert," discusses the taping of the second show in the series from the Grand Opera House in Macon, Ga. with rock impresario Bill Graham. The series premiere, featuring the Rolling Stones, the Doobie Brothers, Earth, Wind & Fire and Cross Country, scored a 6.9 rating and a 20 share in the New York market, with an 11:30 p.m. airing, and an 8.2 rating and a 14 share in the Los Angeles market, with an 8:30 p.m. airing. The Georgia show, which features the Allman Brothers, Martin Mull, Marshall Tucker's band, and Wet Willie, will be aired this week in some 115 U.S. markets.

Supreme Court

• Continued from page 3

The Senate Copyrights Subcommittee, under chairman Sen. John L. McClellan, is hard at work in a final markup of the revision bill so long delayed by the embattled CATV copyright issue. (A House-passed version, in 1967, had to delete its CATV provision in the face of a raging controversy.) Any decision by the Supreme Court on Cable TV liability will be taken into consideration in the final working out of the terms, before Congress heads into the floor-voting stage.

Laginestra Maps Global

• Continued from page 3

ourselves in a numbers game," Laginestra stated. "We increased the quantity, took our artists' roster up, and now we have to take another look at it. When you enter an expanding market, everybody looks good," he continued, noting that the tougher conditions of the current market place force greater selectivity and scrutiny in selecting and marketing product.

Equal Votes

Recent top-level executive appointments and a newly-defined status for RCA's domestic U.S. record operations have marked the evolution of RCA into what Laginestra termed a "democratic and autocratic, where needed," operation with each subsidiary given an equal vote in international business and a&r activities.

The autonomy encouraged at the subsidiary level has been developed via frequent meetings between a&r and merchandising personnel from RCA's subsidiaries. With RCA's U.S. operation now handled as a subsidiary, Laginestra foresees more effective communication between the various companies throughout the world.

The appointment of Gil Beltran as general manager for RCA Records here underscores this direction further, Laginestra noted, in that Beltran's experience as a veteran record executive in RCA's subsidiaries in Spain and Brazil "will stimulate

greater exploitation of product overseas" through "additional lines of communication" that Beltran brings to his job.

At the same time, the appointment of Bob Summer to a key slot in RCA's international administration similarly blends global needs with specific market experience. Such shifts in leadership are designed, Laginestra explained, to maximize the interchange between different subsidiaries and the increase in coordination between those efforts.

Simultaneous product releases, already achieved with specific titles, are also projected as a major goal in developing a stronger non-U.S. market. Such moves, along with the projected additional subsidiaries, increased distribution activities and the cultivation of major international recording stars from outside the U.S., are being aimed at a projected global sales pattern that would break away from the previous balance between domestic U.S. and international sales.

At that point, "The ex-U.S. market will represent more than the U.S. market," Laginestra commented, as foreign markets experience their own "booms." While Laginestra sees a possible dip in sales here, "the greater rate of expansion will be overseas," reflecting RCA's own experience. Laginestra noted that RCA's own international growth was outpacing its domestic growth, due to changing patterns of sales and over-all economic health from country to country.

"If we're creative as an industry, we can outpace the Gross National Product growth," he stated, in reference to the U.S. economic picture today and its impact on record industry sales. "But we'll never see those '60s again. As an industry, we've been geared up to that: we grew up in that period."

'Bitten Bullet'

Now, however, RCA "has bitten the bullet," according to Laginestra, by focusing on the need for increased flexibility in the face of the current market place and the problems it poses for the record company. "I'm very bullish, but it has to be on a business-like basis," he continued, noting that acceptance of four-channel product and the emergence of Selectavision should provide new stimuli for industry growth in the next few years.

That attitude at present, Laginestra revealed, will demand "a greater emphasis on pinpointing product which should receive the maximum push." That move,

coupled with the focus on developing major, international talent in all national markets, will result in smaller U.S. product releases, Laginestra admitted, as well as in probable roster cuts here, although he noted that no specific projections could be made as yet.

"We peaked, and we're starting to taper our releases now," Laginestra stated, citing RCA's 40-LP fall release as one of the largest in the company's history. "We can, hopefully, take our promotional force and concentrate on a smaller quantity of product."

With RCA now working on developing international product from France, South America and other markets outside the U.S. and the U.K. (a key market for "cross-pollination," according to Laginestra), the emergence of Selectavision and the acceptance of the Quadradisc, both of which are slated to be handled on a multi-national basis rather than follow initial U.S. acceptance, will further equalize the relationship between RCA's global affiliates.

"The companies which survive in the next few years in the U.S. will be the ones which use their resources and manpower wisely, who develop international artists, and the ones which aggressively expand as global operations," stated Laginestra during the RCA international meet in summarizing RCA's strategy in the coming years.

New Magid Label

LOS ANGELES—Nightwatch Records has been formed by manager Lee Magid as a subsidiary of his first label, LMI. The new line will emphasize blues and rock. Della Reese is the main headliner on LMI. Magid is a veteran of the jazz and blues markets.

Artist Plugs

• Continued from page 3

"We sold 1000 albums and over 200 singles," Walker says, "as a result of the two store appearances." Prior to the appearances, Whitaker had breakfast with winners of a phone contest sponsored by KALL-AM.

Eleven days before Whitaker's appearances, the station played tracks hourly from his LP, with the audience invited to call in the title. Fifty winners and their guests met with the red headed singer.

Whatever happened to Barry McGuire?
See page 29

RCA RECORDS REQUIRES A GENERAL MANAGER FOR EMERGING RECORD BUSINESS IN WEST GERMANY

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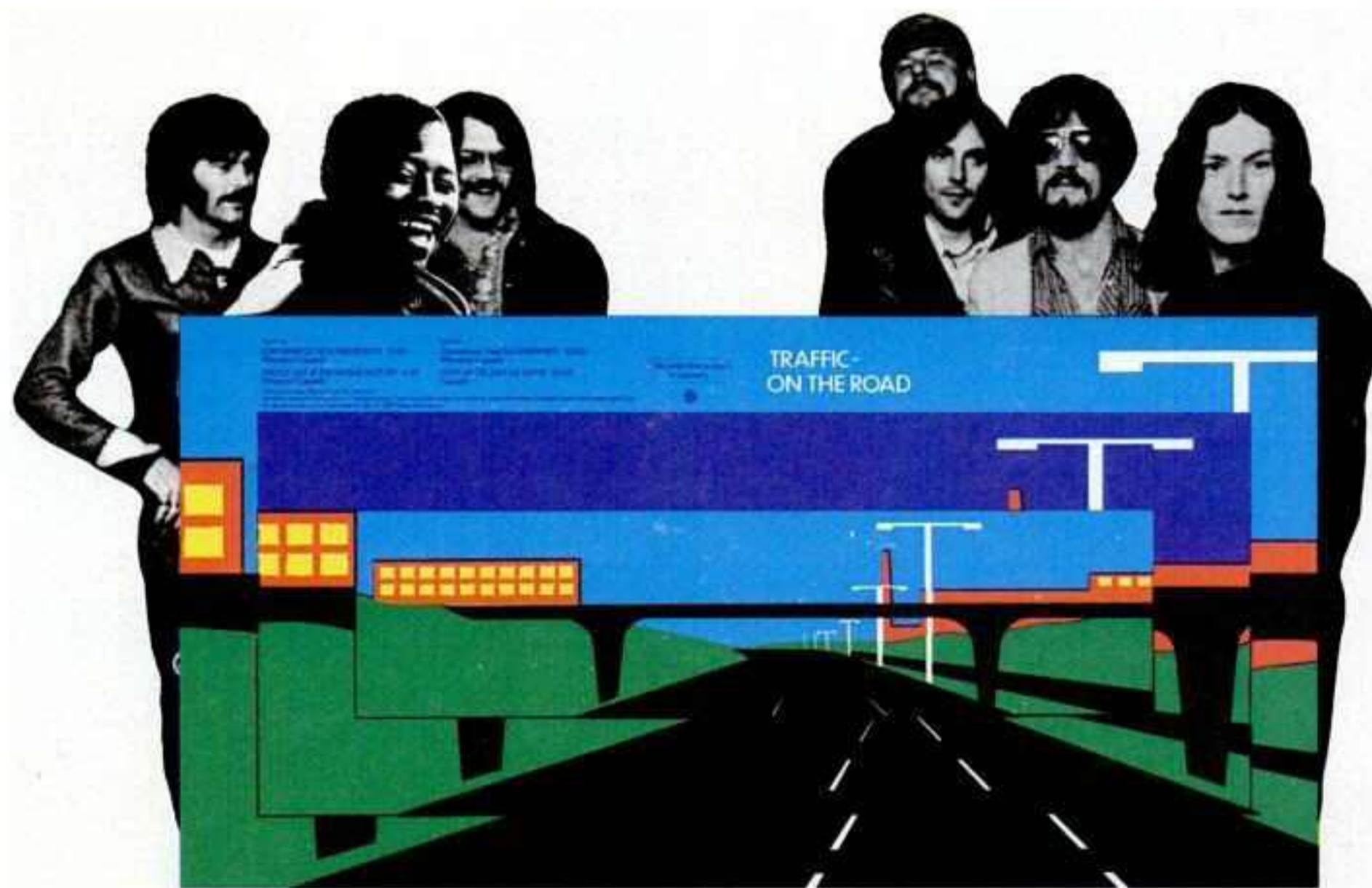


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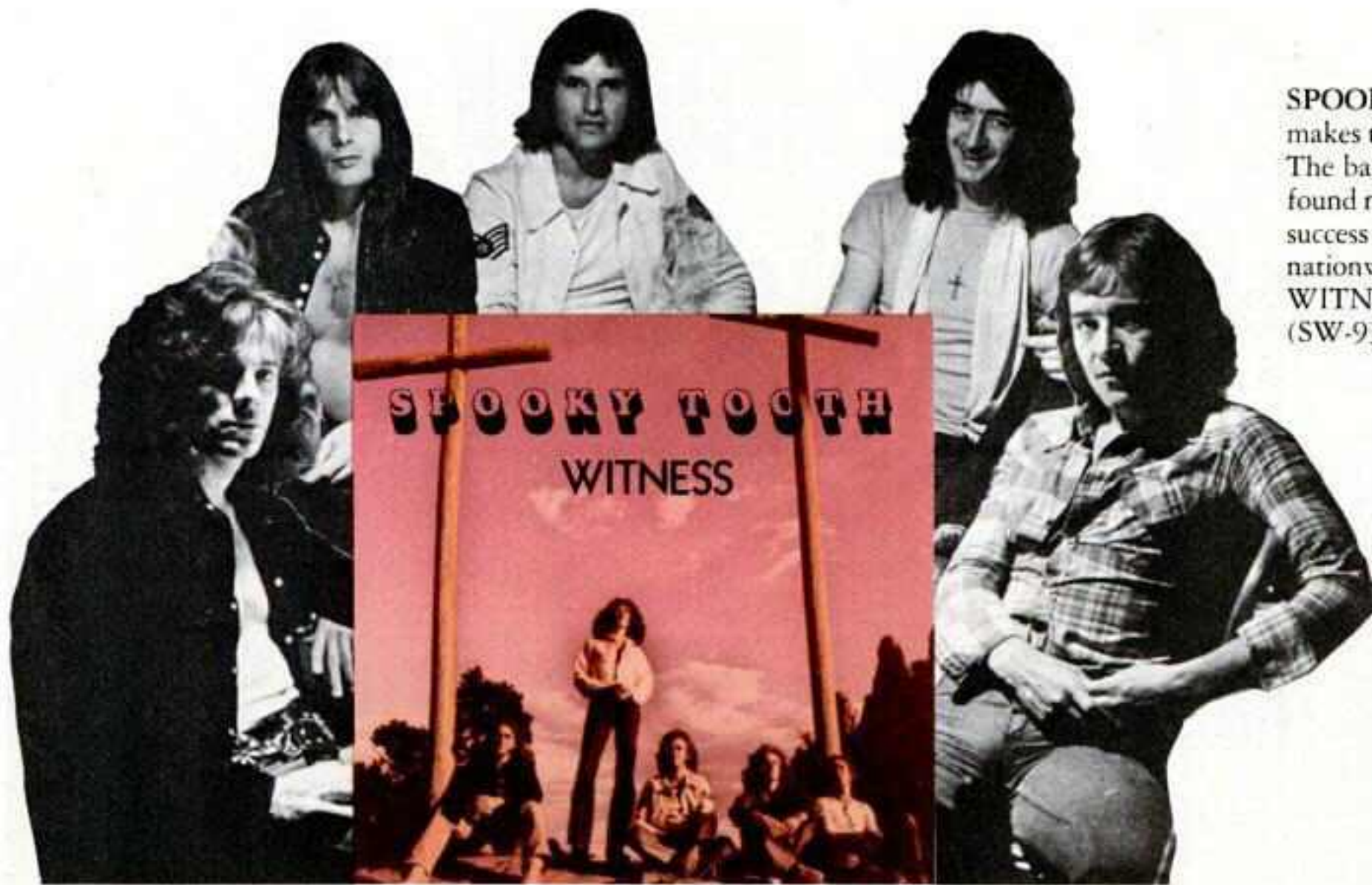
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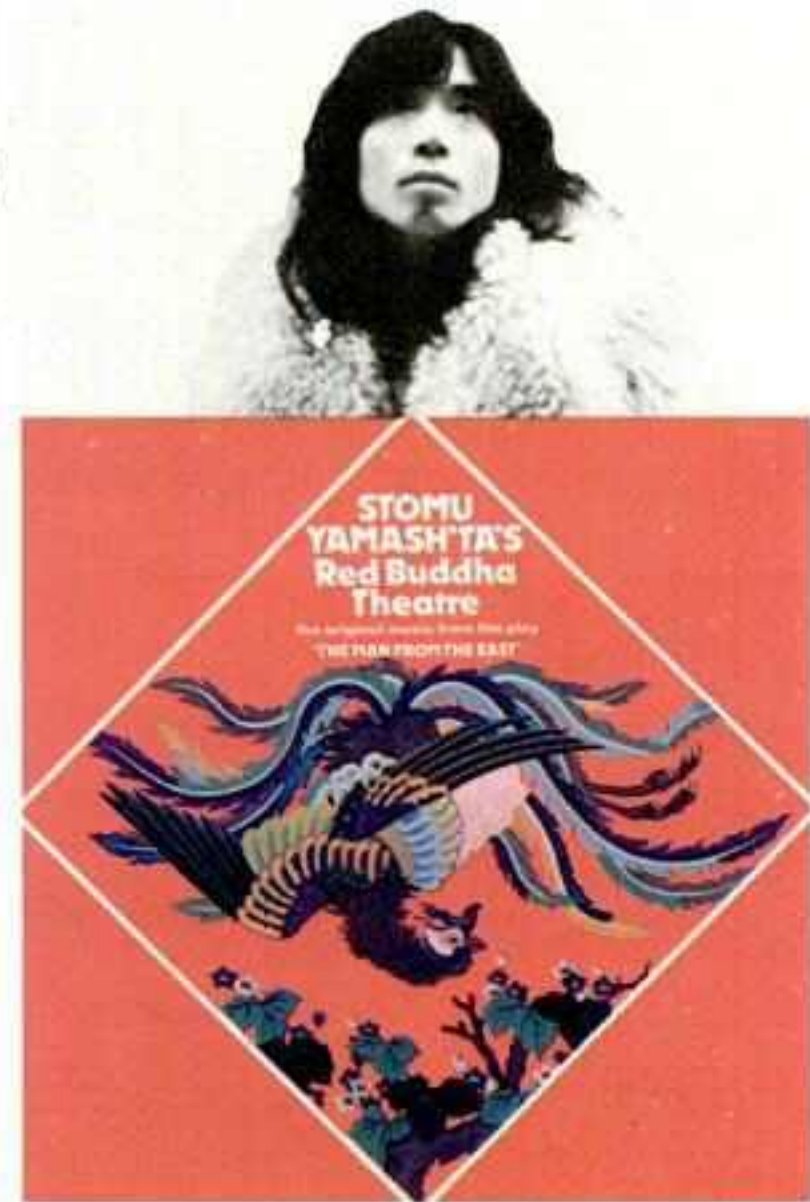
TRAFFIC—ON THE ROAD. This dynamite collection was recorded live while Traffic was touring Germany. Fans (who sell-out their concerts) will love these spectacular 'live' renditions of Traffic favorites—"Low Spark of High Heeled Boys," "Shoot Out At The Fantasy Factory," "(Sometimes I Feel So) Uninspired," and "Light Up Or Leave Me Alone." We expect *heavy* traffic for ON THE ROAD. (SMAS-9336)



THE WAILERS—BURNIN'. The Wailers are pure Jamaican. *BURNIN'*, their follow-up album to *CATCH A FIRE*, contains a varied repertoire of "reggae" tunes, penned for the most part by the incredible Bob Marley. The Wailers are now on tour with Sly and the Family Stone. *BURNIN'* was produced by Chris Blackwell and The Wailers. (SMAS-9338).



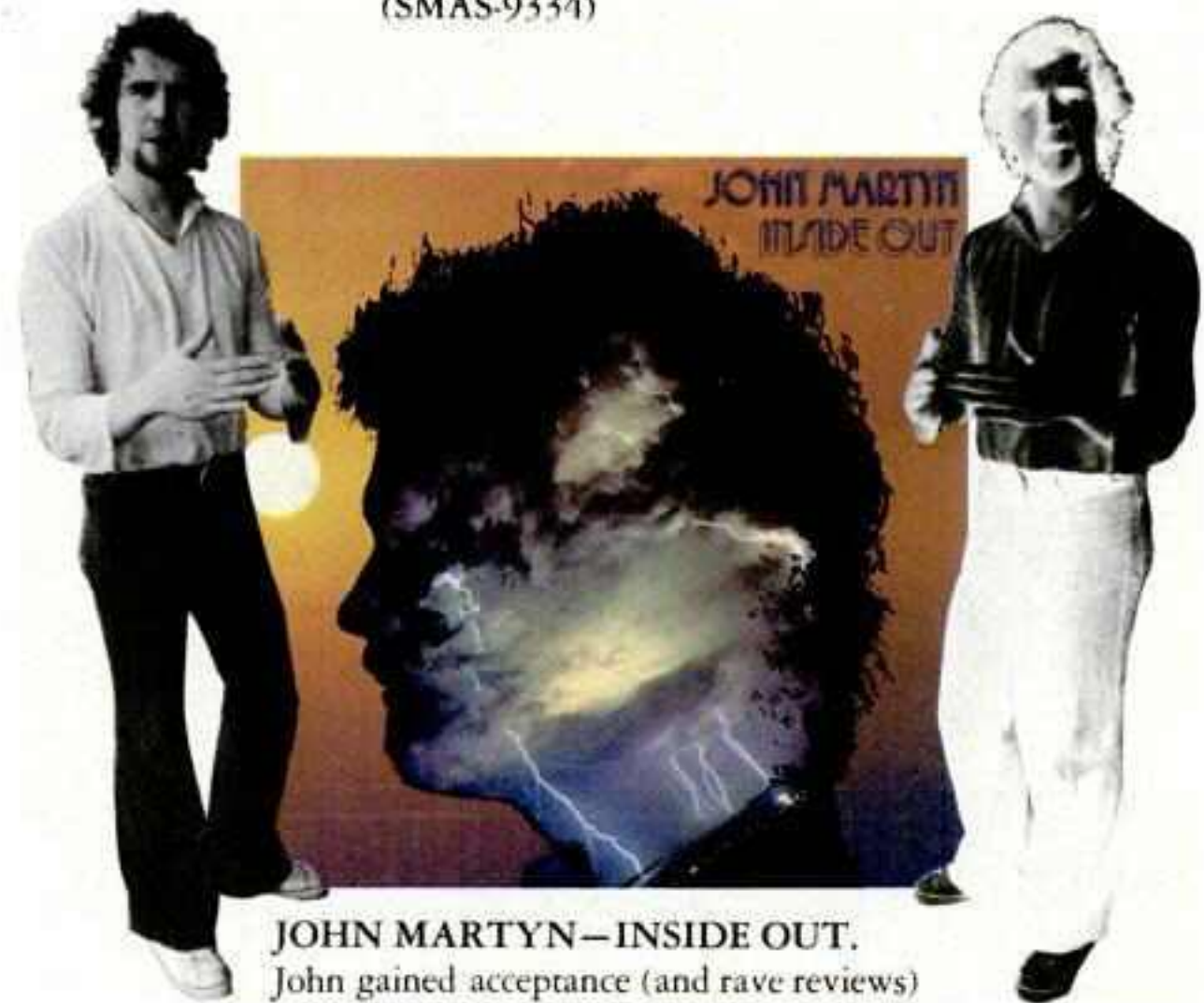
SPOOKY TOOTH—WITNESS. Spooky Tooth makes their debut on the Island label with **WITNESS**. The band that broke up, became a legend, and then found new life has already scored tremendous success in the U.S. and returns now with their third nationwide tour and this powerful new album. **WITNESS** was produced by Spooky Tooth. (SW-9337)



STOMU YAMASH'TA'S RED BUDDHA THEATRE—THE MAN FROM THE EAST. This is the original music from the play, which the **HOLLYWOOD REPORTER** reviewed as "exquisite, percussive rock score" — "the real cohesive strength of the piece"; written, produced and conducted by Stomu Yamash'ta, who has been called one of the world's greatest percussionists. The play and the album are making their American debut simultaneously. (SMAS-9334)



AMAZING BLONDEL—BLONDEL. You won't believe it! Amazing Blondel have taken their familiar Elizabethan roots and added rock-n-roll! The result is **BLONDEL**, and it's truly amazing. You owe yourself a listen to this magnificent new work. **BLONDEL** was produced by John Glover and Phil Brown. (SMAS-9339)



JOHN MARTYN—INSIDE OUT. John gained acceptance (and rave reviews) with U.S. audiences last spring. His virtuosity on guitar, his distinctive vocals, and his songwriting talent have already created a demand for this new album, which will be enhanced by his tour of the States this fall. **INSIDE OUT** was produced by John Martyn. (SMAS-9335)



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Bay Area Qualifies As NARAS Chapter

By PAUL JAULUS

SAN FRANCISCO—The Northern California recording industry will be getting its own official chapter of NARAS following a general membership meeting held here last week. With more than sixty NARAS members now residing in the area, San Francisco now qualifies as an independent chapter of the national recording association.

An eight-member steering committee has been formed to prepare the organizational papers to incorporate the San Francisco chapter as a nonprofit corporation. At the same time selection of a Board of Governors and the nomination of officers for this NARAS chapter is now being prepared.

Upon formal incorporation, all NARAS members residing in the Northwestern section of the U.S., will automatically transfer to the San Francisco chapter. Other independent NARAS chapters are New York, Nashville, Atlanta, Memphis, Chicago and Los Angeles.

Osmonds Double Gold

NEW YORK—Donny Osmond has struck double gold with an RIAA certification for his single "Twelfth of Never" and for his album "My Best to You." This brings to 18 the total gold singles and albums achieved by the Osmonds since they started recording for MGM in 1971.

JAZZ SERIES:

Leonard Feathers MCA's Nest With Nat, Duke, Tatum Vintages

LOS ANGELES—MCA's entry in the jazz repackaging field centers around its first five two-disk sets put together by author Leonard Feather. The \$6.98 priced titles under the "Leonard Feather Series" umbrella, dig back in time to early, early Benny Goodman and to the earliest known works by Nat Cole.

The three remaining works zero in on the inventive composer/arranger George Russell, Mercer Ellington and sidemen from his father's band and Art Tatum.

On four of the five LP's, the inner sleeve information is poorly prepared. The type is reversed white on a black background and the agate listings of the sidemen washes out, making reading a difficult task.

But one knows that he is listening to history. The King Cole sessions, cut in 1940 and '41, recall Nat's soft voice and his Earl Hines inspired piano work. There are several tracks with his bass-playing brother Eddie's Solid Swingers, but they don't compare with the King Cole Trio, which sings collectively on 11 tracks.

Nat sings solo on three, "Sweet Lorraine," "This Will Make You Laugh" and "Slow Down." The LP is called "From the Very Beginning."

George Russell's works, cut in 1958-'59-'60, have the best fidelity and Jon Hendrick's wonderful word picture on life in "Manhattan." The LP is "New York, N.Y. and Jazz In the Space Age" and spans a brief but important musical era in Russell's always progressive career.

The Ellington package (retailing at \$5.98), "Black and Tan Fantasy," uses 15 Ellingtonians running through music written by the Duke plus several by son Mercer including "Got My Foot In the Door," "Maroon," "Blue Serge," "Indelible" and "Be Patient." The sound is just fine; the tracks were cut in 1958-'59.

"Art Tatum Masterpieces" was cut in New York in 1944 with Tiny Grimes on guitar and Slam Stewart on bass. (And, like the King Cole Trio with its own distinct sound through the delicate textures of guitarist Oscar Moore and bassist Wesley Prince, Tatum's group continues the concept of the drummer-less rhythm section.)

Tatum didn't need any percussion. He was his own driving rhythm section. The cuts are pop Tin Pan Alley goodies ("Humoresque," "Indiana," "Begin the Beguine," "Gone With the Wind") and some soulful blues ("Last Goodbye Blues" and

"Wee Baby Blues" both by Joe Turner).

On several earlier works, cut in 1941, Tatum was joined by vocalist Turner, Joe Thomas on trumpet and Ed Hall on clarinet, among others.

The Benny Goodman LP is actually a stepping stone into the sounds of the music from 1928 through 1934. Titled "A Jazz Holiday," it glides through dixielandish big bands with Goodman and Glenn Miller to contributions from Adrian Rollini, Red Nichols and the Joe Venuti-Eddie Lang band.

Producer Feather has spent considerable time bringing back musical memories. If the timing wasn't right, MCA wouldn't have been interested. **ELIOT TIEGEL**

Cap Intl. Meet

• Continued from page 4

Five members of the international division participated in the meeting. Besides Boyd, participants included: Jerry Thomas, vice president, international; Joe Little, operations manager; Fran Rogers, customer services; and Madeline LaMarr, promotion.

Boyd said, "We wanted to make this something more than a social event. These are the people who are working on a day-to-day basis. We wanted them all to meet each other. We did give them all a trip to Disneyland on the last day, however."

Visit With Acts

The group also had the opportunity to meet with Capitol artists, having cocktails at Al Martino's home one night and meeting with Helen Reddy and Glen Campbell at dinner.

Attendees and the nations they represented were Roberto Ruis, Argentina; Bill Robertson, Australia; Paul White, Bill Bannon, Roly Legault, Pierre Dubord and David Mazmanian, Canada; Jerry Ritz, Denmark (representing all the Scandinavian nations); Ian Groves, England; Duncan Richards, France; Marlis Breuer and Heidi Esser, Germany; Byron Galvez, Guatemala; Roel Kruize and Frans Van Rijswijk, Holland; Paul Ewing, Hong Kong (representing Singapore and Thailand); Kinji Ogino and Masanori Yamada, Japan; George Benson, Jamaica (representing the West Indies); Armando Martinez, Mexico; Bruce Ward, New Zealand; Rafael Gil, Spain, and Teddy Meier, Switzerland.



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BUY RECORDS and play pinball machines: a new combination in the Los Angeles area.

Premium LP's, Tapes Highlight Nat'l Show

CHICAGO—The increasing popularity of premium disks and tapes and television promotions by K-Tel, Ronco and others together with the material shortage were sources of concern for label representatives at the National Premium Show here last week. Much attention was focused on Christmas packages.

K-Tel and Ronco were both here for the first time, reflecting the strong demand for premium packages by mass merchandisers. Said one spokesman: "More and more chains are demanding these special items, but actually premium LP's and tapes were not originally developed to be sold in stores in competition with regular merchandise."

As for the material shortage, several spokesmen said they could not handle a new giant order, with most indicating they were doing well to guarantee delivery of current commitments. (Billboard, Oct. 6).

Quadrasonic software is still not a factor in the premium field, though Ampex, here after a year away from NPS, was promoting its new Concept 4 quadrasonic line (see separate story in Tape/Audio/Video section on player activity).

Several said the premium LP business and tape is growing at a fantastic rate internationally. Mickey Elfenbein, vice president, K-Tel International, Inc., said sales in Canada and the U.K. are increasing steadily.

Yet another trend is the involvement of K-Tel and others in record-tape accessories with K-Tel here

promising to introduce soon a record cleaner.

Tape sales continue to be heavier in the premium field than in the industry generally. Also, packages continue to sell for longer periods of time via premium and TV programs, according to Barry Collier, Ronco Teleproducts, Inc. rep.

Ronco has achieved long-range sales on its "Good Vibrations" package offering it in 55 markets and just introducing it in the Los Angeles market Oct. 15. This, again, relates to delivery ability and allocation of dealers involved.

People at Ronco explained that the firm cannot give a package to every store in a given market, but on the other hand, cannot limit distribution either.

Still further evidence of K-Tel, (Continued on page 71)

Pinballs Pull Patrons

• Continued from page 1

player is a sporadic record buyer, "but we get his business when he buys a gift or an LP he just must have in his collection."

Galaxy Records in West Los Angeles is only seven weeks old, but already finds that the bank of eight pinball machines is paying the rent.

Gold for Geils

NEW YORK—"Bloodshot," an album by the J. Geils Band on Atlantic Records, has been certified gold by the RIAA. This marks the group's fifth LP for the label and the first to go gold.

Forty percent of the small store's floor space is devoted to the games. "The income from the games helps us to sell our specials at \$3.39," Mike Freeman, store manager, said. The store also features trade-ins on LP's and singles. Because it is next door to Starwood, a boite formerly known as P.J.'s, the store remains open till 2 a.m. five days per week and till 5 a.m. on Friday and Saturday.

Dime Play Favored

A number of other southern California stores have recently made percentage deals with game owners, it's understood. Only Warehouse reported using quarter machines, which, dependent upon location give either two or three plays.

Name Grateful Dead Distributors

SAN RAFAEL, Calif.—Eighteen independent distributors have been announced to handle the new Grateful Dead label (Billboard, Aug. 25).

They are: Action Music, Cleveland; Alpha, New York; Associated, Phoenix; Record Merchandisers, Los Angeles; Direct Record Sales, San Francisco; Fidelity, Seattle; Hot Line, Memphis; Summit, Chicago; Music Merchandisers, Boston; Davis, Denver; Commercial, St. Louis; Music Sales, Miami; Heilicher Bros., Minneapolis; London, Atlanta; Heilicher of Texas, Dallas; Schwartz Bros., Washington; AMI, Detroit; and All-South, New Orleans.

Foreign distribution will be through Atlantic Records. First global release will be Oct. 15 with Grateful Dead's album, "Wake of the Flood."

Fenoragh Formed as Contemporary Label

NEW YORK—Fenoragh Records has been established here by S.L. Scher. The new label will concentrate on production and distribution of contemporary music.

Lorenzo Productions, the production arm of the Fenoragh operation, is being directed by producer and arranger Morty Jay, with the label's first album nearing completion.

Initial LP title is "Masters Gone Modern (Now and Then)," comprising modern interpretations of classical pieces. The production is performed by Larry O'Neill.

"SESAC works for me"

"Two things were initially attractive to me at SESAC. First, the SESAC people are absolutely the greatest and, second, SESAC's business methods with regard to performance money are the most compatible of any performance society."

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Marvin Gaye.



'Birth, and copulation,
and death,
that's all the facts
when you come
to brass tacks.'
—T.S. Elliot

The passion ('Let's Get It On'),
The pleasure ('You Sure Love To Ball'),
The pain ('If I Should Die Tonight').
These are some of the emotions in this
sensitive album about a love affair. If you
have ever loved, this album will
move you again.



"Come Get To This"
From the million-
selling album,
the follow-up release
to the 3 million-selling
single.



©1973 Motown Record Corporation

LA Morris Agenting 15 Indie Producers

• Continued from page 3

panies because they know we're bringing them product that has already had a professional hearing."

Midler Sets B.O. Record

LOS ANGELES—Bette Midler, Atlantic Records artist, broke the box-office record for the 1973 season at the Universal Amphitheatre here, grossing more than \$250,000 during her seven-day engagement.

Four of the seven performances given were sell-outs, with the remaining shows reportedly near capacity. Other top drawing acts during the Amphitheatre's summer season were the Carpenters, John Denver and Tom Jones. Three-day engagements by the Grateful Dead and War were also sold out.

N. America Hoople Tour

NEW YORK—Mott the Hoople, Columbia Records act, will play a minimum of 25 dates in North America prior to Nov. 2, their last engagement here.

Tour, booked by Fred Heller, is the second for the act this year. Highlighting the tour will be a midnight show at New York's Radio City Music Hall on Oct. 26, pro-

said Turk. "But, of course, when we first get into a record project, it is usually too rough and unfinished for any record label to give it serious consideration. Our job is to get the project to the point where it will sell."

Turk and Warwick actively listen to all audition tapes and go out to see new acts. They generally decide on a tape within a week, much sooner than record companies.

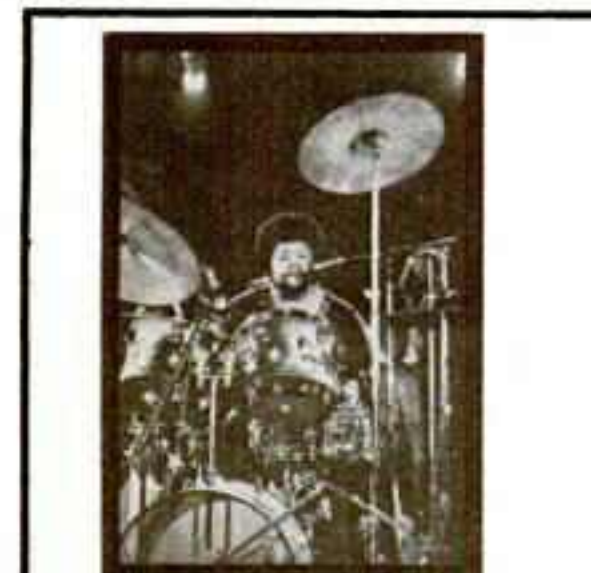
Usually, Turk's producer clients are expected to finance their own recording sessions with speculative projects. However, the office can often successfully get advances for a demo from a record company if needed.

Among the No. 1 records the office was involved in was Gladys Knight & the Pips' "Neither One of Us" on Motown, produced by client Joe Porter.



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Talent L.A. Theater Policy Shift

LOS ANGELES—The oldest theater in Santa Monica reopened under a new talent policy and image on Oct. 9 when the Mayfair Music Hall and Palace of Varieties held its "grand opening" as a newly renovated venue.

Room has been set in the former Santa Monica Opera House by Milt Larsen, creator of the Magic Castle, in association with John Shrum and Thomas Heric. Decor will focus on the Edwardian era with cut velvet seating, gold leaf rococo accents, stained glass and crystal chandeliers.

Policy will draw over 21 customers, with admission set at \$5 per person, including one drink. Additional drinks will be tagged at \$1.25. Plans call for restaurant facilities to open on the same city within a few months, utilizing the upper floors of the building.

Monitor Speaker for Producer

By ELIOT TIEGEL

LOS ANGELES—A monitor speaker system which allows a producer to hear balanced stereo or 4-channel mix from any position behind the console, has been put into operation at the Village Recorder.

The new monitor system is in the control room of Studio B and is the result of nine months of research, numerous overseas research trips by members of the Village's staff and a design concept developed by owner Gordie Hormel, chief engineer Rob Fraboni and acoustic consultant George Augspurger.

Basically this is what has transpired, explained Fraboni: the ceiling has been dropped or angled to focus the sound toward the mixer and producer; the four speaker enclosures have been positioned permanently in the wall and reflecting surfaces have been developed for the corners of the wall, the angled ceiling and the back wall.

The components in the JBL speakers are two 15-inch woofers (angles inward so that the axis of their radiation crosses each other), one mid-range driver, two super high drivers, a serpentine acoustic lens (to disperse frequencies) and an enclosure "whose goal," explains Fraboni, "is to provide a good, wide dispersion so you can be in more than one position at the console and hear all the information. You can stand in line with either speaker behind the console and hear the opposite speaker because the dispersion is so good. We now have a very large usable mixing area."

The room was designed for optimum quadrasonic mixing and listening because the producer and en-

Videotape Records Dolls in 'Progress'

By SAM SUTHERLAND

NEW YORK—Video recording may still be a somewhat restricted medium for most bands, but the New York Dolls, the Mercury act which recently emerged from local notoriety here to release their first album and single, may be the first rock band to utilize videotape as an ongoing documentary of their progress.

Marty Thau, co-manager of the band with Steve Leber and David Krebs of Dollhouse, Inc., has subsidized a recent video project with Bob and Nadya Gruen, a husband-and-wife team that works extensively in photography and, more recently, produced their own hour-long rock video show for cable TV channel C here. The Gruens' approach is based on the extreme flex-

ibility of portable black-and-white half-inch recording units, and, under the Dolls' auspices, have taken advantage of that mobility to monitor the band's moves, both offstage and on.

While most video work for the music industry to date has focused on carefully produced tapes of performances, or taped graphics presentations, the Gruens have foregone the polish and consequent burden of equipment necessary for full color production. Their primary goal is to maintain a documentary feel to the tapes, and, in assembling a catalog of Dolls' tapes that now totals some 20 hours, they have exploited the small size, maneuverability and natural light requirements of a Sony black-and-white video camera to enter backstage areas, dressing rooms and other waystations in the band's recent touring activities.

History & Training

Thau considers the project valuable both as an unusually detailed chronicle of a young band's emergence, and as a "learning experience": as Nadya Gruen explained, the band itself responded to the first tapings here at Max's Kansas City and Kenny's Castaways by spending hours studying their onstage image and individual performing styles. A highly visual act often aligned with the "glitter" and glam trend, the Dolls continue to incorporate that awareness of their image into their shows.

At the same time, tapes of the band's shows have already been aired on the Gruens' show, screened four times a week to cable subscribers in Manhattan. Unlike carefully-produced and spliced rock video formats, these tapes work from a one-camera vantage point, which, according to the Gruens, offers a sense of intimacy by simply placing the viewer in the audience at a show. By use of zoom lenses, a wide-angle lens and a second low-light camera that permits taping in poorly-lit areas without cumbersome, attention-drawing lights, the pair have succeeded in producing tapes of surprising clarity.

Sound mixing is accomplished by using both the camera's mike and the vocal mix from the P.A. when taping performances. More refined audio is limited at present, according to Gruen, by the low fidelity and small speaker size of most home TV receivers.

The Gruens themselves, having caught the band at a variety of performances on both coasts, including the taping sessions for appearances on the "Real Don Steele" and "Midnight Special" shows, are also expanding their video library of other bands, with tapes to date including shows by John Lennon and Yoko Ono, Tracy Nelson and Ike & Tina Turner.

Country Nitery Opens in N.Y.

NEW YORK—As country music continues to reach new audiences here via radio and concert programming, O'Lunney's Restaurant has been next to take the plunge. The club is supporting a live country music policy seven nights a week, following initial programming of country on selected evenings. The restaurant is at 915 Second Ave.

Signings

Vivian Reed has been signed to a long-term recording contract with Atlantic Records. She was a classical opera singer, singing in three languages, plays the piano and violin, is a modern jazz dancer and now is exploring pop and r&b. First single for Atlantic is "I Didn't Mean to Love You." ... Dwaine Storie, writer of "Wendigo," has signed with ESP DISK with an album set for fall release. ... Singer Sammy White has signed with the Canary-Yellow Bird label. "Radio Heaven" is the initial single.

Singer Gregory Harris has been signed by Sweet Fortune Records. First single release is an updating of the late Buddy Holly's 1959 hit, "Raining in My Heart." ... French entertainer Regine has signed with CBS Disques in France. Her first single for the CBS affiliate is "On La Chante." ... ATI has signed an exclusive three year booking contract with the Raspberries.

NYU Adds to Jazz Series

NEW YORK—Sonny Stitt, Jon Hendricks and Danny Nixon have been added to the line-up of performers and composers slated to participate in "Jazz: The American Invention," the series of five live performances by jazz greats scheduled to be held at New York University during October.

The concert/lectures are being held every Wednesday evening in the Eisner and Lubin Auditorium of NYU's Loeb Student Center. The revised schedule now adds Nixon to the Oct. 10 slot, Stitt to the Oct. 17 lecture and Hendricks to the Oct. 31 segment.



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Studio Track

By SAM SUTHERLAND

The growth of an active and potentially self-contained production community in Colorado continues, with the most recent facility to surface there being **Rocky Mountain Recorders, Ltd.**, open for some months now in Boulder.

First out of the gate was **Chris Hillman**, producing **Rick Roberts** for A&M.

Also in is **Snow Productions**, completing an album for Warner Bros. with **Tom Caccetta**, Rocky Mountain's chief engineer.

The room itself has a 16-track MCI console and tape machine, with both Dolby and DBX noise reduction, AKG echo, a digital delay line, instant phaser and other electronic goodies.

Rocky Mountain is at 1340 Olde Stage Road in Boulder.

Next door to Billboard's old New York offices on 46th Street, the old Capitol building has been the site for **Sound Ideas Studio**, first reported here following its opening.

Mainman **George Klabin** has brought us up date on developments there, both musical and technical. **Al Brown** produced **Mandrill's** latest for Polydor there, while **Al Gorgoni** was in, producing **Mike Jason** for Metromedia and **Stu Nunnery** for Stereo Dimension with **Rick Rowe** engineering.

Jerry LaCroix was in, produced by **Paul Hoffman**, while **Roy Ayers** moved to the other side of the control room window to produce disk

jockey **G. Keith Alexander** of WBLB for Polydor, with **George Klabin** engineering.

Klabin also recently completed producing and engineering sessions with pianist and composer **Joao Donato** with arrangements by **Eumir Deodato** for Muse, while the **Village Choir**, an r&b act, were in with producer **Sir Charles Mathews** for Paramount. **Geoff Daking** engineered.

Incidentally, Sound Ideas recently became a double-duty room in terms of noise reduction: In addition to the existing 20 channels of DBX noise reduction, the room has now installed a Dolby M16 unit and two additional units for mixdown.

Also on the way are the Eventide Digital Delay unit, two multi-track equalizers and already installed are an EMT stereo reverb chamber to broaden capabilities there. The room already has AKG stereo reverb.

Sound Ideas has also brought in the Countryman Electrostatic piano pickup, which Klabin claims gives far more presence at both ends of the instrument's audible spectrum, along with total stereo separation when desired. The room is the first in the city with the pickup, and Sound Ideas will be distributing the entire Countryman line of electronics.

At **Different Fur Trading Co. Studios** in San Francisco, **Pat Gleeson** and **Skip Drinkwater** have begun

(Continued on page 22)

Creative Trends

Cordell's Shelter: 'A Workshop'

By BOB KIRSCH

LOS ANGELES—Running a record company, producing artists, heading a publishing firm and scouting talent would appear to be enough to keep four people busy, but **Denny Cordell**, president and co-owner (with **Leon Russell**) of Shelter Records, manages to devote time to each of these varied ends of the business.

Now 30, Cordell launched his musical career in England some eight years ago producing such artists as **Procol Harum**, the **Moody Blues**, **T. Rex**, **Joe Cocker** and the **Move**. A little over three years ago he arrived in this country, met **Russell** while the two were working on a **Delaney & Bonnie LP** and they decided to form their own company.

Distributed by Capitol, Shelter remains basically an autonomous organization with a small artist roster and a relatively light staff. The company has offices here and in Tulsa as well as studios in Oklahoma and a housing complex for artists' and executives' comfort. As Shelter head, Cordell brings some unique opinions to the record business.

"I think it's necessary to keep the firm fairly small," Cordell says. "It has to be. Unless the president of the company can maintain an intimate relationship with his artists, I don't feel the company is in good shape." Currently, the Shelter roster includes **Leon Russell**, **J.J. Cale**, **Freddie King**, **Mary McCreary**, **D.J. Rodgers**, **Jimmy Rogers**, the **Grease Band**, the **O'Neal Twins**, **Phoebe Snow**, **Willis Alan Ramsey**, **Don Preston**, **Jim Horn** and the **Gap Band**.

A Wide Spectrum

The label's artists indicate a broad spectrum of musical styles. Cordell explains this by saying "The music I'm looking for is that universal music where it makes no difference if the roots are in rock, country, soul, gospel or blues, as long as it has something which transcends those emotions and can appeal to anyone. To me, for example, **Leon** is rock and country, **J.J.** is country and blues and I think the **O'Neal Twins** can appeal to those outside a gospel market."

Cordell, though he began in the creative end of the music business, found himself doing more and more in the way of strictly business and recently brought in **Ron Henry** as label manager. "I have more time in the studio now and more time for hunting up talent," Cordell says. "Shelter was an ideal and still is, but when I started I didn't know it would involve such a thorough supervision of business affairs on a day to day basis. There was always some problem with unions, jacket covers, promotion or what have you. Perhaps some of these problems require my personal attention, but a number can be handled by a competent person who can grasp the problem and solve it. Fortunately I found this in **Ron**. It just became difficult for me to wear the creative and business hats all the time. For example, as much as I love **Freddie King**, I don't want someone calling me in England and screaming about the art for his new LP."

Returns To Studio

Cordell is now busy producing **Phoebe Snow**, **Mary McCreary** and an all girl group, **Gus**. "Almost everything is in-house with us," Cordell says, "and I want to keep it that way. **Don Williams** runs publishing here and is now setting up a wing in Tulsa which will have its own little

identity. This will give people there a place to bring songs to, a studio to work in and maybe a label.

"I've got to have facilities here and in Tulsa," Cordell says, "because I don't have the money to compete as just an L.A. label. But what I do have is facilities and a genuine workshop where you have 10 or 12 writers and producers who are always working. All our artists know each other and they all help one another, singing, playing and helping with production on each other's records. This is something I can offer a new artist that perhaps a large company cannot. For instance, **J.J.** half finished his first LP and then ran out of bread. He wasn't signed to us then but **Carl Raddle** (a known bassist) heard the tapes and brought them to me. I was knocked out and we signed **J.J.** And he turned out to be a fantastic producer as well as a great singer and writer."

Cordell has also signed a number of artists who do not appear to have wide commercial appeal, something unusual for a small label. "A blues or gospel artist can do his thing and keep a certain audience absolutely delighted to have that LP available," Cordell says. "But again, you never know. Any artist can become a commercial success. If someone had told me three years ago there would be a big Latin fad, I might have laughed. There hasn't been any great fad, but we've had the **Santanas** and the **Malos**. This is one reason I got into reggae."

Cordell has released a number of reggae oriented singles, as well as the soundtrack to "The Harder They Come." The latter was on **Mango Records**, a reggae label he co-owns with **Island Record** president **Chris Blackwell**. "You must create your own market for something like this," Cordell says, "and now that I have some good Jamaican studio connections we're even thinking of terms of a Shelter expedition to Jamaica, with all of us going down for a month and seeing what happens. I still don't expect any large scale reggae movement here, but **Johnny Nash**, **Paul Simon**, **Jimmy Cliff** and others have done well with it and it plays a part. That's the important point."

Part of Cordell's willingness to experiment resulted in the latest **Leon Russell LP**, a country disk dubbed "Hank Wilson is back." "We were sitting around the piano, calling out country favorites and we decided to go to Nashville. In three days, **Leon** cut enough for two LP's with **J.J.** and myself helping produce."

Shelter is also somewhat unique in keeping several areas where musicians and writers can work in relative peace, owning a city block with a studio and 14 houses in Tulsa and having access to **Russell's** studio some 60 miles away. The Tulsa studio features audio and video capabilities. (A complete rundown of the Shelter physical layout can be found in Billboard's Nov. 10 Oklahoma Special.)

Reddy Close Call Halts One-Niters

By NAT FREEDLAND

LOS ANGELES—**Helen Reddy** isn't going anyplace for a while. Not after she and husband-manager **Jeff Wald** narrowly missed death in the stormy nosedive of their chartered seven-passenger jet while returning home from the last stop on her current tour.

En route west from Philadelphia, the airplane was diverted north to avoid a thunderstorm at the St. Louis airport. But suddenly they found themselves in the midst of another part of the storm, which hadn't shows up on radar. The jet plunged 15,000 feet in little more than two minutes before the veteran pilot was able to pull out below the storm at 8,000 feet above the ground.

"The interior paneling and the rubber rims around the windows all popped loose during the dive," said **Reddy**. "The gravitational pull froze us in our seats and we all thought we were going to die. This was the only part of the tour when we hadn't brought the baby along. If we had, **Jordan** would have been killed because we couldn't have held onto him during the fall."

The pilot reported after they landed in Moline, Illinois, that if the dive had continued another 2,000 feet the wings would undoubtedly have fallen off.

Aussie Concert Debut

At any rate, **Reddy** has cancelled all live performances out of town through the end of the year, except the first concert tour of her native Australia for which she will force herself back on an airliner.

"The way I intend to tour from now on is to fly out to a major urban center and just work that region for a

week or so," she said. "No more one-nighters with flights in-between."

So **Reddy** and **Wald** and their two children, daughter **Tracy**, 12, and infant **Jordan**, will all be home in the Hollywood Hills for the next few months and **Helen** hopes to write some songs again. "I need uninterrupted time to write," she said. "I'm not one of those people who can put together a song on the plane or in the motel."

For the duration, **Reddy** has halted all further construction on the showplace **Outpost Drive** home which she and **Wald** have been remodeling for two years. "At least the stove is finally connected, so we can eat at home in our all-brick country kitchen," she sighed.

Emotion Packed Year

"I'll be glad when 1973 is over. I don't want to go through all these emotional highs and lows again," **Reddy** said. On one hand, her career is bigger than ever after a long, hard climb. There have been a succession of four gold records, including the No. 1 single "Delta Dawn" plus an excellently received summer replacement TV show. There's also her baby son, **Jordan**.

Yet both her parents died in Australia less than three months apart and **Helen** had to make the grueling 18-hour flight to attend each funeral.

At the moment, most important phase in the **Reddy** career is waiting to see if **NBC** picks up their option to put her show back on the air in mid-season. Because of the impressive ratings **Helen** drew, it seems a good bet she'll be back on the air in Janu-

(Continued on page 66)

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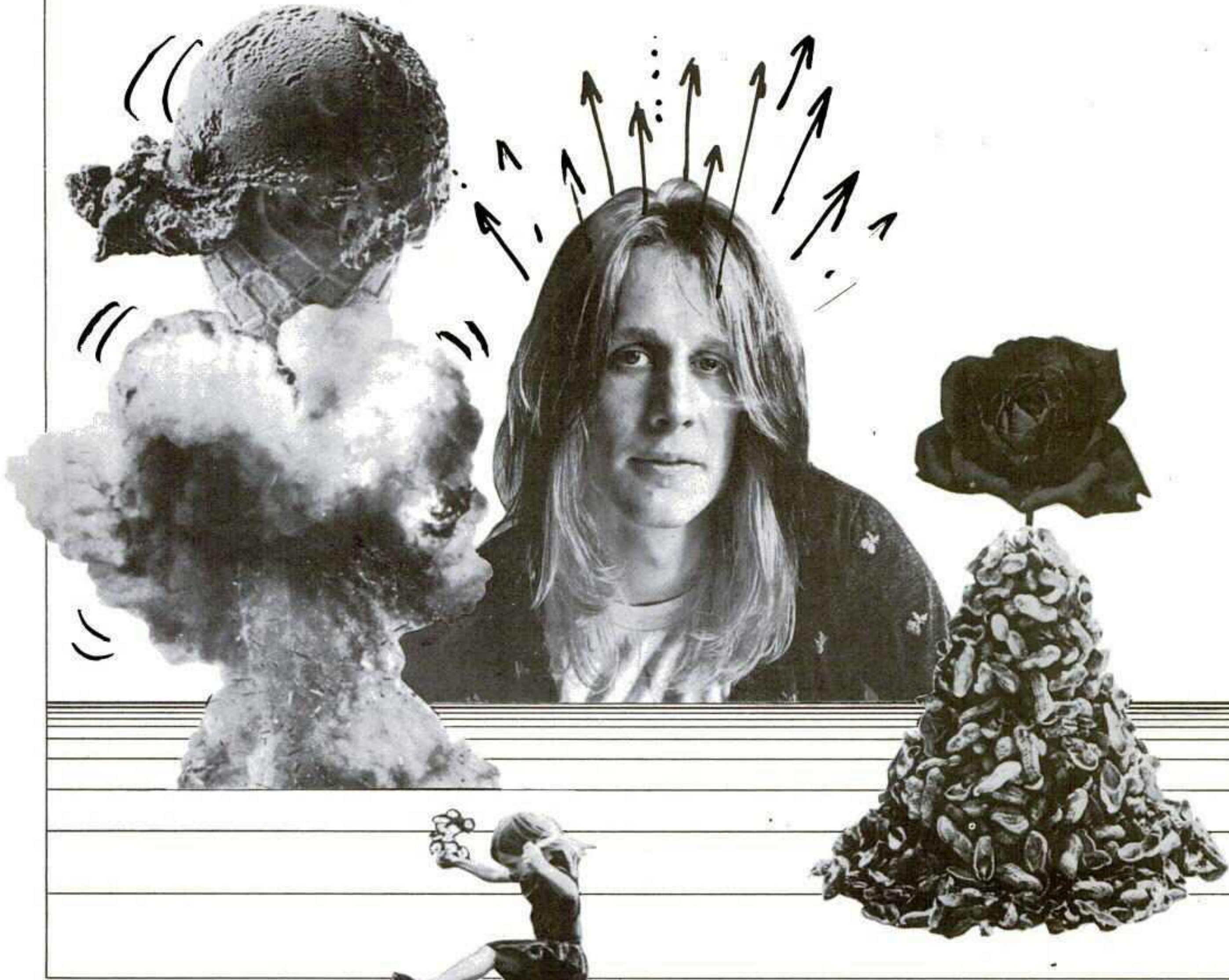
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Studio Track

• *Continued from page 20*

production on the second Capricorn outing by **Eddie Henderson**. Expected session support: **Herbie Hancock**, **Buster Williams**, **Benny Maupin** and **Gleason** himself, with the folks at Capricorn hoping that **Miles Davis** and **Carlos Santana** will drop in. Sessions start next Tuesday (23).

At **Wally Heider Recording** in L.A., the completion of several recent sessions augur for some immediate gratification for a lot of vinyl junkies: **Jackson Browne** completed mixing his new *Asylum* LP there, working with **Al Schmidt** and "**Pig Pen**" **Stroud**, while **Kenny Loggins** and **Jim Messina** also finished up their next one for Columbia, again working with **Alex Kazanegras** of **Haji Recording**, assisted by **Kathryn King**. **The Rowan Brothers** were in for Columbia with mixer **Joe Sidore**, as was **David Briggs**, producing and engineering the next **Nils Lofgren** and **Grin** album with assistance from **Gabby Garcia**, while the opposite side of the coin was offered by **Stan Kenton**, bringing his big band in for session work.

On the Kenton dates, Heider him-

self, who produced Stan's recent live European album, was at the console, with assistance from **Ed Barton** and **Biff Dawes**.

Bones Howe has been in with the **Fifth Dimension**, the **Addrisi Brothers** and **Cheryl Ernst**, working on those new album projects. **Geoffrey Howe** and **Biff Dawes** assisted **Howe**. Also in the studio: **Johnny Rivers** mixing live tapes with **Joe Sidore**. . . . Everybody's favorite pubescent savior, in spirit if not in body. **Guru Maharaji**, honored in a new rock album of worship produced by **Shri Hans Productions**, with **Ken Caillat** engineering and **Perry Paulding** in the producer's chair. . . . New York's own **Dave Appell** and **Hank Medress**, producing **Tony Orlando** and **Dawn** for **Bell** with **Bill Radice** engineering and **Ken Caillat** assisting. . . . **Chris Huston**, engineering (with **Ed Barton**) new War tapes with producer **Jerry Goldstein**, then stepping into the producer's slot to work with **Aim**, a new English band signed to **Blue Thumb**.

(Next week: **Procol Harum** and possibly the first 24 track remote in history, along with other remote possibilities.)

At **Queen Village** recording studios in Philadelphia, that 16-track room has hosted the **Dixie Hummingbirds**, who recorded their last ABC outing there. While the **Hummingbirds** were there, **Stevie Wonder** came in for some tracking, as well as playing on the **Hummingbirds** sessions. . . . Other sessions: **The Five Blind Boys**, recording for **ABC**. . . . **Harold Melvin**. . . and **Wilbur Hart** of the **Delfonics**.

Who/Where/When

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

JULIAN CANNONBALL ADDERLY (Fantasy): Arie Crown Theatre, Chicago, Oct. 27.

AEROSMITH (Columbia): Orpheum Theatre, Boston, Oct. 27; Columbia Music Hall, W. Hartford, Conn. (28).

LUTHER ALLISON (Motown): The Brewery, R. Lansing, Mich., Oct. 28; C.O.D. Steam Laundry, Iowa City, Iowa, Nov. 1, 2, 3.

BILL ANDERSON SHOW (Decca): Opryland, Nashville, Oct. 27, 28; Coastal Empire Fair, Savannah, Ga. (29).

BULL ANGUS (Mercury): Windmill, Louisville, Ky., Oct. 30-Nov. 1-4.

ARTHUR HURLEY & GOTTLIEB (Columbia): Frog & Nightgown, Raleigh, N.C., Oct. 31-Nov. 6.

BACHMAN-TURNER OVERDRIVE (Mercury): Portland, Oregon, Oct. 28-29; Golden West Ballroom, Norwalk, Calif. (31); Whiskey A Go Go, Los Angeles, Nov. 1-4.

BALLIN' JACK (Mercury): Civic Auditorium, Gary, Ind., Oct. 14; Memorial Auditorium, Atlanta, Ga., Nov. 1; Paramount, Seattle, Wash., Nov. 2.

THE BAR-KAYS (Stax): City Auditorium, Birmingham, Ala., Oct. 19; The Scope, Norfolk, Va. (26); National Guard Armory, Salisbury, N.C. (27).

BIRTHA (ABC): Whiskey A Go Go, Los Angeles, Oct. 31-Nov. 4.

BLACK OAK ARKANSAS (Atco): Allen Theatre, Cleveland, Ohio, Oct. 27; Cincinnati Music Hall, Cincinnati (28); Riverside Theatre, Milwaukee, Wisc. (31); Kolf Sports Center, Oshkosh, Wisc., Nov. 2.

BLUE ASH (Mercury): Melody Inn, Jamestown, N.Y., Oct. 14; Packard Music Hall, Warren, Ohio (19); Thunderbird, Portage, Pa. (20); The Apartment, Youngstown, Ohio (26); Penn Alto, Altoona, Pa. (28).

EDDIE BOND (Stax): Grand Ole Opry, Nashville, Oct. 23.

DAVID BROMBERG (Columbia): Riverboat, Toronto, Canada, Oct. 29-31.

JIM ED BROWN (RCA): Trinity, Texas, Oct. 27; New Orleans, La. (28); Fair, Savannah, Ga. (31).

VEDA BROWN (Stax): Mississippi Coliseum, Jackson, Nov. 3.

JACKSON BROWNE (Asylum): The Roxy Theatre, Los Angeles, Oct. 18-21.

JAMES BROWN (Polydor): Chief D/1, Grand Junction, Colo., Oct. 28.

DAVE BRUBECK (Atlantic): Civic Theatre, Shreveport, La., Oct. 27; The Oar House, Omaha, Nebr. (31).

ANITA BRYANT (Word/Myrth): Convention Hall, Atlantic City, N.J., Oct. 27; St. Petersburg Hilton Hotel, St. Petersburg, Fla. (29).

SHERRY BRYCE (MGM): Jersey Jubilee, Jersey, Ga., Oct. 27.

CHARLIE BYRD (Fantasy): Maryland Inn, Annapolis, Md., Nov. 2.

CARPENTERS (A&M): Roberts Memorial Stadium, Evansville, Ind., Oct. 28.

CARTER FAMILY (Columbia): Shrine Mosque, Peoria, Ill., Oct. 28.

RAY CHARLES (Crossover): Haffhelm Pavilion, Houston, Texas, Oct. 27; Civic Center, Lake Charles, La. (28); Tokyo Koselmenkin Hall, Tokyo, Nov. 2.

CHICAGO (Columbia): U.S.A.F. Academy, Colorado Springs, Oct. 14; Denver Coliseum, Denver, Colo. (16); Mid-South Coliseum, Memphis, Nov. 2.

ROY CLARK (Dot): Sands, Las Vegas, Oct. 31-Nov. 13.

CLIMAX BLUES BAND (Sire): Orpheum Theatre, Boston, Oct. 18; Michigan Palace, Detroit (21); Pershing Auditorium, Lincoln, Nebr. (23); Municipal Auditorium, Kansas City, Mo. (24); Municipal Auditorium, Oklahoma City (25); Municipal Auditorium, San Antonio, Texas (26); Moody Coliseum, Dallas, Texas (27); Philharmonic Hall, N.Y. (28); Green Briar, New Brunswick, N.J. (29); Martin's West Auditorium, Baltimore, Md. (30).

JERRY CLOWER (MCA): Blytheville, Ark., Oct. 29; Camelot Inn, Little Rock, Ark. (30).

COMMANDER CODY (Paramount): Music Hall, Houston, Texas, Nov. 1; Laurie Auditorium, San Antonio, Texas (2).

THE COMMODORES (Motown): Tour of Iran, Nov.

THE COMPTON BROTHERS (Dot): Colo-

rado Springs, Colo., Oct. 29-Nov. 4.

COUNTRY GENTLEMEN (Vanguard): The Cellar Door, Washington, D.C., Oct. 29-Nov. 3.

COUNTS (GRC): Phelps Lounge, Detroit, Oct. 26-29.

BILLY "CRASH" CRADDOCK (ABC): Springfield, Ohio, Oct. 21; Tucson, Ariz. (24); Mr. Lucky's, Phoenix, Ariz. (25); Fresno, Calif. (26); N. Hollywood, Calif. (27).

FLOYD CRAMER (RCA): Festival, Lake Charles, La., Oct. 19; Festival, Little Rock, Ark. (20); Festival, Atlanta, Ga. (26-27).

PAPA JOHN CREACH & ZULU (Grunt): Music Hall, San Francisco, Oct. 10; The Armory, Medford, Oregon (11).

ANDRAE CROUCH & THE DISCIPLES (Light): Play House Theatre, Winnipeg, Manitoba, Canada, Nov. 1.

DANNY DAVIS (RCA): Robinson Auditorium, Little Rock, Ark., Oct. 20; Omni Auditorium, Atlanta, Ga. (26-27); Civic Auditorium, Gatlinburg, Tenn. (30).

JOHN DENVER (RCA): Municipal Auditorium, Austin, Texas, Oct. 15.

DIAMONDHEAD (ABC): The Hong Kong Bar, Century City, Los Angeles, Oct. 1-31.

JIMMY DICKENS & THE COUNTRY BOYS (Columbia): Petersburg, Ill., Oct. 27; Augusta, Ga., Oct. 29-Nov. 3.

WILLIE DIXON (Ovation): Sir Morgans Cove, Worcester, Mass., Oct. 29-Nov. 4.

THE DRAMATICS (Stax): Carnegie Hall, N.Y., Oct. 20.

ROY DRUSKY (Mercury): Findlay, Ill., Oct. 27; Lincoln, Nebr., Oct. 29-Nov. 3.

OKIE DUKE (ODP): Plush House, Redondo Beach, Calif., Nov. 1-27.

EL CHICANO (MCA): San Jose, Costa Rica, Panama City, Columbia, Nov. 1-3.

THE ELEVENTH HOUSE, featuring **LARRY CORYELL** (Vanguard): Town Hall, N.Y., Oct. 20; Red Herring, Champaign, Ill. (23-24); King's Pleasure, Ann Arbor, Mich. (25); Windmill, Louisville, Ky. (29); Exit Inn, Nashville (30-31).

(Continued on page 24)

Wailers in 1st Major Tour

NEW YORK—The Wailers, Island Records reggae band, have embarked on their first major tour of concert and college halls with an 18-city, 20-concert tour.

Fifteen of the shows will be with Sly Stone, while closing show, Nov. 5, is with War.

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Who/Where/When

● Continued from page 22

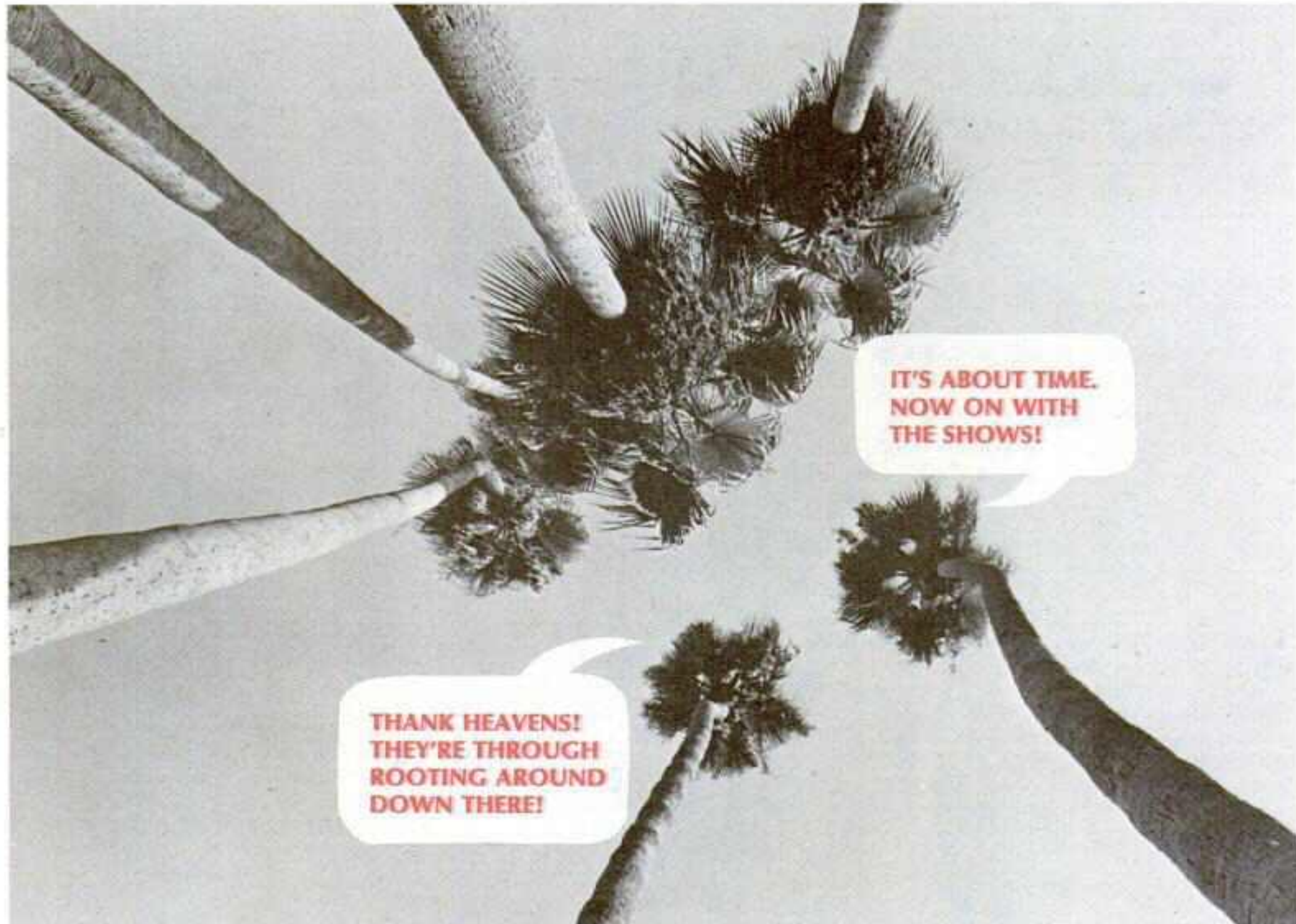
EL ROACHO (Columbia): Soldiers & Sailors Memorial Hall, Kansas City, Kansas, Oct. 28; Theatre Section Auditorium, Civic Center, St. Paul, Minn. (29).
BLAKE EMMONS (MCA): Bridgeport, Conn., Oct. 28; Maumee, Ohio (30).
DONNA FARGO (Dot): Las Vegas, Nov. 1-14.
MAYNARD FERGUSON (Columbia): McCormick Place, Chicago, Oct. 27; Grant's Cabin, St. Louis, Mo. (28); Scotty's 351 Club, La Salle, Ill. (29).
FLASH (Sovereign): Memorial Coliseum, Winston-Salem, N.C., Oct. 28; Memorial Coliseum, Jacksonville (29); Civic Center, Savannah, Ga. (31); Coliseum, Richmond, Va., Nov. 1.
FLASH CADILLAC (Epic): City Auditorium, St. Joseph, Mo., Oct. 31.
LESTER FLATT (RCA): Fairgrounds, Brunswick, Ga., Oct. 30.
FLOOD (GRC): Opera House, Macon, Ga., Oct. 27.
FOUR TOPS (ABC): Tour, Various Cities—England, Oct. 2-Nov. 4.
FOCUS (Sire): Masonic Temple-500 Temple, Detroit, Oct. 27.
CRYSTAL GAYLE (MCA): Calumet City, Ill., Oct. 27.
DON GIBSON (Hickory): Shrine Mosque, Peoria, Ill., Oct. 28.
JACK GREENE/JEANNIE SEELY (MCA): Sparta, Wisc., Oct. 27.

ARLO GUTHRIE (Warner Bros.): Kansas City, Mo., Oct. 21; St. Louis, Mo. (22); Ottawa, Ont. Canada (24); Century Theatre, Buffalo, N.Y. (25); Columbus, Ohio (26).
THE HAGERS (Dot): Baton Rouge, La., Oct. 31-Nov. 1.
TOM T. HALL (Mercury): Cavoilcade Show, Port Arthur, Texas, Oct. 27.
CHICO HAMILTON (Stax): Mikell's Club, Cleveland, Ohio, Oct. 31-Nov. 2.
JOHN HAMMOND (Columbia): Philharmonic Hall, N.Y., Oct. 28.
HERBIE HANCOCK (Columbia): The Fusion, Chicago, Oct. 30-Nov. 3.
DONNY HATHAWAY (Atlantic): Mid-South Coliseum, Memphis, Oct. 20; Bushnell Auditorium, Hartford, Conn. (25); Cincinnati Gardens, Cincinnati, Ohio, Nov. 2.
SHERMAN HAYES (Capitol): Boarding House, San Francisco, Oct. 23-28; Tulagi's, Boulder, Colo. (29-Nov. 3).
DOYLE HOLLY (Capitol): Columbus, Ohio, Oct. 27; New Mexico (29-31); New Mexico, Nov. 1-11.
CLINT HOLMES (Epic): Private Engagement, Washington, D.C., Oct. 27; Shoreham Hotel, Washington, D.C. (28-31).
DR. HOOK (Columbia): Hot Lanta Club, Atlanta, Ga., Oct. 22-24.
JOHN LEE HOOKER (ABC): South Orange, N.J., Oct. 16; Ft. Collins, Colo. (26).
HOOKFOOT (A&M): Monroe, La., Oct.

27; New Orleans, La. (28); Atlanta, Ga., Oct. 30-Nov. 4.
FREDDIE HUBBARD (CTI): Ebbets Field, Denver, Colo., Oct. 30-Nov. 4.
BOBBY HUTCHERSON (Blue Note): Showcase, Chicago, Oct. 30-Nov. 4.
IMPULSE (ABC): Carnegie Hall, N.Y., Oct. 21; Ford Theatre, Detroit (26); Hollywood Palladium, Los Angeles, Nov. 2.
LUTHER INGRAM (Stax): Park Center, Charlotte, N.C., Nov. 2.
IRISH ROVERS (Polydor): National Arts Center, Ottawa, Canada, Oct. 27.
ISLEY BROS. (Epic): Spectrum, Philadelphia, Oct. 31.
MILLIE JACKSON (Polydor): Casino Royale, Detroit, Nov. 2.
STONEWALL JACKSON (Columbia): Muscoda, Wisc., Oct. 27; Toronto, Ont., Canada, Nov. 1-3.
SONNY JAMES (Columbia): Quincy, Ill., Oct. 27; Peoria, Ill. (28).
KEITH JARRETT (ABC): Carnegie Hall, N.Y., Oct. 21; Berlin Jazz Festival, Berlin, E. Germany, Nov. 1-5.
WAYLON JENNINGS (RCA): Hot Springs, Ark., Oct. 27; Oklahoma City Music Hall, Okla. (28).
LOIS JOHNSON (MGM): Athens, Ga., Nov. 1-3.
SAMMY KAYE (Dale): Venus DeMilo Restaurant, Swansea, Mass., Oct. 27.
ERIC JUSTIN KAZ (Atlantic): Auditorium Theatre, Rochester, N.Y., Oct. 21; Metro, N.Y. (28-30).
STAN KENTON (Phase 4 Stereo): Insti-

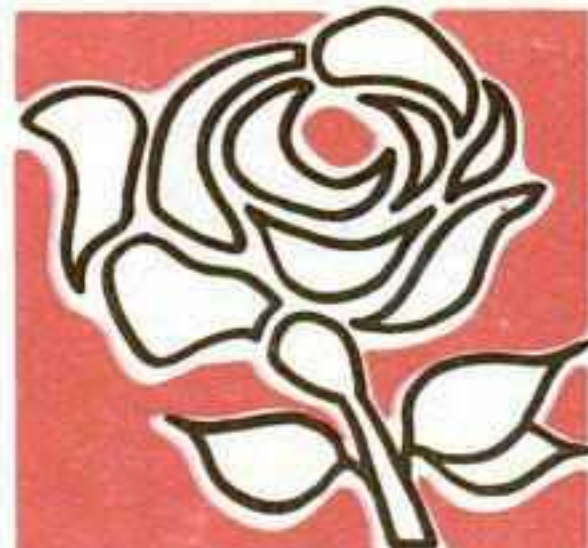
tute of Arts, Detroit, Oct. 27; Greenbrier Hotel Ballroom, White Sulphur Springs, W. Va. (30).
ALBERT KING (Stax): Flint, Mich., Oct. 14.
B.B. KING (ABC/Dunhill): Malmö, Sweden, Oct. 26; Helsinki, Finland (27); Umeå, Sweden (28); Stockholm (29); Lausanne, Switzerland, Nov. 1; Zurich (2).
ROBERT KLEIN (Buddah): Bijou Cafe, Philadelphia, Oct. 31-Nov. 3.
JOHN KLEMMER (ABC): Hollywood Palladium, Los Angeles, Nov. 2.
GLADYS KNIGHT & THE PIPS (Buddah): Music Hall, Boston, Nov. 2.
KRIS KRISTOFFERSON (Epic): Municipal Auditorium, Lubbock, Texas, Oct. 18; Ektor City Coliseum, Odessa, Texas (19); Civic Center, El Paso, Texas (21); Philharmonic Hall, N.Y. (26).
SLEEPY LaBEEF (Plantation): Chester, Pa., Oct. 29-31-Nov. 1-3.
LORI LIEBERMAN (Capitol): Bijou, Philadelphia, Oct. 31-Nov. 3.
LITTLE MILTON (Stax): Selma, Ala., Oct. 19.
LOGGINS & MESSINA (Columbia): Bay Front Center, St. Petersburg, Fla., Oct. 27; Jacksonville, Fla. (28).
LOOKING GLASS (Epic): Barn, Sterling, Ill., Oct. 19; Plantation Motor Inn, Beloit, Wisc. (22).
LOS INDIOS TABAJAROS (RCA): Emmens Auditorium, Muncie, Ind., Oct. 30.

LORETTA LYNN (MCA): Memorial Auditorium, Atlanta, Ga., Oct. 27; Bell Auditorium, Augusta, Ga. (28); Lynchburg, Va., Nov. 1; Memorial Auditorium, Greenville, N.C. (2).
MAHAVISHNU (Columbia): Auditorium Theatre, Chicago, Oct. 30.
BARBARA MANDRELL (Columbia): Warren, Ohio, Oct. 27.
BARRY MANILOW (Bell): Nashville War Memorial, Nashville, Nov. 1; Ellis Auditorium, Memphis, Tenn. (2).
HERBIE MANN (Atlantic): Granville, Ohio, Oct. 27.
MARK/ALMOND (Columbia): Seminole Downs, Orlando, Fla., Oct. 27; Bay Front Center, St. Petersburg, Fla. (28).
DAVE MASON (Blue Thumb): Williamstown, Mass., Oct. 27.
MIREILLE MATHIEU (Polydor): National Arts Center, Ottawa, Canada, Oct. 28-30.
IAN MATTHEWS, The Mosque, Richmond, Va., Oct. 28.
JOHN MAYALL (Polydor): Academy of Music, N.Y., Oct. 27; Binghamton, N.Y. (28); Municipal Auditorium, Atlanta, Ga., Nov. 1; Mid-Fla. Ent. Faculty, Biflo, Fla., Nov. 2.
MARILYN MAYE (Perception): Holiday Inn, Des Moines, Iowa, Oct. 29-Nov. 10.
O.B. McCLINTON (Stax): Bunny Lounge, Cosby, Tenn., Oct. 27.
ROGER McGUINN GROUP (Columbia): Cincinnati, Ohio, Oct. 28; Roxy, Los Angeles, Oct. 31-Nov. 3.
ELLEN McILWAINE (Polydor): Smiling Dog, Cleveland, Ohio, Oct. 30-Nov. 4.
BETTE MIDLER (Atlantic): Curtis Nixon Hall, Tampa, Fla., Oct. 27; War Memorial, Nashville, Nov. 1; Ellis Auditorium, Memphis (2).
ROGER MILLER (Columbia): Columbus, Ohio, Oct. 27.
STEVE MILLER BAND (Capitol): Charlotte, N.C., Oct. 27; Constitution Hall, Washington, D.C. (31); Tower Theatre, Philadelphia, Nov. 2.
THE MIRACLES (Motown): Sheraton Hotel, Philadelphia, Oct. 27.
JAMES MONTGOMERY BAND (Capricorn): Providence, R.I., Oct. 14; Putney, Vt. (16); Gloucester, Mass. (17); Durham, N.H. (18); New Paltz, N.Y. (19); Westboro, Mass. (20); Pottstown, Pa. (28); Milwaukee, Wisc. (31).
MOODY BLUES (London): Spectrum, Philadelphia, Oct. 27; Nassau Coliseum, N.Y. (28); Chicago Stadium, Chicago (30-31); Ky. Fair & Exposition Center, Louisville, Nov. 1.
MOTT THE HOOPLE (Columbia): Orpheum Theatre, Boston, Oct. 27; Columbia Music Hall, W. Hartford, Conn. (28); Circle Theatre, Indianapolis, Ind. (31).
RICHARD NADAR'S ROCK & ROLL REVIVAL: Veterans Memorial Auditorium, Des Moines, Iowa, Oct. 27.
JOHNNY NASH (Epic): Milwaukee, Wisc., Oct. 14-15; Houston, Texas (16-18); Philharmonic Hall, N.Y. (22); Coliseum, Portland, Oregon, Nov. 1.
PETER NERO (Columbia): Twitchell Auditorium, Spartanburg, N.C., Oct. 29; Community Concert, Florence, S.C. (30).
NEW BIRTH/NITELITERS (RCA): Memorial Auditorium, Spartanburg, S.C., Oct. 14; Convention Center, Louisville, Ky. (18); Public Auditorium, Cleveland, Ohio (20); Convention Center, Indianapolis, Ind. (21); Scope, Norfolk, Va. (26); Hilton, Baltimore, Md. (27); Syria Mosque, Pittsburgh, Pa. (28).
NEW RIDERS OF THE PURPLE SAGE (Columbia): Music Hall, Houston, Texas, Nov. 1; Laurie Auditorium, San Antonio, Texas (2).
WAYNE NEWTON (RCA): Harrah's, Lake Tahoe, Nev., Oct. 25-Nov. 11.
NEW YORK DOLLS (Mercury): Stratfield Hotel Ballroom, Bridgeport, Conn., Oct. 29.
TOMMY OVERSTREET (Dot): Independence, Kansas, Oct. 27.
FREDA PAYNE (Epic): Harris Club, Lake Tahoe, Calif., Nov. 1-21.
STU PHILLIPS (Capitol): Knights of Columbus Auditorium, Patchogue, N.Y., Oct. 28.
WILSON PICKETT (RCA): Hilton, Las Vegas, Oct. 17-30.
CHARLEY PRIDE (RCA): Knoxville, Tenn., Oct. 27.
RED, WHITE & BLUE (GRASS) (GRC): Arnie's, Lafayette, Ind., Oct. 15-20; Rolla, Mo. (27).
JERRY REED (RCA): Disneyworld, Orlando, Fla., Oct. 15; Municipal Auditorium, Ft. Worth, Texas (27); Fairgrounds, Oklahoma City, Okla. (28).
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(Continued on page 26)

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Leonard Feather Series

Art Tatum Masterpieces

Two sides feature Tatum's greatest piano solos; a third presents the memorable Tatum Trio; on the fourth are the eight famous tracks by Tatum with a small band; magnificent blues vocals by BIG JOE TURNER. The liner notes consist of a fascinating interview with Mrs. Geraldine Tatum, the pianist's widow.

MCA2-4019



Nat King Cole— From The Very Beginning

These are the King Cole Trio sides that set Nat on the path to fame in 1940-41; plus four tracks in which Nat, at the age of 19, played piano in a small band led by his brother Eddie in 1936—the latter never before released on LP. Here is Nat as an influential jazz pianist, as well as a soon-to-be famous ballad singer (notably in "Sweet Lorraine").

MCA2-4020



A Jazz Holiday with Benny Goodman And His Boys; Benny Goodman (Clarinet solos); Adrian Rollini And His Orchestra; Joe Venuti-Eddie Lang All Star Orchestra; Red Nichols And His Five Pennies.

Spanning the years 1928-34, often called the first Golden Age of Jazz, Benny Goodman is heard as leader on ten tracks (he was 18 when he recorded the title tune) and as sideman on 12 others, alongside BUD FREEMAN, MANNIE KLEIN, WINGY MANONE, JIMMY McPARTLAND, GLENN MILLER, BEN POLLACK, JOE SULLIVAN, JACK TEAGARDEN, CHARLIE TEAGARDEN and GEORGE VAN EPS.

Black & Tan Fantasy Mercer Ellington And His Orchestra

The title tune, as well as "Mood Indigo" and 12 other tracks, all composed by Duke or Mercer Ellington, with a personnel that includes such heavies as CAT ANDERSON, HARRY CARNEY, BILLY STRAYHORN, CLARK TERRY and a dozen other noted Ellingtonians.

MCA-349

George Russell And His Orchestra New York, N.Y. and Jazz In The Space Age

The brilliant arranger's two greatest albums are combined in this package. New York, N.Y. features narration by JON HENDRICKS. Heard in the course of the four sides are DAVID BAKER, PAUL BLEY, BOB BROOKMEYER, JOHN COLTRANE, BILL EVANS, ART FARMER, MILT HINTON, DON LAMOND, FRANK REHAK, PHIL WOODS, DAVE YOUNG and others.

MCA2-4017

New York, N.Y. and
Jazz In The Space Age
George Russell

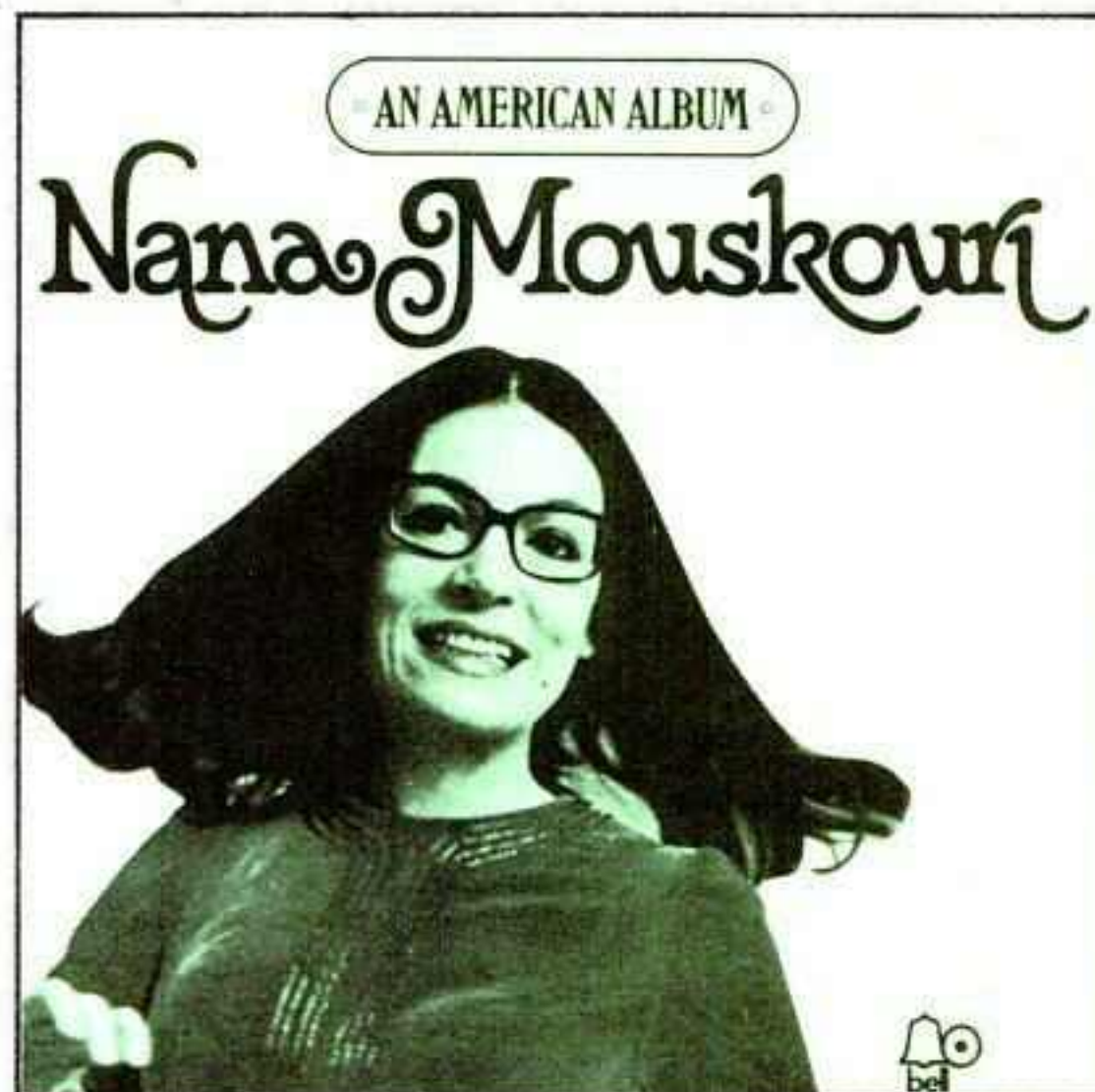
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Talent in Action

DEODATO

Santa Monica Civic Auditorium
Eumir Deodato, CTI artist, calls his travelling group the 2001 Space Orchestra, and the title seems an accurate prediction for one direction the pop music of the future will be taking. This is mind-boggling instrumental music, with all the technical and emotional stops out, transcending the boundaries of accepted jazz, rock and Latin playing.

The 2001 Ork gets the beat from two flashy conga drummers, a drummer and four horns who hit on percussion apparatus when they aren't blowing. Then there's the powerful bass, the brilliant guitar of John Tropea and Deodato himself on a keyboard stack of electric piano, clavinet and synthesizer.

It's dancing music, it's fantasy sound-

tracks. Visually, the young group is almost aggressively funky, as if to totally divorce themselves from the image of the button down jazzman. But when they all start drilling away at one of Deodato's characteristically multi-layered charts, it's like some kind of space machine gone berserk.

NAT FREDLAND

THE OSMONDS GEORGE KIRBY

Caesars Palace, Las Vegas

The boys from MGM are at their best. Gone is the elaborate staging, the too young, no-talent dancing girls and movie picture gimmicks. What is left is pure talent wrapped up in a tremendous show which pleases everyone.

Donny has grown up and some new arrangements are needed to coincide with the

new vocal range, Jimmy, with the poise to match any of his brothers, comes close to stealing the show.

Both Donny and Jimmy walk through the audience singing and kissing the ladies. Donny also does the ringside bit of wooing the females vocally much to the delight of the teen-age set.

The nightclub show had several high points, namely the 50's medley, complete with leather jackets, caps, dark glasses and Donny banging away on a souped-up honky-tonk piano. A new rock karate ballet segment drew the undivided attention of the SRO crowd and was of standing ovation quality.

Only sister Marie brings the show down. She is spotlighted in a two-song segment. She sings only slightly off key and proved by singing "Paper Roses" live that what makes

it a hit is the recording engineer. Wearing a pair of dangling rhinestone earrings the 15 year old totally desecrated "Maybe This Time" ... well, maybe next time.

Reggie Powell conducted the Nat Bandwynne Orchestra.

Opening the bill is the multi-talented George Kirby who is headline status.

LAURA DENI

TOM RUSH JOAN ARMATRADING

My Father's Place, Roslyn, N.Y.

Recent years have brought the role of singer/songwriter to such prominence that the fine and vital craft of interpretation has been sustained by a mere handful of artists. Tom Rush has been one of the most distinctive, with his performances and more recent Columbia albums reflecting an increasingly

introspective, often despondent stance that summarized much of the disillusionment experienced in the late '60's by Rush's audience.

Since last spring, however, Rush has been working alone, having dismantled his band to return to the mobility and intensity of the soloist. His own writing, which has been modest in output but often striking in quality, has apparently been halted for the moment for a new performing style that incorporates Rush's earlier variety and pacing from his Prestige and Elektra days with some of the strongest material of recent years.

The result clearly places Rush in a strong position. His guitar work has tightened considerably since leaving his band, with varied tunings and delicate slide effects showcased in "Panama Limited," the Bukka White, classic Rush first made his own in the early '60's. Elsewhere, Rush draws from r&b, country and traditional folk as well as contemporary writers, many of whom he first brought to national attention. He hasn't lost any of his power, and the new sense of emotional balance and consistent relaxed humor provide him with sufficient presence to mesmerize such normally raucous crowds as are seen in this Long Island club.

Opening for Rush was A&M's Joan Armatrading, a composer of considerable merit. Ms. Armatrading's rich voice is best displayed on her more intense and personalized works, while her more rocking efforts seem incomplete supported only by her piano or guitar. Still, her material, written with lyricist Pam Nestor, shows warmth and fire, and we'll be hearing more from her.

SAM SUTHERLAND

CHEECH & CHONG CAMELOT DANCERS

The Roxy, Los Angeles

For a reviewer who had passed up the last few local appearances of Cheech & Chong because their act seemed to change so little, their Roxy stand was a revelation. Though most of the current material is still from their albums, it has been inventively transmuted for maximum stage effectiveness.

The boys could now more accurately be described as a comedy theater show rather than a stand-up comedy act. Each of their bizarre counter cultural characters comes on in costume, with one of the pair holding the stage while the other darts behind the curtains to change. The better known roles are expanding and taking on new dimensions to fit the act. Blind Melon Chitlin, funkier than ever, rambles on about "de Blooz" as he introduces that young whipper snapper, Tyrone Shoelaces, to sing his "Basketball Jones" hit.

There can no longer be any doubt that Cheech & Chong deserve their position as kings of counter-cultural comedy.

The Camelot Dancers, a startlingly costumed, high voltage acrobatic line up who made their mark on TV's "Soul Train" may well be the perfect rock opening act. Their steps and antics are mind boggling and they could well be the wave of the future as free form dancing seems to be making a comeback.

NAT FREDLAND.

LAINIE KAZAN

The Empire Room, Waldorf-Astoria, New York

Lainie Kazan has always had the winning attributes: good looks, vocal charisma and an unshaking spirit. Yet, her career road has not been of the smoothest, detoured perhaps by a wrong label, being in the wrong place at the wrong time, a flight into films and an abortive appearance (much publicized) on the Broadway stage.

Now she is embarking on a new but much traveled course with a new bright-eyed label (Sunburst Records) which promises to put the whole thing together for her and to catapult her towards disk stardom. Should her opening night performance at the Waldorf-Astoria Hotel be an indication of things to come, the singer may very well be on the way to achieving substantial sales recognition which has eluded her in previous attempts.

In performance she relies much on her physical endowments, using them not in a vulgar sense (although one or two embellishments in her act were not in the best of taste) but more in the image of the Earth Mother—natural and devoid of evil and altogether all-embracing with warmth. The voice itself can belt and soothe, registering with a funky, sultry ingredient or with a dash of bittersweet humor as necessary. Songs of note she sang were "Natural Woman," Jacques Brel's "Until it's Time for You to Go" Bridge Over Troubled Water, "Feeling Good" and "Killing Me Softly," which all show some of the variety of repertoire in her performance.

Sunburst also promises strong promotional support for Miss Kazan's album which will contain "strong new tunes."

BOB SOBEL



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That's what you need and that's what you pay for. Some things, however, you may or may not need, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedances are available optionally. You'll probably want low impedance mic inputs, but you may not need all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

Details and specs on the Model 10 are available for the asking. At the same time we'll tell you about our new Series 70 Recorder/reproducers.

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Los Alamos, NM—October 3
Pueblo, CO—October 4
Colorado Springs, CO—October 5
Denver, CO—October 6
Boulder, CO—October 7
Rapid City (Spear Fish) SD—October 8
Billings, MT—October 9
Calgary, Canada—October 11, 12
Edmonton, Ontario—October 13, 14
Fargo, ND—October 17, 18
Minneapolis-St. Paul, MN—October 19, 21
Des Moines, IA—October 22
Springfield, MO—October 23
Prescott, AZ—October 26
Los Angeles, CA—October 27
San Diego, CA—October 28
Berkley, CA—November 2
Bay Area concert—November 3
Reedley (Fresno) CA—November 4
Tour of Pacific Northwest begins November 19 including Seattle, Portland, Eugene, Spokane, etc.

RECORD BREAKER:

Bob West Melding Breaking MOR Hits With Color-Coded 200-Master List to Excite WJW-AM Interest

EDITOR'S NOTE: This is the start of a series that will pay tribute to the radio stations of America who have the foresight and the skill to know that the public demands new music... and the desire to put excitement—creative programming—back into radio.

CLEVELAND—Most radio stations today “play it safe, but if you’re going to shine in radio, you’ve got to be fresh, creative and exciting,” believes program director Bob West. His station is WJW-AM, which is breaking records right and left.

In the past year, since coming to the MOR station, West has built a smooth and consistent on-air sound. The station is still fourth and fifth in the market, but this is a lot better than it used to be before his arrival.

Still, fourth and fifth “is not good enough, honestly. But we’re steadily growing and I think we’re going to get much higher.”

A lot of the credit, he felt, must go “to the good people we’ve got on the air here—Ed Fisher who even plays piano on the air and sings... he’s a real entertainer whose show holds up extremely well with listeners even after all these years. Fisher does the morning show. Then Carl Reese does 10 a.m.-1 p.m., followed by Ted Lux until 4 p.m. and Ronn Owens 4-8 p.m. with a show that combines music and talk. Dave Hawthorne does jazz after that, followed by Ron McArthur in the all-night show.

Inspired by Randle

“But I’ve got to admit that I learned a lot from Bill Randle, who used to be an air personality—even a

god—in this market. I worked with Bill back on WERE-AM. He knew the excitement that existed in new music... in discovering new records.”

Thus, the WJW-AM playlist is increasingly reflecting the public wish in music. Because WJW-AM is breaking hits and featuring exclusives (new releases) long before other stations in the market have the courage or foresight to play them.

For instance, WJW-AM played first “My Love” by James Last, Vic Damone’s “Beautiful Land,” Alec Wishart’s “New Zealand” and “Swing Appenzell” from the Bavarian Sound Orchestra. Some of them haven’t become hits yet elsewhere, but they probably will. In any case, they were enormously successful in Cleveland... or will be because of the faith that the station has in the music it plays. And those were the exclusives for one month!

The MOR-formatted station, one of the giants in the Storer Broadcasting chain, is on the lookout for other fresh, exciting, and new records. It doesn’t wait for the hits to happen; it wants to make hits.

West said that he set out to give new records exposure from the moment he came to the station, but only in the past three months or so has really begun a drive to exposure new product.

“The Top 40 stations in this market are not waiting for us. I’ve had five distributors in this town say that no Top 40 station in this area will play a record until we play it first.

“True, there’s a heavy accent on oldies in this town at the moment.” And he basically felt this was sort of cop-out radio.

“We’re the softest AM sound in town, but we decided to play new releases anyway... good material, even if it’s not necessarily a hit. And it’s working. I know that a month af-

(Continued on page 32)

Oatune to Rock For WIBW-FM

TOPEKA, Kan.—WIBW-FM here has switched format to a blend of progressive and Top 40, according to program director Dave Polson. The 100,000-watt stereo signal reaches all of Topeka, Lawrence with its University of Kansas, Manhattan with its Kansas State University, Emporia with its college and Kansas State Teachers College—an estimated audience of more than 450,000.

For the past 10 years, the station had featured a country music format, thus Polson is striving to build up a progressive library as fast as possible and admits that he needs the help of the record industry; he’s been writing them letters for albums just as fast as he can.

Many LP Cuts

The station is playing a ratio of two singles to one album cut and features the new “Something Fine” jingle package created by Jodi Lyons of Dallas.

The lineup now includes Polson 7-noon, music director Mick Dolan noon-6 p.m., Jerry Walker 6-midnight, Perry Chester and Richard Baker help out on weekends. Plans are to go to a 24-hour broadcasting schedule in the near future.



CELEBRATING THEIR new acquisition of Together of Nashville Inc. are the staff and family of Universal Media, Fort Lauderdale, Fla. From left: Lee Cash, Fred Still, Lewis Cuglietto, Lois Davidson, Paul Gannotta, Sonia King, Wayne and Carol DeRoss, Mike (sitting) and Lois Ann Alger, and Collette Neuberger. The syndication firm now has the rights to the 37-hour documentary “History of Country Music.”

Universal Media Adds Potent Country Segment

FORT LAUDERDALE, Fla.—Universal Media Inc. here has purchased the firm of Together of Nashville Inc. and its documentary, “The History of Country Music,” plus other attributes, according to Universal Media president Mike Alger.

Alger called the move one of expansion. “In view of the rapidly growing acceptance of country music in the south Florida area, as may be evidenced by the popularity of local radio stations programming country music exclusively and the standing-room-only status of country shows in the area, UMI thought it ideal to consolidate all products and services under one roof.”

This includes the 37-hour “History of Country Music” documentary which traces country music from 1922 to date and includes more than 800 historic songs; “The History of Country Music” 2-LP record set for sale to listeners by country stations; “The Country Music Hall of Fame Library” of 720 songs by original artists, catalogued and cross indexed; and “The Nashville Reporter,” a series of 15 one-minute shows per week with news of the country music scene narrated by Lee Cash.

(Continued on page 31)



GENERAL MANAGER JAMES A. Arthur of WPIK-AM and WXRA-FM, Washington, honors CHARLEY PRIDE, RCA Records artist, with a party prior to his appearance recently at the Merriweather Post Pavilion. Pride, center, won the station’s favorite artist contest. At right is Connie B. Gay, founding father of the Country Music Association and a former Washington radio station owner.

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Floyd Thackrey has returned from Australia where he'd been the last year and a half working at such stations as 6PR in Perth and 4BC in Brisbane. You probably never heard of Thackrey; in the U.S. when he programmed KRUX-AM in Phoenix, he was known as Jack Daniels, which is sort of a real tasteful name for an air personality, right? In any case, he's now working for Ted Randal Enterprises, Los Angeles, replacing the departed Mike Kasabo. ... Charlie Whitaker, wherever you are in Dallas, call John Murphy at CHML-AM in Hamilton, Ont.—

416-549-2411. ... John Gorman has been promoted from music director to program director of WMMS-FM, Cleveland; he'll continue to handle the music duties, too.

* * *

Don Imus, morning air personality at WNBC-AM in New York, finally got his oats back on the recent Robert W. Morgan capers. Morgan flew into New York to do a "Monitor" show for NBC network. Imus said he would have somebody meet Morgan at the airport. He hired a special chauffeur for the occasion—and a

garbage truck from the Allied Sanitation Corp. of Queens. Said he had to pay cash, because, after all, who can trust a disk jockey? The driver wore a uniform from the costume department of NBC-TV and a sign in the truck said: "Welcome to Gotham. Signed, Garbage-mouth."

* * *

Sammy Jackson has departed KLAC-AM, Los Angeles, to join KGIL-AM, Los Angeles. KGIL-AM is an MOR station, KLAC-AM is country. KLAC-FM moved Art Nelson from 7-midnight to noon-3 p.m. and brought weekend man Chuck Sullivan into the late evening slot. ... J. Leonard Reinsch, president of Cox Broadcasting, has been named Pulse's Man of the Year. ... One thing I sort of dig reading each week is Straight From the Horse's Mouth, a monthly publication from Jewel Records. You might get on the mailing list by writing Eve Adams, Jewel Records, 728 Texas, Shreveport, La.

* * *

George Burns, program consultant, has moved his office to Los Angeles. The phone is now 213-654-6413 and his address is 3054 Dona Marta Drive, Studio City, California 91604. Good man to see about a job from time to time. ... Gary Dixon, WLAM-AM, Lewiston, Me., is looking for production job; will also do a stint on the air. Call him at 207-784-5401. ... Sandy Orkin, president of the Chicago Radio Syndicate, reports that "The Fame Game" has been sold in 60 markets. It's a syndicated radio contest and this is the same firm that brought you the Chickenman series. Call Sandy at 312-664-5236.

* * *

Just read an excellent and long ar-
(Continued on page 32)

KSAN-FM Begins New Talent Hunt

SAN FRANCISCO—KSAN-FM, one of the leading progressive stations in the nation, has launched a talent search. The station just recently sent notices out to all local recording studios and small night-clubs that new acts can get a chance for glory on "Norman's Bigtime Bandstand" each Tuesday at 3 p.m. "And, if you make the finals, to be heard in 'Best of Norman's Bigtime Bandstand'—a special to be broadcast in the fall."

Groups or artists must submit their performance on a 15-minute tape (stereo) at 7½ ips to the station.

Local promotion executives and talent scouts will be alerted to tune in the fall special. KSAN-FM says in the poster. "So don't miss this rare opportunity to Make the Big Time."

Grand prize is a spot (at scale) on one of Bill Graham's shows.

Country Segment

• Continued from page 30

UMI was formed in 1970 by Alger, a 15-year broadcast veteran. The staff includes general manager Fred Still, production manager Lee Cash, and special sales manager Wayne DeRoss.



BUDDAH RECORDS artists GLADYS KNIGHT & the Pips and Curtis Mayfield visit KGFJ-AM, Los Angeles soul station that is currently the No. 2 influence on singles sales in the city. From left, top: Buddah group vice president Cecil Holmes; Gerald Knight of the Pips, KGFJ-AM program director Roland Bynum; William Guest of the Pips, and KGFJ-AM music director Lucky Pierre. Bottom: Curtis Mayfield, Curton Records artist, Gladys Knight, and Ed Paten, right, of the Pips.



PRESENTING WMMR-FM's Carol Miller with a giant toy electric light bulb are two members of the Electric Light Orchestra, group on United Artists Records. Group was performing in Philadelphia and visited the progressive station. From left: Jeff Lynne of the group; Ms. Miller, WMMR-FM air personality; Bev Bevan of the group; and Ed Skiaky, WMMR-FM air personality.



A HUGE TURNOUT OF staff members of radio station KLAC-AM, Los Angeles, turned out recently to welcome Loretta Lynn, MCA Records artist, to the city. From left: John McAdams, Chuck Sullivan, KLAC-AM general manager Bill Ward, Sammy Jackson, Miss Lynn, Larry Scott, KLAC-AM program director Hal Smith, and KLAC-AM music director Carson Schrieber. Ms. Lynn was in town to tape a segment on "The Dean Martin Comedy Hour" TV show.



STAX RECORDS engineer Henry Bush, left, Don Young, Columbia quadraphonic engineer, center, and Al Lawrence, manager, quadraphonic a&r for Columbia Records, right, put the finishing touches on the mixing of the first quadraphonic LP releases on Stax. Utilizing the matrix system, the upcoming releases include product by Isaac Hayes and the Staple Singers. Mixing work was done at Columbia recording studios in New York.

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Vox Jox

Continued from page 31

ticle on **Jim Casey**, morning drive personality at WPBR-AM, Palm Beach, Fla. . . . **Tom Roberts**, now at WINR-AM, Vestal, N.Y., writes that he really dug the raps with **Ron Jacobs**. "The man has insight and I hope it works out; he could be one of the ones to help spark life to the industry." Lineup at WINR-AM includes morning man and program director **Fred Merrin**, **Dave Freeman** in midday, **Steve Cook** in afternoon drive, **Larry Edwards** with progressive at night, and **Roberts** until dawn. Weekends are handled by **Mike Jackson**, **Alex Jay**, and **Ellen London**. . . . **Howard S. Kester**, general manager of KYA-AM, San Francisco, writes that **Chris Cane** re-

signed on him and he's now looking for a successful major or medium market program director. "There are 63 stations putting a signal into San Francisco; 37 had sufficient numbers to make the July/Aug. ARB; 19 of those were FM stations. KYA-AM offers a real challenge against a well-programmed competitor—KFRS-AM." Okay, will the first 1,000 applicants form a line to the right of Sacramento.

Lineup at WWDC-AM, Washington, now includes **Johnny Holliday**, **Dick Hemby**, the **Joy Boys** (**Ed Walker** and **Willard Scott**), **Shelby Whitfield** and **Fred Fiske** with talk shows. Hemby had been doing weekends; he replaces **Fred Knight**, who will be involved in special production for both WWDC-AM-FM. . . . **Art Pallan** on KDKA-AM, Pittsburgh, is now doing thematic shows 10 a.m.-2 p.m.—one day on women, another day on pop music with religious connotations, etc. . . . **Jesus Garzarapport**, director of COPSA, P. Mier 1145 PTE., Desp. 1Y2, Monterrey, N.L. Mexico, would like to get in touch with a U.S. jingles firm. **Jim West**, **Dennis Meeks**, or **Jim Long** will be calling upon you, sir.

The tight playlist is of real concern to most record companies. **Russ Regan**, president of 20th Century Records, Los Angeles, feels that the only way to break the tight playlist today is to develop stars. "Because radio stations are more inclined to play the stars; not the established artists, but the **Carpenters**, the **Paul**

Simons. If a **Carpenters** record comes out, it's 90 percent programmed the first week and the rest of the stations probably failed to add it that week because they didn't have room on their playlist. If a **Paul McCartney** record comes out, it's programmed. So, it's up to the record industry to build stars. Unfortunately, building a star isn't exactly that easy."

Dave Solomon reports in from WWDB-FM, Philadelphia, where the lineup now has **Alan Michaels** 6-10 a.m., **Bob Corse** until 3 p.m., program director **Sid Mark** 3-6 p.m., **Dave Roberts** 6-10 p.m., **Solomon** 10-midnight; and **J. Peter Volkens** midnight-6 a.m. Solomon had been at WBUX-AM as program director. Says WBUX-AM has dropped all jazz for strictly MOR. WWDB-FM is a jazz station. . . . **WHAP-AM** in Hopewell, Va., is using a 50-50 oldie-current record format and it's working pretty well, according to **John Harper**. Lineup includes **Tom O'Shea**, **Bill Bevins**, **David Banks**, **John Sid**, **Ron Waters**, and **Harper**. O'Shea is program director and Bevins is music director.

Mike Lana is the new manager and program director of WKHJ-AM, Holly Hill, S.C. **J. Scott Foster** is the new music director of the Top 40 station and they need records desperately; assures airplay. . . . **Tim Webb** has joined WDAE-FM, Tampa, Fla., in the 6-midnight slot. He'd been with WLCY-AM in Tampa. **Chip Taylor** from WYND-AM in Sarasota, Fla., is now doing weekends on WDAE-FM. **Rob Snowden** is assistant program director of the station. I notice that more and more FM stations are now acquiring solid air personalities at good money (often, anyway). Think the trend is more and more to FM among Top 40 air personalities and the trend will be even more evident in the next two years.

Suburban radio can be a money-maker. **WVOX-AM** has moved into new plush quarters in New Rochelle, N.Y. Station sits there within the signals of all those New York stations and still does well. . . . **Evan Haning** has departed KVEC-AM in San Luis Obispo, Calif., to join **KRLA-AM** in Los Angeles as one of the automated personalities, if you can call them that.

Charlie Van, who's now at **KITY-FM**, San Antonio, writes: "Every now and then, I read another re-statement of how **Bruce Earle** was ousted from Mexican rock station **XEROK-AM** at gunpoint. What is this? Surely no one seriously believes this wild story? Yet, I keep hearing about it. I have been told this account probably a dozen times from as many sources. Question is, where does this fantasy come from? As the program director who took **XELO-AM** to new call letters and the rock

(Continued on page 34)

Soul & Top 40 Split For Vineland FM-er

VINELAND, N.J.—**WDVL-FM** has switched to a Top 40 format in the day and soul at night. **WDVL-AM** remains with a Spanish format. Lineup at the station includes **Bob Alla**, station manager; **Vic Davis**, program director; **Mike Brady**, music director; and air personalities **Jack Moore**, **Bob Huntsburger**, **Jack Woehr**, **Pip Plencendo**, and **John R.**



PROGRAM DIRECTOR **BIGGIE NEVINS**, KFI-AM in Los Angeles, tries to "supervise" an interview session by the 5th Dimension on the station. Back row, from left: **La Monte McLemore**, **Nevins**, **Florence La Rue Gordon**, and **Ron Townson**. Front left is **Billy Davis Jr.** and at right is **Marilyn McCoo**.

West to Excite Interest

Continued from page 30

ter we start playing an album cut, we hear it on other radio stations in town. 'Love Me Like a Rock', for example. We went immediately on that cut, forgetting the single that was out originally from the album. Now everyone is into 'Love Me Like a Rock'. As for the **Damone** record, we got him on the phone . . . he was in Toronto . . . and let him introduce it on the air over **WJW-AM** from the acetate . . . it was two months later before anyone had the record."

Color-Coded List

WJW-AM has a master list of 150 to 200 album cuts, depending on how music is flowing during the month. From this list, the air personalities play what they want. But they must pick from a color-coding system. The red marked records are the hot records or records which will be hits "we feel." Some records get this kind of "red" treatment from the first, such as "Venus" by **Christopher Paul**. Four of these are played an hour.

Then there's a gold list (oldies) and four of these are played an hour. They date from the 50's to records that were on the **WJW-AM** red list only two weeks ago. No oldie is repeated during a period of several weeks.

The records from a blue list are also played an hour. These are records where the song or the artist is well-known, although the material may not necessarily be a hit.

"So, we have a controlled list, but with pretty wide freedom so that the air personality can create his own show. What they play the most, based on phone requests, we compile into a top 20 list . . . these, you might say, are our internal hits, but we believe that's what the public wants to hear—our public, our listening audience."

WJW-AM, in order to create a fresh sound, also digs into music from abroad.

"When music is as soft as it is now, harking back to the 50's when music was hard, the only thing you can do is find new music, even if you have to drag it out, because all of the other radio stations in town are playing basically the same music . . . meaning soft music.

"So, we offer U.S. premieres on international records. Every month or so, we feature a foreign record. Right now, we're playing 'Granddad's Piano' from New Zealand. It's now on our red list. Some of these records have made our top 20 list for a week or so.

"In any case, this new music, whether from the U.S. or abroad, marks us with the listeners as a separate station. The other stations in this market all sound alike.

"But we, again, feature our music. We get excited about it, because it's our product. If it's not worth getting excited about, it's not worth playing. "And we're playing 50's radio."

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Jukebox Programming

Seeburg One-Stop Expansion; Oldie Boom Adds to Volume

By SARA LANE

MIAMI—The oldie boom sweeping the country is creating new business for jukebox operators and one-stops alike, said Paul Yoss, manager, Seeburg-South Atlantic Dist. Co. here, who announced that the firm now has 10 outlets with more planned. All cater to the jukebox singles market.

Within a year, See Burg opened branches in Boston, Columbus, O., Denver, and Kansas City, Mo. One will open this week in Baltimore. Others are in Jacksonville, Fla., Raleigh, N.C., Atlanta and here. The firm started operations in 1967.

"I think we can attribute much of the success of our one-stop operation to the fact that we are directly aimed to the needs of box owners," Yoss said. "We are a complete one-stop; not a limited one-stop, meaning we are not limited to the Top 50 or 100 or to oldies or any other particular type of music. We stock thousands of records including many, many that don't show up on the charts, yet make money for the location owner. We are specialized and we aren't looking for any retail stores. We basically cater to jukebox operators."

By having an extensive stock, South Atlantic one-stops eliminate the costly element of time and are able to make more money for the programmer who has a series of bosses he must please, he claimed.

Oldies

Yoss reports that oldies have become one of the largest money-makers for the one-stop and for the location.

"It's almost unbelievable," he continued. "This nostalgia kick has swept the entire country. I'm getting requests for oldies as old as 30 years."

Yoss feels that much of the oldie trend has to do with music identification of today's adult. The average teenager fifteen years ago

couldn't go into locations to hear the popular tunes of the day and had to rely on radio. Now, 15 or 20 years later, the customer finds the same tunes on jukeboxes and he immediately can identify with them, whereas some of today's contemporary music may be slightly—or totally—incomprehensible to him.

"There are plenty of new releases out," Yoss said. "In fact the market is flooded with new releases—more than you can count in a week. But right now, I don't find any particular

trend in music catching on with the public except the oldies."

Part of South Atlantic's success is due, too, Yoss claimed, to the personalized services offered. Each programmer is given a personalized request box (with his name on it). Each day the box is checked for requests made by the customer. In the rare cases when a record is out-of-stock, it is ordered from one of the other one-stops and when received is put into the routeman's own box and

(Continued on page 34)

Christmas Premium Album Boom Seen as Answer to Jukebox Lag

• Continued from page 3

it early enough, because distributors and one-stops are often reluctant to stock holiday product in depth.

Panelist Frank Mull, Phonogram and head of the National Association of Country Sales & Promotion Executives, promised to write letters to labels urging more product and better distribution for jukebox programmers.

Other representatives of the 22 labels which had people at the Conference, promised to cooperate.

Many label product managers, however, are weary of Christmas singles (and albums too) coming back in January. "With virtual unlimited return privilege, the rackjobbers lay the product into stores," said one premium expert. "No one wants

to run out. Then it all floods back."

Jukebox programmers, he conceded, return almost no Christmas product, but are penalized by the apathy stemming from retail operations. Also, more labels are recognizing that the premium field is the best vehicle anyway.

However, Leffler said eventually there will be no new product unless songwriters, producers and artists are encouraged. He sees this encouragement coming from premium packagers. For its "Christmas America" package being promoted by Firestone, Capitol had the opening and closing medley specially produced, evidence believers Leffler, that premium people will start going to creative departments seeking new material.

Many mass merchandiser chains such as Goodyear and Firestone have found the Christmas premium album a tremendous traffic builder. The Firestone package will sell at \$1 and over 1,300 stores have already been shipped the LP.

TV promotion firms such as K-tel International and Ronco Telproducts have had great success too with Christmas packages. Both showed new items for this fall. Capitol, Columbia and RCA are all involved in Christmas premium packages.

Coin Machine World

WASH. ASSN ORGANIZED

YAKIMA, Wash.—The newly-formed Washington State Coin Machine Operators Association scheduled a meeting last weekend to plan its next moves and nominate more officers. Al Marsh, Hart Novelty, Bellingham, Wash., pointed out that neighboring state operators in Oregon and Montana helped put the organization together.

Officers: Jim Hart, vice president; Bud Miller, secretary-treasurer; directors Whitey Schroth, Don Anderson, Mike Donovic, Ken Johnson, Trip Triplett, Orville Coldsnow, Don Foedish and Keith Hollenbeck.

Marsh also lauded the help of Tom Skiffington of Seattle Record One-Stop, Buzz Heyer of Northwest Sales and Dick Benjamin of Music Vend Dist. **KEN FITZGERALD**

Small-Hole Single Proposal Blasted

LAKE OZARK, Mo.—Jukebox operators and programmers here at the Missouri Coin Machine Council meeting expressed severe doubt about the proposed small-hole 45 now being considered as part of the wide-spread efforts underway to improve quality. They heard a full review from Earl Paige, jukebox programming editor, Billboard.

Yet another problem with records was reported by Jack Sully, Rock-Ola rep from Bird Music Co., Manhattan, Kan. He said paint from the

paper label piles up in grooves and causes problems. Operators over wide areas have complained of the paper label peeling, a problem which is being studied along with many other aspects.

Several operators here as well as Leroy Davidson, veteran one-stopper, remembered earlier efforts to have small-hole disks. Paige explained that the rackjobbers are urging a small-hole 45 as a way to possibly boost store sales. Home phonograph engineers are also optimistic about a small-hole as a way to eliminate the spindle problem and add stability to the disk.

Jukebox people though are very negative on the subject of the small-hole.

Mo. Pushes MOA Disk Award Bid

LAKE OZARK, Mo.—The Missouri Coin Machine Council has as a regular feature of its six meetings a year a record review session where new releases come under discussion. One-stops supply title strips and samples. The meeting here recently though found the group urging members to vote on the Music Operators of America jukebox awards nomination as an extension of the focus on programming the association is involved in.

Art Hunolt, president, went over the dozen nominations (Billboard, Oct. 13) in detail and various members gave their experience with the records.

MOA, preparing for its 25th anniversary convention at the Conrad Hilton in Chicago, this year asked operators and programmers to nominate potential titles and then vote on the five best money-makers. Awards will be presented Nov. 11.

(Next: how this product, promoted on top network shows, will influence Christmas records in coming years, and how jukebox programmers can participate.)

STORE SPOTS

LAKE OZARK, Mo.—Eldon, Mo. operator Gene Gensert told the Missouri jukebox association how he has put jukeboxes and games into towns with no more population than 20 people. He said stores can be rented for \$20-\$30 monthly and part-time help can oversee the operations. He reported income as high as \$300 a month. In the tiny town of Montreal, Mo. (pop. 20) the jukebox and pool tables are the only recreation farmers there have, Gensert told the group.

In Stoutland, Mo., a young man who works at a boat factory opens the recreation center at 7 a.m. and the town's marshal loafs in the place during the day. A filling station manager nearby watches the store too and makes change for youngsters playing the jukebox, pool tables and pinballs. Stoutland has 200 residents.

Bow Hit Prediction Study

By EDWARD MORRIS

CHARLESTON, W. Va.—Call it "1984," but expect to be hearing about it by 1974. That's the promise made by Dr. Robert James Boewadt, associate professor of marketing at the University of Florida, who is launching a study to see if musical tastes can't be predicted and catered to by songwriters.

Speaking to the West Virginia Music and Vending Association's 19th annual convention here, Dr. Boewadt said he believed the nation's musical preferences can be predicted six months to a year in advance of their actual occurrence. Once this happens, record companies can engage composers to prepare for the coming shift in tastes by having psychologically pre-sold "hit" records ready for distribution.

Coming from a less-talented spokesman, such a fore-

cast would seem fanciful. But Dr. Boewadt is a veteran in the areas of statistics and motivational analysis. His study of Bally, done at the company's request to update its image and increase its profits, is viewed as a classic in the field of vending machine economics.

Using both his graduate and undergraduate economics students, Dr. Boewadt fused together a winning combination of imagination and research to tell Bally things about itself that it never even suspected—including the fact that in an attempt to maintain a discreetly low profile, Bally had become too self-effacing to use advertising effectively.

Dr. Boewadt told Billboard that he already has commitment from "a major record company" to provide resources for conducting the study.

Jukebox Meetings

- Oct. 18-21—NAMA vending convention, McCormick Place, Chicago
- Nov. 9-11—MDA 25th anniversary convention, Conrad Hilton, Chicago
- Dec. 4—Mo. Coin Machine Council, Community Lanes (Red Velvet Lounge), Moberly, Mo. 5 p.m.
- Dec. 16-17—Music & Vending Assn. of S. D., host Ron Manolis, Huron
- Feb. 22—Music Operators of Minn., five-state football tourney (site to be announced)
- May 17—Music Operators of N.Y., Stevensville Country Club, Swan Lake
- July 20—Mont. Coin Operators Assn., Gregson Hot Springs

Pins in Stores

(Story in General News)



JUKEBOX programming editor Earl Paige of Billboard reviewed the many efforts underway to improve the quality of singles at the recent Illinois Coin Machine Operators Assn.



meeting. Others from left, Wis. Music Merchants association members Red Jacomet, Irvin Beck and Jim Stansfield (latter president of the Wis. group); Chicago operator John Strong; outgoing Ill. president Charles Marik receiving plaque from



Bud Hashman (right); Harlan Wingrave, president, Music Operators of America. As the one photo indicates, the group met at the Playboy Club Hotel.



'Concert Canadien' Disk Delayed

DOWNSVIEW, Ont.—"Concert Canadien," the proposed disk showcase of Canadian acts for both Canadian and U.S. college radio pro-

gramming, has revised plans for the release of its set, originally set for this fall but later postponed indefinitely due to funding delays and the

death of one of the project's principal directors.

Claude Vickery, executive producer for the project, now expects release for a five-disk set in September of 1974. The series will include 10 half-hour segments featuring 25 artists, with the programming consisting of 75 percent music and 25 percent documentary.

The series will be distributed free to approximately 1,000 U.S. and Canadian college stations, with prime interest being placed on U.S. airplay as a method of exposing Canadian talent that has remained confined to a domestic audience. The series will also include a research questionnaire, to help provide a detailed evaluation of the commercial potential of each artist participating.

The series will be designed for programming on consecutive weekdays during the last two weeks of September, thus assuring that the exposure for the artists will coincide in both countries.

To the existing staff headed by Vickery, Concert Canadien has added several new personalities from the music and broadcasting industries in the U.S. and Canada, with the home of the operation to remain at Radio York, York University in Downsview. Mark Lewis, a law student at the U. of Western Ontario and a professional operator and air personality at CKFM-FM in Toronto, will act as technical director; Lewis Markowitz, former newscaster for WABC-AM and other stations, and a writer with experience in the Canadian music industry, will serve as director of a&r, handling licensing of the artists, which will be selected by a panel of Canadian music directors; Prof. Daniel Baum, of the Osgoode Hall Law School, has been retained as legal counsel, having worked extensively in the legal applications of media in Canada; and Paul Weldon, director of Toronto-based Ace Art, is director of album design and production.

Gloucester Folk Festival

SEWELL, N.J.—In the spirit of the Philadelphia Folk Festival, Gloucester County College here sponsored its First Annual Folk Festival on campus here.

Highlight was a four-hour evening concert with Jim Albertson, Bottle Hill and John Kolstad headlining, with arts and crafts exhibits, folk instrument and folk dancing workshops during the day. Entire program was directed by Albertson, who started off the festival at 10 a.m. with a children's concert with a "Round Sing" and an old-fashioned Hoot in the afternoon with all the festival performers participating.

Folk Dance Workshop in late afternoon was conducted by Stretch Pyott, a past president of the Philadelphia Folk Song Society which sponsors the annual folk festivals in that city. Other performers for the evening concert included Paul Cadwell, Dan Smith, Sonia Malkine, Jane Voss and Lewis London.

A&M Releasing 5 'Greatest' Sets

LOS ANGELES—A&M's fall release includes five new twin-disk greatest hits packages listing at \$5.98. Artists are Herb Alpert and the Tijuana Brass, Sergio Mendes, Baja Marimba Band, Sandpipers and Liza Minnelli. Series is titled "Four Siders."

What's Happening

By SAM SUTHERLAND

Service Station: At Emerson College in Boston, WECB-AM has announced its fall line-up, with record biz folk now advised to refer all service and any questions to music directors Sudi Meehan and Laurie Tischler. General manager at the station is Howard Miller, while Sid Schweiger handles the program director's slot. Station is at 130 Beacon St. . . . The staff at WTSC-FM, Clarkson College of Technology, Potsdam, N.Y., is also back in action, helmed by station manager Bill Ferguson. Betti Doolley is music director there, and Ted Staros is program director. . . . WMSC-AM, at Montclair State College, Upper Montclair, N. J., will soon be WMSC-FM. The stereo station is tooling up for its debut, with the operation newly located and the staff headed by general manager Charles Hecht. Program directors are Doug Santaniello (AM) and Dusty Rhodes (FM). . . . At Heidelberg College, Tiffin, Ohio, WHCR-AM is now WHEI-FM, a 10-watt operation with a 10 mile radius. Program director is Jim Van Valkenburgh and manager is Steve Schnabl. . . . At Kenyon College, Gambier, Ohio, WKCO-FM, formerly an AM outlet, is tailoring its operation to handle the new format and larger audience. Music director is Christopher Zingg, and all inquiries and record company affairs should be directed to him at the station, Box 321, Gambier, Ohio 43022.

* * *

At Berklee College of Music in Boston, more than 40 new faculty members will be distributed throughout Berklee's various departments, for the duration of the 1973-1974 year.

Among them are such notaries as Steve Swallow, bassist with Gary Burton, George Russell and Stan Getz.

* * *

At the University of Texas at Austin, the music department there has also kicked off the fall with several new faculty additions, among them Mattiilda Dobbs, international concert and opera performer, who comes to UT after and appointment in Stockholm, where she now resides. She'll be visiting associate professor of voice.

* * *

PICKS AND PLAYS: SOUTH—Louisiana—WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "Soul Box," (LP), Grover Washington, Jr., CTI; "The Miraculous Hump Returns From The Moon," (LP), Sopwith Camel, Warner Bros.; "Sefronia," (LP), Tim Buckley, DiscReet. . . . WLDC-AM, Loyola U., New Orleans, Thaddeus Jones reporting: "Cabbage Alley," (LP), The Meters, Reprise; "Severin Browne," (LP), Severin Browne, Motown; "Mr. Jones," (LP), Elvin Jones, Blue Note. . . . WLPI-AM, KLPI-FM, Louisiana Tech. Ruston, Clyde Stewart reporting: "American Graffiti," (LP), Various Artists, MCA; "Razamanaz," Nazareth, A&M; "To Know You Is To Love You," (LP), B. B. King, ABC. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Tonight," Raspberries, Capitol; "Mott," (LP), Mott the Hoople, Columbia; "The Love I Lost," Harold Melvin & The Blue Notes, Philadelphia International. . . . WETS-AM, East Tennessee State U., Johnson City, Jim Blankenbecler reporting: "Higher Ground," Stevie Wonder, Tamla; "Roller Derby Star," (LP cut, Copperhead), Copperhead, Columbia; "Ejection," Captain Lockheed & The Starfighters, United Artists. . . . North Carolina—WFDD-FM, Wake Forest U., Winston-Salem, Keith Young reporting: "Smoke Dreams," (LP), Captain Matchbox Whoopee Band, ESP; "Abyss," (LP), Robb Kunkel, Tumbleweed; "Gluggo," (LP), Spencer Davis Group, Vertigo. . . . Georgia—WREK-FM, Georgia Tech, Atlanta, Mike Caldwell reporting: "Ten Years Are Gone," (LP), John Mayall, Polydor; "Photos of Ghosts," (LP), Premiata Forneria Marconi, Manticore; "Profoundly Blue," (LP), Tiny Grimes, Muse. . . . Kentucky—WEKU-FM, Eastern Kentucky U., Richmond, Mark Romanelli reporting: "Texas Tornado," Sir Douglas Band, Atlantic; "Bliss," (LP), Chick Corea, Muse; "Main Street People," (LP); Four Tops, ABC. . . . Texas—KTRU-FM, Rice U., Houston, Rob Sides reporting: "Tres Hombres," (LP), Z. Z. Top, London; "Mott," (LP), Mott the Hoople, Columbia; "Valley Hi," (LP), Ian Matthews, Elektra.

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MIDWEST—Michigan—WMHW-FM, Central Michigan U., Mount Pleasant, Garaud MacTaggart reporting: "Song For Juli," (LP), Jesse Colin Young, Warner Bros.; "Goats Head Soup," (LP), Rolling Stones, Rolling Stones; "Food of Love," (LP), Yvonne Elliman, MCA. . . . WIDR-AM, Western Michigan U., Kalamazoo, Bill McKetrick reporting: "Overnite Sensation," (LP), The Mothers of Invention, DiscReet; "Angel Clare," (LP), Garfunkel, Columbia; "Grave New World," (LP), Strawbs, A&M. . . . WMCD-AM, Michigan State U., East Lansing, Gerald M. Jarvis reporting: "Just You & Me," Chicago, Columbia; "Draggin'," Roger McGuinn, Columbia; "Free Ride," Edgar Winter Group, Epic. . . . Illinois—WLUC-AM, Loyola U., Chicago, Jim Benz reporting: "Redneck Friend," Jackson Browne, Asylum; "Crazy Eyes," (LP), Poco, Epic; "Honoloochie Boogie," Mott the Hoople, Columbia. . . . WONC-FM, North Central College, Naperville, Peter Jones reporting: "Los Cochinos," (LP), Cheech & Chong, Ode; "Future Shock," Curtis Mayfield, Curtom; "You Make Me Happy," Puzzle, Motown.

FM, Campus Aid UA Series

LOS ANGELES—United Artists Records is setting posters and display units in college bookstores nationwide for its new literary-oriented Word Arts series. In addition, the Pacifica FM public service four-outlet network is to run a special show on each of the three UA spoken word LPS.

UA Word Arts debuts this month with a poetry LP by Kendrew Las-

celles, author of the anti-war allegory, "The Box." The album is titled "Earth Fungus and the Stuff of Stars." John G. Neihardt, author of "Black Elk Speaks" has an album on American Indian philosophy "Flaming Rainbow." "The Occult Explosion" by Nat Freedland of Billboard is a collection of interviews with leading occult spokesmen.

Campus Dates

(All entries for Campus Dates should be submitted to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036)

- BALLIN' JACK** (Mercury): Western Michigan State U., Kalamazoo, Mich., Oct. 16
- BLACK OAK ARKANSAS** (Atco): U. of Wisconsin, La Crosse, Nov. 1
- BLUE ASH** (Mercury): Robert Morris College, Pittsburgh, Oct. 26
- DAVE BRUBECK** (Atlantic): U. of the South, Seawane, Tenn. (30)
- ANITA BRYANT** (Word/Myrhh): Purdue U., W. Lafayette, Ind., Oct. 20
- CHARLIE BYRD** (Fantasy): St. Vincent's College, Latrobe, Pa., Oct. 27
- CARPENTERS** (A&M): Notre Dame U., South Bend, Ind., (27)
- CARTER FAMILY** (Columbia): High School, Chester, Mont., Oct. 14
- JIMMY CASTOR** (RCA): Morgan U., Baltimore, Md., Oct. 27
- HARRY CHAPIN** (Elektra): Miami Dade Community College, North Campus Miami, Nov. 1
- CHICAGO** (Columbia): Ohio State U., Columbus (27); Univ. of Dayton, Ohio, (28)
- CLIMAX BLUES BAND** (Sire): Finlay College, Ohio, Oct. 19; Univ. of Kentucky, Lexington (20); Atlanta Christian College, Wilson, N.C., Nov. 2
- COMMANDER CODY** (Paramount): U. of Maryland, College Park, (27)
- SKEETER DAVIS** (RCA): Lyman Hall High School, Wallingford, Conn., Oct. 27
- JOHN DENVER** (RCA): Univ., Dallas, Texas, Oct. 14
- THE DRAMATICS** (Stax): Univ. of Arkansas, Pine Bluff, Oct. 27
- EARTH, WIND & FIRE** (Columbia): Brown Univ., Providence, R.I., Oct. 19; Univ. of Ky. Civic Center, Louisville, (20)
- ELEVENTH HOUSE featuring LARRY CORYELL** (Vanguard): Univ. of Minn., Minneapolis, Oct. 26; Marquette Univ., (27)
- EMOTIONS** (Stax): Jackson State Univ., Miss., Oct. 27
- ESTUS** (Columbia): Hunter College, N.Y., Oct. 27
- JOSE FELICIANO** (RCA): Cal State Poly, San Luis Obispo, Oct. 19; College, Twin Falls, Idaho (20); Univ. Seattle, Wash., (21)
- MAYNARD FERGUSON** (Columbia): Wauwatosa High School, Wisc., (30); Northern Ill. Univ., DeKalb, (31)
- FIFTH DIMENSION** (Bell): Wash. State Univ., Pullman, Nov. 1
- FLASH CADILLAC** (Epic): Madison College, Harrisonburg, Va., (27)
- LESTER FLATT** (RCA): Wesleyan College, Buckhannon, W. Va., Oct. 19; West Va. College, Morgantown, (20); College, Fredonia, N.Y. (27)
- FLYING CIRCUS** (Capitol): Mt. St. Mary's College, Emmitsburg, Md., Oct. 27; La. Tech Univ., Ruston, Nov. 2
- FOCUS** (Sire): Ind. U., Memorial Union, Bloomington, Nov. 2
- LEFTY FRIZZELL** (ABC): Allegheny High School Auditorium, Cumberland, Md., Oct. 14
- GUNHILL ROAD** (Buddah): U. of Scranton, Pa., Oct. 27
- TOM T. HALL** (Mercury): Woodrow Wilson High School Auditorium, Port Arthur, Texas, Oct. 27
- HERBIE HANCOCK** (Columbia): Fairchild Theatre, Mich. State Univ., E. Lansing, Oct. 28
- JOHN HARTFORD** (Warner Bros.): U. of Missouri, Rolla, Oct. 27
- LINDA HARGROVE** (Elektra): Bloomington U., Ind., Oct. 27
- DONNY HATHAWAY** (Atlantic): Univ. of Md., Baltimore, Oct. 27; Univ. of Mass., Amherst, (28)
- DR. HOOK & THE MEDICINE SHOW** (Columbia): Tenn. Tech. Cookeville, Oct. 20
- JOHN LEE HOOKER** (ABC): Univ. of Wyoming, Laramie, Oct. 27
- LOIS HUNT & EARL WRIGHTSON** (Columbia): High School Community Concert, Grand Junction, Colo., Oct. 18
- ISLEY BROS.** (Epic): N.C. College "Gym," Durham, Oct. 27
- ERIC JUSTIN KAZ** (Atlantic): S.U.N.Y., Buffalo, Oct. 19-20
- EDDIE KENDRICKS** (Motown): N.C. Central Univ., Durham, Oct. 27; Ohio Univ. Memorial Auditorium, Athens, (28)
- GLADYS KNIGHT & THE PIPS** (Buddah): Barton College, Little Rock, Ark., Oct. 27
- KRIS KRISTOFFERSON** (Epic): West High Auditorium, Anchorage, Alaska, Oct. 14; Moody Coliseum, Southern Methodist U., Dallas, Texas, (20)
- LETTERMEN** (Capitol): Georgia SW College, Americus, Oct. 18
- RAMSEY LEWIS** (Columbia): High School, Springfield, Ill., Oct. 14; Univ. of Denver, Colo., (22); Univ. of Akron, Ohio, (23)
- LIGHTHOUSE** (Polydor): Mt. St. Mary's College, Emmitsburg, Md., Oct. 27; La. Tech, Univ., Ruston, Nov. 2
- LOOKING GLASS** (Epic): Mo. Valley Community College, Marshall, Oct. 21; Lewis & Clark College, Godfrey, Ill., (23)
- LOS INDIOS TABAJAROS** (RCA): Baptist College, Houston, Texas, Oct. 26; Univ., Newark, Ohio, (31)
- MAHAVISHNU ORCHESTRA** (Columbia): Yale U., New Haven, Conn., Oct. 28
- MAIN INGREDIENT** (RCA): Florida Memorial College, Miami, Oct. 19; Bethune Cookman College, Daytona, Fla., (20)
- MANHATTANS** (Columbia): Elizabeth City State Teachers College, Elizabeth City, N.J., Oct. 27
- DAVE MASON** (Columbia): Williams College, Williamstown, Mass., Oct. 27; Duke U., Durham, N.C., Nov. 2; U. of Virginia, Charlotte, (3)
- IAN MATTHEWS** (Elektra): U. of Maryland, College Park, Oct. 14; State U. of New York, Fredonia (17); Muhlenberg College, Muhlenberg, Pa., (19); St. Johns U., Jamaica, N.Y. (20); American U., Washington, D.C. (21); St. Frances College, Loretto, Pa. (23); Auburn U., Auburn, Ala. (25); U. of Georgia, Athens (26); Virginia Polytech Institute, Blacksburg (27)
- O.B. McCLINTON** (Stax): Dyersburg State Community College, Dyersburg, Tenn., Oct. 25
- JOHNNY NASH** (Epic): Boise State U., Boise, Idaho, Oct. 19; Washington State U., Pullman, Nov. 2
- NEW RIDERS OF THE PURPLE SAGE** (Columbia): U. of Maryland, College Park, Oct. 27; U. of Texas, Arlington, Nov. 3
- NEW YORK DOLLS** (Mercury): U. of Rhode Island, Kingston, Oct. 28
- RETURN TO FOREVER featuring CHICK COREA** (Polydor): U. of Iowa, River City, Oct. 27; U. of Massachusetts, Amherst, (28)
- EARL SCRUGGS REVUE** (Columbia): Wm. Rainey Harper College, Palatine, Ill., Oct. 27; Sangamon State U., Springfield, Ill. (28); Northwestern U., Evanston, Ill. (31)
- PAUL SIMON** (Columbia): Southern Illinois U., Carbondale, Oct. 27
- SLY & THE FAMILY STONE** (Epic): U. of California, Santa Barbara, Oct. 25; Georgia Tech, U., Atlanta, Nov. 1; Cornell U., Ithaca, N.Y. (3)
- THE SOUL CHILDREN** (Stax): Bethune Cookman College, Daytona, Fla., Oct. 20; U. of Arkansas, Pine Bluff, (27)
- B.W. STEVENSON** (RCA): Southern Methodist U., Dallas, Oct. 24
- STORIES** (Kama Sultra): Brooklyn College, Brooklyn, N.Y., Oct. 27; Gannon College, Erie, Pa., Nov. 2; Wheeling College, Wheeling, W. Va., (3)
- MORTON SUBOTNICK** (Columbia): Beloit College, Beloit, Wisc., Oct. 31-Nov. 3
- TAJ MAHAL** (Columbia): U. of Iowa, Iowa City, Oct. 26; U. of Manitoba, Winnipeg (28)
- TEMPREES** (Stax): Johnson Smith U., Charlotte, N.C., Nov. 3
- TEMPTATIONS** (Motown): Miami U., Oxford, Ohio, Oct. 27
- MARY TRAVERS** (Warner Bros.): Rider College, Trenton, N.J., Oct. 20
- DOC WATSON & SON** (United Artists): State U. of New York, Buffalo, Oct. 28
- WEATHER REPORT** (Columbia): Federal City College, Washington, D.C., Oct. 24; U. of Southwest La., Lafayette, (31)
- WORLD'S GREATEST JAZZ BAND** (World Jazz): Madison College, Harrisonburg, Va., Oct. 20; Lincoln Christian College, Lincoln, Ill., (26)

Nonesuch Bows Novel Promo Covers Catalog, 'New' Stores

By EARL PAIGE

CHICAGO—A Nonesuch promotion aimed at capitalizing on the resurgent interest in classical music has been launched here involving stores not primarily known for handling classical product as well as stores specializing in it. The promotion involves several innovations including use of live string quartet performances, said Burt Stein, Elektra regional promotion man. A dozen different stores will be involved initially.

The idea for the promotion, now spreading to Detroit, Cleveland and possibly to a national program, came from a WEA branch shipping clerk here, Denny Noway, who then worked with Stein, Stan Schoen, regional sales manager for Elektra, and Jerry Smallwood, local promotion man with Elektra and WEA.

Launched at an independent store, Hear Here, Sept. 29, near the Evanston Northwestern Univ. campus, the promotion covered the complete Nonesuch catalog of 400 titles, including five quadrasonic CD-4 releases and cassette prerecorded tapes. LP's were priced three for \$5 (normally selling for \$2.98 to \$2.29), cassettes \$3.09 (regularly \$4.95) and CD-4's \$2.49 (regularly \$3.98). The catalog's top 25 are on cassette.

The promotion men along with Hear Here owner Max Tuchten geared the promotion around Gershwin's 75th birthday (Sept. 26) with heavy emphasis on the new Nonesuch "Piano Music by George Gershwin" performed by William Bolcom and the other six new Nonesuch releases.

A birthday cake and punch were offered along with the two-hour concert by the Arcturus String Quartet, which performs regularly at Ratso's here. In fact, the group has stepped up its performance at Ratso's to four nights a week, as further reflection of what is happening in classical music revival, Stein said.

Other aspects of the promotion included mailing the 32-page Nonesuch catalog to all Northwestern professors along with an invitation cover letter. The letters were plastered all over the campus. A dozen minute spots were purchased on WXRT-FM here, which has a format mixing classical music with progressive rock, itself still another indication of renewed classical music interest, Stein said.

Still other promotion included WNUR-FM, the campus station, offering listeners their choice of a free LP. Only 20 LP's were earmarked

for giveaway. WFMT-FM, the internationally famous classical music station here, was also informed of the event.

The quartet (a different one will be used in each market) here is composed of Helia Schramm (violin), Marg Dilmond (viola), David Calhoun (cello), and David Horbovetz (violin). Horbovetz is a member of the Civic Orchestra of Chicago, spawning ground for the Chicago Symphony Orchestra. Ms. Schramm is a member of the Chicago Chamber Orchestra.

The group chose as its repertoire Brahms "Quartet No. 2, first movement," Mendelsohn's "Quartet, Opus 44, No. 1, first movement," Beethoven's "Opus 18, No. 4, first movement" and two Haydn pieces.

"Quartet No. 68, Andante Cantabile" and the last movement of "72," known as "The Clock." It was a deliberate mix of romantic and classical music.

Stein said Elektra didn't expect to move a significant amount of product at Hear Here, but merely intended to test the concept of the promotion in a store not known primarily for classical product, as well as to test the campus market.

He next set as a target three stores in Woodfield Mall, billed as the world's largest shipping center (all enclosed), and including Musicland, (the Pick-Heilicher-owned chain outlet), Discount Records (CBS' chain) and Disc Records. Stores in Detroit and Cleveland are being selected now.

Label Formed to Accent U.S. Artists

By BOB KIRSCH

LOS ANGELES—Delos Records has been formed here with the intention of recording domestic classical artists, according to founder Amelia Haygood.

The label currently has three releases available, with two more scheduled for the end of the month. The disks now on the market are: "Scarlatti Sonatas, Vol. 1," with harpsichordist Malcolm Hamilton; "Chopin, The 24 Preludes, Op. 28," with pianists Carol Reosenberger, and "Szymanowski, The Masques, Op. 34, The Etudes, Op. 33 and The Four Etudes, Op. 4," also with Ms. Rosenberger.

Ms. Haygood began recording at Capitol Records studios in June, and said "I think a small company concentrating on domestic classical artists may be able to offer some contribution. We're working it in some ways almost like a pop company, taking new artists in many cases and attempting to build them." Both Hamilton and Rosenberger are local artists who have played a number of times at the Los Angeles Music Center.

The firm will have national distribution through independent distributors and is planning on at least 10 more releases by the end of the year.

List price on the LP's is \$5.98, with liner notes on the current product by Herbert Glass, editor of Performing Arts Magazine. Advertising is set for publications including Stereo Review, High Fidelity Musical America and After Dark.

Ms. Haygood said she decided to concentrate on keyboard soloists to begin with "because the keyboard can offer an extremely full sound without an entire orchestra backing it up. But we will also have a recording coming out by the end of the month featuring Eva Heinitz on the violadagamba, and we are talking to guitarists and vocalists as well."

All LP covers are four color, featuring photos of the artists, scenic shots or "op art." Ms. Haygood said she feels some classical recordings have been stereotyped by less than exciting covers, and would like to appeal to the youth market as well as the older classical buyer with these covers.

Working with Ms. Haygood is Jeanne Hansen as a member of the board of directors and consultant. Carson Taylor engineered the initial three sessions. Ms. Haygood herself is new to the business end of the music field.

Letters to the Editor

It is with great reservation that I offer a discrepancy to what a fellow broadcaster has stated. I am referring to the Letter to the Editor—Classical Music, which appeared on page 27 of the Sept. 22, 1973, issue from C. Douglas Lovett, Classical Programming Director of WDBS-FM, Durham, North Carolina. WKNC-FM is a less powerful station than WDBS; but, nevertheless, we maintain largely the duplicate listening audience and potential audience as mentioned by Mr. Lovett. We have been playing classical music since the formation of the station. Currently, we program classical music every evening Monday through Friday between the hours of 5:00 and 7:00 p.m., plus 11:00 a.m.-2:00 p.m. on Saturday, and the very high quality transcription of the Boston Symphony Orchestra in concert every Sunday between 5:00 and 7:00 p.m.—seven days a week for a total of 15 hours weekly; and listening re-

sponse has been extremely positive.

We are currently taking steps to improve and widely vary the selections played during our classical airtime. We, too, just like WDBS, are in considerable need of an improvement in classical record service. I greatly resent the attitude taken by Mr. Lovett since we are not considered to be in direct competition. This shows an unfortunate lack of knowledge.

I write this letter in an effort to make more widely known the substantial need for improving classical record service, and in an effort to rectify the questionable misrepresentation which was prevailed upon us by Mr. Lovett, done by the same means as was employed by himself.

Sincerely,
Neil B. Denker
Program Director,
WKNC-FM,
Raleigh, N.C.

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	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
2	3	6	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
3	9	5	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
4	6	6	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
5	8	7	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
6	5	12	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charming Cross, BMI)
7	2	9	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
8	4	11	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
9	7	12	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
10	12	4	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
11	18	4	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
12	13	5	RAMBLIN' MAN Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
13	23	3	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
14	17	4	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
15	10	11	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
16	26	4	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
17	11	12	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
18	21	5	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/ Leigh, ASCAP)
19	19	6	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
20	31	2	PHOTOGRAPH Ringo Starr, Apple 1865 (Richoroony, BMI)
21	15	13	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
22	16	17	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
23	27	3	JUST YOU & ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
24	14	11	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
25	25	6	VADO VIA Drupi, A&M 1460 (ATV, BMI)
26	28	3	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
27	24	6	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
28	29	4	POUR A LITTLE MORE WINE Wayne Newton, Chelsea 0091 (RCA) (Trousedale, BMI)
29	35	3	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
30	20	7	FAREWELL ANDROMEDA John Denver, RCA 0067 (Cherry Lane, ASCAP)
31	32	4	RAISED ON ROCK Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)
32	33	10	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
33	34	6	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
34	36	5	SHIDDLE-EE-DEE Clint Holmes, Epic 5-11033 (Columbia) (Van-Lee/Emily, ASCAP)
35	40	3	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
36	42	3	SPACE RACE Billy Preston, A&M 1463 (W.E.P., BMI)
37	38	2	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
38	-	1	CORAZON Carole King, Ode 66039 (A&M) (Colgem, ASCAP)
39	39	3	ANGIE Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
40	41	4	OOH WHAT A FEELING Johnny Nash, Epic 5-11034 (Columbia) (Johnny Nash, ASCAP)
41	43	2	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
42	-	1	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
43	45	3	LITTLE GIRL GONE Donna Fargo, Dot 17476 (Famous) (Prima Donna, BMI)
44	46	2	COUNTRY SUNSHINE Dottie West, RCA 0072 (Shada, ASCAP/Tree, BMI)
45	47	2	VENUS Christopher Paul, MGM South 7026 (Kec, ASCAP)
46	48	2	THE END Steve Lawrence, MGM 14631 (Criterion, ASCAP)
47	44	8	HIGHER GROUND Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
48	-	1	YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye, Motown 1280 (Stein & Van Stock, ASCAP)
49	-	1	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
50	-	1	TOGETHER The Mission, Paramount 0213 (Contemporary Mission, BMI)

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Country Music

Largest Talent Turnover Ever Regales Record Attendance

NASHVILLE—The Caliber of talent for the various shows of this year's "Grand Ole Opry" Birthday Celebration will exceed that of any previous year, according to rosters provided by the labels.

Virtually every major name in country music will be represented, some of them for the first time. In some instances, the labels have sacrificed quantity for quality, not only to tighten the shows, but to showcase top artists. There has been a tendency in the past to feature new artists, introducing them to disk jockeys and others. And while some of the newer talent will appear this year, so will the leading performers, in abundance.

Beginning with the **Early Bird Bluegrass Concert on Wednesday (7:30 p.m., Opry House)**, talent includes: Bill Monroe, Lester Flatt, Jim & Jesse, Ralph Stanley, The

Country Gentlemen, Mac Wiseman, Country Current (a U.S. Navy act), the Lewis Family, James Monroe, Don Reno, Bill Harrell, Jimmy Martin, Brush Arbor and the Goins Brothers. Masters of ceremonies will be Grant Turner, Billy Cole and Hairl Hensley.

That same night, at 10:30 p.m., the combined **United Talent-Shure Brothers Show** will include: Loretta Lynn, Conway Twitty, Ray Griff, Nat Stuckey, Karen Wheeler, Jean Shepard, Linda Plowman, Jay Lee Webb, Ronnie Robbins, Kenny Starr, and Randy & Sandy Burnette. T. Tommy Cutrer will be the host.

At the **Country Music Association International Country Music Show (Thursday, 3:30 p.m., Municipal Auditorium)**: Ron McLeod, Canada; Jim & Donn Haggert, Canada; Stuart Stevens, England; Jiri Brabec & The Country Beat, Czechoslovakia; Red & Heather Lindsay, Australia; Eddie Low, New Zealand, and Faron Young & The Deputies, U.S. Gary Buck of Canada will be master of ceremonies.

Sho-Bud, Baldwin and Gretsch Show (Thursday, 5:30 p.m.): Roy Clark, Johnny Paycheck, Del Reeves, The Calhoun Twins, Donna Darlene, Jim Webb & Becky Sue, Bud Isaacs & Geri Mapes, Shot Jackson, Chet Atkins, Lloyd Green, David Musgrave, Bobby Thompson; Buck Trent and Rusty Young. Roy Acuff will be master of ceremonies.

United Artists (Thursday, 7:30 p.m.): Charlie Louvin, Jean Shepard, Del Reeves, Jack Reno, Sunday Sharpe, Bonnie Nelson, Bill Phillips and Billy Mize. Master of ceremonies, Craig Scott.

MCA (Friday, 8 a.m.): Bill Anderson, Mary Lou Turner, Jeanne Pruett, Conway Twitty, Loretta Lynn, Jerry Wallace, Ernest Tubbs, Jerry Clower and Little David Wilkins. Clower will serve as master of ceremonies.

Dot (Friday, 12:30 p.m.): Tommy Overstreet, The Kendalls, Roy Clark, Diana Trask, Joe Stampley, Pat Roberts, Tony Douglas, Sue Richards, Judy Kester, Donna Fargo, Ray Griff and Howard Crockett.

RCA (Saturday 8:00 a.m.): Charley Pride, Johnny Russell, Dottie West, Ronnie Millsap and Josie Brown. Russell will host.

The **Capitol Records luncheon and show (Saturday, 12:00 noon)**: Buck Owens, The Buckeroos, Buddy Allan, Tony Booth, Susan Raye, David Frizzell, Jack Lebock, Mayf Nutter, Lawanda Lindsey, Stoney Edwards, Brush Arbor, Dorsey Burnette, Freddie Hart, Red Simpson, Kenny Vernon, Virgil Lawrence, Andra Willis, J. David Sloan, Dick Curless, Lola Jean Dillon, Curtis Potter, Bobby Lee Trammel, Shirl Milete, Connie Cato and Tex Ritter.

Columbia Dinner and show (Saturday, 5:00 p.m.): the Oak Ridge Boys, Connie Smith, O.B. McClinton, Bob Luman, Barbara Fairchild, Lloyd Green, Larry Gatlin, Barbara Mandrell, David Houston, Johnny Duncan, Jody Miller, Freddy Weller, Patti Page, Sonny James, Charlie McCoy, Tanya Tucker, Charlie Rich, Tammy Wynette, George Jones, June Carter, Roger Miller and Johnny Cash. Miller will be host.

The network **CMA Awards Show (Monday, 15th)** will have an array of talent, with the show hosted by Johnny Cash. Other presenters and/or performers are: Roy Acuff, Bill Anderson, Lynn Anderson, Eddy Arnold, Chet Atkins, Mother Maybelle Carter, June Carter Cash, Roy Clark, Barbara Fairchild, Donna Fargo, Jack Greene, Tom T. Hall, Merle Haggard, Freddie Hart, George Jones, Loretta Lynn, Charlie McCoy, Barbara Mandrell, Jody Miller, Anne Murray, Charley Pride, Jeanne Pruett, Tex Ritter, Jeannie Sealey, the Statlers, Tanya Tucker, Tammy Wynette, and Glen Campbell.

At the **CMA banquet on Friday**, Brenda Lee will be the mistress of ceremonies. The show will include Ben Smathers and his Stoney Mountain Cloggers, Loretta Lynn, Brush Arbor, Del Reeves, Tanya Tucker, Charlie Rich, Johnny Russell and Tex Ritter. Frank Jones will produce this show, written by Bob Tubert, and Hank Levine will do the orchestration.

At the **Nashville Songwriter's Showcase (Thursday)**, songwriters will be able to perform their own songs for limited periods during a four-hour session. Additionally, these Mega artists will perform: Patsy Sledge, Ray Pillow, Maralyn Sellars, and the Bill Black Combo.



PUBLISHERS Happy Wilson, left, and Gary Buck go over a contract by which the two will be Canadian-US partners.

LSI Returns; 2 Acts Set

NASHVILLE—The LSI record label is being reactivated. Releases are scheduled for this fall on newly-signed artists.

The firm now has its own 16-track recording facility on Music Row, supplied by Gately Electronics of Havertown, Pa. The Ampex MM 1100 is the primary recorder, with two Scully 2-track machines available for master mix-down and simultaneous copying.

LSI is a part of Leson International Inc., which began as a publishing company three years ago.

Artists now under contract are Robby Gates and the country-rock group, Poor Valley. This group was formed by studio musicians who are on the LSI recording staff.



BURT REYNOLDS has completed an album at Nashville's Soundshop Studios which will be distributed by Mercury Records. Shown at the session are Mercury's National Vice President of A & R, Charlie Fach, Reynolds, and Buddy Killen and Bobby Goldsboro, co-producers of the album.



THE COUNTRY GENTLEMEN appeared as part of a private showing of talent staged by the Don Light Agency at the Exit/Inn in Nashville. The 150 talent buyers represented colleges, listening clubs, ad agencies and the recording industry.

Watch "California Blues" turn to gold.

The Compton Brothers are smiling 'cause they know they've got a hit. "California Blues (Blue Yodel No. 4)" is the name of their latest single. It's country blues, Compton style. That's the style that turns blues to gold.

"California Blues (Blue Yodel No. 4)" DOA-17477

Marty Landau Memorial Fund Established

LOS ANGELES—The Academy of Country and Western Music here has established the Marty Landau Memorial Trust Fund.

The fund is similar to the Motion picture Relief Fund, and was put together by Bill Boyd, president of the organization, Cliffie Stone and Rick Landy, chairman of the Academy.

Boyd said that "in the course of encouraging individuals in country music, a relief fund has been created to be of assistance to artists, song writers and others. The fund will reach maturity with various fund raising events such as the annual Country and Western awards show, a celebrity golf tournament and concerts."

One funding event will be the premier of "Santee," starring Glenn Ford. A celebrity golf tournament has been set for Feb. 23-24th at Camarillo Golf Course.

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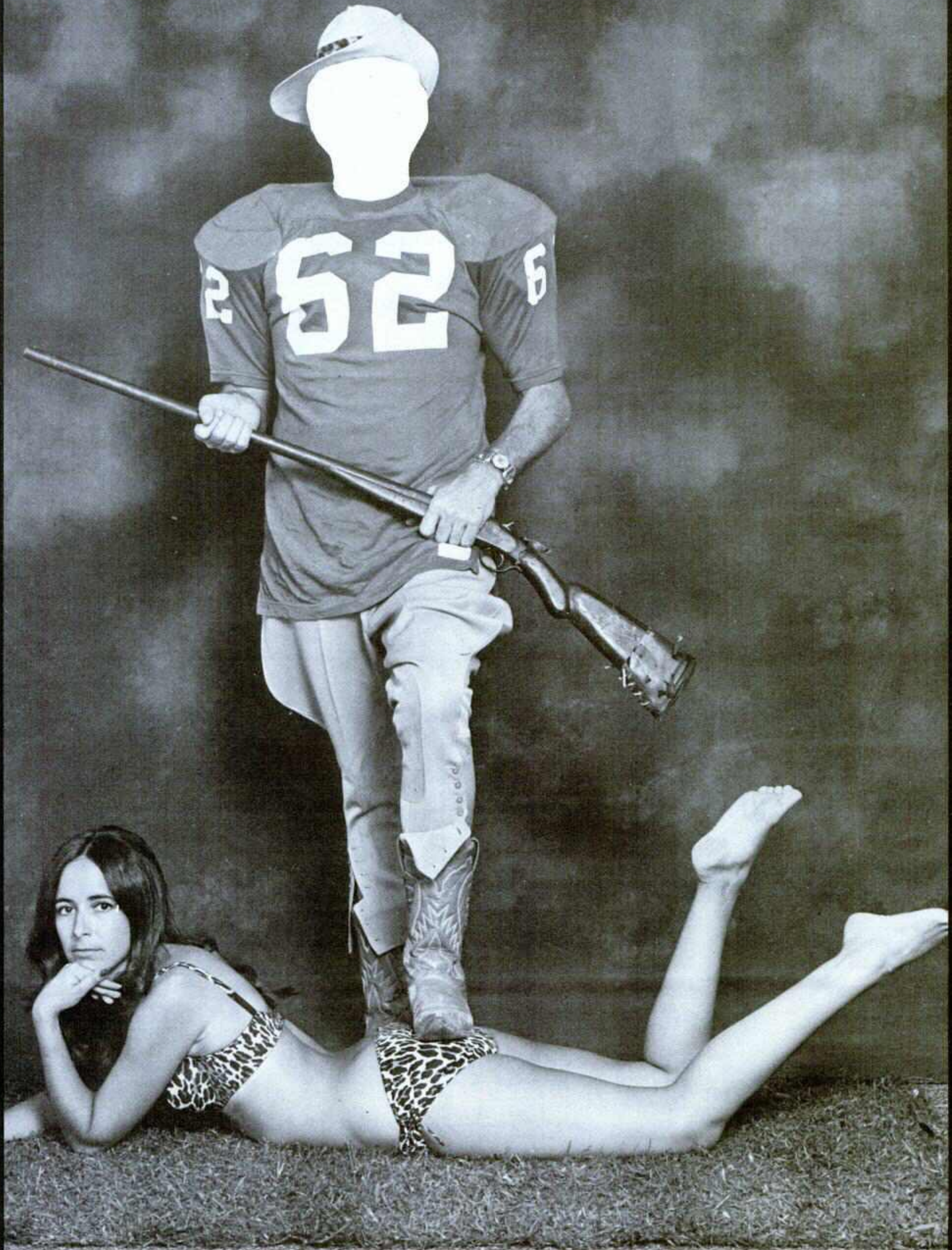
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Country Music 'Sat. Night Special' Airs 2nd Show

NASHVILLE—A second 90-minute "Saturday Night Special" to be produced on NBC-TV in association with the Country Music Association, will be hosted by Johnny Cash.

Earlier the network had announced a similar show, to be aired Nov. 24th, hosted by Mac Davis. The second in the series will run Feb. 23.

The Davis-hosted show will cover the contemporary country scene, while the Cash show will stress the traditional.

Appearing with Cash will be June Carter, Tommy Cash, Maybelle Carter and the Carter Family, Loretta Lynn, Bill Monroe and the Blue Grass Boys, the Statler Brothers, the Tennessee Three, Carl Perkins, Tanya Tucker and Larry Gatlin. Although the latter two fit into the contemporary mold, they will be included in the show.

The telecast will be produced by Phillips Productions, Inc., headed by executive producer Joseph Cates. Walter Miller will co-produce and direct, and Chet Hagan will co-produce and write the script. This is the same production which annually does the Country Music Awards Show.

Jack Stapp and Irving Waugh, co-chairmen of CMA's television committee, again will work closely with the producers.

Dudley to Record Product Especially for Affiliates

NASHVILLE—Dave Dudley, departing Mercury by mutual agreement, has signed a contract which will place him on several labels worldwide, and assure distribution everywhere.

Dudley's manager, Jimmy Key, president of Key Talent, said Dudley would record on the Rice label, also owned by Key, in this country. He said Dudley would record for Pye and Embers Records of England, with distribution by Jeff Kruger of London through the Continental countries.

Key added that separate contracts are being negotiated on Dudley in Australia, and that there would be similar agreements in Canada, South Africa and Japan.

"We will be going directly into these countries and recording product with them," Key said. "The product that is released on Dudley here in the states on the Rice label will not be the same product released in any other country."

Dudley also has signed to become a regular member of the WWVA "Jamboree" in Wheeling, W. Va.

Key also announced that Rice will be distributed in the U.S. by Plantation, owned by Shelby Singleton. Also on the Rice label are Bobby Lord, Karen O'Donnal, Ronnie Rogers, Rick Johnson, Eddie Seals and Joe Grant. Additionally, Key owns many old masters on Bobby Bare, some 30 of which remain unreleased.



J-M-I RECORDS' DON WILLIAMS (left) IN AN INITIAL PLANNING CONFERENCE with his new booking representative, Bob Neal, boss of the new William Morris/Bob Neal Agency in Nashville. Williams has now signed with that agency.

80-Yr.-Old Dobro Inventor Shows Guitar Improvement

NASHVILLE—John Dopyera, inventor of the country-oriented Dobro guitar in 1928, made his first visit to the "Grand Ole Opry" to demonstrate a new invention.

Dopyera, who immigrated here from Czechoslovakia 65 years ago and is now 80 years old, showed a new neck rod to those old-time artists still performing on the Dobro.

The elderly inventor said he also is negotiating with such companies as Gibson, Ovation and Martin for use of the steel rod, which he says gives

"perpetual reinforcement" to any guitar neck, without altering the tone.

Dopyera said about 12 Dobros are made annually, but that the instrument is undergoing a resurgence. The difficulty, he claimed, is that there are few people alive today who can manufacture the instrument.

The guitar, with sliding steel rod, was given its name from the first two letters of his last name, and adding the "bro" because he was in business with his brother.



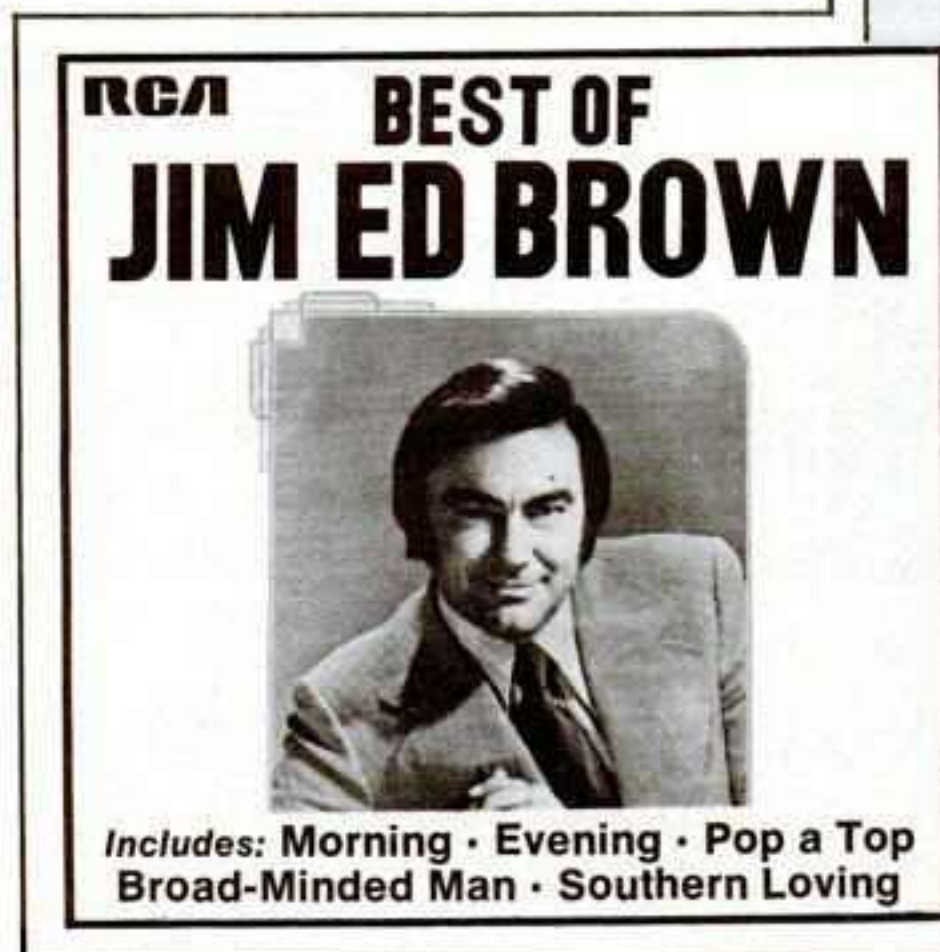
MRS. EXTELLE AXTON, standing, has announced formation of the Fretone Record label. Signing as new artists are Beverly Wilkes, left, and Jim Cannon.

Jim Ed Brown's "Broad-Minded Man" APBO-0059 Loves all three charts.

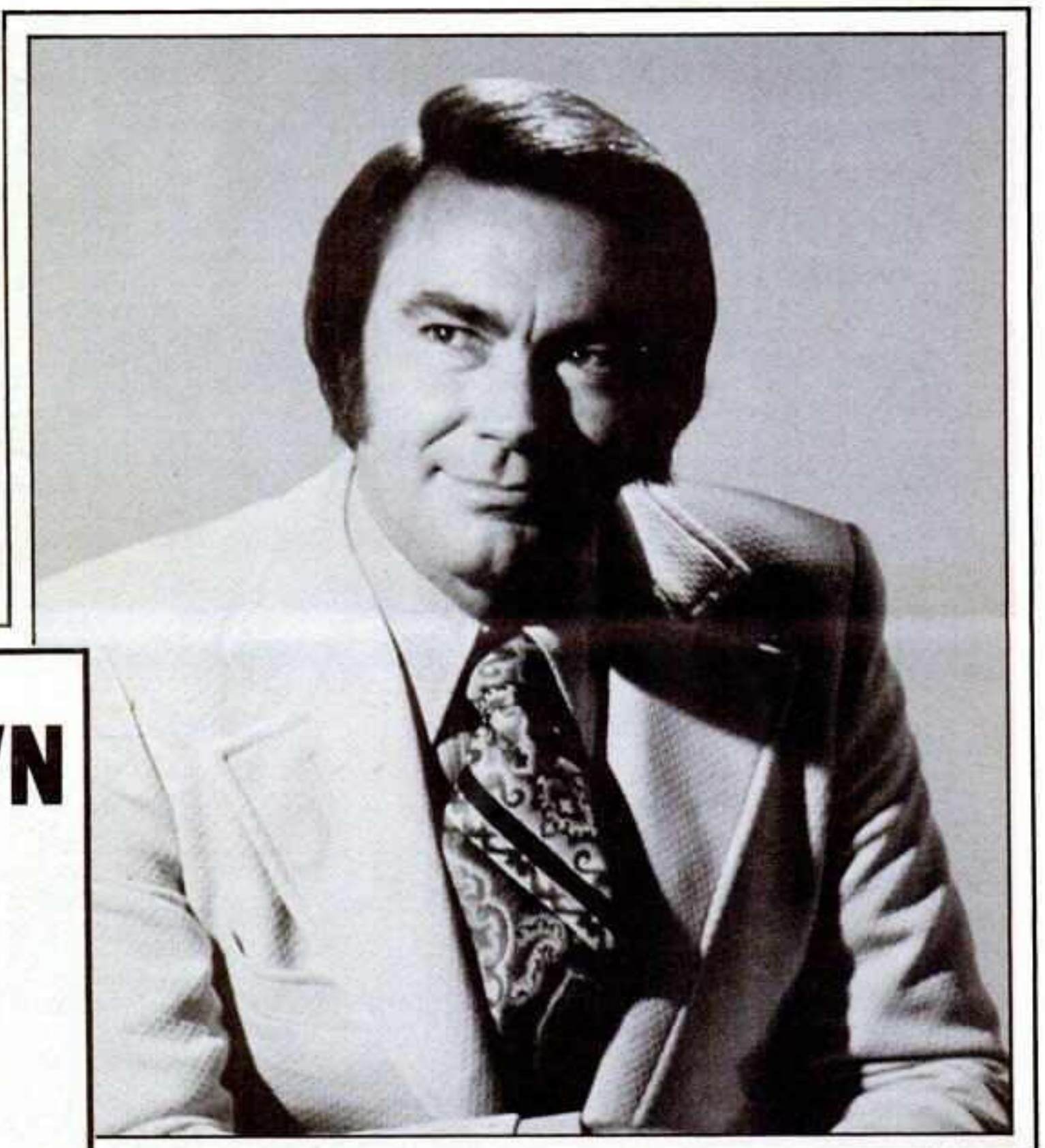
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Country Music

Historical Manse to House Bill Monroe's Memorabilia

ROSINE, Ky.—The homeplace of "Uncle Pen" immortalized in bluegrass music, has been purchased and will be renovated to be used as a museum and showplace of Bill Monroe memorabilia.

This action was led by James Monroe, son of the "Father of Bluegrass," as the culmination of a ceremony here honoring Pendleton Vandiver, the subject of the "Uncle Pen" standard.

More than 6,000 spectators from 30 states were present for the event, which included a bluegrass festival and the unveiling of a monument to Vandiver. He was an old-time fiddler who taught Monroe to play. When Monroe developed his bluegrass style, he taught it to literally hundreds of followers (including Lester Flatt and Earl Scruggs, Mac Wiseman and others), all of whom have taught it to others.

A sundown to sunup singing took place in the town, carried on the campers with banjos, guitars, fiddles, mandolins and upright bass fiddles, all acoustic.

The unveiling of the monument took place at a cemetery on the edge of town. It was engraved with lyrics from the song: "Late in the evening about sundown, high on the hill and above the town, Uncle Pen played

the fiddle; Lord how it would ring; you could hear it talk, you could hear it sing." A fiddle was engraved on the monument, along with the cabin where Bill and Vandiver lived in his last years in Kentucky. It was

after this ceremony that James Monroe announced the purchase of the homeplace, and the renovation plans.

The entire Monroe family was present for the occasion.

'OPRY' HOSPITALITY SUITES

NASHVILLE—Following is a partial list of hospitality suite locations for the various record labels during this week's convention here.

SHERATON: Atlantic, ABC-Dunhill, Acuff-Rose, MGM, Ace of Hearts, RCA.

CAPITOL PARK INN: Capitol Records, Hubert Long International.

KING OF THE ROAD: Mercury, Monument, Joe Taylor Artists.

TUDOR INN: Elektra.

OPEN HOUSES IN OFFICES: Chart, Buddy Lee Attractions, Moeller Talent, Triune Records.

BELLE CARROLL (riverboat): Cinnamon-Toast Records (by invitation only).

SSS International said that, instead of having an open house for the convention, it would protect people by "locking up the Shrode Brothers."

Tharpe Heads 1st Steel Guitarists' Association

ST. LOUIS—The Second Annual National Steel Guitar convention held here featured some of the leading country pickers and had representation from virtually all major instrument companies. Nearly 600, primarily musicians, reportedly attended.

Culmination of the event was the formation of a Nashville Steel Guitar Club, headed by Julian Tharpe, and inauguration of a newspaper devoted to the club.

Representatives from most of the states and several foreign nations were on hand for the convention, devoted to the popularizing of the country steel guitar, and "higher pay for steel guitarists."

Dewitt Scott, owner of Scotty's Music Store here, hosted the two-day gathering at the Ramada Inn. Steel guitar displays were set-up by Emmons, Marlen, MSA, Sho-Bud and ZB, with an additional display of guitars and amplifiers by the St. Louis Music Company.

Special performers included Buddy Emmons, Tommy White, Speedy West, Glen Andrews, Dave Musgrave, Tony Farr, Shot Jackson, Curly Chalker, Wally Murphy and others.

Gretsch also had representation at the convention through John Howren Jr., general sales manager, and

Ken Kramer, midwest sales manager.

Instrument Manufacturers

C.M.I. of Chicago sent in Bruce Bolen, and Pevey Electronics had Don Belfield on hand. Shot Jackson, Dave Musgraves and Scotty Walls represented Sho-Bud.

Scott is a distributor for all of the instruments represented. He said there would be a third convention next year, and expected most major steel players in the nation to be on hand.

Tharpe, steel player for the Barbara Mandrell band, has just recorded a steel album on the Midland label, owned by Scott. His production company has done four albums in all, one on Prize Records by Jimmy Crawford.

Joining Tharpe as officers are Hal Rugg, Starday Records, vice president; Duane Marris, Sho-Bud, secretary-treasurer, and Jackson, chairman of the board.

Directors named included Lloyd Green, John Huey, Dewitt Scott, Jerry Byrd, Jim Vest and Jimmy Crawford.

A special meeting of the Nashville Steel Guitar Club will be held during this week's Nashville convention, Tuesday and Wednesday, at Sho-Bud. It is expected to be primarily a jam session of steel guitarists.

Nashville Scene

By BILL WILLIAMS

Bud Logan of Shannon records set some kind of mark by buying a new boat and then losing it in the middle of the Interstate on the way home. It came loose and was last seen heading into the woods. ... **Doug Kershaw**, making one of his infrequent appearances at the "Opry," brought down the house. ... **Tommy Overstreet** will be doing appearances with his beautiful niece, **Susan St. Marie**, who will be booked by Jim Halsey. ... **Jimmy Bowen** will have the first Opryland Records out two weeks after the convention, singles by **J. David Sloan** and **Lola Jean**. Both will perform those singles on the Capitol Show.

Del Wood feels the colleges are ready for her style of ragtime, and she's going to gear her show in that direction. ... When Canadian Thanksgiving came up (Oct. 5), 18 busloads of Canadians made the trip down to Nashville to see the "Opry." Unfortunately, two busloads didn't bother to get tickets in advance. Somehow, most were squeezed in. ... **Larry Rogers** now will produce **Ray Pillow** on Mega, and part of the session work will be done in Memphis. ... **Singer Shirley Ann Mabrey** was a visitor backstage at the "Opry," and she has a new release out on Major Records.

At **Jim Owen** Day in Henderson, Ky., he and **Jerry Foster** were hosted at a Lion's Club luncheon, did radio interviews, and then performed at a benefit for **Cissy Trainer**, a youngster suffering from paralysis. They raised more than \$5,000 for her. ... **O.B. McClinton** sold out the Country Music Palace in Jackson, Miss., three days in advance. ... **Arlene Harden** is an expectant mother. ... **Shorty Lavender** commissioned an honorary Navy Recruiter by the USN.

Tom T. Hall is the latest of the artists in Nashville to build his own stu-

(Continued on page 46)



GLEN CAMPBELL does some disk jockey work for WHIM-AM, in East Providence, Rhode Island, with some help from program director Tom Allen.

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KBUC	SAN ANTONIO, TEXAS
KOLJ	QUANAH, TEXAS
KVWC	VERNON, TEXAS
WCMS	NORFOLK, VA.
WEDG	SODDY, TENN.
KXRB	SIOUX FALLS, S. DAK.
WLIQ	MOBILE, ALA.
KSOP	SALT LAKE CITY, UTAH
KBER	SAN ANTONIO, TEXAS
KOKE	AUSTIN, TEXAS
KAPE	SANTA FE, NEW MEXICO
WGNU	ST. LOUIS, MO.
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Billboard

Hot Country Singles

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

Table with 10 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, Writer, Label & Number (Dist. Label) (Publisher, Licensee). Contains 100 rows of song listings with star ratings.

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In the musical olympics, everything she touches turns to gold. In the coveted Country Music Awards, she continues to win the laurels.

She's Donna Fargo, the girl whose songs start country and cross over into pop.

"Little Girl Gone" (DOA-17476) is her latest example. This single is hitting the top of the country charts, and in typical Fargo fashion, has crossed over into pop. It's Donna's latest single from her soon-to-be-released album called "All About A Feeling."

As for awards, once again, Donna's walked off with the accolades. During this Country Music Week, the trade has awarded Donna three #1's and two #2's.

Whether she's competing in country or pop, Donna Fargo's always out front. It's not every singer-writer-performer who becomes America's cross-country champ.

"Little Girl Gone" DOA-17476





CBS ARTIST Lynn Anderson joins **KSOP-FM** personalities in moving the station to full power. The stereo station programs country music 24 hours a day, and is fed through cable into Nevada, Idaho and Wyoming. With her is station manager **Henry Hilton**. **KSOP** is in Salt Lake City.

Nashville Scene

• Continued from page 42

dio. It's on his farm near Franklin, Tenn., an 8-track facility with MCI equipment. It will be completed in December. . . . Phonogram has added **Nick Nixon** of St. Louis to its Mercury label. The St. Louis youngster is produced by **Glenn Keener**. . . . **Gusto Records** has added a group called the **Nashville Bridge** to its label. It also has signed Irishmen **Ray Lynam** and **Larry Cunningham**. . . . **Jess DeMaine** and the **Country Music Revue** made a guest appearance with **Mel Tillis** at San Angelo, Texas. **Jim Buchanan** of the **Statesiders**, Mel's band, produced the last DeMaine session.

The **Oak Ridge Boys**, branching out in many directions, will be part of NBC's "Country Music Special" on Nov. 24, and part of the CBS "Country Corners" show which will be taped in Hollywood on Nov. 6-7. . . . **Tommy Cash**, along with the **Blackwood Singers**, set a record one-night crowd at the Virginia State Fair. . . . **Toast's Ural Albert** has cut another single which is due out almost at once. . . . **Al Puca**, vice president of **Key Talent**, says the firm has signed an exclusive booking agreement with the **Collins Coins**, a musical-comedy group. . . . **Tony Moon** advises that a Canadian rock group of the 1950's vintage, **Bolt Upright** and the **Erection**, have done an album for **A&M Canada** at the **Buzz Cason Creative Workshop** here.

Herbie Smith of **Astral Seven** records performed twice for the city of Dayton, Ohio's "Music Under the Stars" program this season, the first time country music had been included on the show. A capacity audience of 10,000 attended each time. Now **Herbie** has opened his own night club, the **Music Man**, in Dayton. . . . **Pam Miller** works the famed **Chattanooga Fall Color Cruise** on shipboard with **Grandpa Jones** and **Burl Ives**. . . . **Don Holiman** set for a new session with **Eddie Miller**, the **Dove** winner. . . . **Loretta Lynn's** new single, "Hey Loretta," was one she didn't want to record in the first place. But **Shel Silverstein** insisted, and now she's happy about the whole thing. By the way, she'll be the cover girl of **Pageant Magazine** in December.

June Black, formerly with **Mission Records**, is now with **Nashville Album Production**, heading the gospel division, now working in conjunction with **Jack Linneman** and **Hill-**

Billboard Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 10/20/73

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	7	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
2	3	7	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
3	4	28	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
4	2	11	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
5	5	11	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
6	8	9	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
7	7	17	SATIN SHEETS—Jeanne Pruett, MCA 338
8	6	26	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
9	9	11	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
★10	13	3	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
11	10	11	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL 1-0248
★12	17	3	PAPER ROSES—Marie Osmond, MGM SE 4910
13	12	20	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
14	11	9	ELVIS—Elvis Presley, RCA APL 1-0283
15	14	19	DON WILLIAMS, VOL. 1—JMI 4004
16	16	12	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
★17	23	4	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury 1-686
★18	15	16	CLOWER POWER—Jerry Clower, MCA 317
★19	27	5	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA 144F
20	22	31	INTRODUCING—Johnny Rodriguez, Mercury SR 61378 (Phonogram)
21	21	3	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
22	25	30	SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA 303
23	24	13	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
24	19	12	NOTHING EVER HURT ME (Half As Bad As Losing You)—George Jones, Epic KZ 32412 (Columbia)
25	18	12	BILL—Bill Anderson, MCA 320
26	28	4	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
27	20	8	IF SHE JUST HELPS ME GET OVER YOU—Sonny James, Columbia KC 32291
★28	34	4	SAWMILL—Mel Tillis, MGM SE 4907
29	30	31	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
30	35	18	SWEET COUNTRY—Charlie Pride, RCA APL1-0217
31	29	11	TOMORROW NIGHT—Charlie Rich, RCA APL 1-0258
32	26	24	GOOD TIME CHARLIE—Charlie McCoy, Monument KZ 32215 (Columbia)
33	31	6	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
34	40	6	THIS IS—Tony Booth, Capitol ST 11210
35	37	4	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
36	41	28	THE RHYMER AND OTHER FIVE AND DIMERS—Tom T. Hall, Mercury SRM 1-668 (Phonogram)
★37	45	2	EARL SCRUGGS REVUE—Earl Scruggs, Columbia 32426
38	32	17	LORD, MR. FORD—Jerry Reed, RCA APL1-0238
★39	48	2	CARRY ME BACK—Statler Bros., Mercury 676
★40	—	1	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA Victor APL 1-0322
41	39	3	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia C 32240
★42	—	1	MR. COUNTRY ROCK—Billy Crash, Craddock, ABC X 788
43	36	14	MR. LOVEMAKER—Johnny Paycheck, Epic KZ 32387 (Columbia)
44	38	7	DRIFT AWAY—Marvel Felts, Cinnamon CIN 5000 (N.S.D.)
45	47	2	TOUCH THE MORNING—Don Gibson, Hickory 4501
46	50	2	SUMMER (THE FIRST TIME)—Bobby Goldsboro, UA LA124 F
47	—	1	PLASTIC TRAINS, PAPER PLANES—Susan Raye, Capitol ST-11223
48	43	27	SUPERPICKER—Roy Clark, Dot DOS 26008 (Famous)
49	44	14	HONKY TONK HEROS—Waylon Jennings, RCA APD1-0240
50	49	6	DOYLE HOLLY—Barnaby 15010 (MGM)

MILLION SELLER?

Marilyn Sellars!

SING ME A SONG
(To Make Me Happy)
(Marljohn Wilkin)

STEREO

MR-200

(M3PS-1818)

2:58

Buckhorn Music, Inc. (BMI)

MARILYN SELLARS

Arranged by Bergen White
Produced by Clarence Selman for
Marljohn Productions
© 1973
Mega Records

BUCKHORN MUSIC,
INC.

1007 17th Avenue, South Nashville, Tennessee 37203

top Studios. . . . Funeral services were held last week for **Texas Bill Strength**, at Minneapolis. He died there of injuries suffered in an auto accident several weeks ago. . . .

Marty Robbins got the major feature in **Sports Illustrated** last week. Revolves around his auto racing. It included a new song, which he will soon record.

DOT'S ENCYCLOPEDIA OF COUNTRY STARS

DISTRIBUTED BY FAMOUS MUSIC CORPORATION, A GULF+WESTERN COMPANY

S.

STAFF These are the people who work to make Dot Records the top country label in America. Dot Records is dedicated to country music, and only country music. The Dot staff is responsible for providing the country with the country music it most wants to hear.



Jim Foglesong
President,
Dot Records



Larry Baunach
Vice President
of Sales & Promotion
Dot Records



Milton Blackford
Professional Mgr.
for Famous Music Publishing



Judy Gottier
Receptionist



Jean Wallace
Promotion Assistant



Regina Lorange
Administrative Assistant &
Product Coordinator



Trish Cicero
Secretary
to Jim Foglesong

STARS These are the artists who make Dot Records what it is. It's the finest roster of recording talent in the country. Roy Clark, Brian Collins, The Compton Brothers, Howard Crockett, Tony Douglas, Donna Fargo, Ray Griff, The Kendalls, Judy Kester, Dave Kirby, Tommy Overstreet, Pat Roberts, Jack Scott, Joe Stampley, Hank Thompson, Diana Trask, and Don White.

Focus on Mass Merchandisers AKAI Players in Sears, Vornado

By BOB KIRSCH

BASF Combines Software Push

(Story page 3, 53)

LOS ANGELES—To most people, the name AKAI means a high end product aimed primarily at the audiophile. This is still true to a large extent, but the firm is also making important inroads into the mass merchant and department store markets and has added product to its line which will appeal to most hi fi consumers.

AKAI still produces high end reel-to-reel stereo and 4-channel tape decks and offers a 1/4-inch videotape system, but is also becoming more involved in 8-track and

cassette equipment in the \$200 to \$400 bracket.

Executive vice president Bob Owen and director of marketing, audio products, Jay Menduke, offered some views on the firm's mer-

chandising techniques, the video future, quadrasonic and the audio industry in general.

"In the past two years," Menduke said, "we've gone into a number of" *(Continued on page 52)*

Allied Radio's Dilemma: 37 Store Sale

NEW YORK—The Tandy Corp. of Ft. Worth, Tex., slapped with a Justice Dept. order to divest itself of Allied Radio—a 37-store midwestern retail chain—is faced with the dilemma of coming up with a suitable buyer.

Officials of the corporation are reported to have talked with at least 150 potential buyers since the order went into effect. However, most of the negotiations proved fruitless either because the potential buyers were too small to raise the necessary cash, or large enough to face the same dilemma as Tandy should they acquire the chain.

The asking price of the 37-store chain is reported to be in the vicinity of \$10 million, but Tandy officials feel that despite the figure, and rumors that the chain had been facing

(Continued on page 54)



PACIFIC STEREO's first hi-fi event in the Chicago area found Stanton headphones a popular item. Blank tape exhibitors included (from left) George M. Travers, district sales manager, Memorex; John Stenken of Markel Sales (explaining TDK to a girl). Jack Y. Muroi of Sansui's product development wing conducted a seminar on 4-channel. Marlene and Tom Barr with Chuck McShane in the Sherwood booth. Maxell's Mark Harris (right) below in the firm's large exhibit.

Huge APAA Set— Car Stereo Co.s Pushing In-Dash, Quality Machines

By EARL PAIGE & ANNE DUSTON

CHICAGO—Almost all the leading manufacturers in car stereo are set for what appears to be the largest ever Automotive Parts & Accessories Association (APAA) show at McCormick Place here Oct. 22-24. Over 560 firms will exhibit with car player firms concentrating more effort than ever on in-dash units and higher quality machines. *(Continued on page 52)*

RCA Video Delay

NEW YORK—Industry fears that RCA had run into delays with its plan to launch field tests of its SelectaVision MagTape TVC system this year, were confirmed this week by William Hittinger, the firm's executive vice president, consumer and solid state electronics.

In announcing that test market plans had been set back to "the first quarter of 1974" Hittinger said, "We believe that the industry has promise, but conditions affecting our entry into it have changed appreciably in recent months.

In describing the conditions of

which he spoke, Hittinger said the costs of basic components of the MagTape system had escalated, and blamed the "inflationary pressures" of the nation's economy for the rise.

He also said the need for additional product design refinements had been encountered, and that problems of entering the consumer market at an appropriate price level had become more apparent.

Said Hittinger, "We intend to gain more marketing and engineering experience in 1974 before making final commitments on the scope of our

(Continued on page 54)

Stories up Front

- Hitachi U. S. Mfg.; Moves West
- 3M Files for Higher List Price
- Wallichs Leases Audio Sections
- . . . and inside
- Iowa Chain 'Mass Merchandiser'
- UA Push on Quadrasonic Tapes
- GE, Ampex Tape, Player Ads

Fla. Chain Sees Pricing Vital in Hardware Expansion

By SARA LANE

MIAMI—The 25-unit Jackson's/Byrons chain based here finds that pricing is the key to increasing its involvement in electronic playback entertainment and accessories. "Pricing is the thing in our operations," said Don Waters, electronics and electric housewares buyer. "The most critical area for us is to make sure we have the right pricing on merchandise we're carrying in our stores plus the right advertising program to go along with it. After that we don't seem to have too many problems getting merchandise displayed properly, nor do we have much trouble in getting it sold. The key thing is to have the right price."

J/B's is a popular price point junior department store catering to the masses. "By that, we mean we cater to the most popular price range throughout our stores for the average consumer. That's where we're at right now and while we're trying to upgrade in many areas, we still want to hit the masses," said Waters.

Waters feels that price points are not difficult to establish and despite price increases that have come about in the past year, J/B is actually offering its customers more this year in entertainment departments than it did in previous years by driving harder bargains with manufacturers.

More Stores

Jackson's/Byrons has just opened two new stores bringing the total to 25 covering every major area in the state of Florida. The southernmost store is located in Key West (sometimes referred to as the "southernmost city in the United States") and, up in the northwest panhandle, J/B has a store in Tallahassee, the state capital. Plans are on the drawing board to open five new stores each year for the next five years.

Although J/B is primarily a ready-to-wear, fashion oriented store where markups are higher than in consumer entertainment departments, playback entertainment is seen as legitimate profit-earning merchandise.

"Right now we're carrying a very limited amount of electronic equipment," Waters continued. "But each year we're trying to get more and more into this and we're having tremendous increases everywhere we go into that field."

Expansion in electronics came about because of progressive management within the store.

Waters stocks about four or five different component systems keying in on one or two numbers at "very, very good" prices and purchasing in tremendous quantities.

Volume Purchase

"We'll buy a great number of one model, then hit it every couple of weeks with newspaper advertising. Rather than offer a wide selection of merchandise or step-ups, we'll key in on a single compact or two, then run the heck out of it."

Recently, for example, J/B offered a solid state stereo unit for \$109.99 which other stores were selling at \$180. "We've sold more in a month than most stores sell in a year with this item. Sometimes, we'll offer a unit for \$100 which our competitors are selling for \$150. When you have buys like that, customers recognize the value and come in and snap them up."

Waters finds that customers have a pretty good idea what stereo should sell for by comparison shopping and by watching local ads.

"We keep promoting within a certain price point; let's say a \$110 price point stereo, and that's where we stay. We're trying to build from here, but it's going to take a while. Our goal is to expand in the area of consumer entertainment, but we have to take it step by step."

'Quad Shops'

As proof of stepping up operations in that department, J/B has just opened 'sound rooms' or 'quad shops' in four of its larger stores, featuring three or four different quadrasonic units. Waters admits it's more or less an experiment, but feels sure it will create interest and prove to be financially sound.

"There's a lot of interest in our stereo business which I feel

has been brought about by quadrasonic. People are talking about it and asking questions about it. They're becoming aware something new has been happening in home entertainment. That doesn't mean they're rushing out and buying it right now, but they're asking and this has to help the total business. And we're fortunate to have a hip, progressive management which staunchly believes in the future of quadrasonic. They're really gung ho on the subject. I feel there has been a lot of confusion in the consumers' minds about technical terms in the last few years, but it seems to be working itself out. We have 15 to 25 percent of our business going into quadrasonic; the rest is in stereo equipment. I would venture to say that next year will be the year of 4-channel."

Specialty shops selling higher-end equipment represent no competition to J/B. "They're selling higher priced products, which we just aren't able to sell. Our main competition is from other mass merchandisers in the area and the large discount stores."

Waters will stock name brand merchandise if it is well priced, but contends there's no point in carrying a name brand if it's over priced just for the sake of the name. "We'd much rather have an off brand radio or stereo unit if it's really of value to our customer. That's the important thing."

Car Stereo

The stores carry a "good assortment" of Panasonic, Sound Design, some Lloyds, and 8-track car players manufactured by Dyn, a Miami firm.

"Japanese labels are strong now, but I think labels from Taiwan and Korea will become stronger than they are currently. I think customers understand that Japanese companies have had to go offshore to make their products because of the increase of prices in Japan. Consumers have read so much about the yen re-evaluation and the rise in production costs in

(Continued on page 50)

GE, Ampex Tape, Player Push

By RADCLIFFE JOE

NEW YORK—In what is believed to be the first time that a major home stereo manufacturer is offering prerecorded software with his equipment in a significant package deal, General Electric has launched a full-scale consumer promotion program that offers prerecorded music tapes in both stereo and 4-channel formats at premium discount prices.

The promotion made possible through a special arrangement with Ampex Stereo Tapes makes top music charts artists available to purchasers of GE 8-track or 4-channel tape equipment at a fraction of the list price.

In the 8-track category GE is offering music by such artists as the 5th Dimension, Curtis Mayfield, Sergio Mendes, Michel Legrande,

the Partridge Family and Sha Na Na for \$1.99 with the purchase of any GE component, system or 8-track player.

The offer which remains valid until Dec. 28, can be used to order any or all the tapes listed in the promotion. However, the \$1.99 charge is good only on the first tape. Additional tapes will cost the purchaser \$3.99 each with a 25 cents handling charge.

In the 4-channel category, the purchaser of a GE 4-channel system can order any number of discrete 4-channel tapes by such artists as Frank Chacksfield, Ronnie Aldrich, Tony Mottola, Ethel Merman, Urbie Green, Edmundo Ros, Stanley Black, Caterina Valente, The Ch-Lites, Country Joe McDonald, Curtis Mayfield and Enoch Light. These tapes are being offered at \$4.99 each.

The special promotion is being supported by such point-of-purchase displays as posters, countertop displays, stickers and flyers.

Panasonic Hockey Tie-in

NEW YORK—Panasonic has launched a major advertising program in GOAL, a new program magazine launched recently by the National Hockey League.

The ad schedule which will run in the magazine during the NHL's 1973-74 season will promote the company's line of 4-channel home entertainment systems, units of the Panasonic new Series 44 line, and Panasonic automotive products.

According to Panasonic officials, the schedule calls for color ads in 40 publications in each participating team's program, as well as in 80 programs slated for playoff games.

Panasonic is the only electronics firm among some 27 advertisers in GOAL. The magazine was designed to unite home team programs under a single publishing umbrella.

The new format will enable

(Continued on page 51)

Scott Comeback Keyed to 'Buy American' Promo Ads

NEW YORK—Stereo components manufacturer, H.H. Scott, which filed a Chapter XI bankruptcy petition last winter, is making significant strides along the comeback trail, in a unique display of what the flexibility of a Chapter XI situation can do for an economically hard-pressed company wanting to reorganize without being pressured by its creditors.

According to sources close to the company, Scott, capitalizing on a "Buy American" drive that is gaining momentum, is well on its way towards realizing its goal of between \$5 and \$6 million in sales this year.

In the first nine months of this year, Scott re-established some 95 dealerships in 22 states in the union. A major jump from the six or seven to which it was reduced following its financial collapse.

Encouraged by dealer and consumer response, the firm is now aim-

ing at about 200 dealers in a limited distribution arrangement.

Those Scott dealers that have so far been recruited by the company are optimistic about its chances of recapturing the market it once held.

According to Scott's spokesmen, at least one dealer, Del Padre Music Co., has been pushing the Scott system via co-op ads in local newspapers in the Springfield, Mass. area. The ads utilized "Made-in-America" theme as its main thrust.

It has been reported that consumer response to the advertisements has been so encouraging that Scott has been making reprints to which its hopes its other dealers would avail themselves.

The company, anticipating a continued vertical movement of its products, is also strengthening its assembly line with the addition of more employees.

Fla. Chain Sees Pricing Vital in Hardware Expansion

• *Continued from page 49*

Japan that I don't think the Taiwan label will be such a negative factor as it has been," Waters predicted.

Although J/B stores are spread the length and width of Florida, there are no real regional differences to speak of. "The exception is a college town compared to a retirement area. We have stores in both areas and we do better in electronics in the college town which, of course, is only natural. We get a cross section of customers from teenagers right on up, due to our popular prices. We are not keying in on any special age group."

Waters said J/B would like to educate the consumer, but

with the limited assortment, it is an impossible task. Most customers are presold when they enter a store having read ads in local newspapers.

"We like to train our salespeople in the approach we've taken in offering values to the customer at a price they just can't refuse. When a customer comes in, though, we don't have to sell him that hard to buy a unit. That's already been done by our advertising and the price we're selling the unit for. In the four or five stores in which we're expanding, we are getting trained and more knowledgeable help and we're trying to give them additional training in electronics. They have to know how to sell higher end components. Normally, we have two seminars a

year where we bring in our key manufacturers to discuss new products and new dimensions. But, we're not as strong on seminars as many other stores are.

"Management is happy with the business we're doing and the contributions we've made as a traffic stimulator."

Almost all of the 25 stores are single floor which gives J/B a definite advantage in displaying the home electronic departments. Most are near entrances or exits thereby creating traffic. In some stores, hardware and software are adjacent; in others they are in completely different areas. Waters finds there is no difference in placement of the two. "Some department managers agree with me, others disagree."



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Telex: 674798 Magnadyne BVHL

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* **DISTRIBUTORS** at home or abroad

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- Cassette cartridges, complete component parts
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- Sleeves; printed in 4 colors
- Dust Shields
- Shrink film
- 8tk ¼" lube tape; 1800', 3600', 7200'
- Cassette tape? leaded or non leaded
- Exact time loaded 8 tk blanks (private labeling available)
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Features

- Adjustable L-Sealer
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- Portable
- Automatic timing device
- Will seal and shrink 300-400 tape cartridges/hour
- Will package items as wide as record albums and as high as 4 inches
- Practically no maintenance required

Complete: \$750.00

See us at the A.P.A.A. show—Booths # 849-850

Rep Rap

This Friday's (19) **Electronic Representatives Association (ERA)** second management seminar at the Hyatt Regency Hotel near O'Hare in Chicago will offer reps a personalized and computerized tabulation and analysis (extra fee of \$35) of his managing skills. The program, part of a series ERA is running, is to be conducted by **Dr. Tom Thiss**, executive vice president, **Wilson Learning Corp.** Topics: examining personal styles, analyzing leadership, evaluating interpersonal relationships, avoiding misunderstandings and sharpening management skills. Other seminars are in Waltham, Mass. (Oct. 26-27) and Cleveland (Nov. 16). ERA is located at 233 E. Erie St., Chicago 60611 (312) 649-1333.

The **Chicagoand ERA** chapter will introduce a new automobile insurance program for its rep members at its Nov. 5 dinner, according to **Bob Wilson**, **Crest Associates, Inc.**, membership and member services vice president. Elements of the plan under **Aetna Life & Casualty** include a 5-15 percent savings under a group plan, convenient monthly checking account deduction payment and nationwide "telefast" claim service 24-hours via an 800 number. Details are available from **Tom Sullivan, Jr.**, director, at the chapter office, 1301 Waukegan Road, Glenview, Ill. 60025 (312) 724-7880.

Art Szerlip, general chairman, So. Calif. **DMR** conference organization, is looking for an outstanding event at **Del Webb's Kullima Resort**, Oahu, Hawaii, Feb. 14-17. Details are available from **Larry Courtney**, 23999 Ventura Blvd., Calabasas, Calif. 91302 (213) 888-9912.

Hear Muffs were among the many audio and accessory firms at the recent **National Premium Show** in Chicago, where **Gordon Hanson**, inventor of the unusual headphones, said the firm is working with **Gillette**, in a premium program. **Hear Muffs** is looking for reps too and can be contacted at 513 Rogers St., Downers Grove, Ill. 60515 (312) 852-7330.

Gordon LeRoy, **LSM Associates**, Orchard Park, Phelps, N.Y. 14532 (315) 548-4881, said the firm was just appointed to rep **Jensen Sound Laboratories** in upper N.Y. LeRoy said **WOMF-FM**, Rochester, is sponsoring a stereo and quadrasonic show (19-21) with many Rochester dealers participating such as **Lafayette Radio** and **Bob Hyatts Stereo Center**. LeRoy believes 4-channel is being held back to some degree by what he calls the "carriage trade" component dealer. "They haven't been able to integrate 4-channel into their high-cost, high-quality sales presentations. Can you imagine four Bose speakers in a system? This is their hangup, and we feel it is hurting them and 4-channel in particular."

ESP Co., Inc., 4796 S. Broadway, Englewood, Colo. 80110 (303) 781-4409, received first place award in the '73 **Pickering** momentum rep sales contest. Its coverage for **Kenwood** now includes N. M. and El Paso. **Tenna** is a new line. **Walco** is another line the firm reps.

Gene La Brie, national sales manager, **Maxell Corp.**, said **TMC Sales Corp.**, 2465 Lemoine Ave., Fort Lee, N. J., will rep NYC metro and N.J. **TMC** is headed by **Tom A. Marchiano** and formerly repped the **TDK** blank tape line.

Component Marketers, **TEAC's** newly appointed rep firm for metropolitan N.Y., coordinated four dealer seminars each averaging 50 salesmen. **William Cawfield**, **TEAC Corp.** of America's product development manager, attended each meeting, training dealers to demonstrate the firm's tape decks. The tape technology seminars were held at the **Statler Hilton**; **Howard Johnson's**, Saddle Brook, N.J.; **Island Inn**, Westbury; and **Pan Am Motor Inn**, Queens.

Moulthrop Sales Inc., 1530 E. 12th St., Oakland, Calif., is expressing optimism in the economy by remodeling its offices. The firm, with **Bud** and **Jack Moulthrop**, **Bruce Jacobs**, **David Grubbs**, **John Bolin**, **Dave Adams** (newest member of the firm

who joined six months ago), **Bud Shropshire** and **Phil Crocker**, carries home entertainment lines for **Garrard**, **Sherwood**, **Shure Brothers**, **Koss**, **Tandberg**, **Sankyo** and **BASF**.

The newly formed **Stan Axelrod Associates**, covering Metropolitan New York and northern New Jersey from headquarters at 161 Cedar Lane, Teaneck, N.J. 07666 (201) 836-6661, has added **Mel Press** as outside salesman, who brings nine years of experience to his northern New Jersey territory. **Steve Weil** reports that the firm has added **JVC** to its line of home entertainment products, which includes **CBS**, **Midland**, **Arco**, **Lanz**, **Suporex**, **Nortronics**, **RMS Electronics** and **Kraco**.



NORTRONICS reps from **H&K Sales** in Menlo Park, Calif. pose for **Billboard**. At right, **Art Szerlip**, So. Calif. **DMR** executive, congratulates **Mrs. Ardis Kearns**, owner, **Electronic Supply Co.**, Las Vegas as first to sign for **Hawaiian DMR** conference Feb. 14-17.



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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FOR THE LIFE OF YOUR RECORDS.



Panasonic Hockey Tie-in

• Continued from page 50

hockey fans to read articles by national sportswriters and celebrities, while allowing each program to retain its local identity. The magazine is being produced by the **National Hockey League Services**.

Car Stereo

APAA ACTION

Continued from page 49

Other trends and activities of buyers and dealers who will be shopping the show indicated from interviews across the country include:

- Continued upgrading of speakers with emphasis on larger, heavier units and more 2-way speakers;
- In-dash installation resulting

in more specialists because of the custom nature of the work:

- Quadrasonic units moving comparatively slow due primarily to a lack of software appealing to predominantly young audience and few in-dash units and few units with slide mounts; 2-20 percent sales ratios are being reported;
- More involvement with car dealers;

Smaller stores concentrating on higher quality units, emphasizing more features, better sound;

Car cassette still selling at about a 1 to 10 ratio to 8-tracks, again with a lack of software reported.

A distinct difference in smaller market dealers movement of in-dash as opposed to in-dash sales in large cities is being noted as well. Many

dealers indicated that the theft problem is the major factor for increasing sales of in-dash equipment in metropolitan areas.

All size outlets report more advertising in car stereo with several going to in-store broadcasts by radio stations.

Exhibitors

Afco Electronics, Inc.
Amberg Co.
Audiovox Corp.
Automatic Radio Sales, Inc.
Boman Astrosonix
Car Tapes, Inc.
Casemakers, Inc.
Custom Case Mfg. Co.
Dyn Electronics, Inc.
Electronic Industries Inc.
Fidelity Products Co., Inc.
Arthur Fulmer Co.
Gibbs Sound Products
Inland Dynatronics, Inc.
JFD Electronics Corp.
J.I.L. Corp. of America
Jensen Sound Laboratories
Krao Enterprises Inc.
Kustom Kreations, Inc.
Lear Jet Stereo, Inc.
Le-Bo Products Co. Inc.
Magnadyne Corp.
Matsushita Elec. Corp. of America
Medallion Automotive Products
Mitsubishi International Corp.
Motorola
Muntz Stereo Corp.
Recoton Corporation
Rubbermaid, Inc.
Sanyo Electric Inc.
Sparkomatic Corp.
Tenna Corp.
Utah Electronics

Precision announced its tie-up with Mopar, the parts division of Chrysler, and both deals appear to reaffirm the attitude of tape manufacturers regarding non-traditional outlets. They are on the increase in the U.K., but tape firms are only interested in deals which guarantee high turnover and officials say the day of the garage selling half a dozen tapes a month is numbered.

EMI's deal with the 500 distributors of British Leyland cars and parts is thought certain to encourage dealers to invest in tape alongside their car accessories products. The massive catalog of EMI has been pruned so dealers will be offered most of the best repertoire available from EMI.

The deal is however not exclusive like Precision's arrangement with Mopar. EMI tape marketing manager Barry Green pointed out the deal was exclusive only in its initial stages, and other companies were unlikely to sell tape to British Leyland distributors for perhaps six months. But Green's attitude is basically that EMI is extending the message of tape, and once the distributors "get the feel of tape" it could be of benefit to other manufacturers to market tape through British Leyland dealers.

British Leyland however has been careful to insure it backs good product, and in fact Green pointed out that negotiations for the deal had taken a year. Now, although the deal initially will involve about 500 British Leyland distributors, the potential coverage for EMI tape is much wider.

AKAI Players in Sears, Vornado

Continued from page 49

the so-called mass merchants, such as Lechmere, 18 Sears outlets in Florida under our name, Kennedy and Cohen, Newmark & Lewis, Vornado which has the Two Guys stores, Swallens and Handy Andy."

Why has AKAI gone into these outlets? "The average consumer is smarter and he wants better quality product," Menduke says. "There has been a certain evolutionary process going on among a lot of the so-called discount stores. The image is changing. These people are not selling schlock, they're selling good merchandise in volume. All of the stores I named carry a full assortment of our tape product," he added. "They may not carry every item, but they carry something from each configuration. And the average consumer wants quality now, especially the kids. They've grown up with tape. We will help the mass merchant through point of purchase displays,

seminars, our dealer salesmen and suggestions for dealer tags. The audiophile image is very important to us, but we're not going to ignore all other types of retail outlets."

Owen added to some of these views. "The mass merchants are looking ahead a few years, realizing that most of their goods in the electronic field will be sourced in America. And we've broadened our consumer base. It's still high end but we think it's more competitive. For example, we now have a receiver-amplifier combination, and the super audio bug will want them separately. But the average consumer is more quality conscious than ever before. Take today's young people. I don't think they visualize themselves as pipe smoking, slide rule carrying engineers. They are interested in how a unit sounds and how reliable it is, and they listen very carefully. They know good sound, and they're pretty damn critical."

What about some of the other areas AKAI is involved in, such as video? Currently, they offer several models, including a 1/4-inch portable unit with camera.

"There really is no consumer video market at this point in time," Owen said. "What I do see for the future is potentially three distinct markets or devices. I think too many people have made the mistake of thinking in terms of one cure-all device that satisfies the consumer."

"The first market," Owen continued, "would be direct off the air recording. The second, and probably the most significant from a consumer vantage point, is a unit that will play prerecorded material, most likely the disk. I think you'll find color pictures and sound in the same disk, be it stereo or 4-channel. The point is, everybody is familiar with the disk concept as a result of audio. I would guess that over the next decade you will see a lot of low-cost hardware incorporating sight and sound.

"The third area," Owen added, "and the one we have been moving in, is the camera replacement market. This would be our portable camera system, and I think it will go mainly for professional use. I expect it will be 1/4-inch tape and marketed through the audiophile-mass merchant type of operation. At first it will not be a high profit item because the whole secret is to make a production commitment to bring the price down. We already have a viable market, and we're looking at the professional market. In other words, the user who makes use of this equipment for part of his income. Our product is already being used in industrial training, real estate and by a lot of sports coaches. We are also doing quite well with the camera in the educational field. But we think the experience we're getting now will be invaluable when the consumer market develops."

Owen also feels that cable TV will open up a market for video because of the number of programs of local origin required by the FCC. AKAI's unit will play through any TV through a small convertor."

Switching to audio, Owen said that AKAI will continue to be strongly involved with cassette and 8-track as well as reel-to-reel, believing the first two configurations appeal strongly to the average consumer and have come a long way as far as audio is concerned.

Talking about quadrasonic, Owen said he is "bullish." It's definitely a new listening experience, not a gimmick. We don't have low-priced material, but more and more people want real quality and are willing to pay for it in 4-channel reel-to-reel and 8-track. I think as more tape software becomes available, you'll see more and more hardware available. This has also been fantastic for the speaker market, producing real growth, not inflated growth figures. And again, this goes back to youth. People who are interested in the total sound experience."

EMI U.K. CAR TAPE PROGRAM

LONDON—EMI has signed a tape deal with the largest U.K. motor manufacturer, British Leyland. The deal comes only weeks after



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Tape Duplicator

Saki Magnetics, Inc., Santa Monica, Calif. is focusing on the high quality tape head market now that so much emphasis is being placed on high speed duplication, according to **Trevor Boyer**, sales manager. The firm is headed by **Eugene Sakasegawa**, who founded Saki in 1969. He was manager of magnetic head engineering, Winston Research Corp. (div. Fairchild Camera), for nine years a supervisor of magnetic head production for 3M, following the absorption of Crosby Enterprises, for which Sakasegawa worked after leaving the

Univ. of So. California's television station in 1953 where he was chief engineer. Boyer has been with Applied Magnetics Corp. where he specialized in magnetic head sales and with Syntron Div., Food Machinery Corp. Saki is now manufacturing all formats of audio tape heads and is a major supplier of hot pressed glass bonded ferrite heads, Boyer added.

Audimation, Inc. is readying a prototype of a new model 741 8-track cartridge winder, said **Norman Deletzke, Jr.** Characteristics include 390 ips, adjustable to wind a 300 disk in approximately 12 seconds; heavy duty casting construction; ball bearing (Bodine) motors; monitor amplifiers; reversing switch; manual operation. Price will be \$355 list. Deletzke said the firm is looking for reps and dealers.

MVC Dist. Corp., Livonia, Mich., is starting to license product for duplication and marketing with its first product "The Ballad of Jonathan Livingston Seagull—I Must Learn to Fly," said **S. R. "Si" Wagler**, marketing manager. Cartridges and cassettes will be sold to dealers for \$2.50.

BASF Combines Software Push

• Continued from page 3

some 20 key markets across the nation.

Berberian stressed that the mass market push was geared to open new doors for BASF distributors, and should not be construed as a move to replace the firm's important distributor network. He also pointed out that the aggressive move into the mass merchandise market did not mean that BASF was abandoning the small but lucrative audiophile market in which it got its first start in this country.

The massive promotional push, strategically timed to coincide with BASF's organizational changes, will, according to Dempsey, further bolster the firm's plans to give additional support to BASF records distributors through the use of the strong market services that exist in the Audio Video Division.

Dempsey also said that BASF Records will step up its A & R activities in this country in addition to its redoubled push on what he called a fine existing catalog of jazz, classical and pop music.

In addition to its extensive media promotion, BASF Systems has also updated its sales presentation, shifting from slides to flip charts, because, according to Berberian, the slides were constantly being obsoleted by innovations created by BASF's research and development technicians.

Some of the innovations alluded to by Berberian include new packaging for the company's blank 8-track line, an eye-catching assortment of counter and floor displays that come in both fixed and rotating models and are available without charge to merchandisers ordering the stipulated amount of blank tape products; and an attractive co-op advertising plan, that is constantly being upgraded to meet the changing needs of the dealer.

Assessing his company's push into the highly competitive marketing ideas, that included education of store managers, buyers and sales help, the establishment of a mailing list for managers and buyers to keep them constantly informed of developments at BASF, personalized help with problems of space, product turnover and advertising, and access to all the display material they could use.

Columbia Magnetics has installed a new high speed tape coating machine which incorporates a solvent recovery system designed to capture and recycle up to 28 pounds of solvent per minute, according to Sam Burger, vice president, manufacturing, Columbia Records.

Burger said that the primary purpose of the machine is to increase the tape plant's production capability. He added that the unit, designated an "A-Coater" also provides a more

uniform coating of oxide and lube, as well as the precision and nature of the quality control.

Designed and constructed by Dr. Peter Landskroener, director of new product development for Columbia Magnetics, the unit also boasts an automatic feed mechanism for the base film supply.

Describing the unit's solvent recovery system, Burger said that the solvent captured, is drained and re-filtered before it is re-introduced

into the system. "The advantages of this include optimizing the economics of the coating system, and the prevention of air pollution since the solvent is not released into the atmosphere," said Burger.

The unit is expected to go into full production within the next few weeks, at which time Burger claims it will function at speeds greater than have been achieved by any other existing machine doing the same job.

Nortronics Adds to Accessories

MINNEAPOLIS—Nortronics Co. Inc. has introduced a video recorder care kit containing all the products required to keep videotape recorders operating at peak performance.

The kit, designated model QM-5, contains tape/head cleaner in a 16 ounce spray can, foam swabs, non-abrasive cellular cleaning tissues, and static and lint-free cloth.

According to Nortronics technicians, the cleaner is effective and safe for removing oxide deposits,

and dissolving a wide range of other contaminants. It is supplied with an extension tube for spraying directly into hard-to-reach areas.

The foam swabs are reportedly manufactured with a specially formulated material with a cellular structure that captures dust, dirt and oxide from the video heads when impregnated with the tape/head cleaner.

The product is being marketed by Nortronics record care division, and

individual units are replaceable from regular distributor stock to prevent obsolescence of the kit.

Also new to the Nortronics accessory catalog is a professional bulk eraser for cassettes, cartridges and reels. The product, model QM-11 generates what the firm's technicians call an extra-powerful 60Hz magnetic field which will completely erase prerecorded tape products.

The eraser features a sensitive microswitch that is activated with fingertip pressure and deactivated as soon as the eraser is laid down.

This function, according to Nortronics spokesmen, provides a unique safeguard that prevents burn-out by accidentally leaving the eraser on the "on" position. Other features include a coiled power cord and instruction manual.

Rounding out the new line of ac-

(Continued on page 55)



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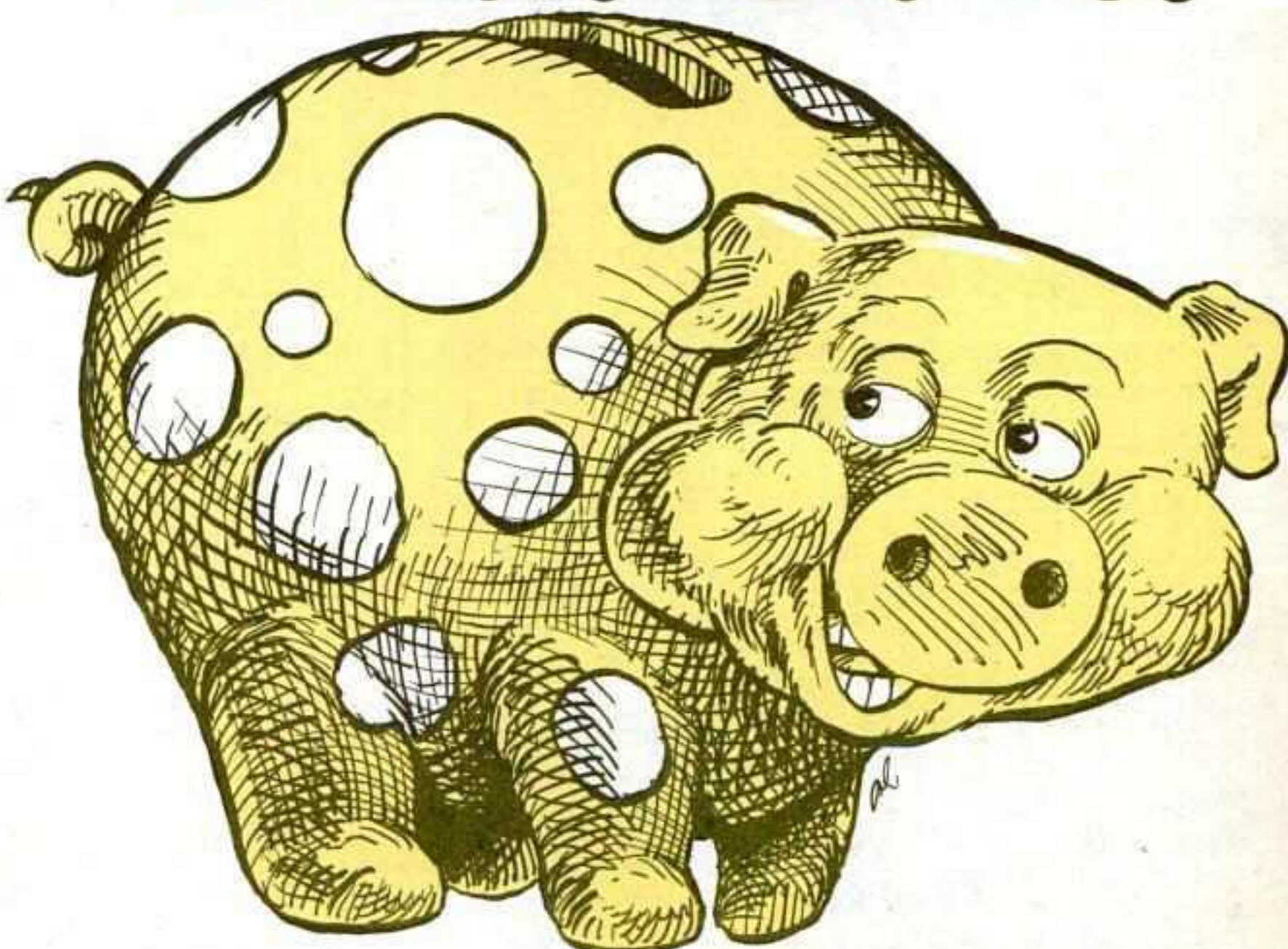


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3-Prong Expansion by Tennant

NEW YORK—The C. Tennant & Sons Co. has launched what it calls a "three-prong growth program" to satisfy the growing needs in a generally short-supply market, according to Kenneth Moritz, the company's vice president.

The expansion project for which major funds have already been allocated, will include distribution, increased product representation and additional personnel, all within the firm's electronics division.

Moritz said that negotiations for the cash purchase of "an important East Coast electronics distributor was near fruition." Also in the works are negotiations for similar acquisitions on the West Coast and Southwest.

The Tennant executive said that acquisition of the nationwide facilities will add a new and important U.S. national distributor network to his firm's existing sources.

He continued, "Backed by our financial strength and marketing experience, plus the 'in place' personnel of acquired companies, a new national marketing force will be-

come apparent in the months ahead."

Tennant is also negotiating with certain U.S. manufacturers to expand its overseas line representation. According to Moritz, the firm's U.S. headquarters which includes financial, licensing, shipping, translation and communications groups, services over 15 overseas offices, and makes an attractive package for U.S. manufacturers who feel that they are missing major sales as a result of improper approach to international markets.

The company is also continuing to staff its office with "international marketing pros" who will work alongside its engineering and technical staffs.

Meanwhile Tennant has also installed direct private leased Telex

communications facilities in all its overseas offices. According to Moritz the facilities are manned by the firm's engineering and marketing personnel who are backed by technical interpreters in cases where language barriers exist.

Explaining Tennant's decision to install the intercontinental communications network, Moritz said that whether acting as a buyer or vendor on behalf of its clients, Tennant realizes that decisions are based on production schedules and today's flexible prices resulting from short-term items. "Proving that the mail service is practically obsolete in such situations, we believe that the network, which includes East bloc countries, is one of the best services we can offer our clients," said Moritz.

Pioneer 2-Way Speakers

NEW YORK—U.S. Pioneer Electronics Corp. has introduced a budget-priced, high-efficiency, compact bookshelf 2-way, 2-speaker system to its line of speakers.

The unit, priced to sell at less than \$60 features what Pioneer technicians call excellent transient response with low distortion and wide dispersion.

The system designated Project 60, utilizes an 8-inch cloth half roll surround woofer with an oversize magnet, and a long throw voice coil working together with Pioneer's ex-

clusive free-beating cone with a special surface coating.

The unit's midrange and treble spectrum is handled by a 2½ inch diecast aluminum horn-type mid-range tweeter using a polyester film diaphragm.

Project 60, according to Pioneer technicians, covers a frequency range of 50 Hz to 20,000 Hz. Its maximum input power is 60 watts. The unit is enclosed in a wood grain cabinet lined with special sound absorbing materials, and faced with a decorator styled sculptured grille.

RCA SelectaVision Test Now in '74

• *Continued from page 49*

participation in the video recording industry."

He added, "Rather than adhere to a rigid timetable and pricing schedule, we intend to shape our program to the changing conditions that the industry is now experiencing."

Although Hittinger made no direct reference to Cartridge Television, Inc., whose Cartrivision system slipped on the consumer market earlier this year when the company filed a Chapter XI bankruptcy petition, many industry observers feel that this was the key to RCA's decision to tread softly at this time.

The MagTape system which was launched by RCA, after the company ran into problems with its Holotape unit, and subsequent to Cartrivision's market entry, was, at the time ballyhooed as Cartrivision's first major competitor.

Less than a month ago, the RCA MagTape system had been cited as "the ghost of a giant what Cartridge Television had been forced to fight along the way" by Larry Hilford, ex-head of Cartridge Rental Network, the TVC rental software company which had been part-owned by CTI (see Billboard 10-6).

It was as recently as the 1973 Summer Consumer Electronics Show, held in Chicago in June this year, that Dave Miller, director of product management for SelectaVision products, said that plans for the introduction of the MagTape system were continuing as scheduled, and that his company planned to place MagTape units on the floors of selected retail shops, and in consumer homes late this year as part of a pilot marketing program to gather data on dealer and consumer reactions and usage of the products.

At the time, Miller also promised that production units of the system would reach retail sales floors by the first quarter of 1974, the time slot now set aside for the introduction of the firm's test market program.

37 Store Sale

• *Continued from page 49*

a decline in sales volume, Allied Radio was an attractive investment because of the opportunities inherent in the chain, and the incredible growth of the consumer electronics industry.

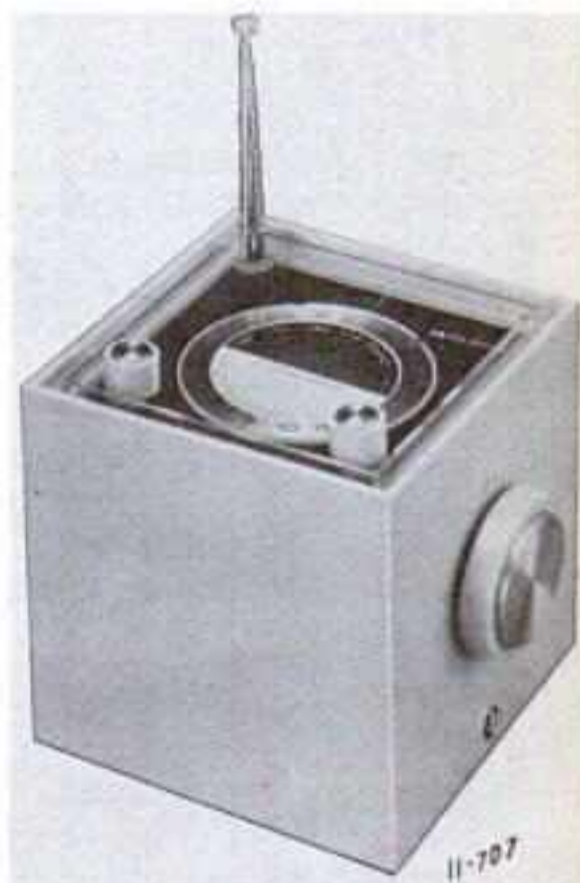
New Products



STEREO RECEIVER unit No. RA200 was announced by General Electric at suggested \$289.95 price tag. The 5-position function switch selects AM/FM/FM Stereo/ Phono 1 and 2, and Auxiliary. Component is equipped for "QuadriFi" sound.



THE SHARP RD-409 4-track, 2-channel stereo cassette tape recorder deck is said to be compatible with any component system. Priced to retail at \$99.95, unit weighs under 5 lbs.



BATTERY-powered "Eavesdropper" Model 11-707 tunes FM and VHF television audio. At suggested retail price of \$29.95, unit features earphone and pillow speaker.



FOUR-CHANNEL/2-channel discrete 8-track tape player, Teledyne Packard Bell's TRA 42, at \$99.95 retail, plugs into almost any discrete amplifier.



TENNA's new counter display for car stereo tape players and speakers is constructed of hardboard with walnut paneling. Equipped with power supply, display serves as wiring hook-up testing unit.

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Growing Iowa Firm Views Itself as Mass Merchandiser

By JACK COGGINS

HIGHLIGHTS

- Low profit margin, name brands, service
- Need for faster parts availability from mfr.s
- Customers' initial demands very often switched
- Executives urged to work on the sales floor
- Consumers have brand 'unconsciousness'
- Private label merchandising may be inflexible
- Price-point determination vital key to buying
- Advertising not exclusively oriented to youth
- Regional differences demand often critical
- Consumers have attitudes on off-shore labels

COUNCIL BLUFFS, Iowa—Stores are like farmers' fields. Success is measured less by acres under cultivation, more on quantity and quality of yield per acre. Similarly, the impact of a mass merchandiser on the audio industry is more realistically determined by not how many stores are in operation, but by actual tonnage sold and degree of service provided sound system customers.

If this analogy holds true, World Radio here is both mass merchandiser and volume seller, even though its current number of stores in operation is miniscule compared to 100-plus unit chains. World Radio has eight stores. They are also located in Des Moines, Ames, and Iowa City, Iowa, and in Omaha, Lincoln, and Grand Island, Neb.

"We are expanding all the time," assured Juan S. Roque, director of marketing for the relatively young aggressive selling organization. "New store locations are being looked into. So, in the next couple of years, World Radio may have an additional three, four—possibly five—stores."

Roque attributed rapid continuing growth to three main factors. "We are geared to sell tonnage at low individual sale profit margins. We handle a number of good demand, well advertised, quality name brands and are adding more. We are one of the very few truly volume retailers set up to actually provide, not merely promise, full efficient and fast service after the sale."

Concept of Service

World Radio views service, not as an equilibrating tail of the selling kite but, rather, as a maneuvering string that helps take sales even higher. "Volume selling is essentially a snow-



WORLD RADIO director of Marketing Juan S. Roque (left) above chats with customer. Insert at right shows Jim Rupert (right) operating master control that allows for the demonstration of any combination of amplifier and player along with speaker desired.

balling process," Roque noted. "Without service, the snow melts before the ball attains sizable dimensions. Each satisfied customer is a link in a longer and longer chain of referrals."

However, at World Radio, service is more than a sign and a counter. It is backed by expert repair personnel, and service-oriented sales personnel. "Lots of times," explained Roque, "we can fix minor defects right in the stores while customers wait. This is important because people want fast as well as qualified service. With our own repair department, we can control both quality and speed better."

World Radio thinks the length of warranties are fine and that most companies stand behind their products "pretty good." "The problem is that, in order to back warranties at dealer level, we have to have fast availability on parts," Roque said.

"When our valuable customers come in with defective items under warranty, they do not want to wait one, two, even three months, for parts. Parts availability should be increased to the

point where dealers which have their own service departments can get on the phone and say, 'I need such and such parts, put them in the mail right away.' And get immediate action. It can be done. As long as we can get the parts fast, everything is fine."

Selling Concepts

About 25 percent of World Radio customers come in with notions about brands and features desired. But even these must be educated. What they have in mind, more often than not, doesn't correspond to their actual needs. So sales personnel are trained to sell towards filling needs not notions.

To illustrate the importance of selling to actual needs of customers, Roque said. "If a customer comes in with the notion that he wants to spend between \$199 and \$299 for a cassette recorder with an AM and FM stereo with turntable and a pair of speakers, the important question is will that amount of sound fill the size of room he will be listening in. If not, personnel must guide the customer with right information into selecting the right equipment,

(Continued on page 56)

800 Tape Set

NEW YORK—Jeffrey Norton Publishers has acquired "Sound Seminars" an audio tape series featuring lectures on business, education, history, english, fine arts philosophy and other subjects, from McGraw-Hill.

The series which contains more than 800 titles are available either in cassette or open reel format, and are available from Jeffrey Norton at an \$11 list price.

Norton has also acquired what it calls a sub-series titled "Today's Poets" which originated at the YM-YWHA Poetry Center readings. On these tapes are such contemporary poets and writers as W.H. Auden, Doris Lessing, John Barth, John Updike, Anne Sexton, all reading their own works.

Nortronics Accessories

- *Continued from page 53*

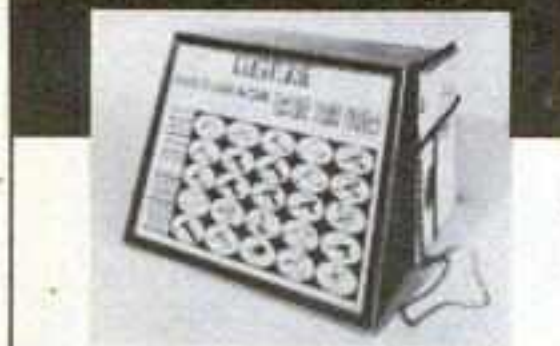
cessories is a professional head demagnetizer that removes residual magnetism from heads, capstans and guides.

The unit, model QM-202 also generates a controlled 60Hz magnetic field strong enough to effectively demagnetize without creating additional residual magnetism.

The product's primary function is to demagnetize active pole pieces and faces in recorder playback heads, thus preventing hiss, noise and possible erasure which can be caused by a magnetized head. It also prevents partial erasure of pre-recorded tapes.

The QM 202 features a flexible probe for reaching usually inaccessible recorder/player parts. According to the Nortronics technicians, the magnetic field radiates from the tip of this probe which is designed to contact sensitive areas without physical damage.

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*Manufacturer's suggested minimum retail \$149.95. **Dolby is a registered trademark of Dolby Laboratories, Inc.

Channel Master Matrix System

NEW YORK—Channel Master has introduced a new home music entertainment system featuring what the company calls a derived audio matrix system that delivers four different sounds from four separate speakers.

The unit, model 6681, also features a built-in 8-track stereo tape

player and recorder, full-size record changer, and AM/FM stereo receiver.

According to Channel Master technicians, model 6681 is a completely solid state system with 100 watts of Instant Peak Power, or 20 watts of stereo music power, RMS, five watts per channel.

It also has right and left channel illuminated recording meters, slide controls for volume, play, balance, treble, bass and both recording levels. It has push button controls for auto stop, repeat, pause, restart, fast forward and ALC. A full complement of inputs and outputs is also provided.

Iowa Chain Pushes Brand Names

• Continued from page 55

help him understand that by spending an additional \$150 he will get what he really needs."

Sometimes it is the other way around. "A customer will come in with the notion that he must have an 8-track deck built into a system. We demonstrate sound out of a disk and

then we play the 8-track. He decides that, actually, he doesn't like the noisy 8-track. So, he ends up spending less money than he had intended. But, he is happy. He will tell his friends. That's how we build our business. In nine out of ten cases where customers come in with something in mind, it is necessary for us to redirect them to a choice that will actually end up filling their needs."

To sell this way, a fully alert and qualified selling force is required. World Radio takes a very direct approach in building its force. "The people at the top of the organization work regularly in the stores," Roque said. "We're not just here behind desks sending out memos, having secretaries type nice letters of congratulations. We do it directly. When I set up a weekend sale at a store, I go there and work the floor, selling. This way we both convey market and product information to our people and at the same time find out for ourselves what customers want. This approach has given us a lot more mobility.

"Because we sell well-known major name brands, any single World Radio store will sell fifty times more

stereo systems than any single store of a particular much larger chain which offers only its private label." Roque made this statement to stress the important place name brands take in his firm's consistent ability to build volume sales.

Brands carried include Sony, TEAC, Pioneer, Fisher, Sansui, BSR, Marantz, Akai, Garrard and Panasonic.

World Radio has private labels on small items, such as cassette tapes, but not on equipment. "However," he said, "we are looking into it and conceivably could be doing some in the next two or three years. If we decide to move in that direction at all, it will be with extreme caution. We would not jump into just anything."

(To be continued)

Kenwood Prod.

LOS ANGELES—Kenwood has introduced the KR-2300 AM-FM stereo receiver, set to retail at \$199.95.

The unit features phono, auxiliary and tape jacks, two IF stages in the AM tuner and microphone level control.

New Products



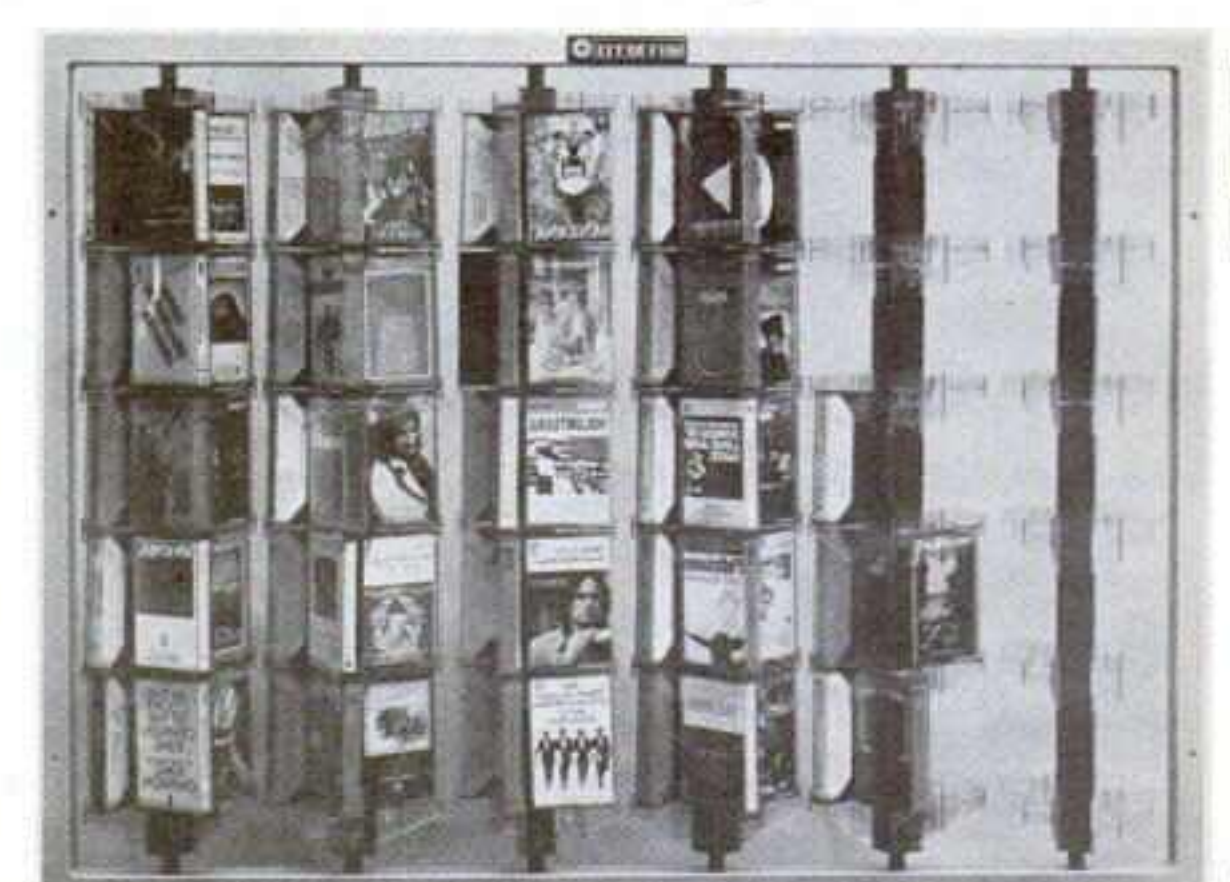
BALLAD II by Teledyne Packard Bell is a 100-watt matrix 4-channel amplifier, AM/FM stereo tuner, 8-track player, turntable, and two-speaker system complete with bookshelf housing. Model K10205, at suggested retail of \$329.95, also includes headphones.



BSR "Quasi-Quad" 4-channel conversion system includes a passive matrix enhancer with two rear-channel speakers. Unit lists at \$59.95.



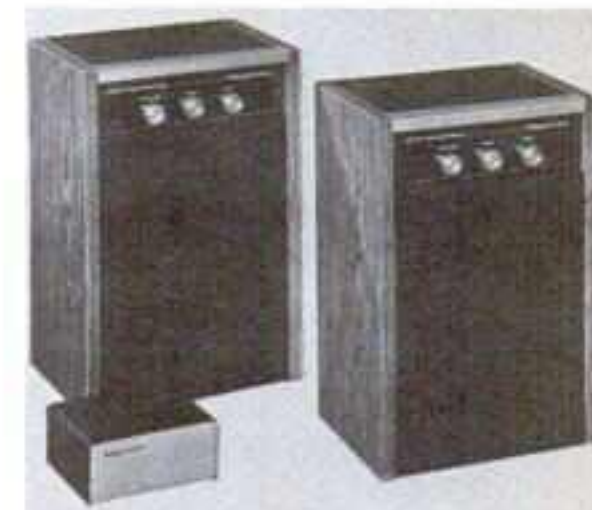
PERFORMERS' microphone, Model 671 from Electro-Voice, carries \$60 net price. Mike features improved diaphragm through Volumetric-Hologram design.



SECURETTE clear plastic cassette display unit holds 120 tapes. Each of the columns spins on stainless steel rods. When key is turned, a cassette may be removed.



AUDIOVOX FMC-IC converts any AM car radio into an FM radio. Listing at \$44.95, the Micro Converter is installed under-dash.



SOUND ISLANDS are Magnavox's remote speaker systems; they receive sounds of a stereo console without wiring. Transmitting unit No. 1401 retails at \$39.95. Models 2512 and 2511 are \$129.95 and \$79.95 respectively, list price.



NO. 56A6 solid wood wall case for 8-track cartridges is Esmond Industries offering for \$29.95 retail. Unit holds 36 tapes.



MODEL 5741 control unit for Stanton Magnetics line of headphones, priced at \$19.95, features separate volume and tone controls for each channel and 17 feet of coiled cord.

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RECORD WORLD THE COUNTRY ALBUM CHART

WKS. ON CHART

1	I LOVE DIXIE BLUES—Merle Haggard—Capitol ST 1200	7
2	YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty—MCA 359	7
3	LOVE IS THE FOUNDATION—Loretta Lynn—MCA 355	11
4	LOUISIANA WOMAN, MISSISSIPPI MAN—Conway & Loretta—MCA 335	25
5	BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247	11
6	SATIN SHEETS—Jeanne Pruett—Capitol ST 11197	16
7	TRIP TO HEAVEN—Freddy Hart—Capitol ST 11197	
8	JESUS WAS A CAPRICORN—Kris Kristofferson—MCA 2-4012	
9	THE BRENDA LEE STORY—Brenda Lee—Mercury 1-674	
10	ELVIS PRESLEY—RCA APL1-0293	
11	LOVE AND MUSIC—Porter Wagoner & Dolly Parton—RCA APL1-10248	
12	IF SHE JUST HELPS ME GET OVER YOU—Sonny James—Columbia KC 32429	
13	BILL BILL ANDERSON—Columbia KC 32429	
14	CLOWER POWER—Jerry Clower—MCA 317	
15	CAL SMITH—MCA 344	
16	JUST WHAT I HAD IN MIND—Faron Young—Mercury 1-674	
17	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez—Mercury SRM 1-658	
18	DRIFT AWAY—Marv Felts—Cinnamon CIN 3000	
19	SLIPPIN' AWAY—Jean Shepard—United Artists UA 1A144-F	
20	DON WILLIAMS, VOL. 1—JMI 4094	
21	LORD, MR. FORD—Jerry Ford—RCA APL1-10238	
22	SWEET COUNTRY—Charley Pride—RCA APL1-10217	
23	COME LIVE WITH ME—Roy Clark—Decca DS 34110	
24	SAWMILL—Mel Tillis—MGM SE 4907	
25	MARTY ROBBINS—MCA 342	
26	TOMORROW NIGHT—Charlie Rich—RCA APL1-10238	
27	WHAT'S YOUR MAMA'S NAME—Tanya Tucker—Columbia KC 32429	
28	HONKY TONK HEROES—Waylon Jennings—RCA APL1-10217	
29	ME, LOVEMAKER—Johnny Paycheck—Epic KE 32247	
30	SUPERPICKER—Roy Clark—Decca DS 34110	
31	SAWMILL—Mel Tillis—MGM SE 4907	
32	HANK WILSON'S BACK, VOL. 1—A&M SP 4403	
33	JOHNNY CASH AND HIS WOMAN—Columbia KC 32443	
34	TIE A YELLOW RIBBON—Johnny Rodriguez—Mercury 1-674	
35	PAPER ROSES—Marie Osmond—MGM SE 4910	
36	INTRODUCING—Johnny Rodriguez—Mercury 1-674	
37	PRIMROSE LANE—Jerry Wallace—MCA 366	
38	DOYLE HOLLY—Earmy 15010	
39	GOODTIME CHARLIE—Charlie McCoy—Mercury 1-674	
40	TOUCH THE MORNING—Don Gibson—Mercury SRM 1-674	
41	CARRY ME BACK—Stetler Bros.—Mercury SRM 1-674	
42	THE GOOD OLD DAYS—Rick Nelson—MCA 40130	
43	THIS IS PAT ROBERTS—Decca DS 34110	
44	DORSEY BURNETTE—Capitol ST 11219	
45	THIS IS TONY BOOTH—Capitol ST 11219	
46	THE TOWN WHERE YOU LIVE—Mel Street—Mercury SRM 1-674	
47	FULL MOON—Kris Kristofferson—MCA 2-4012	
48	THE BEST OF BILLY CRASH CRADDOCK—Capitol ST 11219	
49	THE LAST BLUES SONG—Dick Curless—Capitol ST 11219	
50	CARIBBEAN CRUISE—Danny Davis—RCA APL1-10238	
51	SUNDAY MORNING—Coming Down—Johnny Cash—Capitol ST 11219	
52	BRUSH ARBOR 2—Capitol ST 11209	
53	SUBBLING OVER—Dolly Parton—RCA APL1-10238	
54	DREAM PAINTER—Connie Smith—RCA APL1-0188	
55	SWEET COUNTRY WOMAN—Johnny Duncan—Capitol ST 11219	
56	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis—Capitol ST 11219	
57	JUST THANK ME—David Rogers—Atlantic SO 72	
58	THE WORLD OF EDDY ARNOLD—Eddy Arnold—Decca DS 34110	
59	JUST PICKIN', NO SINGIN'—Hank Williams Jr.—MGM SE 4906	
60	THE EARL SCRUDDS REVUE—Columbia KC 3242	
61	THE HAND OF LOVE—Billy Walker—MGM SE 4907	
62	SHYMER & OTHER FIVE AND DIMERS—Tom T. Hall—Mercury SRM 1-674	
63	NOTHING EVER HURT ME—George Jones—Capitol ST 11219	
64	ENTERTAINER OF THE YEAR—Loretta Lynn—MCA 300	
65	CHARLIE TOMPAUL GLASSER—MGM SE 4919	
66	YOU LAY SO EASY ON MY MIND—Sonny O.—Mercury SRM 1-674	
67	ASK I THAT EASY TO FORGET—Jim Reeves—Capitol ST 11219	
68	THE BICK BOUNDS—Bill Anderson—Capitol ST 11219	
69	A SWEETER LOVE—Barbara Fairchild—Capitol ST 11219	
70	BLUE RIDGE BANGERS—Fantasy 9415	
71	KIDS SAY THE DAENDEST THINGS—Tammy Wynette—Capitol ST 11219	
72	DANNY'S SONG—Anne Murray—Capitol ST 11219	
73	THANK YOU FOR TOUCHING MY LIFE—Don T. Hall—Mercury SRM 1-674	
74	MY SECOND ALBUM—Donna Fargo—Capitol ST 11219	
75	SHE'S GOT TO BE A SAINT—B.J. Price—Capitol ST 11219	

CashBox Top Country Albums

1	YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (MCA 359)	3	THE TOWN WHERE YOU LIVE—Mel Tillis (Mercury SRM 1-674)
2	LOVE IS THE FOUNDATION—Loretta Lynn (MCA 355)	6	24 TOMORROW NIGHT—Charlie Rich (RCA APL1-10238)
3	I LOVE DIXIE BLUES—Merle Haggard (Capitol ST 11197)	7	25 CLOWER POWER—Jerry Clower (MCA 317)
4	THE BRENDA LEE STORY—Brenda Lee (Mercury 1-674)	8	26 SAWMILL—Mel Tillis (MGM SE 4907)
5	LOUISIANA WOMAN—MISSISSIPPI MAN—Conway Twitty & Loretta Lynn (MCA 335)	9	27 WHAT'S YOUR MAMA'S NAME—Tanya Tucker (Columbia KC 32429)
6	JESUS WAS A CAPRICORN—Kris Kristofferson (MCA 2-4012)	10	28 JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter (Columbia KC 32443)
7	TRIP TO HEAVEN—Freddy Hart (Capitol ST 11197)	11	29 TIE A YELLOW RIBBON—Johnny Rodriguez (Mercury 1-674)
8	BEHIND CLOSED DOORS—Charlie Rich (Epic KE 32247)	12	30 MARTY ROBBINS (MCA 342)
9	ELVIS—RCA APL1-0293	13	31 SUPER PICKER—Roy Clark (Decca DS 34110)
10	IF SHE JUST HELPS ME GET OVER YOU—Sonny James (Columbia KC 32429)	14	32 DOYLE HOLLY—Earmy 15010
11	DRIFT AWAY—Marv Felts (Cinnamon CIN 3000)	15	33 PAPER ROSES—Marie Osmond (MGM SE 4910)
12	LOVE AND MUSIC—Porter Wagoner & Dolly Parton (RCA APL1-10248)	16	34 DON WILLIAMS, VOL. 1—JMI 4094
13	CAL SMITH—MCA 344	17	35 NOTHING EVER HURT ME—George Jones (Capitol ST 11219)
14	SATIN SHEETS—Jeanne Pruett (MCA 338)	18	36 PRIMROSE LANE/DON'T UP ON ME—Jerry Wallace (MCA 366)
15	JUST WHAT I HAD IN MIND—Faron Young (Mercury 1-674)	19	37 DORSEY BURNETTE (Capitol ST 11219)
16	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez (Mercury SRM 1-658)	20	38 MR. LOVEMAKER—Johnny Paycheck (Epic KE 32247)
17	BILL—Bill Anderson (MCA 320)	21	39 FULL MOON—Kris Kristofferson & Kris Kristofferson (MCA 2-4012)
18	SLIPPIN' AWAY—Jean Shepard (United Artists UA 1A144-F)	22	40 BUBBLING OVER—Dolly Parton (RCA APL1-10238)
19	TOP OF THE WORLD—Lynni Anderson (Columbia KC 32429)	23	41 BEST OF GEORGE JO VOL. 2—Mercury SRM 1-674
20	HANK WILSON'S BACK VOL. 1—A&M SP 4403	24	42 THIS IS TONY BOOTH—Capitol ST 11219
21	COME LIVE WITH ME—Roy Clark (Decca DS 34110)	25	43 ARMS FULL OF EMP—Rick Nelson (Capitol ST 11219)
22	LORD, MR. FORD—Jerry Ford (RCA APL1-10238)	26	44 THE GOOD OLD DAY (ARE HERE AGAIN)—Rick Nelson & Susan Raye (Capitol ST 11209)
23	THE TOWN WHERE YOU LIVE—Mel Tillis (Mercury SRM 1-674)	27	45 THE RHYMERS AN FIVE AND DIMERS—Tom T. Hall (Mercury SRM 1-674)

COUNTRY LOOKING AHEAD

1	STILL LOVING YOU—Roy Clark (Decca DS 34110)
2	I CAN'T GET OVER YOU TO SAVE MY LIFE—Sonny O.—Mercury SRM 1-674
3	CITY OF NEW ORLEANS—Ricky Van Shelton (A&M SP 4403)
4	SECOND CUP OF COFFEE—Mercury SRM 1-674
5	LILA—Mercury SRM 1-674
6	LIFE STREAM (Matragun-BMI) Rick Nelson—MCA 40130
7	LAST DAYS OF CHILDHOOD—Mercury SRM 1-674
8	BLEEP YOU (Tree-BMI) Cal Smith—(MCA 40136)
9	SUNSHINE FEELING—Mercury SRM 1-674
10	I'M GONNA KEEP—Roy Clark (Decca DS 34110)
11	COLORADO COU MORNING—Mercury SRM 1-674
12	ANOTHER FOOT—Mercury SRM 1-674
13	SAME OLD CAL!—Mercury SRM 1-674
14	I'M A PRETTY C—Mercury SRM 1-674
15	MY LOVE IS DEEP—Mercury SRM 1-674
16	I'VE GOT MINE—Mercury SRM 1-674
17	ROLLIN' RIG—Mercury SRM 1-674
18	TENNESSEE STUD—Mercury SRM 1-674

Billboard Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 10/13/73

This Week	Weeks on Chart	TITLE, ARTIST
1	6	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
2	10	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11197
3	6	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
4	27	JESUS WAS A CAPRICORN—Kris Kristofferson, Mercury 1-674
5	10	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
6	25	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247
7	16	SATIN SHEETS—Jeanne Pruett, MCA 338
8	8	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
9	10	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
10	10	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-10248
11	8	ELVIS—Elvis Presley, RCA APL1-0293
12	18	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32429
13	7	FULL MOON—Kris Kristofferson & Kris Kristofferson, MCA 2-4012
14	15	DON WILLIAMS, VOL. 1—JMI 4094
15	11	CLOWER POWER—Jerry Clower, MCA 317
16	12	TOP OF THE WORLD—Lynni Anderson, Columbia KC 32429
17	11	PAPER ROSES—Marie Osmond, MGM SE 4910
18	11	BILL—Bill Anderson, MCA 320
19	11	NOTHING EVER HURT ME (HAIL ALICE AND AN UNLIVING YOU)—George Jones, Capitol ST 11219
20	7	IF SHE JUST HELPS ME GET OVER YOU—Sonny James, Columbia KC 32429
21	2	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
22	30	INTRODUCING—Johnny Rodriguez, Mercury SRM 1-658
23	3	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-658
24	12	COME LIVE WITH ME—Roy Clark, Decca DS 34110
25	29	SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA 303
26	4	GOOD TIME CHARLIE—Charlie McCoy, Mercury 1-674
27	4	SLIPPIN' AWAY—Jean Shepard, United Artists UA 1A144-F
28	18	HANK WILSON'S BACK, VOL. 1—A&M SP 4403
29	19	TOMORROW NIGHT—Charlie Rich, Epic KE 32247
30	5	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
31	16	LORD, MR. FORD—Jerry Ford, RCA APL1-10238
32	9	CAL SMITH—MCA 344
33	2	SAWMILL—Mel Tillis, MGM SE 4907
34	12	SWEET COUNTRY—Charlie Price, RCA APL1-10238
35	13	MR. LOVEMAKER—Johnny Paycheck, Epic KE 32247
36	3	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
37	4	DRIFT AWAY—Marv Felts, Cinnamon CIN 3000
38	2	SUNDAY MORNING COMING DOWN—Johnny Cash, Capitol ST 11219
39	5	THIS IS TONY BOOTH—Capitol ST 11219
40	27	THE RHYMERS AND OTHER FIVE AND DIMERS—Tom T. Hall, Mercury SRM 1-674
41	9	MARTY ROBBINS—MCA 342
42	26	SUPERPICKER—Roy Clark, Decca DS 34110
43	13	HONKY TONK HEROES—Waylon Jennings, RCA APL1-10238
44	1	EARL SCRUDDS REVUE—Earl Scruggs, Mercury SRM 1-674
45	5	DORSEY BURNETTE—Capitol ST 11219
46	1	TOUCH THE MORNING—Don Gibson, Mercury SRM 1-674
47	1	CARRY ME BACK—Stetler Bros., Mercury SRM 1-674
48	1	DOYLE HOLLY—Earmy 15010
49	1	SUMMER (THE FIRST TIME)—Bobby Goldsboro, Mercury SRM 1-674

MCA RECORDS

CBS England Quits Trade Rack Firm

• Continued from page 1

would change but it didn't and we eventually decided it would be in everybody's interest if we pulled out."

James Arnold-Baker, managing director of Record Merchandisers, told *Billboard* that he was surprised

by CBS's decision and particularly, by the reasons given for it—he claimed that around 75 per cent of RM's sales is currently coming from full-price product.

CBS's timing is also surprising. For the first time since its formation in 1969, Record Merchandisers now finally seems to be finding its feet. Although the company recently lost several important accounts, the firm's turnover in the 12 months to June of this year was over \$12.5 million—100 per cent up on sales in the previous financial period.

Although final figures have still to be worked out, RM expects to make a substantial profit this year compared with a fairly hefty loss last year.

Ducales Sees Mil Turnover

BREBBIA, Varese—More than \$1 million turnover is expected this year by Ducale's owner and president, David Matalon. This is expected, following the company's steady development which billed for \$250,000 in 1970, \$500,000 the following year and \$800,000 last year.

Ducale, established in the 50's by Matalon and a partner, boomed in the early 60's with the discovery of new talent, Mina, who suddenly emerged as Italy's number one singer and is responsible for the sale of several million records.

After Mina's departure in the late 60's, Ducale had a long limbo period until Matalon decided to relaunch the company in 1970 and concentrate on the industrial side of the music business. This, custom record pressing and tape duplication still form the most consistent part of Ducale's billing, both relying on Italian and Continental customers. However, Matalon has also continued working on the creative side through releasing the MCA catalogs in Italy (UNI, MCA, Coral) as well as a budget line from the Miller Inter-

(Continued on page 59)

Serious Delays on Orders Are Seen in Tinsley Fire Aftermath

By GRAHAM PUNTER

LONDON—Dealers can expect serious delays on some Christmas orders following the fire which gutted Tinsley and Robor's sleeve-manufacturing plant at Lancing, Sussex.

Phonogram, Island, WEA and Pye album deliveries look certain to be affected to some degree.

The fire, which started at the Datsun car factory adjoining the Lancing plant, wrote-off the Robor factory which handled 25 per cent of the sleeve work done by the Tinsley and Robor group.

Despite round-the-clock working, a massive increase in the output from other Tinsley and Robor

plants, and imported sleeves, delivery delays of anything between one and four weeks looks likely.

Roy Joyner, sales director of the Tinsley and Robor group, said about one million sleeves that were made up or in the process of being made up were lost in the blaze.

1,000 Tons Destroyed

Over 1,000 tons of cardboard were also destroyed. Joyner said the company has already introduced a 24-hour operation to try and offset the loss.

Of the other sleeve manufacturing and printing factories in the group, production has been stepped-up at Howards in Slough and the Upton plant at Birmingham has the capacity to double output.

The group is also in the process of establishing a new factory on the South Coast and every effort is being made to advance the opening date. Joyner said machines were being flown in from America and it is hoped the plant will open on Nov. 1.

"It is a serious problem," said Joyner, "but not a catastrophe. Inevitably it will mean late deliveries but we hope no one will lose too much money through missing out on sales. The fire couldn't have happened at a worse time with the imminent Christmas rush."

Island Loss

Island lost thousands of sleeves for new releases, including 20,000 of

the new Uriah Heep album. Advertising manager Tim Clark said the sleeves for five or six new albums would be imported from Germany, and stickers carrying the English catalog numbers will be stuck over the German numbers.

Island had a heavy loss with back-catalog sleeves with 90 per cent of the separated negatives going up in smoke. But Clark said these would be replaced "within days" from the Continent. He forecast delays of about a week for new releases.

WEA's production co-ordinator, Lionel Rose, said his company lost about \$20,000 of negatives, but the art work was not in the gutted building. The only art work that was destroyed was for the new Greenslade album, although the magnitude of the problem has been reduced by Rose's policy of keeping a spare set of negatives as a precaution.

Reprints of sleeves for back-catalog albums by Emerson, Lake and Palmer, Alice Cooper and Otis Redding were lost.

WEA is looking to its factories abroad to solve its problems, but Rose said there would be delays in the delivery of two or three albums of about three weeks.

A Pye spokesman said the damage had not yet been fully assessed but that the company has been hard hit. "We have lost a lot of separated negatives and Christmas delays look to be inevitable."

EMI to Appeal Bar On Price Increase

LONDON—EMI is to appeal against the rejection of a 6.2 per cent price increase announced by the Prices Commission last week. EMI managing director Gerry Oord is to have discussions with his financial staff this week to decide on the next move. He told *Billboard* that most record companies were putting in for price rises at present. Phonogram has been allowed one of about .6 per cent, and Decca has just announced a 2 per cent increase.

"Not being British it is difficult for me to see how your political mills are turning. In my country they wouldn't discriminate. It is very difficult to justify a price rise for one company and not for another," said the Dutch-born managing director.

EMI is at present celebrating outstanding profit returns for the last financial year. But Oord dismissed this as a good reason for refusing a price increase. "The profit is also

due to the increased market. It does not mean that the profit margins are higher. The profit per record has dropped considerably."

He cited a number of reasons for this including rising costs of materials and sleeving and increased studio costs. "Although we have a salary freeze that does not mean that salaries have not increased in the past year," he said. He felt that an overall increase of 10 per cent was the most realistic figure at present.

He concluded: "We are asking for the increase because we believe that we need it and so probably do all the other record companies. If EMI were the only company asking for an increase I would understand the commission turning it down, but increased costs effect the whole industry."

Decca's new prices put six cents on a \$5.30 pop album and 20 cents on a classical album which previously retailed at \$5.65.

Gott Retains Title as Top Czech Artist for '72-'73

PRAGUE—Karel Gott has repeated his triumph of last year by being named the best-selling Czech record artist for the 1972-73 season. The period covered, June through May, corresponds with the accounting period of OSA, the Czech mechanical rights society.

Runners-up were Waldemar Matuška, Viktor Sodoma, Peter Spaleny and Jaromir Mayer. Pavel Barton, who scored regularly at Czech pop festivals this past spring, came in from nowhere to the 12th position. In the female section Helena Vondrackova beat last year's winner, Nadia Urbankova, by a narrow margin, and the other runners-up were Eva Pilarova, Miluse Vobornikova and Marie Rottrova.

Conspicuous in the 10th place was a young newcomer, Jana Robbova, and her success is mostly due to being featured with Karel Gott on the Czech cover version of "Po'Folks." The results are computed by awarding each song a point on records sold, with singles sold thereby scoring two points and an LP usually gets 12.

The awards were presented to the winners at a special concert, and they performed to an audience which had gained admission by proffering a certificate signifying that they had made a blood donation to the Red Cross. The event was

sponsored by the Czech Ministry of Health.

Supraphon general director Seda announced at a press conference that the label will continue to announce annually the best selling record artists, but with effect from 1974 prizes will be awarded according to artistic quality of pop recordings in various fields, a method used hitherto only for classical recordings. Applying the same principle to pop music is another sign of the prevailing cultural policy of this country in endeavoring to put artistic standards ahead of economic aspects.

Davis Tour of Europe Is Set

NEW YORK—Columbia Records artist Miles Davis will open an 11-country, 14-city European tour in Malma, Sweden, Monday (24). Other cities scheduled for the tour are Aarhus, Denmark (25); Stockholm, Sweden (27); Copenhagen, Denmark (28); Berlin Nov. 1; Vienna (3); Frankfurt (5); Belgrade (7); Bologna (10); Barcelona (12); Paris (15); Rotterdam (17); Glasgow (18); London (19); and Bordeaux (21).

RCA Holds Latin American Meet in Rio; Mexico Next

RIO DE JANEIRO—RCA held its Latin American convention in Rio, with representatives of company subsidiaries in 17 countries, with strong interest shown in Brazilian music.

RCA representatives included those from Japan, Italy, Spain and France as well as the Latin Americans. RCA Brazil sold 18 tapes to their colleagues from abroad. Japan bought a tape of a new Joao Bosco LP, as Brazilian music is gaining a strong Japanese following.

Next year's convention will be held in Mexico. With the general-manager-ship of Cuban-born Gil Beltran, RCA Brazil is preparing to return to its place as a leader in developing Brazilian artists and music. In recent years, RCA Brazil placed more stress on pressing records than on talent. But, raw materials scarcity threatens to restrict the custom trade.

RCA is prepared to develop talent with two new 16-channel studios in Rio de Janeiro and Sao Paulo. The new studio in the Copacabana Beach section of Rio, is the only one in Brazil, prepared to record quadrisson. The panel is a third generation model made by Rupert Neve of Cambridge, England. The amplifiers are Ampex. The decorations and colors were designed to create an intimate atmosphere which will relax recording artists. RCA records' division in Rio has moved to its own independent headquarters, separate from the electronics business.

In Sao Paulo, RCA likewise has set up new, independent headquarters for the records division in a six-story building located at Rua Verdiana 203. The new headquarters includes a 16-channel studio.

RCA has a growing list of talent,

old and new. A new LP ready for the stores is by samba artist-composer Martinho da Vila, entitled "Tribute to Monsueto," the composer who died this year. Martinho has hopes that the new record will outsell his "Casa de Samba," which went to 250,000 copies.

EMI Music \$\$ Up 8%

• Continued from page 1

to \$32.5 million which makes the second half excess worth \$50 million. Of this amount, the U.K. operation made \$28.5 million, against \$20 million to the end of December, while North America's was worth \$7.0 million compared with a first half \$2.1 million. Europe and the rest of the world made a profit of \$26.5 million (\$15.5 million last year), of which \$10.3 million came in the first half.

But while music and electronics, which includes radio and television equipment, are forging ahead—the latter's profits jumped from 1971-72's \$3.3 million to \$13.3 million—the leisure side, part of which is film production and hotels, showed a profit's dip of \$2.1 million. This is put to reduced film earnings and unrecovered studio overheads, plus the negligible contributions to profits from newly acquired hotels and restaurants.

The directors feel that the results would justify a return to 1970's 17½ per cent, but are assuming that government restrictions on dividends will remain in force, and are recommending a final dividend of 8¼ per cent, making 15¼ per cent for the year.

Billboard SPECIAL SURVEY for Week Ending 10/20/73
COURTESY OF MAPLE LEAF SYSTEM

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	6	COULD YOU EVER LOVE Gary & Dove, Ace
2	3	6	WEST COAST WOMAN Painter, Elektra
3	4	3	LAST KISS Wednesday, Ampex
4	2	7	SIMPLE LIFE Valdy, (Haide) A&M
5	6	3	HAPPY DREAMER Jack Cornell, RCA
6	5	7	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester, (Celebration) Quality
7	8	3	PRETTY LADY Lighthouse, GRT
8	11	2	FLY ME HIGH Ken Tobias, MGM
9	7	7	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton, Columbia
10	13	2	I'LL HAVE TO GO AWAY Skylark, Capitol
11	15	2	LOVE IS COMING Foot In Coldwater, Daffodil
12	—	1	PAINTED LASIES Ian Thomas, GRT
13	9	4	SEND A LITTLE LOVE MY WAY Ann Murray, Capitol
14	10	7	WALKING ON BACK Edward Bear, Capitol
15	12	7	BONGO ROCK Incredible Bongo Band, (Pride) Polydor

U.K. Increase Seen in Non-Record Tape Outlets

By DAVID LEWIS

LONDON—Contrary to the opinions of some tape pundits, the growth of non-record tape outlets in the United Kingdom is on the increase. The difference however is that today tape companies are scanning the market looking for big turnover outlets rather than outlets for the sake of them. The results of this can be seen epitomized in the EMI-British Leyland tape deal and Precision-Mopar Automotive tie-ups, both recently concluded. Another tape company too is expected soon to announce a deal with a major chain to sell its tapes.

EMI's tape marketing manager, Barry Green sums up the reasons for these tape deals with the statement: "They extend the message of tape." But there is more to it than that, for so did the small garages, photographic outlets, chemist shops and hi-fi stores that tape companies swooped on in the past when the sceptical record dealer declined to take as much tape as the companies would have liked.

It appears the days of the small non-record outlets selling the occasional 8-track cartridge or cassette are numbered. Now tape companies are looking towards the big car accessory chains, supermarkets and large car firms with high turnover outlets throughout the country. The swing away from the smaller outlets and the virtual dropping of the small gas station has also seen a boost in the tape companies' interest in the record outlets. As one record shop dealer said: "At first we were annoyed when the manufacturers went to people other than the record shops to get outlets for tape. But in a way the dealers had only themselves to blame for many were apathetic about tape. So the manufacturers turned to the American style of selling tape through garages and the like."

The dealer believes however that now the manufacturers, after realizing non-record outlets were not entirely the answer, are turning again to the traditional outlets. He is right to a point, but many of the 4,000

record shops throughout the UK are still wary, apathetic or ignorant of the benefits of stocking tape, particularly if they are in an area easily accessible to the motorist. And some tape manufacturers believe the areas for extending and increasing tape sales is far from saturated. The market for car radios, let alone car tape players, is growing, according to Radiomobile's sales director Jim Tryon. Unlike the U.S. and Australian car owner, the British motorist appears to be behind in the car entertainment field. Of some 12 million private cars on the road, possibly only one million have tape players fitted in them. However, as the market for domestic hardware has grown so rapidly over the past two years, so the in car entertainment field has benefitted and is growing now almost as rapidly.

The predominance of cassette players in the home has seen a somewhat unique situation develop in Europe and particularly Britain. For when 8-track cartridges were introduced here by Philip Ashworth, the cassette was already fairly solidly established as the tape sound carrier.

Arguments arose over which system was better but now tape industry chiefs acknowledge the dispute was pointless—for in the U.K. both systems have sold well and each predominate in their own field—cartridge in the car, cassette in the home. The difference, however, seen by Motorola's introduction of a cassette car player here but nowhere else, is that hardware manufacturers acknowledge the consumer's demand for a car cassette player simply because he does not want to use two configurations. As one hardware executive said: "I don't believe the cassette is particularly good in the car. Certainly the 8-track is better mainly because of its endless play advantage. But it is not a question of which is better. The simple fact is that there is a demand for cassette players in the car and we must satisfy that demand." However, although Radiomobile too is soon introducing a cassette car player and several other manufacturers have them, the fact that 8-track, after a shaky start, is now solidly established here indicates it is unlikely cassette will completely take over. Last year cassette sales stood at 4,934,000 compared to 3,163,000 8-track. It is not quite a neck and neck situation, but obviously the 8-track has a solid share of the tape market.

WEA puts Quadraphonic on The University Road in U.K.

LONDON—Quadraphonic sound hit the university circuit for the first time in a big way last week with the launch of WEA's elaborate new roadshow.

The company is offering colleges and universities a comprehensive, free-of-charge show comprising discotheque, lights, films, posters and T-shirts.

Already 15 student promoters have booked the package, including one which cancelled a provisional booking of a top-name radio DJ in favor of it.

WEA is able to provide the show free with the financial burden largely being borne by sponsors. Pioneer has provided \$2,500 worth of quadraphonic equipment and Fane has provided a system of speakers.

Martyn Cox, WEA's northern area representative, is the man be-

BTIA Enlarges Operations And Changes Name

COPENHAGEN—Following a successful meeting in Copenhagen between members of the British Tape Industry Association and Scandinavian tape executives, the association has now radically enlarged its field of operations. It will now be called the European Tape Industry Association.

Moves are going ahead, following the recruiting of 10 Scandinavian tape firm executives to the association, to encourage tape firms in Germany, Italy, France and Belgium to join.

If the moves are successful, the ETIA should become a formidable force within the industry as the authoritative voice on tape. Even at this stage, the boost given the association by the Copenhagen meeting is a far cry from 1971 when the association was formed. Its formation sparked off a row with the British Phonographic Industry over which association was the official mouthpiece for the growing tape industry. Since then, most major software companies have joined the association directly where before they were satisfied to have a BPI representative standing in for them.

Chairman of the former BTIA, Philip Ashworth, stressed, however, the Copenhagen recruiting move was a "small step." But, pointing to its significance, he said: "Having built this little bridge we will now start recruiting from Germany, France, Italy and Belgium."

Ashworth said the new association would provide a forum for all subjects relating to tape. One of the problems which would be looked at was standardization of cassettes and cartridges. In the U.S.A. tapes would soon have an ITA approved mark on tape merchandise, ensuring the consumer was given quality product. It was hoped a similar standardization and quality mark would eventually appear in Europe.

Twenty-five British tape executives from both software and hardware firms met with a similar number of Scandinavian tape firm executives at the Copenhagen conference.

Among the British BTIA members were Terry Herbert of EMI Tape, Adrian Horne of Dolby Laboratories, Per Wickmann-Jensen and Jack Clyde of Hellerman Cassettes, Richard Myers of Metrosound Audio Products and David Ritchie of Landmark—(Precision Mouldings).

hind the idea and he will run the show initially. The new promotion kicked-off last week at Aston University.

The quadraphonic roadshow corresponds with the imminent release of the first quadraphonic product on Atlantic. Twelve albums are scheduled including records by Aretha Franklin and the Detroit Spinners.

Mil Turnover

• Continued from page 58

national catalog under the Europe and Sonic labels.

"While I will continue to personally care for the industrial side of my business—for which I have recently made a long tour of the States—the company's emphasis will be on the Italian repertoire and the representation of international catalogs until 1975," said Matalon.



MEMBERS of the British Tape Industry Association and Scandinavian tape executives who met for a weekend conference in Copenhagen which resulted in plans to drop the BTIA for a European Tape Industry Association.

Supersong Tourney Loses Peak-Time TV Coverage

MILAN—Canzonissima (Supersong), a song tourney linked with a national lottery, will occupy the only TV program slot devoted to music from Oct. 7 through Jan. 6, 1974, by the Italian radio and TV company RAI-TV.

In a persistent policy frustrating the TV promotion chances of the Italian music industry, RAI-TV has shifted Canzonissima from the peak viewing time of Saturday night to the less favorable Sunday afternoon, which is normally filled by children's programs. The show, which is apparently regarded as appropriate to a children's TV slot, is the only music survivor in the schedules. Several music festivals were rejected with regard to TV airtime, and the amount of program time allocated to the San Remo Festival, A Record For The Summer contest and the Venice Festival was reduced.

Canzonissima, backed by a national lottery which provides substantial revenue for the State, remains intact although relegated to a less important program slot. The generally unhappy situation is underlined by the fact that the Italian

Phonographic Industry Association (AFI) has yet to reach an agreement with RAI-TV for the exploitation of recorded music for the current year.

The singers setting their sights on the Dec. 30 final and the Jan. 6 gala through a series of eliminating contests are Al Bano, Orietta Berti, Gigliola Cinquetti, Ombretta Colli, Peppino di Capri, Jimmy Fontana, Lando Fiorini, Rosanna Fratello, Peppino Gagliardi, Dori Ghezzi, Giovanna, Fausto Leali, Little Tony, Gianni Nazario, Rita Pavone, Romina Power, Mino Reitano, Marisa Sacchetto, Marisa Sannia, I Vianella, Claudio Villa, Groups Alunni Del Sole, I Camaleonti, I Dik Dik, Equipe 84, I Nuovi Angeli and Ricchi e Poveri. Newcomers participating will be Antonella Bottazzi, Delia, Gilda Giuliani, Anna Melato, Oscar Prudente, Tony Santagata, Franco Simone and Roberto Vecchioni.

The contestants are numerous, but a considerable proportion of the leading artists are absent, particularly those representing the most progressive sector of the Italian music scene.

Music Salon in Italy Draws Massive Intl Participation

MILAN—The seventh International Music Salon combined with the third High Fidelity Exhibition and held here Sept. 6-10 presented a total of 10,000 different products from Italy and 24 other countries, according to organizer Piero Dametti.

254 music instrument trademarks and 163 high fidelity component trademarks were represented in the products. There was massive participation by the U.S. (26 and 43 respectively), Japan (25 and 30), West Germany (35 and 6), Britain (18 and 25), and Italy (65 and 39). Other countries exhibiting were Austria, Brazil, Belgium, Korea, Denmark, Taiwan, Holland, Poland, East Germany, China, Norway, Rumania, Sweden, Switzerland, South Africa, Russia and Turkey.

A major point of interest was the Soviet display of guitars, mandolins and violins in addition to their traditional harps, balalaikas and pianos already exhibited in their first participation last year. China, which also made its bow last year, exhibited trumpets, trombones, guitars, saxophones, violins and harmonicas. The \$25 cost of a Chinese violin shook both exhibitors and the public.

It was revealed during the event that the Italian music instrument industry scores an annual \$70,000,000 turnover, 80 percent of which comes from export, thereby making Italy the second most important music instrument producer in the world.

The high fidelity sector presents a different situation with its \$35 million turnover mostly comprised of imported produce.

French Sales Rise \$10 Mil

• Continued from page 1

be made to improve quality in the coming year. The search for new talent is to be intensified and if a stronger accent is to be placed on jazz it will be more by way of an experiment.

This does not mean that household names will disappear, but the overproduction of some disks at the expense of quality will be modified. The year 1973-74 is being called a test year and if it turns out to be satisfactory, then 1975 should see a higher percentage increase than ever before.

PDU to Open Italy Studio

LUGANO—A video and audio recording studio is to be opened here in 1974 by the Lichenstein-based PDU International with offices also in this city. In late 1972 a PDU affiliate, Polivideo, produced a 45-minute show starring the Italian number one female singer, Mina, and made it available in a videotape format. License has been leased to most of the television companies in the world according to PDU International manager Roy Tarrant, and a video cartridge will soon be available in Switzerland and Italy at an expected cost of \$80 retail price.

PDU International controls Mina, whose records and tapes are distributed by EMI in 3 countries and by CBS in Columbia and Israel. Mina has been a solid chart maker for several years particularly in Italy (but with the exception of the English speaking countries), PDU was established in 1966 and initially relied mainly on Mina's sales in Italy. Then it developed a cast which now includes Marisa Sacchetto, I Domo-dossola, Tihm, the group Quinta Feria and has become a licensee for Switzerland and Italy of German Metronome and ENJA jazz labels as well as the French Chander label.

IMIC 5 Advisory Council Set; Aid on Program

LONDON—The Advisory Council for Continental Europe which will help to draw up the program for the Fifth International Music Industry Conference to be held in London, May 7-10, 1974, was announced this week by the Billboard Group. The names are:

Stig Anderson, Sweden Music, Stockholm; Arne Bendiksen, Norway; Gunther Braulich, Teldec, Hamburg; Philip Brodie, EMI, Europe; Felix Faecq, World Music, Brussels; Dr. Hans Gerig, Cologne; Pierre-Jean Goemaere, Inelco, Brussels; Andrzej Ikanowicz, Ministry of Culture, Poland; Roel Kruize, Bovema, Holland; Egmont Luftner, Ariola, Munich; Jacques Masson-Forestier, C.I.D.O., France; Prof. Armando Moreno, F.I.D.O.F., Yugoslavia; Claude Nobs, Montreux; Piet R. Schellevis, President, Phonogram Int'l. BV, Baarn; Dr. Hans Sikorski, Hamburg; Jacques Souplet, CBS, France; Jean-Loup Tournier, S.A.C.E.M., France.

The European Advisory Council, established following visits to Continental Europe by Billboard's London-based staff, would advise on topics and speakers for the day of the Conference which would be de-

voted to the European market.

Commented Andre de Vekey, Billboard's regional publishing director: "I was very fortunate during the recent visit to Poland where I attended the Sopot Music Festival to obtain the agreement of Andrzej Ikanowicz, head of entertainment for the ministry of culture, to join the Program Advisory Council, and also to attend IMIC 5 to speak about current conditions and future potential for trading between the countries of the East European bloc and the Western countries.

"Similar invitations have been extended to representatives of the State record companies in East Germany and the Soviet Union."

Meanwhile, the following have been added to the U.K. Advisory Council for IMIC: Des Brown, Warner Bros.; Aidan Day, Capital Radio; Dick James, Dick James Music.

Hot Sept. at Metronome

STOCKHOLM—September was the best month saleswise for the Swedish record company Metronome. Among the many labels Metronome presses and distributes here is the WEA group—the firm has been handling Atlantic since 1956.

"September, 1973, was our best month ever with sales up by 300 percent compared to September, 1972," Borge Ekberg, the company's president, told Billboard.

Metronome had six placings in last week's Swedish Top Twenty which is compiled by Radio Sweden. Topping the chart was Roberta Flack's "Killing Me Softly" album while No. 2 was local singer Lill

Lindfors with her "Kom Igen" LP and the Rolling Stones with "Goats Head Soup."

At No. 5 was Roberta Flack's "Killing Me Softly," single, at No. 11, Frank Zappa and the Mothers with "Over-Nite Sensation" and at No. 17, local artist Pugh Rogefeldt with his LP "Pugh on the Rocks."

Flack's single was released here in February but didn't move into the chart until the album was issued a month ago. A Swedish version, published by Metronome's Multitone Music and with lyrics by Bo Rehnberg, was released in the summer by Lill Lindfors and is included on her current album. The LP was produced by Anders Burman.

The Rolling Stones played two concerts at Gothenburg on Oct. 6—both were sellouts. The group was originally scheduled to play only one gig but when all 12,000 seats were sold within five hours of the box office opening, the group agreed to play an extra concert. "Goats Head Soup" has sold over 20,000 copies in less than a month.

The Mothers' "Over-Nite Sensation" album was rush-released to coincide with their European tour at the end of August when they played at an outdoor televised concert in front of an audience of 20,000 people. "Pugh on the Rocks" has been in the Swedish charts for 27 weeks and has sold over 25,000 copies, qualifying it for a gold disk.

Among the new releases scheduled by Metronome for the autumn are the first solo album by Gosta Linderholm, a member of the Sveriges jazzband, the first LP by new artist Ola Magnell, which has been produced by Jayson Lindh, and an album by Sveriges.

Essex Starts European Tour

LONDON—David Essex begins a two-week TV and radio tour of Europe on Oct. 18 in Holland with an appearance in the Top Pop program. Further dates are scheduled for Paris, Germany and Spain.

The day before his departure Essex will be filmed by American NBC-TV for their coast-to-coast show Midnite Special. He will be pictured singing his current hit Rock On and his next single on a boat on the River Thames, and the clip will be transmitted in the States some time during the second week of November.

From the Music Capitals of the World

LONDON

Pye managing director **Louis Benjamin** will be shouldering additional theatrical responsibilities following new boardroom appointments within the Stoll Theaters Corporation caused by the recent death of the chairman, **Prince Littler**. ATV's chief executive, **Sir Lew Grade**, becomes chairman of Stoll and Moss Empires, while Benjamin takes over as deputy chairman and joint managing director with **Toby Rowland** while continuing as managing director of Moss Empires. The Stoll-Moss chain comprises 13 operational theaters, eight in central London, plus a number of others owned which are leased to third parties.

Tamla Motown has inaugurated a dial-a-disk service promoting the new **Gladys Knight and the Pips** single "Daddy Could Swear, I Declare," which operates on five telephone lines, and the label will vary the recordings according to new releases. Continental Record Distributors has named two new sales representatives who are former photographers **Alan Kane** covering northern England and southern Scotland and ex-disk store assistant **Michael Cox**, who will cover southern England and East Anglia. The Disneyland label's classical repertoire is being reissued as Cantata Classics to ensure proper identification, according to Disney executive **Tony Owtrim**. While on the Disneyland label the classical product tended to be mislocated in children's record racks, and the inaugural release in Cantata Classics guise will be on Oct. 19. Among the initial seven albums are Peer Gynt Suites 1 and 2, The Waltz King, and The Grand Canyon Suite.

Phil Spector has been recruited to take charge of the music for the sequel to the "That'll Be the Day" movie provisionally entitled "Stardust." He will work with **David Puttnam** and **Steve Lieberman** of Goodtimes Enterprises who produced "That'll Be the Day." The "Star-

dust" shooting schedule begins next February, and filming will take place in Britain, America and Spain with **David Essex** featured again as **Jim MacLaine** and **Ringo Starr** as **Mike** and a soundtrack album probably on the Ronco label.

A&M reveal that the **Carpenters** have sold nearly 500,000 of their "Yesterday Once More" single and album releases, with the single scoring 354,000 sales and the LP 111,000. The duo's next single released on Oct. 5 is "Top of the World" from their "A Song For You" album, and a "Carpenters' Golden Hits" LP is scheduled for Nov. 2. Island Records is to release a limited number of "The Free Story," a double album tracing the band's history from its formation to the present day. 50,000 copies have been pressed for the Oct. 12 release, with each copy numbered and the plates are to be destroyed. The album tracks were selected by the four original members of Free, and include previously unissued items by **Andy Fraser's** group **Toby and Paul Rodger's Peace**. The sleeve incorporates a booklet featuring an illustrated history of Free, and the album will retail at \$7.50.

Kenny Everett, recently named Capital Radio disk jockey, will broadcast on Saturdays from 11 a.m. to 1 p.m. and on Sundays from noon to 2 p.m. The contract to run Tyne-Wear commercial radio, serving 1,600,000 people in northeast England, has been awarded to Metropolitan Broadcasting, whose chairman is **Sir John Hunter**, chief of the Swan Hunter group of shipbuilders. **Ray Davies** of the **Kinks** is forming a record production company with its own label and a studio in north London. His brother **Dave Davies** is preparing a solo album for release in the new year which will be his first since his solo hits in the sixties such as "Death of a Clown," "Susannah's Still Alive" and "Lincoln County." **Labi Siffre** may be the first artist to be featured in a live performance show on commercial radio here if promoter **Derek Block's** negotiations with Capital Radio concerning Siffre's Oct. 16 concert at Croydon's Fairfield Hall bear fruit.

The Youngblood label is launching a promotion campaign behind three albums by **Apollo 100** to be released on Oct. 12. The LP's are "Master Pieces," "Melodies On My Mind" and "Melodies With A Beat," respectively classical, easy listening and pop, and there is point of sale material, a salesman incentive scheme and a dealer offer of six albums for the price of five. **Paul Robinson** Enterprises is broadening its involvement in publishing, production and management, and former April Music head **Bob Britton** has been named manager of publishing operations in London and New York, where offices have been opened at Suite 1203, 37 West 57th Street under the direction of vp **Joe Pelgrino**, previously Saturday Music general professional manager. Britton will also direct publishing activities for Robinson's joint venture with **Tony Eyers**, Startrex, specializing in budget cover recordings and absorbing Eyers' Hensley Music which has licensing deals with Windmill, Philips, Pye, Ampex Europe, EMI in South Africa and Australia and Discos Accion in Spain.

Enterprise Records and Distribution has signed a three-year deal with **Bobby Rigona** and **Stan Vincent** of Ebony Sounds whereby Ebony will distribute product on Enterprise's Sticky label in the States and Canada and Enterprise will handle the Ebony Sounds label in

Britain and selected European countries. Enterprise has also entered a three-year pact with the **Wes Farrell** Damont Corporation of Los Angeles through which Damont will distribute Enterprise's budget range throughout the States and Canada. MCA Records has signed **Blue Mink** for the world, extending an existing deal covering the States and Canada, following negotiations between MCA president **Mike Maitland** and Blue Mink manager **Barry Authors**. The new contract takes effect next April. April Music is to administer the publishing activities of **Spiteri**, the new Venezuelan band recently signed to GM Records, and has also set a deal to handle writers signed to Moose Music, the company run by indie producers **Barry Kirsch** and **Charles Spencer**.

Don Agness has been appointed to the board of directors of Leeds Music after 20 years' service, including a long spell as exploitation manager. **Sean Murphy** has been named head of WEA's Raft label in succession to **Martin Wyatt**. Formerly an actor, Murphy has been associated with artists such as **Jimmy Page**, **Eric Burdon** and **Zoot Money** while director of Theater-Rock Events and has had his own management company for the past six years handling **Soft Machine**. Raft will be developed as an autonomous label, seeking British talent for worldwide representation. **Allan Heather** has joined ATV Music as head of promotion from **John Schroeder's** Alaska company in succession to **Dave Wright**, who has joined DJM Records in a similar capacity. Former **Bee Gee** drummer **Colin Peterson** and **Barry Anthony** have joined the CBS A&R department. **Ian Shelmadine** has left the sales and marketing chair of Music for Pleasure after eight months, and is succeeded by **Ted Harris**. Polydor assistant press officer **Sarah Clough** will join U.K. Records on Nov. 5 as chief administrator, reporting to **Don Wardell**.

Crown Music Promotions chief **Richard Tucker** has left to form an indie publicity company, Richard Tucker Publicity, which will be based in Regency Parade, London. **Steve Stevenson** has been named U.K. director of talent acquisition at CBS for the American Columbia and Epic labels. He formerly headed the publishing arm of the **Robert Stigwood** Organization. **Rolling Stones** producer **Jimmy Miller** has named **Lawrence Belling** managing director for Europe of Jimmy Miller Productions with special responsibility for the Cuban group **Kracker**. Atlantic assistant head of creative services **Steve Jukes** has left, and will spend two months writing before joining another major company. "Eye Level" by the **Simon Park** Orchestra has scored nearly 350,000 sales for EMI, and brought a three-year contract for Park. The tune is the theme of "Van Der Valk," the TV detective series set in Amsterdam, and as well as topping the chart scored a fantastic sale of 116,000 over two days.

Dealers in the U.K. would like to see profit margins on tape brought into line with the uniform margin given by manufacturers on records. With the increasing turnover of tapes in the UK, the manufacturers argument that tapes cost more than records to produce is growing weaker. A random survey by Music Week showed that many dealers would be willing to accept a price increase necessary to have the 36½ percent margin given on records. The CBS/WEA margin of 25 per-

(Continued on page 61)

Billboard Hits of the World

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BELGIUM

(Courtesy of Humo)
SINGLES

- This Week
- 1 ROTE ROSEN—Freddie Breck (BASF)
 - 2 ONE IS ONE—Nick McKenzie (Imperial)
 - 3 IS ER EEN ANDER?—M. John Terra (Biram)
 - 4 HURT—Bobby Vinton (CBS)
 - 5 SCHAT WAT KOST EEN ZOEN VAN JOU—Francis (Supreme)
 - 6 YESTERDAY ONCE MORE—The Carpenters (RCA)
 - 7 GOODBYE MY LOVE—Demis Roussos (Philips)
 - 8 ANGELINE—Peter & Aijn Rockets (Philips)
 - 9 RING RING—Bjorn, Benny, Anna & Frieda (Vogue)
 - 10 PEPPERBOX—The Peppers (Sirococo)

ALBUMS

- This Week
- 1 ROTE ROSEN—Freddie Breck (BASF)
 - 2 VERONICA POPFESTIVAL—Verschill. Vert. (CBS)
 - 3 FOREVER AND EVER—Demis Roussos (Philips)
 - 4 NOW AND THEN—The Carpenters (A&M)
 - 5 BAGERS 73—Verschill. Vertol. (Polydor)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week Last Week
- 1 1 EYE LEVEL—*Simon Park Orchestra (Columbia)—De Wolfe
 - 2 4 MY FRIEND STAN—*Slade (Polydor)—Barn (Chas Chandler)
 - 3 2 BALLROOM BLITZ—*Sweet (RCA Victor)—Chinnichap/RAK (Phil Waiman)
 - 4 5 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—United Artists (Ike Turner)
 - 5 3 MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
 - 6 8 THE LAUGHING GNOME—*David Bowie (Deram)—Essex (Mike Vernon)
 - 7 7 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
 - 8 — DAYDREAMER/PUPPY SONG—David Cassidy (Bell)—Palace/Sunbury (Rick Jarrard)
 - 9 11 CAROLINE—*Status Quo (Vertigo)—Valley (Status Quo)
 - 10 9 JOY BRINGER—*Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)
 - 11 6 ANGEL FINGERS—*Wizzard (Harvest) Roy Wood (Roy Wood)

- 12 16 GOODBYE YELLOW BRICK ROAD—*(Elton John) (DJM)—DJM (Gus Dudgeon)
- 13 12 OH NO NOT MY BABY—*Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart)
- 14 23 A HARD RAIN'S GONNA FALL—*Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)
- 15 15 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
- 16 13 ALL THE WAY FROM MEMPHIS—*Mott the Hoople (CBS)—Island (Mott the Hoople)
- 17 10 ROCK ON—David Essex (CBS) Jeff Wayne (Jeff Wayne)
- 18 17 I'VE BEEN HURT—*Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
- 19 18 OOH BABY—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 20 24 GHETTO CHILD—Detroit Spinners (Atlantic)—April
- 21 14 ANGIE—*Rolling Stones (Rolling Stones) Essex (Jimmy Miller)
- 22 25 THAT LADY—Isley Brothers (Epic)—Copyright Control (—)
- 23 20 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens)
- 24 37 LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)—*Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)
- 25 26 SKY WRITER—Jackson 5 (Tamlam Motown)—Jobete London (M. Larson/J. Marcellino)
- 26 34 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—Big Ben (Gordon Carroll)
- 27 22 YOUNG LOVE—Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa)
- 28 27 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 29 44 SHOW DOWN—*Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)
- 30 19 DANCING ON A SATURDAY NIGHT—*Barry Blue (Bell)—ATV (Barry Blue)
- 31 21 THE DEAN & I—*10.c.c. (UK)—St. Annes (Strawberry Prod.)
- 32 29 WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
- 33 28 LIKE SISTER & BROTHER—*Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)
- 34 47 SHINE ON SILVER SUN—*Strawbs (A&M)—Summerland
- 35 31 LET'S GET IT ON—Marvin Gaye (Tamlam Motown)—Jobete London (M. Gaye/E. Townshend)

- 36 30 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
- 37 33 FOOL—Elvis Presley (RCA)—Intersong/Carlin
- 38 35 DECK OF CARDS—*Max Bygraves (Pye)—Campbell Connely (Cyril Stapleton)
- 39 42 LOVES ME LIKE A ROCK—Paul Simon (CBS)—Pattern (Phil Ramone)
- 40 — 5.15—*Who (Track)—Fabulous
- 41 43 LAW OF THE LAND—Temptations (Tamlam Motown)—Jobete London (Norman Whitfield)
- 42 48 OUR LAST SONG TOGETHER—Neil Sedaka (MGM)—Kirshner/Warner Bros. (Neil Sedaka)
- 43 — HIGHER GROUND—Stevie Wonder (Tamlam Motown)—Jobete London (Stevie Wonder)
- 44 39 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 45 — THIS FLIGHT TONIGHT—*Nazareth (Mooncrest)—Warner Bros. (R. Glover)
- 46 49 SMARTY PANTS—First Choice (Bell)—Carlin (Stan Watson)
- 47 36 YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer)
- 48 32 PICK UP THE PIECES—Hudson Ford (A&N) Anarkarta (J. Ford/T. Allom/R. Hudson)
- 49 — THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—*Hollies (Polydor)—Intersong (Ron Richards/Hollies)
- 50 — TOUCH ME IN THE MORNING—Diana Ross (Tamlam Motown)—Jobete London (M. Masser/T. Baird/B. Gordy)

WEST GERMANY

(Courtesy Radio Luxembourg)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (Columbia)
 - 2 ROTE ROSEN—Freddie Breck (BASF)
 - 3 48 CRASH—Suzi Quatro (RAK)
 - 4 DER KLEINE PRINZ (EIN ENGEL, DER SEHNSUCHT HEIßT)—Bernd Cluver (Hansa)
 - 5 ONE & ONE IS ONE—Medicine Head (Polydor)
 - 6 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 7 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 8 SCHMETTERLINGE KONNEN NICHT WEINEN—Jürgen Marcus (Telefunken)
 - 9 OOH BABY—Gilbert O'Sullivan (MAM)
 - 10 I'M THE LEADER OF THE GANG (I AM!)—Gary Glitter (Bell)

JAPAN

(Courtesy of Music Labo)
SINGLES

- This Week
- 1 CHIGIRETA AL—Hideki Saijo (RCA)
 - 2 MIRYOKU NO MARCH—Hiromi Goh (CBS/Sony)
 - 3 KANDA GAWA—Kousetsu Minami & Kaguyahime (Panam)
 - 4 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 5 ROMANCE—Garo (Mushroom)
 - 6 IROZUKU MACHI—Saori Minami (CBS/Sony)
 - 7 SOUGEN NO KAGAYAKI—Agnes Chan (Warner)
 - 8 KOKORONO TABI—Tulip (Express)
 - 9 MUNE IPPAI NO KANASHIMI—Kenji Sawanda (Polydor)
 - 10 KOJIN JIGYO—Finger 5 (Philips)

DENMARK

(Courtesy of IFPI)
SINGLES

- This Week
- 1 UBERALL AUF DER WELT (LP)—Freddie Breck (BASF)
 - 2 DANSK GULD (LP)—Bjorn Tidmand, Gitte Haenning m.fl. (EMI)
 - 3 ROTE ROSEN (LP)—Freddie Breck (BASF)
 - 4 BALLROOM BLITZ—The Sweet (RCA)
 - 5 ROTE ROSEN—Freddie Breck (BASF)
 - 6 JOHNNY REIMAR PARTY NR. 6 (LP)—Johnny Reimar (Philips)
 - 7 HOR VED MIG—Lecia & Lucienne (Metronome)
 - 8 BIND DIT GULE HARBAND—Johnny Reimar (Philips)
 - 9 UBERALL AUF DER WELT—Freddie Breck (BASF)
 - 10 KAJ PA PLETTEN (LP)—Kaj Lowring (Polydor)

SWITZERLAND

(Courtesy Radio Hitparade)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (RAK)
 - 2 ANGIE—The Rolling Stones (Rolling Stones)
 - 3 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 4 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 5 OOH BABY—Gilbert O'Sullivan (MAM)
 - 6 DER STEIN VON MYKONOS—Katja Ebstein (United Artists)
 - 7 DER KLEINE PRINZ—Bernd Cluver (Hansa)
 - 8 THE BALLROOM BLITZ—The Sweet (RCA)
 - 9 ROTE ROSEN—Freddie Breck (BASF)
 - 10 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)

SWEDEN

(Courtesy of Radio Sweden)
SINGLES

- This Week
- 1 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
 - 2 KOM IGEN (LP)—Lil Lindfors (Metronome)
 - 3 GOATSHEAD SOUP (LP)—The Rolling Stones (Rolling Stones)
 - 4 ANGEL CLARE (LP)—Garfunkel (CBS)
 - 5 KILLING ME SOFTLY—Roberta Flack (Atlantic)
 - 6 SA GICK DET TILL—Yngve Forsells Ork (Decca)
 - 7 SWEET FREEDOM (LP)—Uriah Heep (Bronze)
 - 8 JANNE SCHAFER (LP)—Janne Schaffer (Four Leaf Clover)
 - 9 TRINITY (LP)—Ekseption (Philips)
 - 10 TED (LP)—Ted Gärdestad (Polar)

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)
 - 2 CLAP YOUR HANDS & STAMP YOUR FEET—Maria (Epidemic Rash)
 - 3 BABY BLUE—George Baker Selection (Reprise)
 - 4 ONE & ONE IS ONE—Medicine Head (Polydor)
 - 5 ASHES OF LOVE—Dickey Lee (RCA)
 - 6 THAT'S WHY I LOVE YOU—Richard Jon Yellow (Bullet)
 - 7 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn/Tony Orland (Bell)
 - 8 MAORI LOVE SONG—Double Vision (Epidemic Rash)
 - 9 WHEN BOUZOUKIS PLAYED—Vicky Leandros (Philips)
 - 10 SHAMBALA—B.W. Stevenson (RCA)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 ENGANO—La Tropa Loca
 - 2 ERES TU—MoCedades
 - 3 NO SON PALABRITAS—Ha Teno
 - 4 MI PLEGARIA—Cosar
 - 5 TONTO—Pina Nevarez
 - 6 GIRA EL AMOR—Gigliola Cinquetti
 - 7 HAB LANE—Los Angeles Negros
 - 8 EVA MARIA—Formula V
 - 9 LA MUSICA—Patrick Juvet-Eddie y sus amigos
 - 10 LA MONTANA—Roberto Carlos

From the Music Capitals of the World

Continued from page 60

cent compared with 30 percent from all other major tape manufacturers is generally considered unfair. In fact dealers say they are biased against CBS/WEA repertoire as a result and would actually recommend other makes to customers.

EMI has released a classical SQ four-channel sampler album to sell for just \$2.50. The least expensive quadraphonic item to be released to date. . . . Sonet is benefitting strongly from the "History of Pop" a magazine and radio series promoted by the BBC and the British Printing Corp. Most of the music in the early part of the series is featured on the Speciality label, handled in the U.K. by Sonet. . . . Fred Marks, vice president of Fantasy International has announced the registration of the company in Panama. Directors listed are Sonia Cruz, Ricardo Dusling and Lorenzo Arauz. . . . A new record pressing plant, Fenn Records, with a capacity of 24,000 LP's a week, opens in North London early in November.

Advance orders for the new David Bowie album "Pin-Ups" have reached 147,000 ensuring that it will go gold on the Oct. 19 release day. . . . Gran'ma Music, the publishing company formed six months ago by Steve Grant and Lionel Martin has formed a new independent production company, Burgher Productions

with Chappells' producer, Eddie Adamberry. . . . The new Who rock opera, "Quadrophrenia" looks set for release on Track Deluxe on Oct. 26. The double album, which incorporates a 40-page booklet, will sell for \$11.00. The opera will be heard for the first time when the band play the London Lyceum on Nov. 11, 12, and 13 before beginning a 10-day tour of the States.

Louis Benjamin, Leslie Grade, and Gordon Mills are presenting Tom Jones, Englebert Humperdinck, Jack Jones and Gilbert O'Sullivan at the London Palladium during the coming season. . . . United Artists and the World Record Club have joined forces to present a box set of six Slim Whitman albums to commemorate his 25th year in the music business. . . . Jerry Leiber and Mike Stoller have produced the first release on the new Fresh Air label, a single, "Where Are We Going" by Shark Wilson. . . . April Music has moved into the budget market with the release of cover versions of James Taylor songs on Enterprise. The first release features April's promotion manager, Brian Oliver on guitar and vocals and deputy general manager, Ivan Chandler on keyboards.

Special editions of the BBC TV pop program, "Old Grey Whistle Test" may be broadcast simultaneously on FM stereo radio in the new year. . . . Tony Roberts, general manager of Warner Bros Music, has

been appointed managing director of the company. . . . Seven Sun Records' chief, Don Lawson has signed a deal for the company's product to be distributed through President when the present licensing agreement with Pye expires. . . . Ruffin Ready Music, Jimmy Ruffin's own publishing company has signed a publishing deal with ATV. . . . Noel Gay Organisation has signed a consultancy agreement with McKinley Marketing who will advise the company on record marketing for both artists and music.

VENICE

The switching of the International Light Music festival this year from a singles promotional tool to an album-orientated vehicle has further underlined the Italian music industry's direction, epitomized by the fact that LP sales have equalled those of singles—in dollars—for the first time. Tape sales too are close to single sales. The reasons for this are simply the tape boom, massive album disk sales and a dive in singles sales as a result over the past two years. In fact, in an estimated \$80 million retail market the breakdown is 35 percent for singles, the same for LP's and 30 percent for tapes.

It is generally accepted that this ninth festival has also marked a definite change in its role. It promoted long-life LP's and not the one-shot selling singles as in the past.

The cast included leading Italian singers and also some international artists, but still some big names were absent.

The cast formed by veteran impresario and festivals organizer Gianni Ravera included Milva and Mia Martini (Ricordi), Ornella Vanoni and Gilda Giuliani (Ariston), Marcella and Gigliola Cinquetti (CBS), Fred Bongusto (Rifi), Mino Reitano (Durium) and, outside the Italian circle, Daniel Guichard (Barclay) of France, Artie Kaplan and Albert Hammond (CBS) and Diana Ross (Tamlam-Rifi) who also launched her movie "Lady Sings the Blues" in Italy. Debutants including Emanuela Cortesi (Fonit-Cetra) and Malia Mazeranghi (CBS) also took part.

Several popular singers including Lucio Battisti, Mina Adriano Celentano, Patty Pravo and Gabriella Ferri were not present. They have constantly refused to participate in festivals of any kind preferring to promote themselves through other media. Some leading groups like Le Orme and Premiata Foneria Marconi also refuse to take part in these events because of the poor audio take and airing frustrate their sound effects and color and they prefer to perform in big public shows.

Most of these popular artists also believe the public following such broadcast and televised festivals is not their public.

Lack of attention from the Italian Radio and Television Company, which has cut time devoted to music events, has also had its effect. However leading record company executives believe that within certain limitations, festivals can still be of use to the music industry.

Several record company executives expressed their disappointment over the weekly hit chart broadcast by the Italian Radio and Television Company (RAI-TV) under the Hit Parade title, in which it aired the first eight singles according to the findings of an internationally-known market research company. Complaints are that such charts do not reflect the actual market situation. For that reason a discreet meeting between some members of the Italian Phonographic Industry Association and RAI-TV has recently taken place. It is rumored that a formal motion against the Hit Parade research philosophy with a request for an investigation will be presented at the association's management committee's next meeting within a few weeks.

Emerging from speculation at the Venice festival—the cost of records—singles and albums—will rise by 10-15 percent from Jan. 1. This, in spite of the fact that some LP disk prices went up by 5-10 percent during summer because of labor costs, price increases of vinylite and paper and cost of living rises.

ELTON JOHN—Goodbye Yellow Brick Road (3:13); producer: Gus Dudgeon; writers: Elton John, Bernie Taupin; publisher: Dick James, no society listed, MCA 40148. Elton returns to a medium tempo for his large, round sounding production of a man returning to a simple life. At times it's hard to understand Elton, but the sonic impression is still strong and haunting. The blending of voices with strings on the bridges is beautiful. Flip: no info available.

STORIES—Mammy Blue (3:41); producers: Kenny Kerner, Richie Wise; writers: Giraud, Trim; publisher: Maxim, ASCAP. Kama Sutra 584 (Buddah). The British act offers the European hit of two years ago with a forceful vocal interpretation. The sweep of the voices could make a stronger impression in the U.S. this time. There's

VICKI LAWRENCE—Ships In The Night (3:03); producer: Snuff Garrett; writer: Bobby Russell; publisher: Pixruss, ASCAP. Bell 45,409.

JOSE FELICIANO—I Want To Learn A Love Song (3:59); producers: Steve Cropper, Jose Feliciano; writer: Harry Chapin; publisher: Story Songs, ASCAP. RCA 0140.

Pop

support from a large string section which doesn't quite fit the mood of the blazing guitar solo. Flip: no info available.

LOGGINS & MESSINA—My Music (3:04); producer: Jim Messina; writers: J. Messina, K. Loggins; publishers: Jasperilla, Gnoscos, ASCAP. Columbia 4-45952. Duo goes with a 1950's rock sound on this teen-oriented ditty. Jan and Dean fans will respond. A trumpet section works in the background. The tight vocal harmonies are fine. Flip: no info available.

LINDA RONSTADT—Love Has No Pride (4:05); producer: John Boylan; writers: Eric Kaz, Libby Titus; publisher: Walden/Glasco, ASCAP. Asylum 11026 (WEA). Linda's powerful voice is showcased with a pleasing country flavored covering. The tempo is slow, but the emotion and power are all inclusive. This is the right combination of material and vocal treatment for this fine singer. Flip: no info available.

MARK/ALMOND—Lonely Girl (3:15); producers: Jon Mark, Bill Blue; writer: Jon Mark; publisher: Almo, ASCAP Columbia 4-45951. This record has many good things going for it. A lovely melody, a flowing subtle brass chorus, an infectious Latin undercoating and a soft vocal which reflects the sadness of the lonely girl's wanderings in Paris. Flip: no info available.

also recommended

ELECTRIC LIGHT ORCHESTRA—Showdown (3:49); producer: Jeff Lynne; writer: Jeff Lynne; publishers: Anne Rachel, ELO Dog, ASCAP. United Artists 337.

MORGANA KING—You are the Sunshine of My Life (4:00); producer: Vince Mauro; writer: S. Wonder; publishers: Stein & Van Stock, Black Bull, ASCAP. Paramount

0245 (Famous). (A slow but powerful treatment with a hypnotic effect.)

MARY TRAVERS—Oh What a Feeling (2:58); producer: Milton Okun; writer: David Buskin; publisher: Lou Levy, ASCAP. Warner Bros. 7731. (A very commercial work by an outstanding vocalist who can teach most singers how to project.)

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted for the titles published this week. Review Editor—Eliot Tiegel.

CHI-LITES—I Found Sunshine (2:50); producer: Eugene Record; writer: Eugene Record; publisher: Julio-Brian, BMI. Brunswick 55503. Using some "Superstition" riffs, the group lays down a bright message of confidence about loving the girl in their life. This work is more uptempo than in the past. The electric piano riffs are fun to listen to and hold the song together. Flip: no info available.

SMOKEY ROBINSON—Baby Come Close (3:20); producers: Smokey Robinson, Willie Hutch; writers: W. Robinson, P. Moffett, M. Tarplin; publisher: Jobete, ASCAP. Tama 54239 (Motown). Smokey's soft voice matches the romantic theme of the song. "So warm, so warm," he sings, an organ and flute wafting through the ar-

BOBBY BLUE BLAND—This Time I'm Gone For Good (3:23); producer: Steve Barri; writers: D. Malone, O. Perry; publisher: Don, BMI. Dunhill 4369 (ABC).

VIVIAN REED—I Didn't Mean to Love You (3:18); producers: Taylor, Hurtt, Bell; writers: A. Butler, X. Philipp; publisher: Hands Together, BMI. Atco 45-6938 (Atlantic).

KEISA BROWN—Five on The Black Hand Side (2:42); producer: H.B. Barnum;

Soul

range. The pleasantness of the arrangement should guarantee it MOR play. Flip: no info available.

MARGIE JOSEPH—Come Lay Some Lovin' on Me (3:07); producer: Arif Mardin; writer: P. Kelly; publisher: Tree, BMI. Atlantic 2988. Vocalist punches home the

message of wanting some loving. There's a Mavis Staples quality to her style and voice. Superb background choral work and big band make this song sparkle with excitement. Flip: no info available.

CLARENCE CARTER—I'm The Midnight Special (2:35); producer: Rick Hall; writers: G. Jackson, R. Moore, L. Chambers, A. Mitchell; publisher: Fame, BMI. Fame 330 (United Artists). Here comes the super lover who takes care of lonely ladies around town. He has his own circuit and we learn through his easygoing vocal how much fun he's having. A funky sounding production keeps the man on the move. Flip: no info available.

also recommended

writers: H.B. Barnum, M. Harlowe, J. Cobbin, J. Wilson, R. Murray; publisher: Unart, BMI. United Artists 338.

TOMMIE YOUNG—You Brought It All on Yourself (3:23); producer: Bobby Patterson; writers: Bobby Patterson, Jerry Strickland; publisher: Su-Ma/Rogan, BMI. Soul Power 116 (Jewel).

THE MONTCLAIRS—Hung Up on Your Love (2:43); producers: Keith Frye, Oliver

Sain; writers: Phil Perry, Regina Bennett; publisher: Su-Ma/Frye, BMI. Paula 390.

THE INDEPENDENTS—It's All Over (3:09); producers: Chuck Jackson, Marvin Yancy; writers: Chuck Jackson, Marvin Yancy; publisher: Butler, ASCAP. Wand 11263 (Scepter).

FINAL DECISIONS—Keep on Walking (3:30); producer: Mike Terry; writers: J. Davis, H. Ross, J.J. Barnes; publisher: Nine Mile, BMI. Bumpshop 162 (Famous).

First Time Around

(These are new artists deserving airplay and sales consideration)

ED BOZE—Lonely (3:00); producer: Brad Shapiro; writers: E. Boze, M. Boze, A. Boze; publishers: Avemb Songs, Boze Family, BMI. Avco 4622. (Soulful tune with Four Tops flavor telling sad tale of a rather unhappy childhood but ending happily. Strong string arrangement.)

FRIENDS—Gonna Have a Good Time (2:58); producer: Michael Lloyd; writers: Vanda, Young, Cotton, Lloyd, Kipner; publisher: Miller, ASCAP. MGM 14646. (This union of two Australians and an American has produced an excellent hard rock tune accentuated by sharp breaks with only drums backing the vocals. Good fun song.)

PATTI DAHLSTROM—Emotion (3:49); producer: Michael J. Jackson; writers: Patti Dahlstrom, Veronique Sanson; publisher: WB, ASCAP. 20th Century 2056. (Powerful ballad which builds from relatively slow start to pounding tune highlighted by fine string arrangements pounding drums and strong voice from Ms. Dahlstrom.)

BARNABY BYE—I Think I'm Gonna Like It (3:03); producers: Barnaby Bye, Ahmet Ertegun; writers: P. Castro, K. Stewart, Jr.; publishers: Ploopy, Cotillion, BMI. Atlantic 45-2984. (Good harmony vocals spark this bouncy tune with catchy repetitive chorus. Interesting use of synthesizer also helps.)

SOUL POTION—Circle Full of Love (2:57); producers: Reid Whitelaw, Norman Bergen; writers: R. Whitelaw, J. Diamond; publishers: Planetary, Cloudburst, Moon June Spoon, N.B., Brookside, ASCAP. Sunburst 1078 (United Artists). (Dramatic orchestral beginning and a fine female lead vocalist mark this tune which also features excellent segues from mild to powerful arrangements and back.)

STAN HITCHCOCK—Half-Empty Bed (2:43); producers: Tommy Alsop and Johnny Morris; writers: Allen Reynolds-Bob McDill; Jack Music (BMI); Cinnamon 770. Hitchcock, the fine talent who has stayed submerged too long, comes to the surface with this one. It gives him the chance to emote, and it should have strong appeal everywhere. Great writing time at it again. Flip side: "When Love Was At Its Best," (2:20); producer: Lewis Wills; writer: Larry Cheshire; Toast (BMI).

JOHNNY PAYCHECK—Song and Dance Man (2:33); producer: Billy Sherrill; writers: Jerry Foster & Bill Rice; Jack & Bill Music (ASCAP); Epic 5-11046. Another fine number by this great writing team, and Paycheck changes style to get across this sad but upbeat song. Flip: no info available.

DAVID HOUSTON—The Lady of The Night (2:29); producer: Billy Sherrill; writers: E. Montgomery, G. Richey; Algee/Altam (BMI); Epic 5-11048. Another

Country

beautiful rendition by this singer with style, smoothness and range. A great ballad, well done. Flip: no info available.

FERLIN HUSKY—Rosie Cries A Lot (3:10); producer: Don Gant; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); ABC 11395. Ferlin changes his style here, almost to a Waylon Jennings, but his unmistakable smoothness comes through on another great ballad by the dynamic duo. Flip: no info available.

GENE PRICE—It's My Song (2:38); producer: Bob Millsap & Earl Ball; writer: Gene Price; Longstreet/Acoustic (BMI); From out of nowhere comes this independently produced tune, sung excellently, and with a powerful lyric line. Flip: no info available.

DON WILLIAMS—Atta Way To Go (2:46); producer: Allen Reynolds. Writer: Don Williams; Jack Music (BMI); JMI 32. Smooth is the word for Don Williams, and he is rapidly becoming one of the most consistent of the great ones. It's another winner for him. Flip: no info available.

MARY KAY JAMES—I'm Not That Good At Goodbye (3:12); producer: Allen Reynolds; writers: Bob McDill & Don Williams; Jack Music (BMI); JMI 31. Another newcomer, but she has what it takes. It's a good country sound, and she gives it excellent treatment. Flip: no info available.

also recommended

BUDDY ALAN—All Around Cowboy of 1964 (2:39); producer: Buck Owens; writers: Buddy Alan, R. McDonald; Blue Book (BMI); Capitol 3749.

JEANNIE C. RILEY—Another Football Year (2:12); producer: Jim Vienneau; writers: Barney, M. Ashner, H.O. White Jr. Wilderness (BMI); MGM 14666.

CATHY O'SHEA—Don't Mess With Me (2:50); producer: Bill Justis; writer: Charlotte Politte; Squirrel/Rowchar (BMI); Monument 8587.

HUGH X LEWIS—Heaven, Hell or Houston (2:35); producer: not listed; writer: Lewis; Touchdown (BMI); Fantasy 707.

SUE THOMPSON—Just Plain Country (Come to Town); (2:21); producer: Wesley Rose; writer: Eddy Raven; Acuff-Rose (BMI); Hickory 308; (MGM).

Queen

British Rock In the Royal Tradition

One of the September Nine Released from Elektra Asylum

With a name like Queen you can be sure they're strong on content. This debut L.P. presents thoughts and sounds strong enough to scare some people. Fascinating enough to keep everybody coming back for more.

Produced by John Anthony,
Roy Baker and Queen. EKS-75064



ELEKTRA/ASYLUM/NONESUCH RECORDS
a division of Warner Communications, Inc.

Freddie Mercury



Brian May



Roger Meddows-Taylor



Decon John



Number of LPs reviewed this week **71** Last week **55**

BILLY PRESTON—*Everybody Likes Some Kind Of Music*, A&M SP 3526. Preston continues to defy definition. He is tops in many fields, from soul to rock. Now he puts it all together in a sampler-type LP. His explosive vocal style is married to the energy playing of a small group of determined musicians who explore rock and jazz with the same kind of respect. In the middle is Billy's soul flavored vocalizations.

Best cuts: "My Soul Is a Witness," (happy gospel); "You've Got Me For Company" (soft and delightfully popish); "Space Race," "I'm So Tired."

CRAIG DOERGE, Columbia KC 32179. Here is a fine, refreshing new singer who offers bright and zesty music in his first album. Craig sings easy songs in an easy manner, even when he's doing the overdubs with himself. There is no information on him, so we don't know why he's inclined to a calypso. "Dogs are the Only Real

Pop

Christians." But it's fine. As is the entire LP. In fact, the music is a good blending of contemporary styles and sounds and the styles and sounds of years gone past.

Best cuts: "Yellow Beach Umbrella," "Easy on the Easy," "Fair Weather Friends," "Dogs are the Only Real Christians."

FRIENDS, MGM SE-4901. Although the group may be new to the music business, the individuals are not. Michael Lloyd, who plays several instruments, comes to this group after producing the New Seekers, the Osmonds, and Lou Rawls to

name a few. Darryl Cotton was the lead with Zoot, a top group in Australia and Steve Kipner, also an Australian, has had several top hits in his native country. Collectively their vocal blend fits together in both a gentle and assertive manner.

Best cuts: "Won't You Reach Out," "Deep River Blues."

THE WAILERS—*Burnin'*, Island SMAS 9338 (Capitol). This LP is a significant venture into the folklore of the Jamaican people. The songs in reggae format kindle lights ablaze with images of shanty towns and the sadness of life for the destitute. It is the Jamaican version of the blues. Superb vocal and instrumental treatment. Robert Marley contributes six of the 10 tunes.

Best cuts: "I Shot the Sheriff" (with a soul choral blending), "Put It On," "One Foundation."

also recommended

DON McLEAN—*Playin' Favorites*, United Artists UA LA 161. Commercially and artistically, it might have made sense for McLean to issue this collection of obscure old folk blues, country and rock'n'roll oddities right after a big hit, just to display his versatility. But grits and chilling ain't no "American Pie." Best cut: "Fool's Paradise."

DAVE VAN RONK—*Songs For Aging Children*, Cadet CA 50044 (Chess-Janus). A modernistic musical reflection in many ways on the music of the past, handled often tongue-in-cheek. This LP is a fine package of entertainment by Van Ronk who has a built-in fandom. Best cuts: "As You Make Your Bed," "Teddy Bear's Picnic."

MENUHIN, GRAPPELLI—*A Fine Romance*, Angel SFO 36968 (Capitol). This is definitely one of the most uniquely delightful LP's this year. There is jazz from Grappelli and pop playing from his associate. They make beautiful music together, with a soft rhythm section behind them. Best cuts: "Lady Be Good," "Blue Room," "Love is Here to Stay."

DAN PENN—*Nobody's Fool*, Bell 1127. Interestingly eclectic singer-writer-producer with appeal to Top 40, country and MOR. A true crossover artist. Best cuts: "Raining In Memphis," "Tearjoint," "Time."

ROY ORBISON—*Milestones*, MGM SE 4934. The Big O's sweetly individualistic voice

works well with the Mike Curb policy of contemporary MOR packaging of long-time stars. Best cuts: "I Wanna Live," "California Sunshine Girl."

GREENFIELD—*Blue Sky*, RCA APL1-0264. Interesting set from an artist who has enjoyed several top 10 records in Canada, featuring strong arrangements and good vocals. Best cuts: "Milkman," "Sweet America."

THE HOURGLASS, United Artists UA LA 013 G2. (2 lp). Don't accuse UA of false packaging. The liner notes state bluntly that these two old Liberty LP's are nothing like today's Allman Brothers sound and are only being released because the fans demanded it. Best cut: "I Still Want Your Love."

NANA MOUSKOURI—*An American Album*, Bell 1136. The Greek international star's lovely Streisand-like vocal instrument is at its best in an all-English LP produced with customary precision by Snuff Garrett for an easy listening landmark. Best cuts: "To Be the One You Love," "Danny Come Home."

JIM POST—*Rattlesnake*, Fantasy 9425. A "heavy" album from the first note, with Post writing most of the material and singing lead and the musical support of some highly identifiable names such as Jim Schwall and Tony Joe White. Best cuts: "Payday," "Silver Engine," "Sunday Morning in the Mountains."

JIM WEATHERLY, RCA APL 10267. Composer debuts with an LP of Bobby Goldsboro

sounding vocals. Nick DeCaro and Al DeLory provide the MOR sounding charts. Best cuts: "The Little Things," "Just Enough to Make Me Stay," "Bring Back My Sunshine."

TAJ MAHAL—*Oooh, So Good 'N Blues*, Columbia KC 32600. The prince of rocking blues presents another uncompromising set of acoustic blues packaged in the finest contemporary production techniques. Best cuts: "Little Red Hen," "Built For Comfort."

DAVID OSSMAN—*How Time Flies*, Columbia KC 32411. Firesign Theater fans will want this ambitious science fiction satire by a member of the offbeat comedy group. The whole Firesign Theater pitches in for Ossman.

DAVID ACKLES—*D.T. Ackles Five & Dime*, Columbia KC 32466. Ackles is back with his fine vocals, sensitive tunes and excellent piano work. Best cuts: "I've Been Loved," "Surf's Down."

HARVEY MANDEL—*Shangrenade*, Janus JLS 3047 (Chess-Janus). Steady set from veteran blues guitarist. Best cuts: "What the Funk," "Midnight Sun."

J.F. MURPHY & SALT—*The Last Illusion*, Columbia KC 32539. Good set of jazzy rock from the veteran ensemble. Highlights are Murphy's vocals and Ron Allard's sax work. Best cuts: "Teenage Fantasy," "New York City/Home."

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

RONNIE MILSAP—*Where My Heart Is*, RCA APL1-0338. With a great deal of feeling and expression, Milsap goes through this collection of his singles and some new material, plus a Haggard hit, and one by Rodriguez, to convey his many talents. He shows that he can handle up tunes along with the ballads. There's not a wasted cut on the entire LP.

Best cuts: "Where Love Goes When it Dies," "Comin' Down With Love."

VARIOUS ARTISTS—*Souled Out Country*, Triune 0001. In the label's first album, it puts together its roster of talent, and comes through with some fine selec-

tions. It includes the works of Dee Mullins, Bob Langston, Jimmy Dallas, Lynda K. Lance, Nashville Crass and Bobby Austin. Some have been previously released as singles, some are fresh.

Country

THE DELLS, Cadet CA 50046. This group bridges the old and the new sound in soul music. Thankfully, it isn't tied to the exclusive sound of high tenor voice, everything coming out sweet and soft. There is plenty of gutsy, urging, pleading in the voices. The beautiful orchestra sound adds a dramatic, large touch to the production. Producer Don Davis has done an outstanding job in balancing the orchestra and the power of the voices so that they come out equal.

Best cuts: "My Pretending Days Are Over," "Let's Make It Last," "If You Move I'll Fall."

THE DRAMATICS—*A Dramatic Experience*, Volt VOS 6019 (Stax). An outstanding set from a group who have already established themselves as an important force within the soul market. This LP should see equal success in the pop market. Excellent vocal arrangements with strong orchestral backing makes this the group's most commercial effort yet.

Best cuts: "Fell For You," "The Devil Is Dope," "Hey You! Get Off My Mountain," "Beautiful People."

Soul

BOBBY BLUE BLAND—*His California Album*, Dunhill DSX 50163 (ABC). Super set from one of the most underrated blues artists of the past 20 years. Magnificent on ballads or rockers, with big bands or combos, and Bland is one of the few who can sing the blues with strings. Phrasing is letter perfect in phrasing and timing. Compliments to producer Steve Barri.

Best cuts: "It's Not the Spotlight," "Goin' Down Slow," "Help Me Through the Day," "I've Got to Use My Imagination."

FREDDIE ROBINSON—*Off The Cuff*, Enterprise ENS 1035 (Stax). Exceptionally sophisticated LP, featuring almost perfect intertwining of Robinson's fine and versatile vocals, excellent instrumentals (including Robinson's guitar work which

Best cuts: "I'll Be a Better Man," "God's Gift To Me," "I'll Run Get You."

MELBA MONTGOMERY—*Melba Montgomery*, Electra EKS-75069. First album for Melba on Electra featuring her current single "Wrap Your Love Around Me." She's picked excellent material, ranging from the softest ballad to rockin' country, and sings them all to perfection.

Best cuts: "See No Evil," "I Love Him Because He's That Way."

comes remarkably close to jazz at times) and background vocals (with the excellent Darlene Love). The LP is a difficult one to characterize, fitting a little into soul, carrying some pop and also featuring jazz. Robinson can get away with talking introductions without making them sound gimmicky, sweet, ballad-like tunes or straight, funky rockers. Much credit to arranger and conductor Monk Higgins who also handled electric piano.

Best cuts: "Georgia on My Mind," "Could It Be I'm Falling In Love," "River's Invitations," "You're on My Mind."

Dealers: Place in jazz and soul.

VARIOUS ARTISTS—*Volume 2 From the Vaults of Duke/Peacock*, ABC ABCX 789. Superb collection of tunes in the blues vein. The 14 cuts from the likes of Johnny Ace, Jr. Parker and Bobby Bland, offer a fine insight into the roots of rock as well as standing as a set of blues masterpieces.

Best cuts: Johnny Ace's "Anymore," Bobby Bland's "St. James Infirmary," Willie Mae Thornton's "Bad Luck & Worries."

also recommended

THE NITE LITERS—*Analysis*, RCA APL 1 0211. This is a very adventurous band, which plays Latin, rock, jazz and soul, but it is still looking for its identity. Its interpretations in each field are done very well. Best cuts: "Anything Goes," "Craaashing," "Damn."

TOMMIE YOUNG—*Do You Still Feel The Same Way*, Soul Power LPS 3316 (Jewel).

An impressive debut album from an exciting new voice. Best cuts: "Do You Still Feel The Same Way," "You Brought It All On Yourself," "Hit And Run Lover," "Everybody's Got A Little Devil In Their Soul."

ROOSEVELT SYKES—*Dirty Double Mother*, BluesWay BLS 6077 (ABC). Skilled set of

bawdy material from one of the true kings of the blues. Best cuts: "Dirty Double Mother," "May Be a Scandal."

ROY LEE JOHNSON AND THE VILLAGERS, Stax STS 3020. Good set of funky material featuring fine group of the Muscle Shoals musicians. Best cuts: "I'll Be Your Doctor Man," "Don't Tell Me Nothing About My Woman."

JOHN KLEMMER—*Intensity*, Impulse AS 9244 (ABC). The title best describes the overwhelming attack of the tenorman who performs a program of his own tunes. Best cuts: "Last Summer's Spell," "Sea of Passion," "Love Song to Katherine."

KEITH JARRETT—*Fort Yawuh*, Impulse AS 9240 (ABC). Multi-talented Jarrett (piano,

Jazz also recommended

soprano sax) leads a fiery quintet through his own clever compositions before a receptive Village Vanguard crowd. Best cuts: "Fort Yawuh," "De Drums."

THE MILES DAVIS SEXTET—*Jazz at the Plaza, Vol. 1*, Columbia C 32470. This is Davis at his cool, lyrical best, circa 1958. The music was taped for internal listening; now it emerges for the public. The sound isn't that good. Best cuts: "My Funny Valentine," "If I Were a Bell."

Classical also recommended

use of embellishments. Value of the 2-disk set is enhanced by inclusion of the rare "Italian Style" variations.

BARTOK: VIOLIN CONCERTO NO. 2—Yehudi Menuhin, violin; Minneapolis Symphony (Dorati), Mercury SRI-75002. If Menuhin doesn't own this piece, he comes awfully close. This was one of his finest interpretations and it will be welcomed back into the active catalog by many collectors. Newly mastered, and offered on a superior imported pressing, it is one of the most attractive entries in the label's new

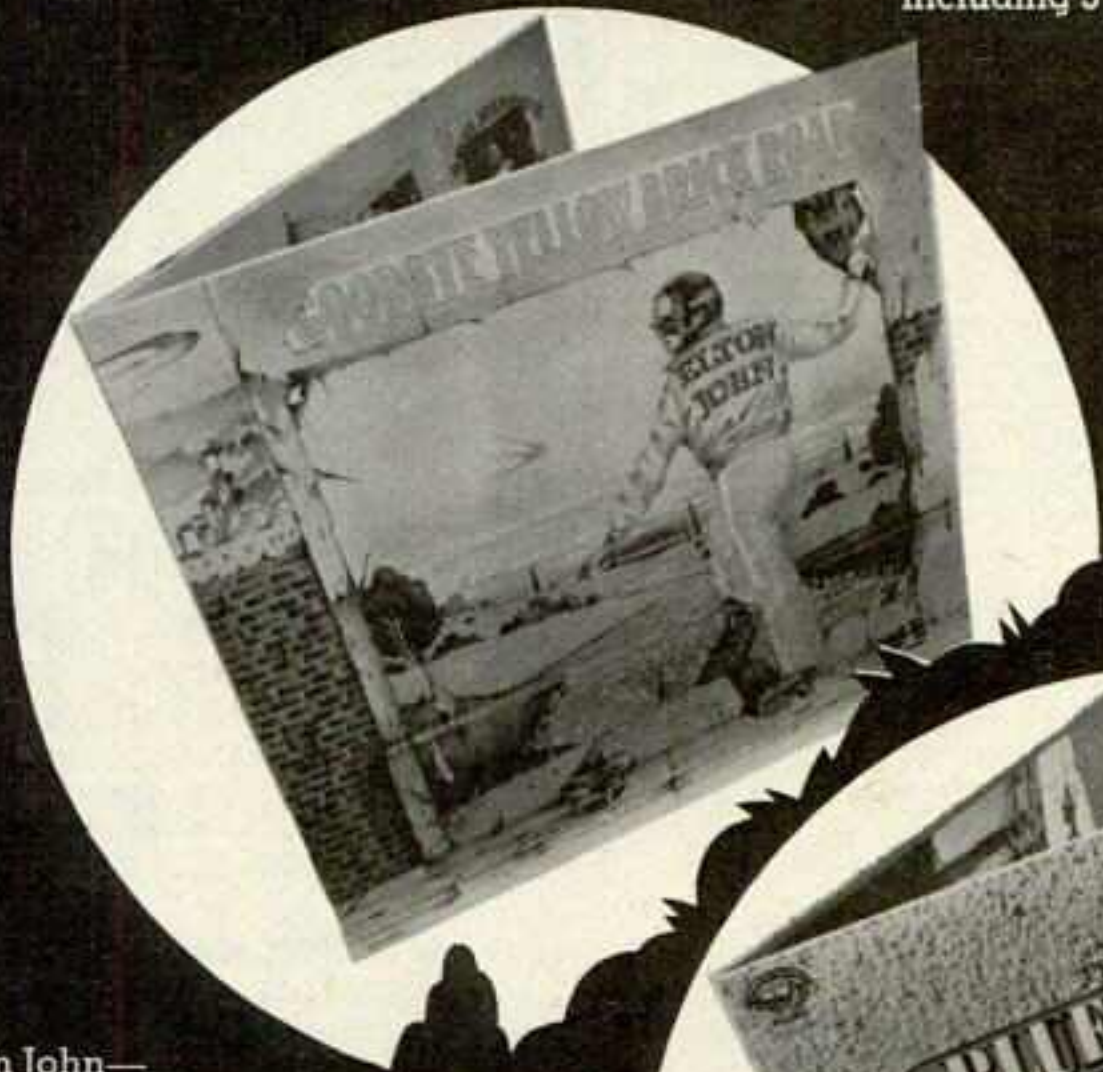
"Golden Import" series. Market question mark is consumer reaction to the \$6.98 list for reissue material.

WAGNER: DIE WALKURE (Act I & Wotan's Farewell)—H. Dernesch, W. Cochran, H. Sotin, N. Bailey, New Philharmonia Orch. (Klemperer), Angel SBLX-3797. One of Klemperer's last recordings before his recent death, it displays impressively the conductor's unique grasp of large-scale utterance. The pacing may not meet every Wagnerite's taste, but the conviction of the interpretation cannot be denied. Strong vocal support by the soloists. Package includes a handy discography of Klemperer on Angel.

(Continued on page 71)

IN OCTOBER MCA'S LUCKY NUMBER IS 13!

13 records in 8 packages—
including 5 double-album sets!



Elton John—
GOODBYE YELLOW BRICK ROAD
(MCA2-10003)



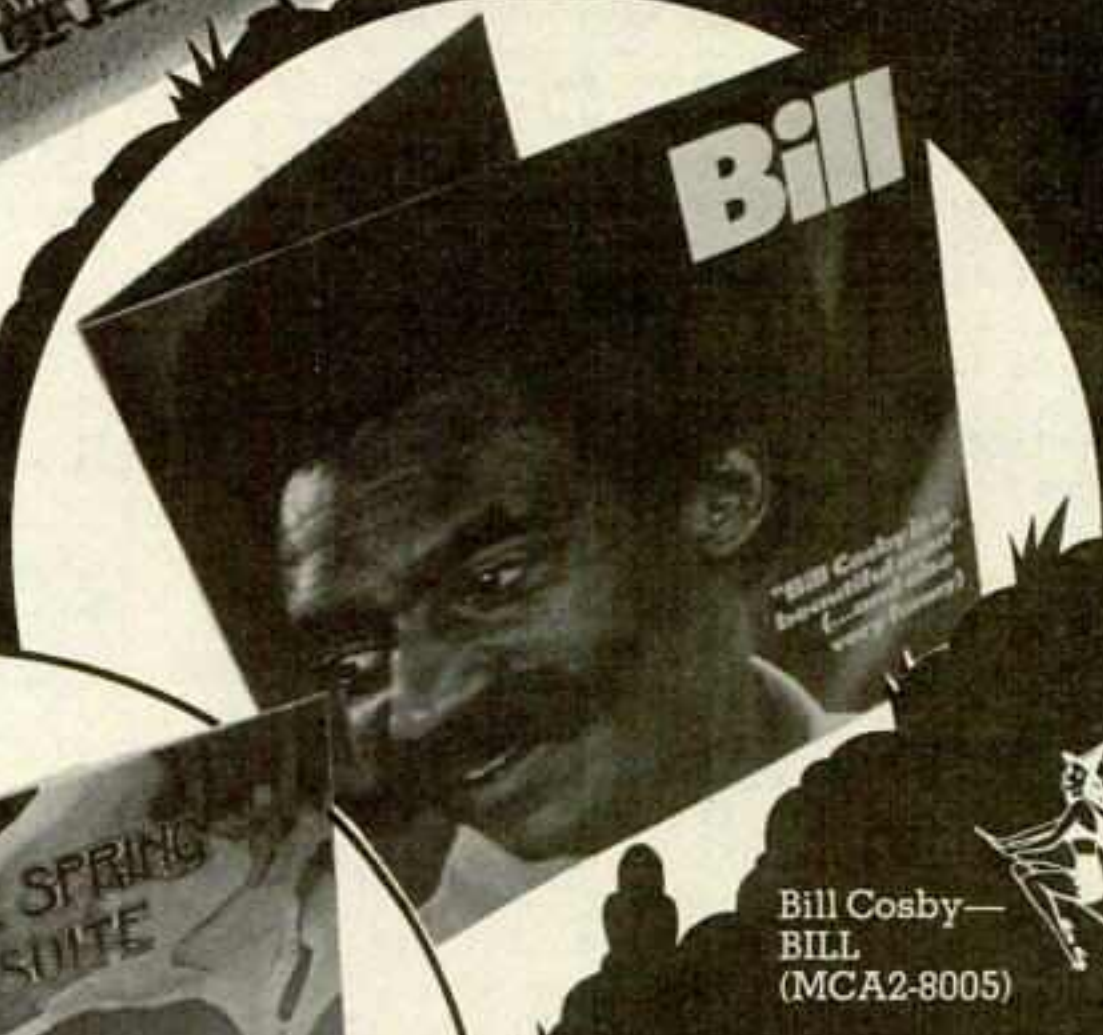
The Who—
QUADROPHENIA
(MCA2-10004)



Blues Project—
REUNION IN CENTRAL PARK
(MCA2-8003)



Sonny & Cher—
LIVE IN LAS VEGAS, VOL. II
(MCA2-8004)



Bill Cosby—
BILL
(MCA2-8005)



McKendree Spring—
SPRING SUITE
(MCA-370)



Dobie Gray—
LOVING ARMS
(MCA-371)



Bob Ruzicka—
SOFT ROCKER
(MCA-375)

MCA
has really got
their
Hits!
together
MCA RECORDS

Latin Music

Latin Scene

NEW YORK

Fania Records artist **Larry Harlow** was recently presented the **Rafael Hernandez Award** for the television show of the year from WRIK-TV in Puerto Rico. Harlow received the award while in San Juan preparing an upcoming television presentation of his Latin rock-opera "Hommy." ... **Marco Antonio Muniz** (Arcano) is being headlined at the Chateau Madrid club here. ... **Luis Cabrera** has been appointed local sales manager here for WXTV Channel 7. ... Mericana Records is releasing a new LP and single by **Rey Roig y Su Sensacion**. ... **Pete (El Conde) Rodriguez** is preparing to record his first solo LP for Fania Records. ... Arcano Records has released a new single by **Sylvana Di Lorenzo**.

Ivan Mogull Music Corp. (ASCAP) is preparing a promotion campaign to back such Pronto Records artists as **Camilo Sesto**, **Manolo Galvan** and **Peret**, who is expecting his latest LP on the label to be released shortly. Representing a number of Latin artists both in the U.S. and South America, the firm includes the Harvard Music division (BMI) and Peter David Music (SE-CAC). Mogull also represents Alhambra Records artists **Julio Iglesias** and **Nydia Caro**.

In a heavy month for releases Sabor Records has released LP product by **Estrellas de Plata, Los Socios del Ritmo** and **Cuariceto Vendaval**; Parnaso Records has released singles product by **Luis Aguilé, Orchesta Casino 77, Lou Perez, Los Galos, Leonardo Favio, Juan Ramon, Los Omeles del Sur, Romulo y Remo, Yaco Monti**, and **Luis Fabiano**; Alegre Records has released a single by **Charlie Palmieri**; Vaya Records

Group Gets Mgt. Release

LOS ANGELES—Black Oak Arkansas, Atco artists, have won their plea to have an early management-production-publishing contract with Lee Weisel voided by the California Labor Commission.

Weisel, Sheldon Krechman, and their Professional Talent Associates and Illiad Productions companies were ordered to return Black Oak \$18,500 in previously collected commissions.

California law makes it illegal for artists' managers to act as booking agents because California agents must be licensed by the state and cannot collect more than 10 percent commissions. A number of major acts obtained releases from contracts through this ruling.

Black Oak Arkansas was represented by attorney Daniel Sklar in an action decided by Labor Commissioner Arthur Stahl. Black Oak is now managed by Butch Stone.

has released singles by **Ricardo Ray** and **Bobby Cruz** and **La Conspiracion**; Pegasus Records has released singles by **Sonnica Villar**, and Zelesta Records has released **Tito Mora's** new single. ... Keep in touch! Send your Latin news and color to Billboard, New York.

JIM MELANSON

MIAMI

Fajardo is leaving the club Numero Uno to join the show at Les Violins and club owner **Gary Carvin** is looking to book a small New York group into the club. ... **Manny Matos**, president of M&M, in planning the M&M All-Star Concert here in December, has included concert time for the presentation of award plaques to local Spanish radio stations, as well as disk jockeys, local journalists who review Latin records, and to national trade publications which cover the Latin market. ... The **Fania All-Stars** will play Puerto Rico Nov. 17. ... **Monga Santamaria** has returned from a West Coast tour and is currently working in New York. ... A local dance scheduled for New Year's Eve is being touted here as the "battle of the dance bands." Slated to play so far are **El Gran Combo, Los Chavales de Espana, Conjunto Universal, Jovenes del Hierro**, and **Ray Barretto**.

Ray Barretto played to a full house at the Mahi Shrine Temple Auditorium here Oct. 6. ... With the next ARB survey coming up shortly, local radio stations have been playing more and more salsa music to woo the young listening audience here. ... Musart Records has released new LP product by **Fernando Allende, Mercedes Castro, Antonio Aguilar, Lucho Villa, Luque Mejia, Sonora dela Cruz, and Rhina**. ... **Roberto Ledesma** is on his way to Mexico to record a new LP.

Velvet Records has released new LP product by **Conjunto Universal, Nico Mendez, Alfonso Velez, Sophy, and Danny**. ... Radio station WCMQ-AM has initiated a new listeners' contest, offering \$5,000 to winners payable at \$100 a week. ... **Roberto Rodriguez** has joined WCMQ's staff in preparation for the takeover of WQXX-FM Jan. 1. WQXX is a 24-hour station. ... **Mario (Mayito) Ruiz**, music director of WQBA-AM has added a heavy dose of salsa music to the station's playlist, especially for WQBA's weekend all-music format. ... Gema Records Christmas LP releases include product by the **Trio Los Condos** and a new salsa LP by **Chirino**. ... A new late night all salsa bilingual radio show is in the works here. Details will be coming shortly. ... Kubaney Records will shortly be releasing new LP's by **Johnny Ventura** and **Tomas de San Julian**.

ART (ARTURO) KAPPER

Andy Martinez, an Albuquerque, New Mexico singer, musician and composer is truly an international artist and a professional performer. He is just as much at ease performing with a mariachi band, or his backup musicians known as Musica Indigo. His latest release on the Le Mans label (El Sueno and preguntale a tu corazon) demonstrate his abilities as an arranger, writer and musician. Andy Martinez sings and makes you believe in the true international Latin sound. He puts his soul into song and sings in his own unique way, delivering a sound that is only his own. Watch for other releases on the Le Mans label to come your way soon. Other releases are available by writing:

Le Mans Records

4009 Central, N.E., Albuquerque, New Mexico
Tel. (505) 266-3112—(505) 873-1351

Nader Latin Fest In Garden Nov. 9.

NEW YORK—Richard Nader Associates will present the Latin Music Festival of Jazz, Rock and Soul at Madison Square Garden here Nov. 9.

Nader said that the concert, which is the fourth one of its type presented by the rock'n'roll rival impresario, will feature a number of Cuban, Puerto Rican and Dominican Republic recording acts. "We will be combining various music styles," continued Nader, "to create a solid Latin variety show package."

He stated that the evening's fare will include such acts as Puerto Rican songstress **Luuccita**, **Eddie Palmieri**, **Willie Colon**, Dominican Republic artist **Joseito Mateo** and his orchestra, featuring **Alberto Beltram**, **Pellin Rodriguez**, **La Selecta**, and special guest artist **Prez Prado**, who will be flying in from Mexico for the concert.

Emcee duties for the concert will be shared by a number of local disk jockeys, including **Pacquito Navarro**, **WHOM-AM**; **Joe Gaines**, **WEVD-AM**; **Polito Vega**, **WBNX-AM**; and **Dick (Ricardo) Sugar**, **WHBI-FM**.

Promotion efforts will include radio spots on both Latin and black radio stations here, as well as consumer advertising and flyers. Tickets will be sold through Ticketron, the Garden box office and a number of Latin retailers throughout the city.

Nader added that the firm's Latin Festival has also been scheduled for the Miami Beach Convention Hall, Nov. 24. Details of artists scheduled for the Miami festival will be available at a later date.

Mericana In a Deal

NEW YORK—Mericana Records, a subsidiary of Caytronics Corp., will be distributed in Spain and Portugal by Ariola-Eurodisc, S.A. of Spain, according to Ralph Lew, Mericana general manager.

The agreement, which covers Mericana's entire catalog, was negotiated by Caytronics president **Joe Cayre** and Ariola president **Ramon Segura**.

One-Niters

● Continued from page 20

ary. Even if NBC passes, she can still make a deal with another network.

TV Is Goal

"Because of the rushed production schedule for the summer show, I wound up working harder on the TV series than anything else I've ever done," said Helen. "But with a regular season show I see no reason why we can't work five days a week, eight hours daily like Carol Burnett does. Having every weekend home will be a rare treat."

As for recording plans, Helen has begun meetings with producer **Tom Catalano** for a Capitol LP to be cut shortly after the holidays. She prefers doing three albums every two years, feeling eight months is the best interval for an established artist's new product.

One Helen Reddy mystery cleared up in the interview was what happened to the credited co-writer of "I Am Woman" who seems to have disappeared from the music business. "Ray Burton, a very talented guitarist who set my lyric to music, had to go home to Australia because of immigration problems," she said. "That's where he's been working."



NEW YORK-born singer **Johnny Zamot**, center, inks a long-term, exclusive recording contract with Mericana Records, as Mericana general manager and a&r director **Ralph Lew**, right, looks on. Joining them for the occasion is **Joe Cayre**, left, president of Caytronics Corp., Mericana's parent company. Zamot's debut LP on the label is due for release in late December.

Billboard SPECIAL SURVEY for Week Ending 10/20/73

Special Survey Hot Latin LP's			
IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
2	IMELDA MILLER "Corazon Vagabundo," Arcano DKL1-3224	7	INDIO "Sin Tu Amor," Miami 6069
3	VICENTE FERNANDEZ "La Misma," CYS 1359	8	JUAN TORRES "Vol #17," MU 1610
4	LOS BABYS "El Amor Que Te Doa," Peerless 1699	9	LOS 3 ASES "1973," Arcano 3225
5	VICKI CARR "En Espanol," COL.KC 31470	10	LOS CAMPEROS "La Bikna," Latin Inter. 2003
IN NEW YORK			
1	CAMILO SESTO "Amor... Amor," Pronto 1006	6	WILLIE COLON "Lo Mato," Fania SLP00444
2	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	7	GRAND COMBO "En Accion," EGC 004
3	SOPHY "Locura Tengo Por Ti," Velvet 1464	8	NORMAN PONCE "Norman Ponce," CYS 1372
4	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311	9	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244
5	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	10	LOS ANGELES NEGRO "Vuelven De Nueve," Fania 00445
IN MIAMI			
1	JULIO IGLESIAS "Asi Nacemos," Alhambra 12	6	LA LUPE "Pero Como Va Ser," Tico 1310
2	LOS ANTIQUES "Dias Como Hoy," Funny 502	7	WILLIE COLON "Lo Mato," Fania 424
3	ENRIQUE CACERES "No Puedes Dar Tu Amor," Caytronics 1345	8	TIPICA 73, "Manono," Inca 1031
4	ANGILICA MARIA "Angilica Maria," Carino 5118	9	ROBERTO LEDESMA "Amor," MU 1611
5	PACHECO "Tres De Cafe Dos De Azucar," Fania 436	10	ROBERTO CARLOS "Detalles," Caytronics 1368
IN TEXAS			
1	LATIN BREED "Return Of Latin Breed," GC 106	6	LITTLE JOE—LA FAMILIA "Para La Gente," Buena Suerte 1038
2	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	7	SUNNY & THE SUNLINERS "El Internacional," Keyloc 3017
3	ANTONIO AGUILAR "Corridos De Caballos," Musart 1563	8	AUGUSTINE RAMIREZ "Te Quiero Carinto," El Zarape 1076.
4	ALFONSO RAMOS "Un Cielo," Capri 1026	9	FREDDIE MARTINEZ "Farolito De Amor," Freddie 1009
5	VICENTE FERNANDEZ "La Misma," Caytronics 1359	10	WALLY GONZALEZ "Mi Cuchi Cuchi," Bego 1097 1563
IN CHICAGO			
1	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	6	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
2	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	7	JUAN GABRIEL "No Tengo Dinero," Arcano 3023
3	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	8	VICTOR Y TURBE "Veronica," Miami 6043
4	LOS ANGELES NEGRO "Vuelven De Nueve," Fania 00445	9	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202
5	WILLIE COLON "Lo Mato," Fania SLP00444	10	SUPER TRIO "73" Montillia 261

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BILLBOARD'S SPOTLIGHT ON OKLAHOMA

is "sooner" than you think

That's right, Billboard is moving into the Oklahoma territory and we're loaded for bear. What's more, you'll be able to read about the phenomenal growth of the Oklahoma music industry in Billboard's November 3 issue. So you don't have much time to get yourself into Billboard's special Oklahoma spotlight. Not with the ad deadline just around the corner. October 19 to be exact.

And Billboard's "Spotlight on Oklahoma" is going to be one special you won't want to miss. Included in the Oklahoma spotlight are in-depth stories on:

- the country and pop music scene
- religious music
- recording studios
- radio and television stations
- radio and television syndication
- live concerts
- music publishers
- artist management companies

Like we said, Billboard's "Spotlight on Oklahoma" is "sooner" than you think and already the excitement is peaking from Tulsa to the Oklahoma panhandle. The "Spotlight on Oklahoma" is your chance to show the entire music industry what Oklahoma has to be proud of.

Don't miss Billboard's "Spotlight on Oklahoma." It's coming in the November 3 issue. And the ad deadline is sooner than you think: October 19.

Ad Deadline: October 19
Issue Date: November 3

For further information, contact a Billboard sales representative at any of the following offices:

LOS ANGELES:
Bill Moran
9000 Sunset Blvd.
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(213) 273-7040

NEW YORK:
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1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
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NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925





Elektra Records
is proud to present

David Gater

in his

FIRST

solo album.

All songs published by Kipahula Music/ASCAP:
Administration: Colgems Music, 711 Fifth Avenue, New York, New York

"Oh the sweetest sound that you make
Nobody hears it—no one but me"

From "Sight & Sound"

Words and Music by David Gates from his album, First. Copyright 1973, EKS-75066

David Gates

One of the September Nine Released from Elektra/Asylum.



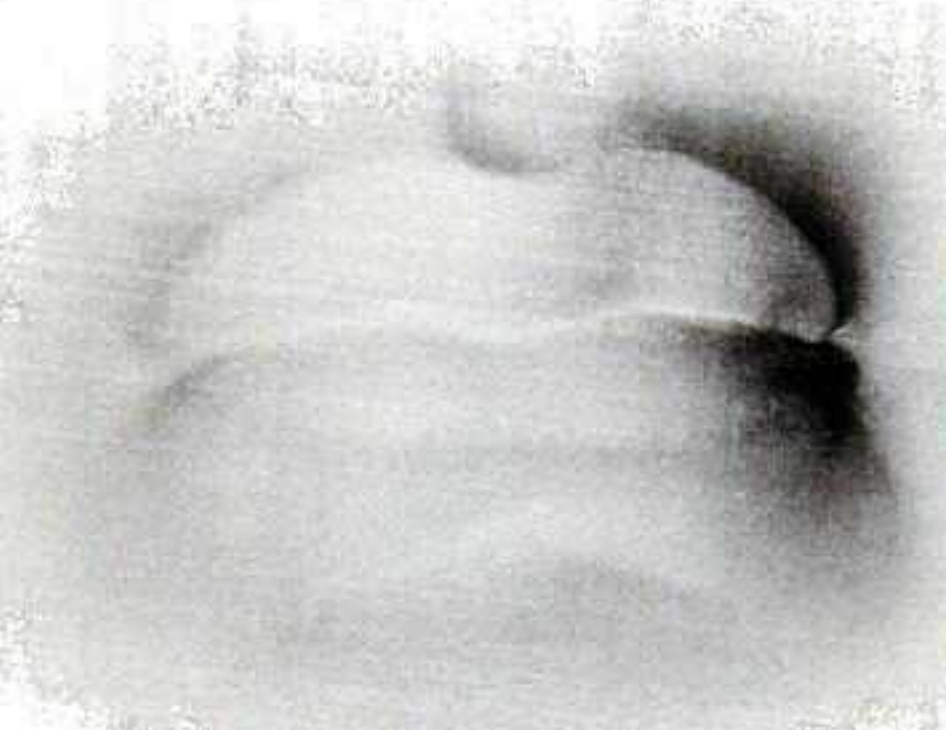
FIRST

The second sweetest sound in the world. A voice millions heard before. Seven solid gold times before, including "Make it With You," "If" and "Baby, I'm a Want You." FIRST is David Gates' debut solo album.




ELEKTRA/ASYLUM/NONESUCH RECORDS
a division of Warner Communications, Inc.

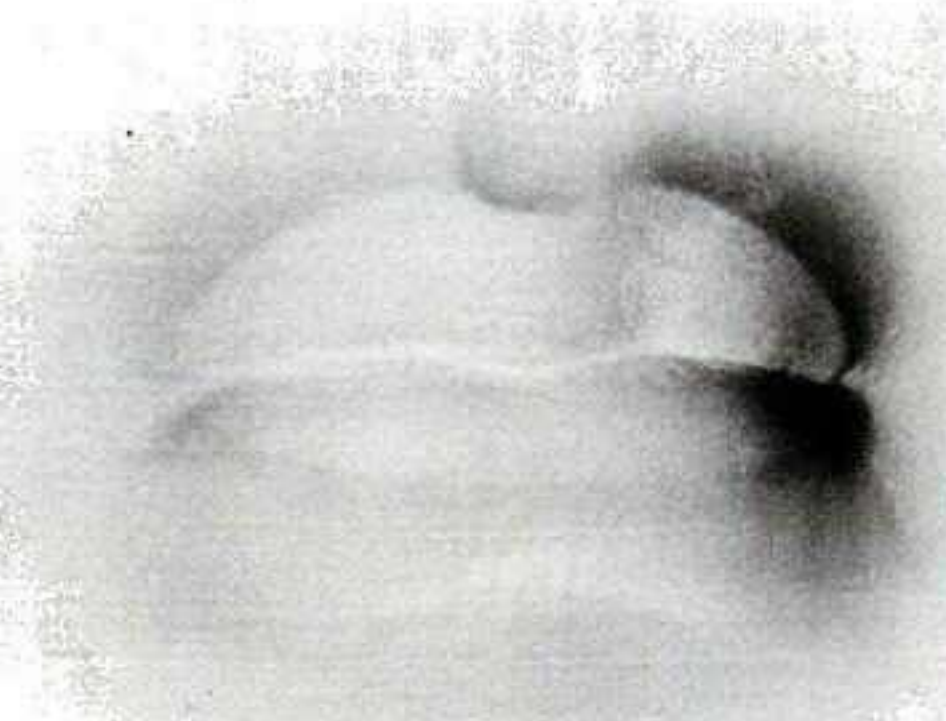
What the hell are these people talking about?



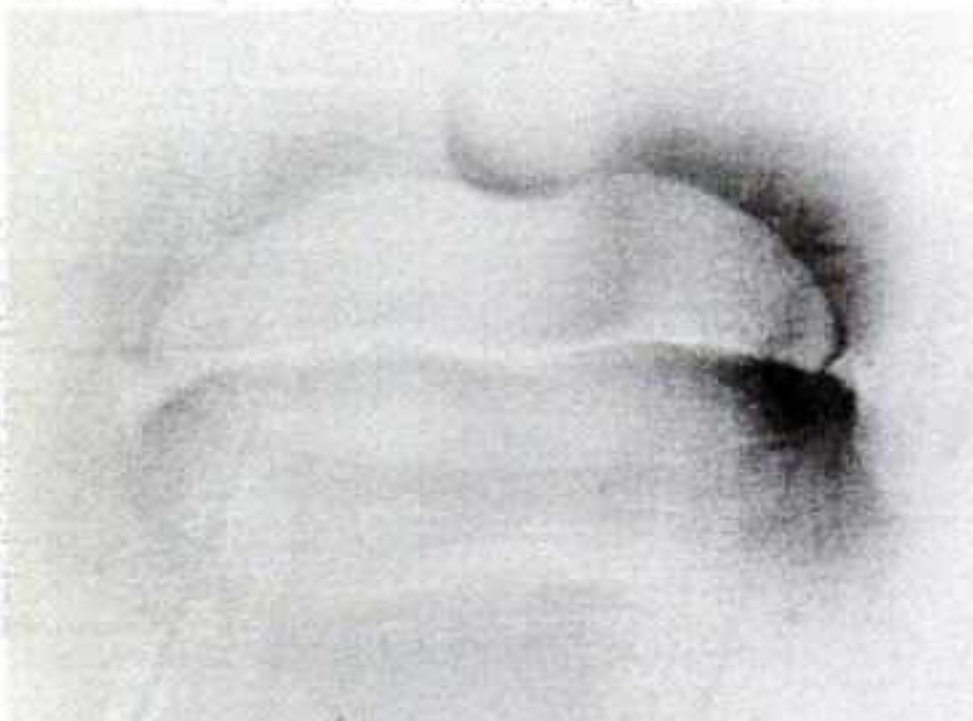
"If I see an ad for a record, I learn of a new release..."
— Radio Station Operations Manager



"I read the ad and listened to the record."
— Radio Station Air Personality



"... the ad provoked my interest..."
— Radio Station Music Director



"I saw the ad in Billboard."
— Radio Station General Manager

They're talking about record industry trade paper advertising, that's what!

Billboard recently commissioned the research division of Hagen Communications, Inc., to conduct in-depth research to disclose—for the first time—how advertising in trade publications influences air play.

The researchers probed beyond trade paper editorial content to find out exactly what provable effect trade paper advertising had on radio station programmers.

The findings were impressive.

Fifty-two of the 87 interviewees recalled listening to a specific release for the first time after reading a trade paper advertisement. Thirty-four of the 87 interviewees recalled listening to a specific release again after reading a trade paper advertisement.*

Forty-seven of the 87 interviewees remembered asking manufacturers' or distributors' promotion men or station librarian to provide a copy of the release after reading the trade paper advertisement.*

Twenty of the 87 interviewees recalled playing the release on the air after reading a trade paper advertisement. These same 20 interviewees admitted listening to the

record and discarding it prior to seeing the trade paper advertisement.

However, the ad prompted them to give the release a second chance.*

Obviously, these people knew exactly what they were talking about!

Maybe that accounts for the many advertisers who are not only sold *on* Billboard, but are sold *in* Billboard.

Billboard. We take your advertising one step further. For your own private videocassette screening of Billboard's radio influence, call:

Peter Heine, Director of Sales, Los Angeles
213/273-7040

or

Mike Eisenkraft, Eastern Sales Manager,
New York 212/764-7348

It could well be the most informative 15 minutes you've spent this year.

*Statistics compiled from independent research conducted by Hagen Communications, Inc., and is available for examination on request.

Billboard. We take your advertising one step further.

Billboard's Top Album Picks

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Continued from page 64

- 201—JOHNNY RODRIGUEZ, *All I Ever Meant To Do Was Sing*, Mercury SEM 1-686
- 202—JAMES BROWN, *Soul Classics, Vol. II*, Polydor PD 5402
- 203—CRUSADERS, *At Their Best*, Motown M796 V1
- 204—PETER YARROW, *That's Enough For Me*, Warner Brothers 0598
- 205—ROY WOOD, *Boulders*, United Artists LA 168 F
- 206—MORGANA KING, *New Beginnings*, Paramount PAS 6067 (Famous)
- 207—BETTY DAVIS, *Just Sunshine* JSS 5 (Famous)

Bubbling Under The Top LP's

- 208—LIVINGSTON TAYLOR, *Over the Rainbow*, Capricorn CP 0114 (Warner Brothers)
- 209—THOSE GLORIOUS MGM MUSICALS, *Band Wagon/Kiss Me Kate*, MGM 2SES 44ST
- 210—DAN FOGELBERG, *Rome Free*, Columbia KC-31751

- 211—SIEGAL SCHWALL BAND, *953 West*, Wooden Nickel 0121 (RCA)
- 212—THIJS VAN LEER, *Introspection*, Columbia KC-3246
- 213—SOPWITH CAMEL, *The Miraculous Hump Returns From The Moon*, Reprise 2108 (Warner Brothers)
- 214—MAIN INGREDIENT, *Greatest Hits*, Victor APL1-0314
- 215—LOOKING GLASS, *Subway Serenade*, Epic KE 32167 (Columbia)
- 216—BONNIE RAITT, *Taking My Time*, Warner Brothers 2729
- 217—AVERAGE WHITE BAND, *Show Your Hand*, MCA 345
- 218—NEW BIRTH, *It's Been A Long Time*, RCA APL 1-0285

- 101—BACK FOR A TASTE OF YOUR LOVE, Syl Johnson, Hi 45-2250 (London)
- 102—COSMIC SLOP, Funkadelics, Westbound W218
- 103—THERE AIN'T NO WAY, Lobo, Big Tree 16012 (Bell)
- 104—OOH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 105—ALL THE WAY DOWN, Etta James, Chess 2144
- 106—LOVE DON'T CARE, Perry Como, RCA 0096
- 107—I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists XW 313W
- 108—YOU OUGHT TO BE HERE, Annette Snell, Dial D1023 (Phonogram)

Bubbling Under The HOT 100

- 109—LET THERE BE DRUMS, Incredible Bongo Band, MGM 146359
- 110—ANGEL SPREAD YOUR WINGS, Danny O'Keefe, Atlantic 45-2978
- 111—I'M THROUGH TRYING TO PROVE MY LOVE, Bobby Womack, United Artists XW 255W
- 112—TAKE LIFE A LITTLE EASIER, Rodney Allen Rippy, Bell 45,403

- 113—WHEREFORE AND WHY, Glen Campbell, Capitol 3735
- 114—DANGWA, Manu Dibango, Atlantic 2983
- 115—HUM ALONG AND DANCE, Rare Earth, Rare Earth 5034 (Motown)
- 116—SMOKING IN THE BOYS ROOM, Brownsville Station, Big Tree 16011 (Bell)
- 117—SHADY LADY, Shepstone & Dibbons, Buddah BDA-379
- 118—ROCK AND ROLL—I GAVE YOU THE BEST YEARS OF MY LIFE, Kevin Johnson, Mainstream 5548
- 119—PRETTY LADY, Lighthouse, Polydor 14198
- 120—TOGETHER (BODY & SOULIN'), Mission, Paramount 0213

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations

BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
BALTIMORE: WKTK-FM, Joe Buccheri
DENVER: KCFR-FM, Jeff Polleck
EUGENE: KFMY-FM, Janice Whitaker
ITHACA: WVBR-FM, Ric Frowde & Dan Boyle
HARTFORD: WHCN-FM, Paul Payton
JUNCTION CITY: KJCK-FM, Marc Franklin

JAN AKKERMAN, "Profile," Sire: WOWL-FM, KSHE-FM
FRANKLIN AJAYE, "Comedian," A&M: KNAC-FM
ALLMAN JOY, "Early Allman," Capricorn: WSAB-FM, WOUR-FM
AZTECA, "Pyramid Of The Moon," Columbia: WRRN-FM, WOWJ-FM
MARTY BALIN, "Bodacious D.F.," RCA: KEMY-FM
GATO BARBIERI, "Chapter 1—Latin America," Impulse: WOWI-FM, KFMY-FM
BEDLAM, *Chrysalis*: WSAB-FM
DELANEY BRAMLETT, "Möbius Strip," Columbia: KGB-FM & AM
BUCKINGHAM—NICKS, Polydor: WRRN-FM, KJCK-FM
TIM BUCKLEY, "Sefronia," DiscReet: KGB-FM & AM, CHUM-FM
PAUL BUTTERFIELD'S BETTER DAYS, "It All Comes Back," Bearsville: KSJO-FM
HARRY CHAPIN, "Short Stories," Elektra: WNEW-FM
BILLY COSHAM, "Spectrum," Atlantic: WOWI-FM, WOUR-FM, WHCN-FM, KNAC-FM, WMMR-FM
BRUCE COCKBURN, "Night Vision," True North: CHUM-FM
STEPHEN COHN, Motown: KJCK-FM
DENNIS COULSON, Elektra: WBAB-FM, WOUR-FM
COUNTRY GAZETTE, "Don't Give Up Your Day Job," United Artists: WRRN-FM
THE COUNTS, "Love Sign," Aware: WGLF-FM
CRUSADERS, "At Their Best," Motown: WOUR-FM, WGLF-FM
RON DAVIES, "U.F.O.," A&M: WHEW-FM
MILES DAVIS, "Basic Miles," Columbia: WOWI-FM
DR. HOOK, "Belly Up," Columbia: WHEW-FM, KNAC-FM, WBAB-FM
FIRESIDE THEATRE, "How Time Flies," Columbia: WHCN-FM
DAVID GATES, "First," Elektra: KFMY-FM
GENTLEHOOD, Columbia: WKTK-FM
GRATEFUL DEAD, "Wake Of The Flood," Grateful Dead: KGB-FM & AM
HANSON, "Now Hear This," Manticore: WVVS-FM, KNAC-FM
BOBBY HUMPHREY, "Dig This," Blue Note: KJCK-FM
J.B. HUTTO, "Slidewinder," Delmark: KCFR-FM
CHRIS JAGGER, Asylum: KNAC-FM, WOUR-FM

LONG BEACH: KNAC-FM, Ron McCoy
NEW YORK: WNEW-FM, Dennis Elsas
NORFOLK: WOWI-FM, Larry Dinger
ORLANDO: WORJ-FM, Mike Lyons
PENNSYLVANIA: WRRN-FM, Scott Saylor
PHILADELPHIA: WMMR-FM, Dennis Wilen
SAN DIEGO: KGB-FM & AM, Art Schroeder

KEITH JARRETT, "Fort Yawuh," Impulse: KCFR-FM
GARLAND JEFFRIES, Atlantic: WKTK-FM
ELTON JOHN, "Good-Bye Yellow Brick Road," MCA: WVBR-FM, KJCK-FM, KNAC-FM, KFMY-FM, WNEW-FM, WMMR-FM, WOUR-FM, WHCN-FM
EDDIE KENDRICKS, Tamla: WOUR-FM
JOHN KLEMMER, "Intensity," Impulse: WGLF-FM, WKTK-FM, WHCN-FM, KCFR-FM
GLADYS KNIGHT & THE PIPS, "Imagination," Buddah: WNEW-FM
LAZARUS, "A Fool's Paradise," Bearsville: WGLF-FM, KJCK-FM
DENNIS LINDE, Elektra: WBAB-FM
MARY McCRARY, "Butterflies In Heaven," MCA: WBAB-FM
HARVEY MANDEL, "Shangrenade," Janus: KNAC-FM, WORJ-FM, KSJO-FM, WHCN-FM
MANDRILL, "Just Outside Of Town," Polydor: WVBR-FM, KJCK-FM
JOHN MAYALL, "10 Years Are Gone," Polydor: KGB-FM & AM
AUGIE MEYERS, "You Ain't Rollin' Your Roll Right," Paramount: WOWI-FM
STEVE MILLER BAND, "The Joker," Capitol: WMMR-FM, WRRN-FM, WKTK-FM, WHCN-FM, KSHE-FM, CHUM-FM, WVBR-FM, KGB-FM & AM
MILL VALLEY BUNCH, "Casting Pearls," Verve: WOWI-FM
MUDDY WATERS, "Can't Get No Grindin'," Chess: KGB-FM & AM
MARIA MULDAUR, Reprise: CHUM-FM
TED NEELEY, "1974 A.D.," RCA: WVVS-FM
MICHAEL NESMITH, "Pretty Much Your Standard Raunch Stash," RCA: WVBR-FM, WHCN-FM, KFMY-FM
THE NEW RIDERS OF THE PURPLE SAGE, "The Adventures Of Panama Red," Columbia: WBAB-FM, WNEW-FM, WMMR-FM, KNAC-FM, WGLE-FM, WRRN-FM
PACIFIC GAS & ELECTRIC (Starring Charlie Allen), Dunhill: WNEW-FM, WORJ-FM, WHCN-FM, WOWI-FM
PLANETS, "Zubin Neta," London: WKTK-FM
P.F.M., "Photos Of Ghosts," Manticore: WGLF-FM, KGB-FM & AM
BILLY PRESTON, "Everybody Likes Some Kind Of Music," A&M: KNAC-FM, KSJO-FM
PROCOL HARUM, "Best Of," A&M: KNAC-FM, WVVS-FM, WORJ-FM

SAN JOSE: KSJO-FM, Douglas Droese
ST. LOUIS: KSHE-FM, Shelley Grafman
TALLAHASSEE: WGLP-FM, Daryl Stewart
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

THE PROPHETS OF SOUL, "Gregory James Edition," Dakar: KFMY-FM
SNOOKY PRYOR, "Do It If You Want To," Bluesway: KCFR-FM
QUEEN, Elektra: WNEW-FM, WBAB-FM, WHCN-FM
GERRY RAFFERTY, "Can I Have My Money Back," Blue Thumb: KSHE-FM, WORJ-FM
BONNIE RAITT, "Taking My Time," Warner Bros.: WNEW-FM, KSJO-FM
DEWEY REDMAN, "The Ear Of The Beheader," Impulse: WOWI-FM
LOU REED, "Berlin," RCA: WOUR-FM, WVVS-FM, WMMR-FM
LINDA RONSTADT, "Don't Cry Now," Asylum: KFMY-FM, WKTK-FM, WHCN-FM, WMMR-FM, WOWI-FM
OTIS RUSH, "Mourning In The Morning," Cotillion: WOUR-FM
SCUBBALOE CAINE, "Round One," RCA: KSHE-FM
SHOOT, "On The Frontier," EMI: WVBR-FM
SIEGAL SCHWALL BAND, "953 West," Wooden Nickel: KFNY-FM, WVVS-FM
SLADE, "Sladest," Warner Bros.: WRRN-FM
SOPWITH CAMEL, "The Miraculous Hump Returns From The Moon," Reprise: KGB-FM & AM, WORJ-FM
STATUS QUO, "Dog Of Two Head," Pye: WRRN-FM
STOMO YAMASHITA, "From The East," Island: WVVS-FM
LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WVBR-FM, CHUM-FM, WOUR-FM
ROD TAYLOR, Asylum: WVVS-FM, WBAB-FM
SHIRLEY TEMPLE, "Remember Shirley Temple," 20th Century: WMMR-FM
IAN THOMAS, Janus: WKTK-FM
THREE DOG NIGHT, "Cyan," Dunhill: WNEW-FM, WBAB-FM, CHUM-FM
TUCKY BUZZARD, "Alright On The Night," Passport: WORJ-FM
JOHN OSSERY, Mercury: WOUR-FM
THIJS VAN LEER, "Introspection," Columbia: WKTK-FM
ROY WOOD, "Boulders," United Artists: WRRN-FM, WKTK-FM, KSHE-FM
PETER YARROW, "That's Enough For Me," Warner Bros.: WGLF-FM
JESSE COLIN YOUNG, "Song For Juli," Warner Bros.: KGB-FM & AM, KJCK-FM
NEIL YOUNG, "Time Fades Away," Reprise: KSJO-FM, KSHE-FM

Premium LP's, Tapes Highlight Nat'l. Show

Continued from page 16

Ronco and other TV merchandising firms' influence are the programs for selling off surplus goods, as in the case of K-Tel recently (Billboard, Sept. 8).

The premium field is becoming

Phonogram U.K.

Continued from page 4

rise as a result of increases in the price of raw materials."

Details of all changes and trade prices will be shown in a price list which is being prepared for mailing to all Phonogram accounts.

the prime marketing area for Christmas product, according to John Lefler, national manager, premium sales and special markets, Capitol. He said premium packages move "ten times as much Christmas product as is sold from catalogs in stores." The new Capitol package for Firestone has material especially produced for it, indicative of what Lefler sees as a trend toward premiums becoming the main vehicle for Christmas product.

Capitol was here in a suite for the first time while RCA and Columbia were on the main floor. (Next, a roundup of the Christmas premium scene).



MOTOWN DIRECTOR of Advertising Herb Wood, left, and Andrew Chiamonte, president of Chiamonte Films, hold dual first place gold medals for the Jackson 5 "Skywriter" TV spot which won in the mixed media category of the Atlanta film festival recently. They also got a bronze medal in the national media competition for a spot for Temptations' "Masterpiece."

Executive Turntable

Continued from page 4

Bruce Masterton, former marketing executive with Capitol Records territorially, and more recently an official with the Alamo post-exchange record/tape buying district, Texas, has been moved to Munich, Germany, where he replaced Wally Camp. Lou Faulkner, who has been Masterton's assistant for the past three years, replaced him in San Antonio as inventory manager specialist in records and tape for the region.

★ ★ ★

Gene Brewer has resigned as general manager from Vi-Way Productions and Amenra Music Publishing. Brewer was formerly western division sales and promotion manager for Epic Records and national merchandising manager and assistant national sales manager for Capitol Records. He remains in the music industry and will announce plans shortly. . . . Patrick Snyder-Scumpy has been named West Coast editor for Crawdaddy Magazine. . . . Darrell Harris has joined Myrrh Records in Waco, Tex. as director of promotion. Harris was formerly with the promotion department of ABC/Dunhill Records, working the Houston area.



GARY & DAVE:

**Canada's #1 singing duo. Singing Canada's #1 single
"COULD YOU EVER LOVE ME AGAIN?"**

**"COULD YOU EVER LOVE ME AGAIN?" Just shipped.
Already a Gary Taylor Personal Pick in The Gavin Report
(#968, 10/5/73).**

**"COULD YOU EVER LOVE ME AGAIN?" Play it just once.
You'll play it again.**

**"COULD YOU EVER LOVE ME AGAIN?" By Gary & Dave.
Emigrating!**

#200

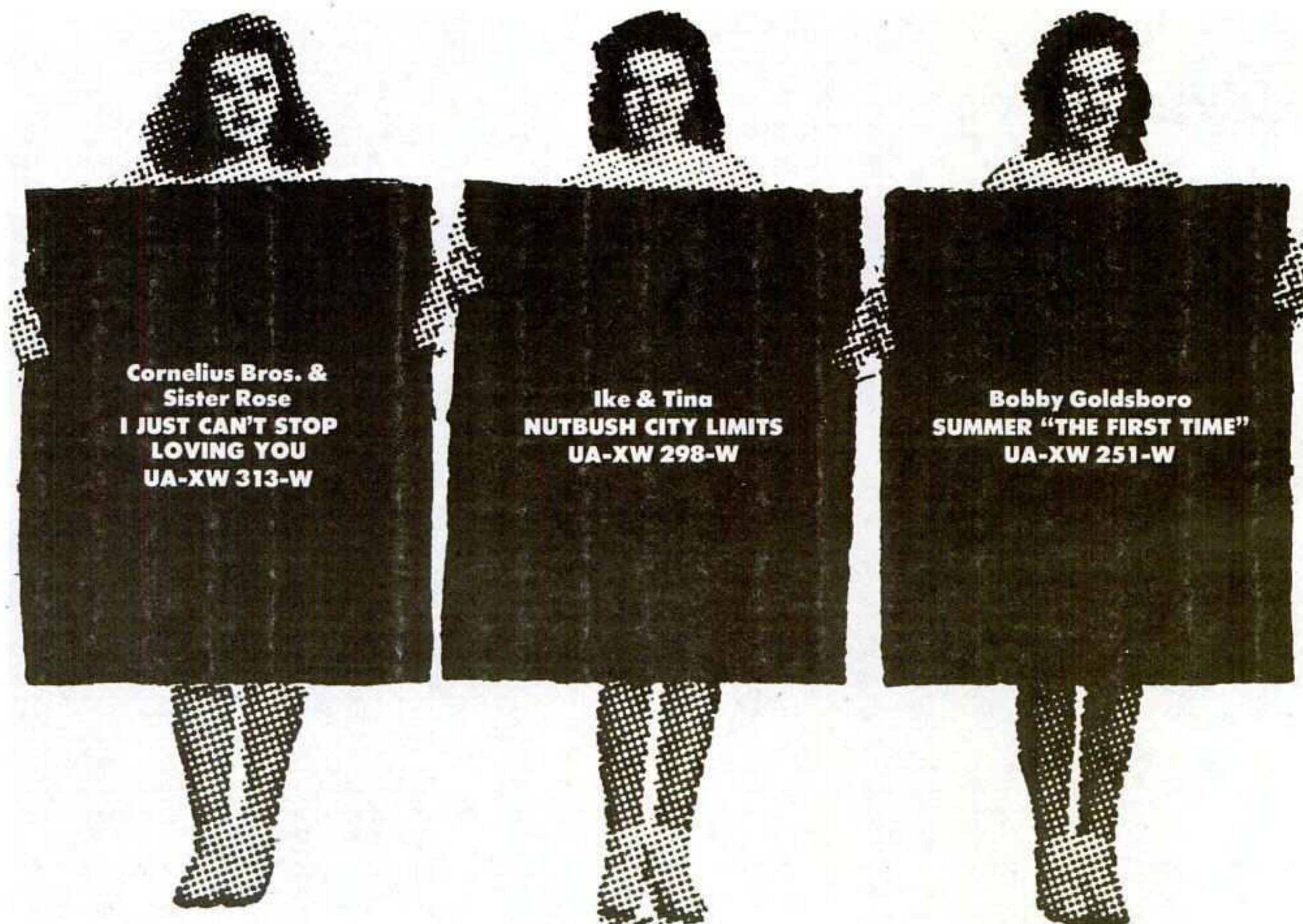


Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					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	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL		
1	1	4	ROLLING STONES Goats Head Soup Rolling Stones DOC 59101 (Atlantic)	5.98		6.98		6.98			36	37	12	Z.Z. TOP Tres Hombres London XPS 631	5.98	6.95		6.95			71	79	7	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.95	6.95			
2	3	6	MARVIN GAYE Let's Get It On Tama T 329VI (Motown)	5.98		6.98		6.98			37	38	16	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98		6.97	6.97			72	68	28	BEATLES 1962-1966 Apple SKBO 3403	9.98		11.98	11.98			
3	2	9	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97			38	35	8	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98	6.98			73	72	19	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98	6.98			
4	4	7	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98			★	48	6	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98	6.98			74	82	25	EAGLES Desperado Aylum SD 5068 (Atlantic)	5.98		6.98	6.98			
5	5	10	STEVIE WONDER Innervisions Tama T 326 L (Motown)	5.98		6.98		6.98				40	33	99	LED ZEPPELIN Atlantic SD 7208	5.98		6.98	6.98			75	76	16	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98	6.98		
6	7	8	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98			★	56	5	CHER Half Breed MCA 2104	5.98		6.98	6.98			★	93	5	MARIA MULDAUR Reprise MS 2148	5.98		6.97	6.97			
7	6	10	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				43	31	33	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98	6.98			77	77	32	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97	6.97	8.97	
8	8	8	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98				44	36	27	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98	9.97	9.97	12.97			78	74	21	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98	6.98	7.95	
★	11	4	GARFUNKEL Angel Clare Columbia KC 31474	5.98		6.98		6.98				45	46	17	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	16.95		★	-	1	STEVE MILLER The Joker Capitol 11235	5.98		6.98	6.98			
10	10	18	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95				46	51	7	RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98	7.95	7.95			80	88	33	ALLMAN BROTHERS BAND Beginnings Aco SD 2-805	6.98						
11	12	32	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				47	47	6	B.W. STEVENSON My Maria RCA APL 1-0088	5.98		6.98	6.98		★	117	3	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Brothers)	5.98		6.97	6.97			
12	14	7	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98		6.98		6.98				48	42	18	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98	6.98		83	89	10	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98				
13	9	11	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98				49	50	14	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98	6.95	6.95			84	86	20	CURTIS MAYFIELD Back to the World Custom CRS 8015 (Buddah)	5.98		6.95	6.95	6.95		
14	15	18	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98		6.95		6.95				50	40	21	CARPENTERS Now & Then A&M SP 3519	5.98		6.98	6.98		★	125	12	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95	6.95			
15	16	30	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			51	49	30	BREAD The Best Of Elektra EKS 75056	5.98		6.97	6.97	7.97	86	91	46	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98	10.98	11.95		
16	13	28	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97			★	65	3	URIAH HEEP Sweet Freedom Warner Brothers BS 2724	5.98		6.97	6.97		87	90	31	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98					
★	-	1	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98	12.98	12.98						53	44	23	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98	6.98		★	103	5	FOUR TOPS Main Street People ABC ABCX 50144	5.98		6.95	6.95			
★	26	5	ERIC CLAPTON Eric Clapton's Rainbow Concert RSD SD 877 (Atlantic)	5.98		6.98		6.98				54	52	37	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98	6.98	7.95	89	98	4	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95	6.95			
19	22	12	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98				55	55	60	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.98	90	96	6	CHI-LITES Brunswick 754197	5.98		6.98	6.98			
★	25	19	EDDIE KENDRICKS Tama T 327 L (Motown)	5.98		6.98		6.98				56	57	61	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97	6.97	7.95	91	92	26	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98		
21	17	15	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98				57	61	46	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98	★	122	3	JESSE COLIN YOUNG Song For Julie Warner Brothers BS 2734	5.98		6.97	6.97			
★	28	36	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98				58	58	11	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97	6.97	7.95	★	108	5	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95				
23	19	15	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98				59	41	13	STORIES About Us Kama Sutra KSBS 2068 (Buddah)	5.98		6.95	6.95		94	85	24	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98	6.98			
24	18	13	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98				60	63	69	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98	6.98		95	78	16	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98		
25	24	27	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95			61	54	46	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98	6.98		96	95	28	BLOODSTONE Natural High London XPS 620	5.98		6.98	6.98			
26	27	22	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98				62	64	49	STEVIE WONDER Talking Book Tama T 319 L (Motown)	5.98		6.98	6.98		97	80	16	OSMONDS The Plan MGM/Kolob SE 4902	5.98		6.95	6.95			
27	20	73	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.95			63	60	19	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98	6.98		98	104	22	YES Yessongs Atlantic SD 3-100	11.98		12.97	12.97			
28	32	8	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98	10.98	10.98						64	53	16	LEON RUSSELL Leon Live Shelter SICO 8917 (Capitol)	11.98	13.98	13.98			99	84	15	SMOKEY ROBINSON Smokey Tama T 328 L (Motown)	5.98		6.98	6.98			
29	21	14	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95			65	70	12	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98			100	110	27	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98	6.98			
30	29	5	HANK WILSON Hank Wilson's Back Volume 1 Shelter SW 8923 (Capitol)	5.98		6.98		6.98				66	67	46	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97	101	81	9	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98		6.98	6.98			
31	34	5	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98				67	66	6	TEMPTATIONS Anthology Gordy Motown M 782A3	9.98	11.98	11.98			102	73	9	MARK-ALMOND '73 Columbia KC 32486	5.98		6.98	6.98			
32	23	11	DEODATO 2 CNI 6029	5.98	6.98	6.98	7.98	6.98	7.98			68	62	28	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98			103	109	15	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98	6.98			
★	43	30	JIM CROCE Don't Mess With Jim ABC ABCX 756	5.98		6.95		6.95				69	59	15	ARETHA FRANKLIN Hey Now Hey (The Other Side of the Sky) Atlantic SD 7265	5.98		6.97	6.97		104	94	16	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98		6.98	6.98	7.95		
34	30	17	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98				70	71	133	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	105	97	27	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98	6.98			
35	39	9	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98												106	99	49	WAR The World Is A Ghetto United Artists UAS 5652	5.98		6.98	6.98	7.95			

If you're not playing these three records,



**Cornelius Bros. &
Sister Rose
I JUST CAN'T STOP
LOVING YOU
UA-XW 313-W**

**Ike & Tina
NUTBUSH CITY LIMITS
UA-XW 298-W**

**Bobby Goldsboro
SUMMER "THE FIRST TIME"
UA-XW 251-W**

**then you're not playing
all the hits
all the time.**

United Artists Records



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TOP LPs & TAPE

POSITION 107-200

Table with columns: 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).

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, STAR PERFORMER-LP (registering greatest proportionate upward progress this week), ARTIST, Title, Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, 8-TRACK, Q-8 TAPE, CASSETTE, REEL TO REEL).

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level, ARTIST, Title, Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, 8-TRACK, Q-8 TAPE, CASSETTE, REEL TO REEL).

TOP LPs & TAPE A-2 (LISTED BY ARTISTS)

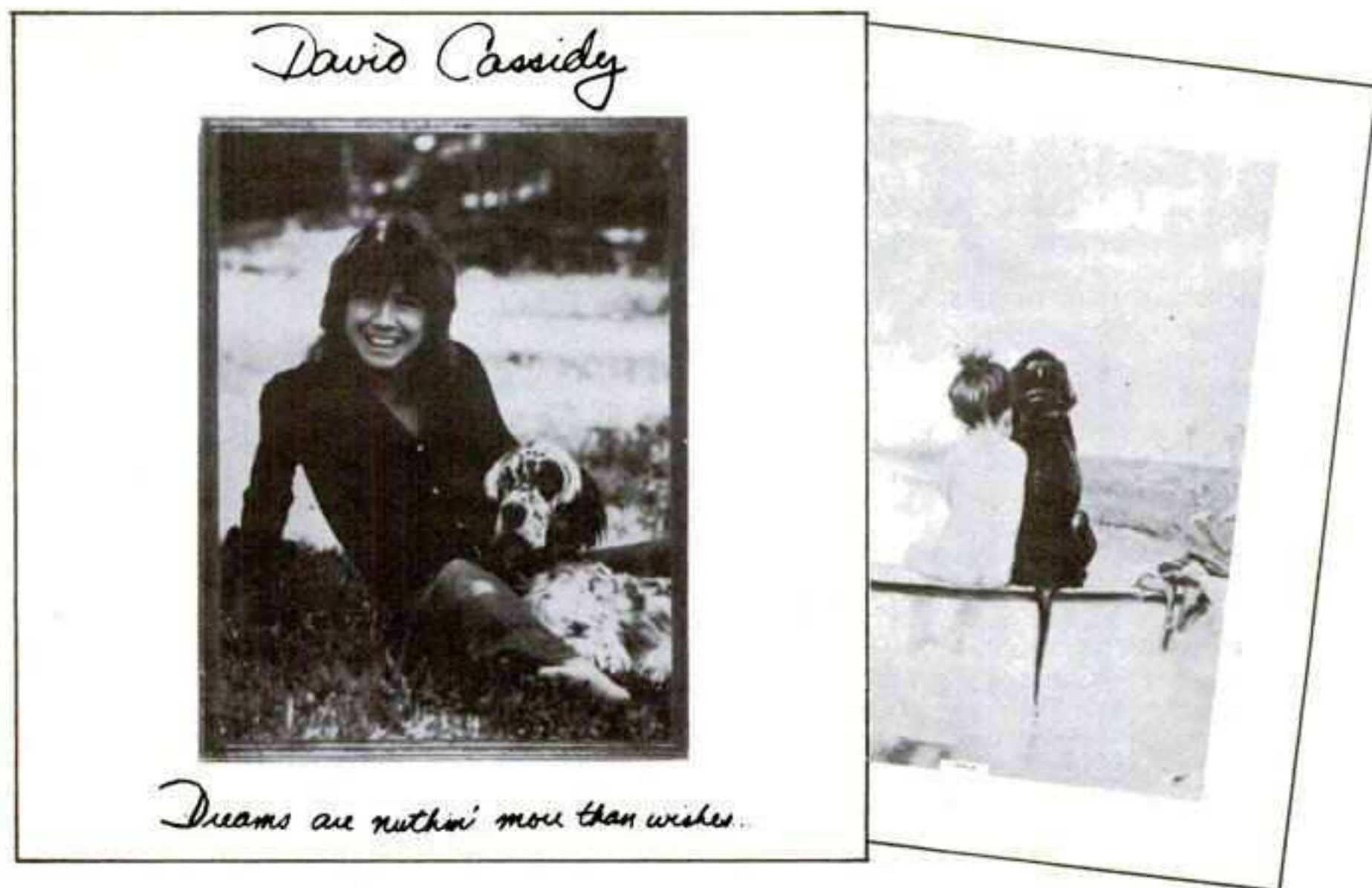
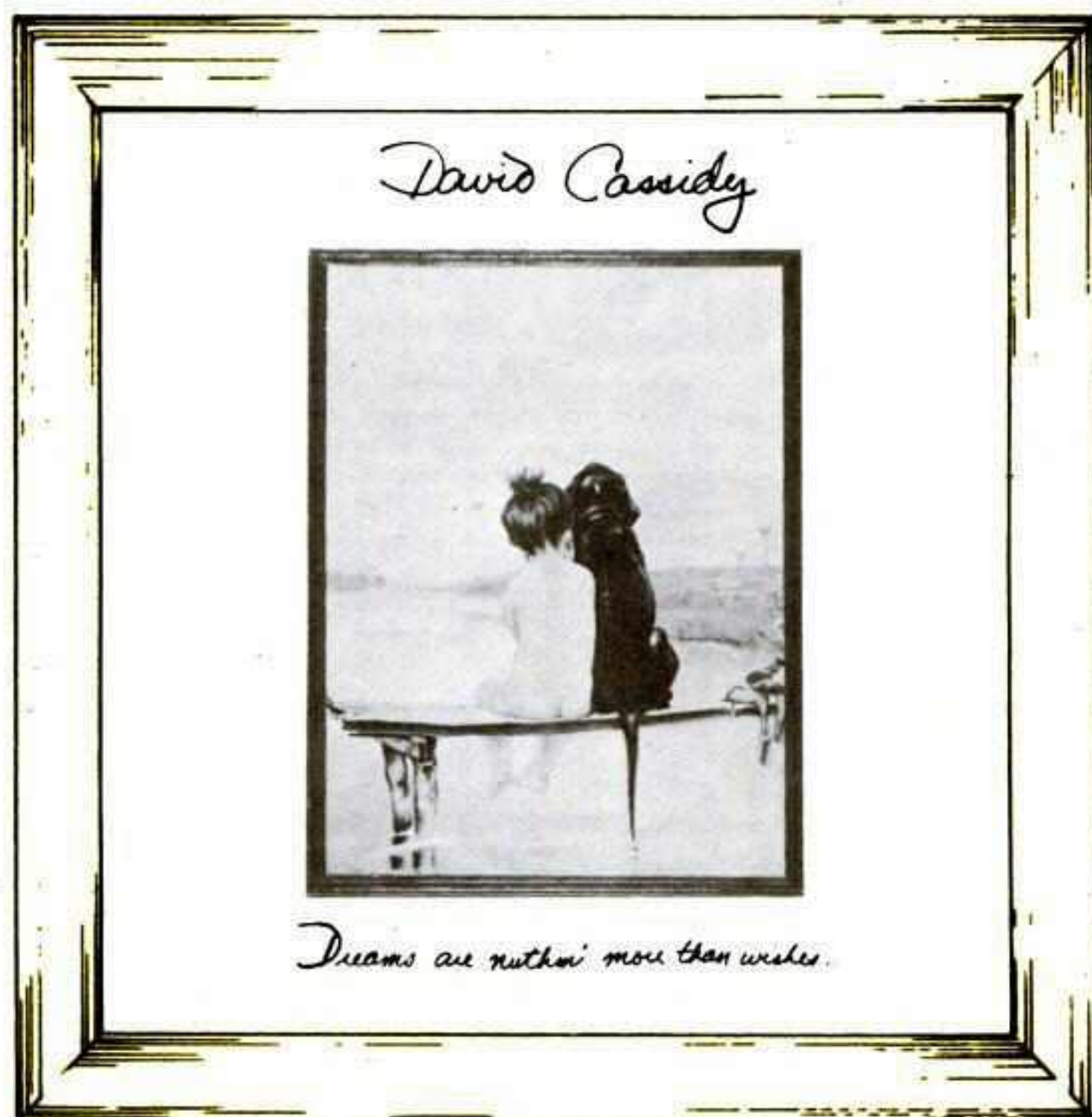
Table listing artists and their top LPs/Tapes with suggested list prices.

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David's newest album—
So great it should be framed in gold!



A Dream Package from
David Cassidy
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Bell Album 1132

Bell Records
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Hitachi Setting Up Large Manufacturing Site Here

NEW YORK—The Hitachi Sales Corp., of America, has joined a growing number of Japanese home electronics manufacturers to launch large-scale manufacturing facilities in this country.

The facilities, located in a 51,000-square-foot plant at Redondo Beach, Calif., went into operation Oct. 11, and will, in the first 24 months of its operation produce an estimated 268,000 units of compact stereo systems, television sets, and electric fans.

Coinciding with the establishment of the manufacturing facilities, Hitachi also shifted its U.S. corporate headquarters from New York into a \$2 million complex in Compton, Calif.

The headquarters facilities span a 120,000-square-foot area, and will house the firm's western regional offices, and warehousing for dealers and distributors in 13 states.

Hitachi, whose annual sales in this country range between \$50 and \$100 million according to Federal Price Commission figures, will employ up to 200 people at its corporate headquarters and another 300 at its manufacturing plant.

Eizo Matsumura, president of Hitachi Sales Corp. of America, said of the move: "We have to face the realities of the 1970s. We have to deal with a shortage of some basic raw

materials in Japan, as well as with constantly increasing labor costs.

"When you add to that the increased shipping costs, especially for heavy or bulky products, and the effects of re-evaluation, the logic of our choice is evident."

U.S. PX's to Buy Direct By Early '74

• Continued from page 1

tion center, which will be headed by Bill Sullivan, formerly in Dallas, to buy direct early in 1974.

The Golden State center, which will be located here, is seeking warehousing space. A director has yet to be appointed. This office, too, is slated for early 1974. It's understood that a central coordinator for record/tape purchasing will probably be named. He would be located in Dallas.

Armed forces record/tape buying domestically at wholesale is estimated over \$30 million yearly.

Graham Joins Roxy Owners

LOS ANGELES—Bill Graham, the colorful concert promoter, emerged as a new partner in the 500-seat Roxy Theater nitery on opening night. He appeared as master of ceremonies of Neil Young's first show, making the announcements in his usual earthy style.

Graham is now an equal Roxy shareholder with Ode Records president Lou Adler, Elektra-Asylum president David Geffen, top talent manager Elliot Roberts and veteran night club operator Chuck Landis, who owned the Roxy building on Sunset Strip when it was titled the Largo Club. Previously dropping out of the Roxy partnership were Peter Asher, James Taylor's producer-manager, and Whisky a Go Go owner Elmer Valentine.

Graham, who previously operated two of the most successful rock theaters in the U.S.—San Francisco's Fillmore and New York's Fillmore East—will be active in booking future Roxy talent engagements. Chicago and America are currently in the works for November dates.

Al Sherman of Alshire records, Burbank, Calif., has returned from a visit to his Scandinavian affiliates. . . . **Bob Altshuler**, Columbia press vice president, vacationing in the French wine country with his wife, **Barbara**. . . . **Gourmet Gulch**: the deli counter at the Boy's super-market, Santa Monica Blvd. near LaBrea, where monstrous sandwiches go for from 95c to \$1.25. . . . **George Steiner**, veteran Phonogram western regional chief, back at his office after a vacation to Soviet Russia. . . . **Cannonball Adderley** opens the new Shelly's Manne Hole on Wilshire in Los Angeles Oct. 16-20 with **Carmen McRae**. . . . **Marvin Dean**, MOR promo chief for ABC-Dunhill, finally got lucky. Won a magnum of champagne when he guessed correctly in American Airlines grid contest. . . . **Wolfman Jack** appears in a **Klugman-Randall** "The Odd Couple" on ABC-TV, set for Nov. 2. . . . **Mrs. Margaret Hines**, wife of **Ed**, the veteran RCA custom salesman in Nashville, convalescing from a major illness at Vanderbilt General Hospital there.

Major independent record company president is mulling the offers as contract renewal time rapidly approaches. . . . **Dr. Merrill Staton**, former conductor of the **Merrill Staton Voices**, is producing a series of 94 children's sing-a-long disks for General Learning Corp., where he serves as executive producer, audiovisual materials. Staton, who sang, conducted and arranged music during the formative years of television, received a gold record from Columbia Records, for his first series, "Making Music Your Own." In the last 10 years, Staton has recorded over 1,500 songs using children's voices. . . . Philadelphia's **Omega Sound, Inc.**, under the guidance of **Lou Saft**, is continuing the reputation of Philadelphia as a viable source of hits. Company is expanding and developing new talent, placing them on major labels. . . . **Liza Minnelli**, the **Pointer Sisters** and **Ronnie Spector** will be heard on the new **Alice Cooper** album, "Muscle of Love." . . . **Jimmy Weston** is marking his 10th year in restaurant business this month. Secret of his success, "good food mixed with good entertainment." . . . **Vic Damone** taped a **Regis Philbin Show**. . . . **Abbe Lane** recording in London. . . . **Andy Williams** assuring fans that there will be a Christmas show this year, while signing copies of his latest LP at New York's E.J. Korvette. . . . **Mrs. Tony Bennett** pregnant with the couple's second child. . . . **Mel Torme**, free now from his London Records contract, is taking his time about signing a record pact as he wants to wrap a package around an entire "Torme Sings Torme" album of his own tunes. Torme's written more than 250 songs including a symphony suite.

A week before the fatal plane crash, **Jim Croce** had just completed his third album for ABC/Dunhill, "I Got a Name." . . . **William P. Healy** of Torrance, Calif., has won the \$250 First Prize in the 1973 **Nathan Burkan Memorial Competition** at the Duke University School of Law. . . . **Elephant's Memory Band** shifting personnel. . . . The RIAA has hired former treasury agent for the Internal Revenue Service, **John H. Polk**, to conduct piracy investigations in the southern states. . . . New York's **Palace Theater** continues its limited engagement showcase with a four-performance "Evening with Vikki Carr" later this month. . . . **Professor Lou E. Holloway**, visiting lecturer in history at Williams College, Williamstown, Mass., is developing a course entitled "B.B. King, Blues and Black Heritage." She has also written a paper based on King's music, "The Black Woman as Reflected in B.B. King's Blues." . . . And at UCLA, **Dr. Demento** of KMET-FM and Warner Bros., teaching rock history. . . . **Z.Z. Top**, Texas trio on London, is booked by American Talent International, not the agency named in last week's "New on the Charts" **Billboard** feature. . . . **Paul Anka** and **Buffy Sainte-Marie** will headline a pair of gala benefit concerts for UNICEF in Europe. . . . **Peter Yarrow** sang for **Gert Katzman** at the **WNEW-AM** music director's benefit luncheon last week. . . . **Grin** is making its first country-wide tour under the auspices of A&M Records. . . . Chalk up **Lou Christie** as another rock performer heading into the country market full time with an appearance on the **Grand Ole Opry**.

Stomu Yamash'ta's Red Buddha Theatre, the theatrical progressive rock show covered by Island Records, has finished stunts on the West Coast and surfaces at the Brooklyn Academy of Music on Oct. 23, playing for three weeks. . . . For the **New York Dolls'** auspicious Waldorf-Astoria Grand Ballroom debut, promoter **Howard Stein** is saluting the tatty world of subway decadence by awarding prizes for the best costumes worn to the Halloween masquerade concert: a bottle of New York State champagne, a weekend for three at a motel near the Newark Airport (runners-up to get two weekends for three . . . ?) or a night out on the town with the Dolls themselves are among the prizes. . . . Society orchestra leader **Al Madison** and his band were tapped to play a National League pennant victory party for the **New York Mets** baseball team at Shea Stadium Oct. 10. It marked the second time that the society maestro has serviced the club with music following a pennant victory.

Van Morrison will make his national starring television debut on an upcoming segment of "Don Kirsh-

ner's Rock Concert" . . . **Northern J. Calloway**, newly signed by UA, will play the role of the Leading Player in the London company of the Broadway stage hit, "Pippin." . . . **Rolling Stones'** bassist, **Bill Wyman**, producing fivesome **Tucky Buzzard**. . . . **Sig Sakowicz**, for 14 years radio personality of WGN Chicago, celebrated his first anniversary with KLAV in Las Vegas. . . . **Mac Davis** up for possible TV series. . . . The **Barbra Streisand** special, taped in London, is set for Nov. 2 on CBS-TV. Title: "Barbra Streisand . . . And Other Musical Instruments." . . . **Shirley Bassey** has returned to her home in Lugano, Switzerland, following a stint at the Hilton in Vegas and recording sessions in Los Angeles. . . . MCA releasing "At the Hop" as performed by **Flash Cadillac and the Continental Kids** in the nostalgia flick, "American Graffiti." A new Epic single from the group is also on its way. . . . And still another **Jimi Hendrix** LP, this time it's **Ember Records** with "In the Beginning—Hendrix." . . . **Larry Norman** back from sessions in London. . . . **Elvis Presley's** divorce cost him \$1.5 million. . . . **Noel Paul Stookey** joined former partner **Peter Yarrow** for his opening night at Max's Kansas City. . . . **Lalo Schiffrin** will compose and conduct the score for **Warner Bros.** forthcoming motion picture, "The Exorcist."

Jan Peerce named Doctor of Musical Arts by Westminster College of Salt Lake City. The honorary degree was conferred on Peerce by **Dr. Manford A. Shaw**, president of the college. This marks the tenor's fifth such degree for his "outstanding contributions to culture and music of America and throughout the world." . . . **Sammy Davis** and **Freda Payne** open new Harrah's Hotel in Lake Tahoe.

David Bowie to make his American TV debut on NBC's "Midnight Special" Nov. 16. Program will be taped in the U.K. and also feature **Marianne Faithful**, **Amanda Lear**, **Carmen**, the **Troggs** and bands from the British Rock Invasion of the mid-sixties. The network repeats **Elvis Presley's** special, "Aloha from Hawaii," two nights before. . . . **Andy Williams** hit the road to play regional heavies his new soft-rock album, "Solitaire." . . . **Concerts by Pink Floyd** and **Rare Earth** overseas were cancelled when the U.S. Army in Europe decided to withdraw all support from mass rock events in West Germany. . . . The **Hoodoo Rhythm Devils** have called it quits. . . . **Fred Karlin** played most of the instruments for his "Westworld" film chase theme. . . . **Richard Nader**, of **Rock Revival** fame, to produce TV-film music documentaries. . . . **Perception's Johnny Hartman** playing Venezuela Presidential palace. . . . New York's **Sirocco**, the Greek-Israeli nightclub featuring owner **Aris San** nightly, will celebrate its second birthday this month. . . . **Jimmy Holiday**, composer of "Put a Little Love in Your Heart," recording for **Leslee Productions**. . . . **Ethel Merman** enjoying **Gilbert O'Sullivan** from her front row seat at his recent New York concert debut at **Avery Fisher Hall**.

The Jones Girls, Sun Valley chapter fan club for **Tom Jones**, presented their idol with a pair of stretch black bikini briefs with a rooster on the front. . . . "Captain Kangaroo," award-winning program with its creator **Bob Keeshan** in the title role, will mark its 18th year on the CBS-TV this month, making it the longest-running network children's program in television history. . . . The Los Angeles County of Public Social Services has awarded the Greek Theatre Association an honorary membership to the Community Assistance to Homeless Youngsters. During the past 20 years, the Greek Theatre has given thousands of children the opportunity to see cultural events in the city free of charge. . . . **Rolling Stones** doing exclusive French radio special for RTL. . . . The **Ivo Lola Ribar** Yugoslavian National Folk Ensemble will present 15 performances in New York's **Felt Forum** this month and next.

Dawn off to the U.K. for a "Top of the Pops" TV show. . . . Former rock throb of the '50's, **Tommy Sands**, has not sung a note since '69 and is currently a package-tour conductor living in Hawaii. . . . **Mandrill** has completed composing the musical score and performing the Eastern Airlines commercial for the Caribbean.

Alexandra Denny and **Trevor Lucas** were first united for the record world when Miss Denny, of Fairport Convention, split to form **Fotheringay** with Lucas. Now with **Sand Denny** soloing and Lucas acting as her producer while performing and recording with **Fairport Convention**, the union is more permanent; the couple were recently married at Fulham, England. . . . **Melanie** (nee **Safka**) **Schekeryk** and husband-helpmate, **Peter**, have a baby girl. Named **Layla**, the daughter arrived on Oct. 3. Her next delivery will be a new album on **Neighborhood**.

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

Sister Tharpe Dies at 57

NEW YORK—Mrs. Rosetta Tharpe Morrison (gospel singer Sister Rosetta Tharpe), died Oct. 9 in Temple University Hospital in Philadelphia where she made her home. She was 57 years old. Having learned both guitar and singing from her mother at an early age, she traveled extensively with her parents who were active preachers in Pentecostal churches around the country.

Decca signed her to a recording contract in 1938 and, after a brief stint with Cab Calloway, she joined bandleader **Lucky Millinder** in 1941 to perform at the **Savoy Ballroom**. In later years she continued to appear before religious groups and also in nightclubs and concert halls. At the time of her death, Sister Tharpe was to record her third album for **Savoy Records**. Her husband, **Russell**, survives.



BILL GAVIN, third from left, is surrounded by, left to right, **Rocco Laginestra**, president of **RCA Records**, **Jerry Greenberg**, vice president and general manager of **Atlantic Records** and **Tony Martel**, president of **Famous Music** at the **American Parkinson Disease Assn. benefit dinner** held at the **Waldorf-Astoria** on Sept. 20. The black tie affair drew over 700 and **Gavin** received this year's **Ed Wynn Humanitarian Award**.

5 Stories

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