

Billboard

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Dick Clark to Produce 'In Concert' + Dozen

By BOB KIRSCH

LOS ANGELES—Dick Clark has been named executive producer of ABC TV's late night rock series, "In Concert," handling 20 of the next 22 shows.

Under the new arrangement, Clark takes over the title most recently held by the network itself. Don Kirshner was the show's original producer.

Clark explained that the first six shows will be part of ABC's Wide World of Entertainment, meaning ABC acts as producer. The following six will be Dick Clark Teleshows, Inc., with Clark as producer. Six ad-

ditional shows will be divided between Clark and ABC. Included in the total of 22 is the "In Concert First Anniversary Show" and an "In Concert" featuring Cat Stevens (both produced by ABC) and two
(Continued on page 6)

**The Look of Music—
the graphics industry's
contributions spotlighted
on pages LM-1 thru LM-16.**

MGM Recutting Carol Channing 'Original Cast'

By ELIOT TIEGEL

LOS ANGELES—"It's an absolute first," notes Jule Styne, the veteran composer, over plans to modify the MGM original cast LP of "Lorelei" which has been out six months.

The Carol Channing vehicle, currently here at the Shubert Theatre until November 25, has become the first Broadway-bound play to recall its original cast LP as a result of new
(Continued on page 52)

Publishers Fight Pinch on Paper

By ROBERT SOBEL

NEW YORK—Major publishing companies are feeling the pinch on paper shortage and most are responding with a sharper analysis of production demands to either circumvent or delay the problem, a Billboard survey has indicated.

Joe Carlton, Hansen Publications executive, said that the firm was experiencing no "critical" shortage of paper yet because the problem had been anticipated as far back as last year. This projection had resulted in

a stockpile being established to meet the demand, based on production guidelines and commitments to customers, he said.

"We raised our list price last year to meet the rising cost factor experienced by us at that time, allowing
(Continued on page 74)

Shortage of PVC Affects Canada

By RITCHIE YORKE

TORONTO—Many Canadian record manufacturers are experiencing difficulty due to the current vinyl shortage, which has been compounded by short supplies of corrugated cardboard.

As the Canadian industry enters its heaviest sales period of the year, there is a strong possibility that the problems may become even more acute.
(Continued on page 54)

BBC Takes 'Rye' Look at Payola

By DAVID LEWIS
(Staff Member, Music Week)

LONDON—BBC this week confirmed it has introduced guidelines for producers and disk jockeys over what constitutes "promotional gifts."

Head of Radio One, Derek Chinnery, said, "Our guideline is that items of small value sent to us for promotional purposes are acceptable."

His comments followed a press release from Dart Records which stated that a half-bottle of a sparkling wine was "the maximum

allowed by the BBC under their new beat payola scheme."

Dart Records director Tim Satchell said this week he was told by the BBC a promotional gift of a bottle of sparkling wine would be "extravagant" as a gift to Radio One producers—but a half bottle would be acceptable.

Satchell had telephoned Chinnery's office after someone pointed out the risk of being accused of payola when plans were being made for the promotional bottles of alcohol to publicize the single "Time Is Tight,"

a re-release from Simon Park's 52nd Precinct.

He had been advised by Chinnery, via his secretary, of when a gift was and was not a gift. "I was told they had been given things like doughnuts and T-shirts recently but a bottle of whisky would not be acceptable. A half-bottle of champagne however would be acceptable. I didn't ask about half-bottles of whisky."

Chinnery said last week Satchell had asked for advice about sending
(Continued on page 57)

Drug Lyrics Appeal Fails

WASHINGTON—The Supreme Court in a 7 to 2 vote last week refused to review the controversial 1971 anti-drug policy of the Federal Communications Commission, which had been upheld by a three-judge Appeals Court panel ruling in January. Opponent petitioners, led by the Yale Broadcasting Co., had held that the commission policy violated the free speech amendment under the constitution, and censored broadcaster programming by implied threats against licensees for airing music which could be interpreted as promoting use of illicit drugs. The FCC claimed it had ordered only that licensees "know" and "reasonably" keep track of programming, in issuing the order in
(Continued on page 6)



A SMASH! "Showdown" (XW337-W). A new single from the Electric Light Orchestra, on United Artists Records. (Advertisement)

Mechanical/Juke Royalties' Increase Review Postponed

By MILDRED HALL

WASHINGTON—It now appears that a 26.6 percent cost-of-living raise in mechanical and jukebox royalty fees on the use of copyrighted music, contemplated last December, will not become part of the overall copyright revision bill presently in markup by the Senate Copyrights Subcommittee. Informed sources at the subcommittee say that committee members now feel that a statutory raise based solely on the inflation factor would not set a good legislative precedent.

Instead, it will be left to the Copyright Tribunal being set up for this purpose in the bill, to review inflationary impact on the statutory rates. The review could come within two years after passage of the bill, or even earlier, should the situation

for it, committee sources said. (Billboard, Dec. 16, 1972).

The proposed raises have been strongly protested in comment to the subcommittee by record producers and jukebox operators. The Recording Industry Association of America (RIAA) claimed that the proposed raise of mechanical royalty rates from the original ceiling of 2.5 cents per tune in the House-passed revision bill of 1967, to about 3.1 cents would be a bonanza for music publishers. The gain would be at the expense of record producers already suffering far more inflationary costs with their "huge payrolls and staffs." RIAA also held that the inflation factor alone should not be the sole basis for determining "equi-

(Continued on page 10)



Puccini: TURANDOT (London OSA-13108)
JOAN SUTHERLAND, LUCIANO PAVAROTTI, MONTSERRAT CABALLE, NICOLAI GIAUROV, TOM KRAUSE, PETER PEARS; ZUBIN MEHTA—Seven of the most prestigious names in the musical world combine their talents in a recording of unsurpassed musical excellence and matchless recorded sound. "THE BEST TURANDOT EVER"—Stereo Review. NEW on London Records—The Royal Family of Opera. (Advertisement)

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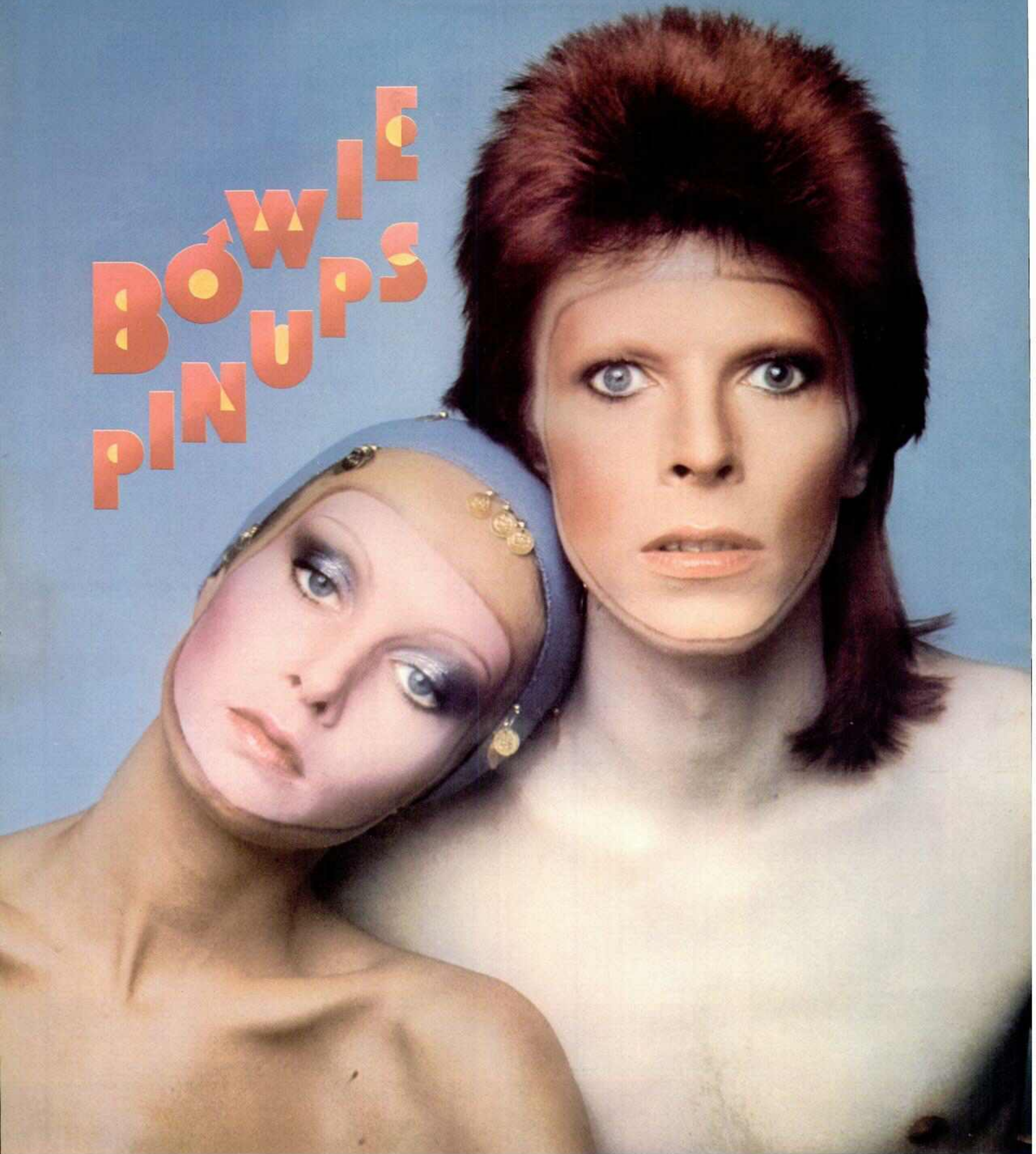
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Watch the "David Bowie Midnight Special Special," Nov. 16 on the NBC-TV Network.



RCA Records and Tapes

Supreme Court Refuses Anti-Piracy Suit Rehearing

WASHINGTON—The Supreme Court last week denied a petition by unlicensed duplicators for a rehearing in the landmark Goldstein vs. California case on the validity of state anti-piracy laws. The high court had decided in a 5 to 4 decision in June, that individual state anti-piracy laws to protect noncopyrighted, pre-Feb. 15, 1972 recordings are constitutional. The majority opinion, written by Chief Justice Warren Burger said that since the 1909 federal copyright law had left recordings "unattended," there was no reason why the states should not be free to act. (Billboard, June 30.)

In a request for a rehearing in the Goldstein case, petitioners' attorney

Arthur Leeds asked for further court consideration on the effective date of the state law. He pointed out that during the California court hearings, the question of an effective date never came up, on whether the 1968 California statute applied to all noncopyrighted recordings, retroactively—or whether only those made and sold within the state on or after the state anti-piracy law making unauthorized copying a misdemeanor, was passed. (Federal copyright law is never retroactive. The 1971 anti-piracy amendment bans unauthorized copying only of copyrighted recordings made on or after Feb. 15, 1972.)

The Leeds petition for rehearing (Continued on page 67)

Long Hinterland Break-in Helps 'Lorelei' Defray Cost

LOS ANGELES—The high cost of mounting a Broadway musical has all but frightened away record companies as angels.

Production costs ranging in the \$750,000-and-above category are cited as playing havoc with the whole concept of lining up financial backers for musicals.

Under established guidelines, once a play proved itself in New York, roadshow companies would be formed to play major cities around the country with theaters capable of handling the production requirements.

"Lorelei," the musical comedy based on "Gentlemen Prefer Blondes," (see separate story), may be setting a historic pattern which could affect standard means of recouping initial investments.

For the MGM Records' production has not gone through the cus-

tomary Hartford or Boston or Philadelphia tryout one week prior to its New York debut. Or even held a series of previews in Manhattan while working out the kinks.

Instead, it has been touring America, working toward its January 8 opening at the Palace on Broadway. And in seeing America, as star Carol Channing tells her audiences she is doing after each performance, "Lorelei" is bringing money into the coffers of its backers.

"Lorelei" has drawn good boxoffices in its pre-Broadway locations while establishing a footpath to

(Continued on page 67)

Michigan Bands Against Piracy

DETROIT—Record company representatives and personnel from both distributors and retailers met recently in Hazel Park, Mich., with State Rep. Philip O. Mastin for discussion of an anti-bootleg bill pending in that state.

The discussion, chaired by John Kotecki, sales manager for Columbia Records in Detroit, concerned methods of supporting the bill, already sponsored by Mastin and presently pending in the House Judiciary Committee in Lansing. Participants resolved to contact that group directly, as well as to communicate with civic organizations, retail associations, unions and lobbyists.

A second meeting, to include members of the Michigan House Judiciary Committee, is being planned.

RCA Plans Big Bowie LP Drive

NEW YORK—RCA Records is launching a broad promotional and marketing campaign to support the release of David Bowie's sixth LP for the label, "Pin Ups." Programs coordinated on both the local and national level will focus on Bowie's special appearance on NBC-TV's "Midnight Special."

Television spots leading up to the special, will include material from the LP, tying together album and show, slated for airing Nov. 16. Radio spots on AM and FM stations will also be utilized, as will national print ads in TV Guide's various regional editions, and consumer ads in consumer and underground print media.

Programs for merchandising will also utilize special stickers, posters and ad mats.

BMI Awards: Algee Music Top Publisher; Wilson Leads Writers

NASHVILLE—Norris Wilson captured six awards to lead all writers this year at the annual dinner awards ceremonies of Broadcast Music Inc., held Tuesday (16) at a local country club. The leading BMI country music publisher was Algee Music Corp. with 12 awards, followed by Blue Book Music with six, Tree with five, and House of Cash with four.

The awards were based on broadcast performances. Billy Sherrill, executive with Columbia Records and a leading record producer, won five songwriter awards, followed by Carmol Taylor with four.

The fourth annual Robert J. Burton Award, presented on behalf of the most-performed country BMI tune, went to Donna Fargo, writer, and Prima-Donna Music and Algee Music, publishers, for "The Happiest Girl in the Whole U.S.A." Guiding the ceremonies were BMI president Edward M. Cramer and BMI Nashville vice president Frances W. Preston.

Sixteen tunes won citations marking previous awards, led by "I Can't Stop Loving You" by Don Gibson

(published by Acuff-Rose Publications) and "Release Me" by Eddie Miller and W. S. Stevenson (published by Four Star Music) for seven years of action. Jim Webb received a six-year citation for "By the Time I Get to Phoenix" published by Dramatis Music, as did John Hartford and Glaser Publications for "Gentle on My Mind." Third-year citations went to Kris Kristofferson and Buckhorn Music for "For the Good Times"; Ray Stevens and Ahab Music for "Everything Is Beautiful"; Kristofferson and Combine Music for "Help Me Make It Through the Night"; the late Hank Williams and Fred Rose Music for "Jambalaya"; and Joe South and Lowery Music for "(I Never Promised You a) Rose Garden." Writers and publishers honored with second-year citations included Freddie Hart (Blue Book Music), Mel Tillis and Webb Pierce (Cedarwood Publishing), Merle Haggard and Bonnie Owens (Blue Book Music), Ben Peters (Ben Peters Music), Justin Tubb (Cedarwood Publishing), Red Sovine and Dale E. Noe (Hill and Range Songs), and Jack Morrow (Beechwood Music).

Here are the 97 award-winning tunes, their writers, publishers, as logged by BMI from Apr. 1, 1972, through Mar. 31, 1973:

- Alabama Wild Man, Jerry Reed; Vector Music.
- All The Lonely Women in The World, Bill Anderson; Stallion Music.
- Always On My Mind, Wayne Carson Thompson, Mark James, Johnny Christopher; Press Music Co., Rose Bridge Music.
- Any Ole Wind That Blows, Dick Feller; House of Cash.
- Be My Baby, Phil Spector, Ellie Greenwich, Jeff Barry; Hudson Bay Music, Mother Bertha Music.
- Borrowed Angel, Mel Street; Levisa Music.
- By The Time I Get To Phoenix, Jim Webb; Dramatis Music.
- Chantilly Lace, J.P. Richardson; Glod Music.
- Class of '57, Harold Reid, Don Reid; House of Cash.
- Do You Remember These, Don Reid, Harold Reid, Larry Lee; House of Cash.
- Don't She Look Good, Jerry Chesnut; Passkey Music.
- Dream Me Home, Mac Davis; Screen Gems-Columbia Music.
- Easy Loving, Freddie Hart; Blue Book Music.
- Eleven Roses, Lomar Morris, Darrell McCall; Hank Williams Jr. Music.
- Everybody's Reaching Out For Someone, Dickey Lee, Allen Reynolds; Jack Music.
- Everything Is Beautiful, Ray Stevens; Ahab Music Co.
- Fool Me, Joe South; Lowery Music Co.
- For The Good Times, Kris Kristofferson; Buckhorn Music Publishing.
- Funny Face, Donna Fargo; Algee

(Continued on page 10)

O'Sullivan Gets Gold

NEW YORK — Gilbert O'Sullivan's single, "Get Down," has been certified gold by the RIAA. O'Sullivan records for MAM Records, distributed by London. "Get Down" is from his new album, "I'm a Writer, Not a Fighter."



GERT KATZMAN, music director of station WNEW-AM, is honored by the Third Street Music School Settlement at a luncheon held at the Hotel Plaza, Oct. 9, joining Mrs. Katzman when she received her award plaque are Nate Katzman, left, Tom Morgan, chairman of the affair, and George Duncan, general manager of WNEW-AM. Funds were raised for over 50 full scholarships. About one third of the school's 1,200 are on full grants.

Chicago Show Stresses Stereo

By EARL PAIGE

CHICAGO—The 5th annual Automotive Parts & Accessories Association (APAA) show opening here Monday (22) at McCormick Place with over 14,000 expected and a record 560 plus exhibitors continues to be the focal point for car stereo hardware entertainment products. Nearly every major car player manufacturer will be represented.

Outstanding trends in car player marketing include a dramatic shift to in-the-dash installations as opposed to units that "hang-on" under the dash, more emphasis on quality

of sound reproduction including heavier speakers and the general upgrading of automotive sound products to a point where many stores specializing in home equipment now feature car units (see Tape/Video section).

Virtually an exclusive hardware event as far as the music industry is concerned, one interesting link is that the current shortages in polyvinyl chloride plaguing the software manufacturers (Billboard, Oct. 6) is being felt by firms using PVC in players. Price increases and a pos-

sible scramble for PVC substitutes as well as a switch to metal is being considered.

Still other predominant trends include the heavy concentration of the total "car entertainment" system with AM/FM stereo radio and tape combination units. In fact, the emphasis on stereo car radios is being felt even in the small compact cars, according to Oscar Kusisto, president, Motorola Automotive Products, Inc., who said here last week that American Motors will for the first time have such units in its '74 Gremlin and Hornet models.

Yet another dynamic trend, stemming from the in-dash boom, is the tie-in between car player dealers and new car dealers, heretofore less interested when car stereo was a "hang-on" only business. However, Kusisto warns that Detroit is increasingly going into its own manufacturing and said Motorola is spreading its market therefore to include such areas as recreational vehicle stereo.

(Continued on page 74)

NARAS Inks Cossette Co. To Produce Ten CBS-TV 90-Minute Spectaculars

LOS ANGELES—The National Academy of Recording Arts and Sciences has contracted with the Pierre Cossette Co. here to produce its next five yearly "Grammy Awards" TV shows and a series of five specials to be titled "Grammy Salutes."

The 1974 "Awards" show will be telecast live from Hollywood March 2, with subsequent yearly live shows

from New York, Atlanta, Chicago and Nashville.

Starting date of the second series is not yet definite. The five "Salute" shows will be dubbed: "Grammy Salutes Oscar," "Grammy Salutes Broadway," "History of the Recording Industry," "American Jazz" and "The Hall of Fame." All will be 90-minute specials.

More Late News See Page 74

47 Songs Win ASCAP Awards; Bob Wills Given Special Citation

NASHVILLE—The Eighth Annual Country Music Awards dinner of the American Society of Composers, Authors and Publishers, a black-tie event here Wednesday, gave special honor to pioneer Bob Wills, and awards to 219 recipients.

ASCAP president Stanley Adams noted that there were 47 award-winning songs this year compared to last year's record-breaking 42. The plaques were awarded by Adams and by Ed Shea, the Society's southern regional executive director.

The songwriting team of Jerry Foster and Bill Rice led the way again this year with five awards. ASCAP publishers Bill Hall, of Jack and Bill Music, led with five in that category.

The show was hosted by Gerry Wood and Charlie Monk, ASCAP officials here.

The awards were:

A Good Love Is Like A Good Song—Writer: Casey Kelly; Publisher: Portofino Music; Producer: Glenn Sutton; Artist: Bob Luman (Epic).

All Heaven Breaks Loose—Writer: Rory Bourke; Publisher: Chappell and Co., Inc.; Producer: Pete Drake; Artist: David Rogers (Columbia).

(All Together Now) Let's Fall Apart—

Writer: Johnny Koonse; Publisher: Chess Music; Producer: Tom Collins/Jack D. Johnson for Gemini Productions; Artist: Ronnie Milsap (RCA).

Bad, Bad Leroy Brown—Writer: Jim Croce; Publisher: Blendingwell Music/American Broadcasting Music Corp.; Producer: Glenn Sutton; Artist: Anthony Armstrong Jones (Epic).

Crying Over You—Writer: Danny Flowers; Publisher: Milene Music, Inc.; Producer: Dickey Lee/Allen Reynolds; Artist: Dickey Lee (RCA).

Daisy A Day—Writer: Jud Strunk; Publishers: Pierre Cossette Music Co./Every Little Tune, Inc.; Producer: Don Costa; Artist: Jud Strunk (MGM).

Danny's Song—Writer: Kenny Loggins; Publisher: Gnosso Music; Producer: Brian Ahern; Artist: Anne Murray (Capitol).

Darling, You Can Always Come Back Home—Writers: Jerry Foster/Bill Rice; Publisher: Jack and Bill Music Company; Producer: Billy Sherrill; Artist: Jody Miller (Epic).

Do You Know What It's Like To Be Lonesome—Writer: Bert Pellish; Publisher: TAJ Music Company; Producer: Joe Johnson; Artist: Jerry Wallace (Decca).

Drift Away—Writer: Mentor Williams; Publisher: Almo Music Corporation; Producer: FARAH Productions; Artist: Narvel Felts (Cinnamon).

Drinkin' Wine Spo-Dee O'Dee—Writer: Buddy Kaye; Publisher: MCA, Inc.; Producer: Steve Rowland; Artist: Jerry Lee Lewis (Mercury).

Heaven Is My Woman's Love—Writer: Sharon K. Dobbins; Publishers: Famous Music Corp./Ironside Music; Producer: Ricci Mareno and MGB Productions; Artist: Tommy Overstreet (Dot).

I Can See Clearly Now—Writer: Johnny Nash; Publisher: Cayman Music Ltd.; Producer: Chip Young; Artist: Lloyd Green (Monument).

I Hate Good-Byes—Writers: Jerry Foster/Bill Rice; Publisher: Jack and Bill Music Company; Producer: Bobby Bare; Artist: Bobby Bare (RCA).

I Just Couldn't Let Her Walk Away—Writer: Charles Wesley Bell; Publisher: Glenwood Music Corporation; Producer: Steve Stone; Artist: Dorsey Burnette (Capitol).

I Love You More And More Everyday—Writer: Don Robertson; Publisher: Don Robertson Music Corp.; Producer: George Richey; Artist: Sonny James (Columbia).

It Rains Just The Same In Missouri—Writer: Ray Griff; Publisher: Blue Echo Music; Producer: Ray Griff; Artist: Ray Griff (Dot).

It's A Matter Of Time—Writer: Clive Westlake; Publisher: Gladys Music, Inc.; Producer: Felton Jarvis; Artist: Elvis Presley (RCA).

John's Been Shuckin' My Corn—Writer: Onie Wheeler; Publishers: Onie's Music Publishing Co./Atlanta Music, Inc.; Producer: Onie Wheeler; Artist: Onie Wheeler (Royal American).

Margie, Who's Watching The Baby—Writer: Mack David; Publisher: Bealin Music Publishing Company; Producers: Earl Richards/Gene Kennedy; Artist: Earl Richards (Ace of Hearts).

Neither One Of Us (Wants To Be The First To Say Good-Bye)—Writer: Jim Weatherly; Publisher: Keca Music, Inc.; Producer: Glenn Sutton; Artist: Bob Luman (Epic).

Neon Rose—Writer: Rory Bourke; Publisher: Tomake Music Publishers, Inc.; Producer: Jim Vienneau; Artist: Mel Tillis (MGM).

Orange Blossom Special—Writer: Ervin Rouse; Publisher: MCA, Inc.; Producer: Charlie McCoy; Artist: Charlie McCoy (Monument).

Red Necks, White Socks And Blue Ribbon Beer—Writer: Chuck Neese; Publisher: Jando Music; Producer: Jerry Bradley; Artist: Johnny Russell (RCA).

Riders In The Sky—Writer: Stan Jones; Publisher: Edwin H. Morris & Co., Inc.; Producer: Jim Foglesong; Artist: Roy Clark (Dot).

Sea Of Heartbreak—Writers: Hal David/Paul Hampton; Publisher: Shapiro Bernstein & Co., Inc.; Producer: Ronny Light; Artist: Kenny Price (RCA).

She Fights That Lovin' Feeling—Writer: Jack Adams; Publisher: Ramblin' Rose Music; Producer: Jerry Kennedy; Artist: Faron Young (Mercury).

She's Got To Be A Saint—Writers: Joe Paulini/Mario J. (Mike) Di Napoli; Publish-

(Continued on page 64)



FIRST OSMOND to wed is feted with 250-guest party at home of the group's producer, ex-MGM president Mike Curb. Front row from left: Donny Osmond, sister Marie Osmond, bride and groom Mr. & Mrs. Merrill Osmond, parents George and Olive Osmond, Jimmy Osmond. Rear from left: Osmonds manager Ed Leffler and wife Frenda, MGM vice presidents Carole Curb Scotti and Tony Scotti, Wayne Osmond, Mike Curb, Alan and Jay Osmond.

NARAS Holds a 'Great Debate'

NEW YORK—"Honest" music making is under a serious threat of technological overkill. This warning was sounded by a number of panelists who appeared at the first of a series of membership meetings to be held by the New York chapter of NARAS.

This gloomy prediction was countered vigorously by other panelists examining the influence of modern recording techniques on musical integrity. Latter group argued that recordings fail or succeed on the aural evidence of the finished product, not on the method of achieving it.

Those fearful of the pressures of technology were most concerned about the effects on performing musicians of tracking techniques and of being removed from the give-and-take of ensemble performance. "Bessie Smith could never have performed on records as well as she did, if she knew she had the option of laying a new vocal over the band tracks," said John Hammond, who produced many of her records. Technology has cheapened artistic standards, charged Jimmy Owens, jazz trumpeter.

A strong rebuttal was voiced by Thomas Shepard, Columbia producer of classics and show albums. Most recordings are not documents of live events, he said, rather, they are separate entities to which technology may contribute vital elements. Other supporters of the positive values of technology included Rachel Elkind, Moog specialist; Brooks Arthur, engineer-producer; and Ron Frangipani, arranger-producer.

A middle-ground position was taken by panelist Richie Havens, who recognized the potential dangers of technology. However, he said, if a performer "is really an artist he can't be ruined by bad technology."

The meeting, held at Columbia Records' 30th Street studio, was moderated by Arnold Maxin.

Brooks Arthur, president of the New York chapter, told the meeting that the unit's current membership drive has already added 100 new members to its rolls. The chapter's goal is to increase local membership by at least another 200. Among new signees are Alice Cooper, Pierre Boules, Carly Simon and Michel Legrand.

Executive Turntable

Steve Paul, president of the newly-formed Blue Sky label to be distributed by Columbia Records (see separate story), has named **Rick Dobbis** to the post of vice president and general manager. Dobbis will also supervise recording activity from Organic Management artists Edgar Winter, Johnny Winter and Dan Hartman. Formerly a product manager for Epic Records, Dobbis first came to the Columbia organization through its college program. . . . **Becky Rast**, formerly administrative assistant to **Kip Cohen** during his tenure at Columbia Records, has been named office supervisor and administrative supervisor for Blue Sky.

At Atlantic Records, **Bob Kornheiser**, vice president and executive assistant to vice president **Nesuhi Ertegun**, has now been appointed manager of Atlantic's international department in New York, following the departure of **Pat Mulligan** from that post to manage the Manticore label in London. Kornheiser will continue with his previous duties, and will now supervise the international department in its coordination of sales, advertising and publicity for Atlantic's overseas divisions and all international licensees. . . . **Billy Bass** named regional promotion manager for RCA Records, operating from RCA's Dallas-Ft. Worth office. Bass was most recently regional r&b promotion manager for RCA in Cleveland. He will report to **Frank Mancini**, division vice president, promotion.

At Columbia Records, **Fred Cockerill** appointed associate director, marketing administration, after serving as supervisor, marketing administration and budgets at Columbia. Also in marketing administration at Columbia, **Ed Bonuso** named manager of budget administration for marketing, and **Rudy Lambino** assumes the new position of marketing analyst. Bonuso was staff accountant for CBS Records Division, marketing, and Lambino was previously staff accountant for Columbia marketing administration. . . . **Janice Azrak** promoted to the newly-created position of assistant East Coast publicity and artist relations director at MCA Records. Miss Azrak has been with MCA as secretary to **Tammy Owens**, East Coast publicity and artist relations director.

At United Artists Records, **Jerry Stephens** named promotion manager for the Detroit area, joining UA following his role as r&b promotion man for Atlantic Records in the same city. . . . **Steve Greenberg** has returned as field promotion representative for RCA Records, following two years in the service in Southeast Asia. Greenberg will cover New York state, Northern New Jersey and Southern Connecticut. . . . **Jeff Benjamin** has joined the professional division of A&M's Irving/Almo Music. He was previously an associate producer in charge of film music for Chartoff-Winkler Productions.

Jim McCoy has been named WEA Distributing assistant finance controller. He had previously been with Dean Witter, stock brokers. . . . At Bell Records, **Sheila Molitz** named production coordinator, after seven years with Bell's production department. . . . **R. Craig Leon** has been named vice president, production & acquisition, for Earth Records and World Productions, Miami-based complex. Leon, who had been involved with independent production abroad, will also supervise the firm's a&r operations. . . . **Teddy Slatus** named vice-president and general manager of Organic Management, Inc., artists management firm headed by **Steve Paul** (see separate story on Paul and Blue Sky Records). Slatus has worked with Paul, managed artists Johnny Winter and the Edgar Winter Group as tour director, and prior to that was managing director of Paul's Scene club.

Dean Kay named vice president, general manager, and elected to the board of directors, at T. B. Harms Co., Vogue Music, Inc., Bibo Music Publishers, Inc., Harry Von Tilzer Music Publishing Company and Champagne Music Corp., publishing firms headed by **Lawrence Welk**. Kay has been an entertainer and writer, and has served as professional manager and then as general manager for the firms. . . . At Ticketron, Inc., **William J. Schmitt** has been named president and chief operating officer. Schmitt had held a post as vice president at NBC prior to his post with Ticketron, which is wholly owned by Control Data Corp.

John V. Roach named vice president and general distribution manager for Radio Shack. Roach has served in the latter post since January, and had formerly been general manager of Tandy Computer Services, another arm of Radio Shack's parent company, Tandy Corp. . . . **Robert T. Vaughan** named staff vice president, manufacturing, RCA Corporate Staff. He will be responsible for developing and administering corporate manufacturing programs for RCA, and will be headquartered in Cherry Hill, N.J. Vaughan had been director of manufacturing for the international division of Philco-Ford Corp. prior to joining RCA.

William Follett named general manager of S/T Videocassette Duplicating Corp. Also at S/T, **Gene DeSantis** named systems engineer. Follett had served with Teletronics, one of the two companies owning S/T, as treasurer, while **DeSantis** had been with the other parent firm, Sony Corp. of America, in that firm's video systems engineering group. . . . **Monroe Friedman** named co-manager of Solters/Sabinson/Roskin, public relations firm, in the operation's Los Angeles office. Friedman has been with SSR's L.A. office for two years.

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This is the life.



This is a career under full sail.
And Loggins and Messina's new album "Full Sail"
sums it all up—from the up-and-coming single smash
of "My Music" to the delicately interwoven colors
of the extended "Pathway to Glory,"
"Full Sail" is the kind of album
a record company lives for.

And that's the kind of life we love.
Loggins and Messina. "Full Sail."
On Columbia, the gem of the ocean.



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SESAC Hands Out Bouquets to 75 Writers; Piano Duo Top 'Envoy'

NEW YORK—More than 75 writers, artists and publishers were awarded trophies for their outstanding contributions to country music at the 1973 SESAC Awards Banquet held at the Woodmont Country Club, Nashville, Oct. 18.

Top citation of the evening, SESAC's "Ambassador of Music" award, went to the concert duo pianists Arthur Whittemore and Jack Lowe, for their contribution to country music during the past year, and for their promotion and furtherance of country music as a musical art form.

W. Robert Thompson, executive

director of SESAC's Nashville operations, who presented the award to Whittemore and Lowe, praised the group.

Thompson said that Whittemore and Lowe had included country music in each of their concerts in more than 100 cities coast-to-coast, plus numerous radio and television programs all over the nation.

In other categories Raymond Smith was named "Country Music Writer of the Year"; Ted Harris, recipient of SESAC's "Writer of the Year" award for four consecutive years, received five individual trophies for "A Handful of Stars," "The Fool I've Been Today," "You and Me Against the World," "Crystal Chandeliers," and "Paper Mansions."

Also cited in the writers' category was Ricci Mareno. He received four individual writer's trophies, as well as the "International Award" for "Send Me No Roses," recorded by Tommy Overstreet and sub-published and released in dozens of countries throughout the world. The other songs by Mareno that were honored were "I'll Never Break These Chains," "That's Enough" and "You Put Love Back in My Heart."

Others Honored

Also receiving writer honors were Skippy Barrett, Charlie Black, John Earl Clift, Bobby Fischer, Jerry Gil-

lespie, Warner McPherson, Glenn Ray, Hugh King, Darrell Statler, Jeremiah Stone, John Virgin and 12-year-old Michael White for his song, "You Make it Hard (To Take the Easy Way Out)."

The "Paul Heinecke Citation of Merit" was presented, for the third time in SESAC's history. Its recipient was Irving Waugh, president of WSM, Inc. The citation was named for SESAC's founding president.

Music Publisher awards were presented to Bronze Music, Cherry Tree Publications, Contention Music, Harbot Music, Hello Darlin' Music, Jackknife Music, Ricci Mareno Music and Page Boy Publications.

Decca Records' Owen Bradley, and Metromedia's Dick Heard received awards for excellence in the A&R category.

Artist awards went to Jack Barlow, Floyd Cramer, Jack Greene and Jeannie Seely, Dickey Lee, Loretta Lynn, O.B. McClinton, Warner Mack, Tommy Overstreet, Johnny Russell, Cal Smith, Sammi Smith, Mel Street, Nat Stuckey, Bobby Lee Trammell, Ernest Tubb, Conway Twitty, Dottie West and Faron Young.

The event was hosted by SESAC's president, A.H. Prager, and was attended by about 500 country music people.

Drug Lyrics Appeal Fails

• Continued from page 1

sponse to listener complaints. (Billboard June 26.)

Justices William O. Douglas and William J. Brennan, Jr. dissented, and voted for a review of the commission policy. Justice Douglas issued a scathing blast against the court majority for permitting the FCC to demand censorship of broadcast programming by licensees. He said it was equivalent to allowing newspapers to censor the words of their reporters:

"The government cannot, consistent with the First Amendment, require a broadcaster to censor its music any more than it can require a newspaper to censor the stories of its reporters," said Douglas. "Under our system, the government is not to decide what messages, spoken or in music, are of the proper 'social value' to reach the people."

The Douglas dissent echoed an unusual individual opinion issued last April by Chief Judge David A. Bazelon of the U.S. Court of Appeals, after a three-judge Appeals Court panel here upheld the FCC's right to order the screening of "drug-oriented" lyrics from the air. Judge Bazelon had found the FCC order both confusing and threatening to broadcasters, and said the case was "ripe for judicial review" by the full 9-member Appeals Court. (Billboard April 7.)

Petitioners had first tried to have the FCC rescind or hold hearings on its drug lyric order. Also, Yale Broadcasting had asked for a ruling on whether the liberal music programming policy for its station WYBC-FM violated the FCC's policy. The commission issued a "clarification" that hedged slightly on its first order requiring screening of all records by the licensees, and permitted a "responsible" member of the personnel to decide which records might violate the drug lyric order. The FCC, and later the Appeals Court panel, both refused to rule on the Yale Broadcasting plea for a clear-cut ruling on its program policy vis-a-vis the FCC order. (Billboard 1/20/73)

Attorneys for the petitioners cited cases of hit songs being whisked off the air out of broadcaster fear, such as Bob Dylan's "Mr. Tambourine Man," "Lucy in the Sky with Diamonds," by the Beatles, and "Puff the Magic Dragon," by Peter, Paul and Mary. Broadcasters made no secret of their withdrawal of any song that might endanger their play-safe protection of their licenses. In the process, some even rejected lyrics with anti-drug themes, including some made in cooperation with the government's own anti-drug use program.

'In Concert' + Dozen

• Continued from page 1

"In Concerts" produced by Clark and now in the can.

Clark is in separate negotiations with ABC for a possible series of 12 late night specials in the 11:30 p.m. to 1:00 a.m. slot dealing with contemporary music. He is also doing his second consecutive "New Year's Rocking Eve" for NBC.

As executive producer of "In Concert," Clark said there will be no large format changes. "The series will have a permanent host to be announced shortly," he said, "and we will also establish a semipermanent home base which will be a theatre in the Los Angeles area that adapts itself to the presentation of contemporary music through size, acoustics and other factors. We may also originate several shows outside the continental United States. We are also trying to get twice the number of stereo stations (now more than 75) for simulcasting that we now have."

Clark emphasized that "It is mandatory that if you are going to put contemporary music on television, you work directly with the network and work with people who understand both the music and TV media. Music people alone cannot do a television show. We will continue to allow the acts to bring in their producers, equipment and road crews."

"In Concert," in Clark's opinion, "is the forerunner of what's going to happen in prime time TV. We've already dipped our toes in it with specials such as the Bandstand Show and Rock and Roll Years and proven that an audience will watch contemporary music in prime time. You've also got to remember that today's rock audience is going to settle down, buy a home and watch television. As far as I'm concerned, it's inevitable that contemporary music will move into prime time within the next two years."

More Groups Interested

"An important change that I've noticed in the past year," Clark continued, "is the calls I'm now getting

from artists' managers and agents asking what kind of vehicles we can fashion for their acts. We began a year ago hammering away at music people, telling them to do more TV in order to reach more than just a concert audience. True, an act can make more doing one nighters, but most can only do this for a few years before they burn out and everyone has seen all their tricks. A new audience must be developed."

Clark feels it is possible that while the current crop of late night rock series will have a "relatively short period of life, they will certainly give birth to something else, maybe even a contemporary Johnny Carson. For years we've been trying to get rock on prime time TV," he said, "and now we can afford to be a little selective."

Clark said his job as executive producer will be to coordinate the activities of "an experienced staff of TV and music people who will put the shows together. I help sell them, develop the concepts, make artist contacts, even write the presentations. I'm kind of an umbrella over the whole thing."

The success of rock on TV also depends heavily on promotion, Clark added, and Don Rogers will be handling the promotion for "In Concert." Rogers has worked closely with Clark in the past, and promotion will be based on the premise that "it is essential to let the audience know who is appearing and what they are doing. Don't keep the series a military secret. For example, we feel it's important to let TV Guide know each artist and what numbers each will perform. This has to be a full time job. We deal in an area I feel is the one single most difficult to handle on TV."

Other participants in the shows will be Bill Lee, who will produce six of the shows with Sunny Schneur as co-producer and Joshua White and Barry Glazer, each of whom will direct six shows. Hank Saroyan will be associate producer.

After a little more than 3 weeks, one album has raced to become #26 on the Top LP's chart and #7* on the Hot Country LP's chart.

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Produced by David Anderle



This One



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Cap Industries Hits 7th Straight +Qtr.

LOS ANGELES—After reporting a substantial gain in earnings for the first quarter, Capitol Industries also said it was "optimistic" about second quarter sales.

The company reported earnings of \$1,295,000, or 28 cents a share, for the first quarter ended Sept. 30, compared to \$183,000, or four cents

a share, in the year earlier period. Sales surged to \$35,244,000 from \$30,101,000.

The gain was partly attributable to Capitol Records, which produced six singles and seven albums which made the top 10 music charts, according to the company. Audio Devices, Glenbrook, Conn., is also a subsidiary of Capitol Industries.

Shareholders at the company's annual meeting approved a change in the firm's name to Capitol Industries—EMI Inc., because the Los Angeles-based record manufacturer is 70 percent owned by EMI Ltd., London.

The first quarter results marked the seventh consecutive quarter in which Capitol's earnings have improved over the comparable quarter of the prior fiscal year.

While the company is optimistic over sales in the second quarter, Bhaskar Menon, president, cautioned that "Capitol shares in full measure the current industry-wide anxiety over growing shortages of essential raw materials, especially vinyl and paper."

Financial News

Earnings Reports

GRT CORP.		
2nd qtr. to Sept. 30:	1973	1972
Revenues	\$7,154,000	\$7,370,000
Income	142,000	210,000
Tax credit	125,000	209,000
bNet income	267,000	419,000
aPer share	.04	.07
Average shares	3,682,998	3,269,234

CAPITOL INDUSTRIES INC.		
1st qtr. to Sept. 30:	1973	1972
Sales	\$35,244,000	\$30,101,000
Net income	1,295,000	183,000
Per share	.28	.04

KOSS CORP.		
1st qtr. to Sept. 30:	1973	1972
Sales	\$2,760,000	\$2,181,170
Net income	252,533	194,107
aPer share	.15	.11

RCA CORP.		
3rd qtr. to Sept. 30:	1973	1972
Sales	\$1,050,500,000	\$ 955,900,000
Net income	42,300,000	37,100,000
Per share	.55	.48

nine-months		
Sales	3,096,600,000	2,805,900,000
Net income	130,300,000	113,500,000
Per share	1.69	1.47
Average shares	74,515,000	74,432,000

Market Quotations

As of closing, Thursday, October 18, 1973

1973	P-E	(Sales 100's)	High	Low	Close	Change		
27	7%	Admiral	6	360	13 1/4	11 1/4	12 1/4	+ 1/4
41	21%	ABC	13	1074	33	32 1/2	32 1/2	+ 1 1/2
15%	5%	AAV Corp.	5	52	6 1/2	6 1/4	6 1/4	- 1/8
50%	3%	Ampex	13	450	5 1/2	5 1/4	5 1/4	- 1/8
8%	2%	Automatic Radio	8	60	4	3 1/4	4	+ 1/4
20%	8%	Avco Corp.	4	424	11 1/2	10 1/2	10 1/2	- 1/4
15	6%	Avnet	7	1044	11 1/2	11	11	+ 1/4
73%	22	Bell & Howell	10	772	37 1/2	32 1/2	32 1/2	- 3
14%	6%	Capitol Ind.	9	98	10 1/2	9 1/2	10	- 1/4
52	25%	CBS	11	813	37 1/2	35 1/2	35 1/2	- 1/4
14%	4	Columbia Pictures	—	358	4 1/2	4 1/2	4 1/2	Unch.
3%	2%	Craig Corp.	6	106	3 1/2	3 1/4	3 1/4	- 1/8
14	4%	Creative Management	7	67	6 1/2	6	6	- 1/2
123%	70%	Disney Walt	44	2287	75 1/2	70 1/2	70 1/2	- 7 1/2
6	2%	EMI	11	86	3 1/2	3 1/4	3 1/4	Unch.
74%	76%	General Electric	21	2765	66 1/2	63 1/2	65 1/2	- 1/4
44%	21%	Gulf + Western	7	1202	31	29 1/2	30	+ 1
16%	7%	Hammond Corp.	8	532	10 1/2	10 1/4	10 1/4	- 1/8
42%	6%	Handleman	7	284	8 1/2	8 1/4	8 1/4	- 1/8
7	1%	Harvey Group	34	15	1 1/2	1 1/4	1 1/4	- 1/8
62 1/2	29%	ITT	—	3701	37 1/2	35 1/2	35 1/2	- 1 1/2
40%	8%	Lafayette Radio Elec.	9	554	15 1/2	14 1/2	14 1/2	Unch.
35%	18 1/2	Matsushita Elec. Ind.	7	436	22 1/2	22	22 1/2	- 1/4
34%	4	Mattel Inc.	—	910	5 1/2	5	5	- 1/4
35%	18%	MCA	10	274	27 1/2	26 1/2	27	+ 1 1/2
27 1/2	13%	MGM	18	82	17 1/2	16 1/2	16 1/2	- 1/4
32 1/2	10	Metromedia	6	556	12 1/2	11 1/2	11 1/2	- 1 1/2
90	74 1/2	3M	37	1209	89 1/2	87 1/2	89 1/2	+ 3 1/2
40%	10%	Morse Electro Prod.	9	375	15	14 1/2	14 1/2	- 1/4
67%	42%	Motorola	26	1552	67 1/2	63	63	- 1 1/2
39%	20%	No. American Philips	8	212	26 1/2	25 1/2	25 1/2	+ 1/4
57%	22	Pickwick International	17	43	31 1/2	30 1/2	31 1/2	+ 1/2
25%	6%	Playboy Enterprises	6	137	7 1/2	7 1/4	7 1/4	- 1/8
45	22 1/2	RCA	12	2918	27	26	26 1/2	- 1/4
57%	38%	Sony Corp.	36	3124	44	43	43	Unch.
39%	11%	Superscope	11	678	37 1/2	36	37	+ 2 1/2
49	15%	Tandy Corp.	17	1318	28 1/2	26 1/2	28 1/2	+ 2 1/2
23	4%	Telecor	7	54	7 1/2	6 1/2	6 1/2	+ 1/4
14%	2%	Telex	—	2004	5 1/2	4 1/2	4 1/2	- 1/4
10%	2	Tenna Corp.	—	87	2 1/2	2 1/2	2 1/2	+ 1/4
32 1/2	11	Transamerica	10	2241	13 1/2	11 1/2	11 1/2	- 1 1/2
20	11 1/2	Triangle	9	69	16 1/2	15 1/2	16	- 1/4
17	6	20th Century	8	465	7 1/2	7 1/4	7 1/2	- 1/4
50	11	Warner Communications	5	791	13 1/2	12 1/2	12 1/2	- 1 1/2
20%	10	Wurlitzer	7	52	11	10 1/2	10 1/2	- 1/4
12	1%	Viewlex	—	92	1 1/2	1 1/4	1 1/4	Unch.
56%	32 1/2	Zenith	12	998	38 1/2	36 1/2	36 1/2	- 1/4

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Off the Ticker

RCA RECORDS, a subsidiary of RCA Corp., operated at a loss in the third quarter, "reflecting overall domestic industry conditions," Robert W. Sarnoff, chairman, said. RCA Corp. reported record sales and earnings in the third quarter, attributing the improved results to performances in broadcasting (National Broadcasting Co.), vehicle renting (Hertz Corp.), international communications, consumer electronics and Banquet Foods, which offset the effect of rising costs and price controls in some consumer areas.

Earnings in the third quarter rose to \$42.3 million, or 55 cents a share, from \$37.1 million, or 48 cents a share, a year earlier. Sales were \$1.05 billion, an increase of 10 percent from \$955.9 million in 1972.

Nine-month earnings were a record \$130.3 million, or \$1.69 a share, compared to \$113.5 million, or \$1.47 a share, a year earlier. Sales were \$3.1 billion, an increase from \$2.81 billion a year before.

JAPAN faces a recession in 1974, according to the Research Institute of National Economy, a private institution.

The Japanese economy will plunge into recession next spring and the nation's real rate of economic growth in the fiscal year starting April 1 will be 7.5 percent, down from an estimated 10.9 percent for 1973, the organization said.

The recession will terminate in only about six months, with the economy beginning to recover in the latter half of fiscal 1974, resulting in the growth rate of 10.6 percent in real terms in fiscal 1975 and of 10.9 percent in fiscal 1976.

The institution said the forecasts are based on the assumption that the economy of major Western countries, including the U.S. and West Germany, will turn downward early next year.

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As of closing, Thursday, October 18, 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.	3	2	2	2	Recoton	2	1 1/2	1 1/2	1 1/2
Bally Mfg. Corp.	1187	63 1/2	61 1/2	63 1/2	Schwartz Bros.	21	2 1/2	2 1/2	2 1/2
Cartridge TV	—	—	—	—	Wallich's M. C.	—	—	—	—
Data Packaging	7	5 1/2	5 1/2	5 1/2	Omega-Alpha	275	2 1/2	1 1/2	2 1/2
Gates Learjet	79	9 1/2	8 1/2	8 1/2	MMC Corp.	—	—	—	—
GRT	151	1 1/2	1 1/2	1 1/2	Seeburg	488	32 1/2	30 1/2	30 1/2
Goody Sam	4	1 1/2	1 1/2	1 1/2	Orrox	5	2 1/2	2 1/2	2 1/2
Integrity Ent.	—	—	—	—	Kustom Elec.	135	4 1/2	4 1/2	4 1/2
Koss Corp.	58	15 1/2	15	15 1/2	Memorex	—	—	—	—
M. Josephson	25	13	12 1/2	13					

*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.

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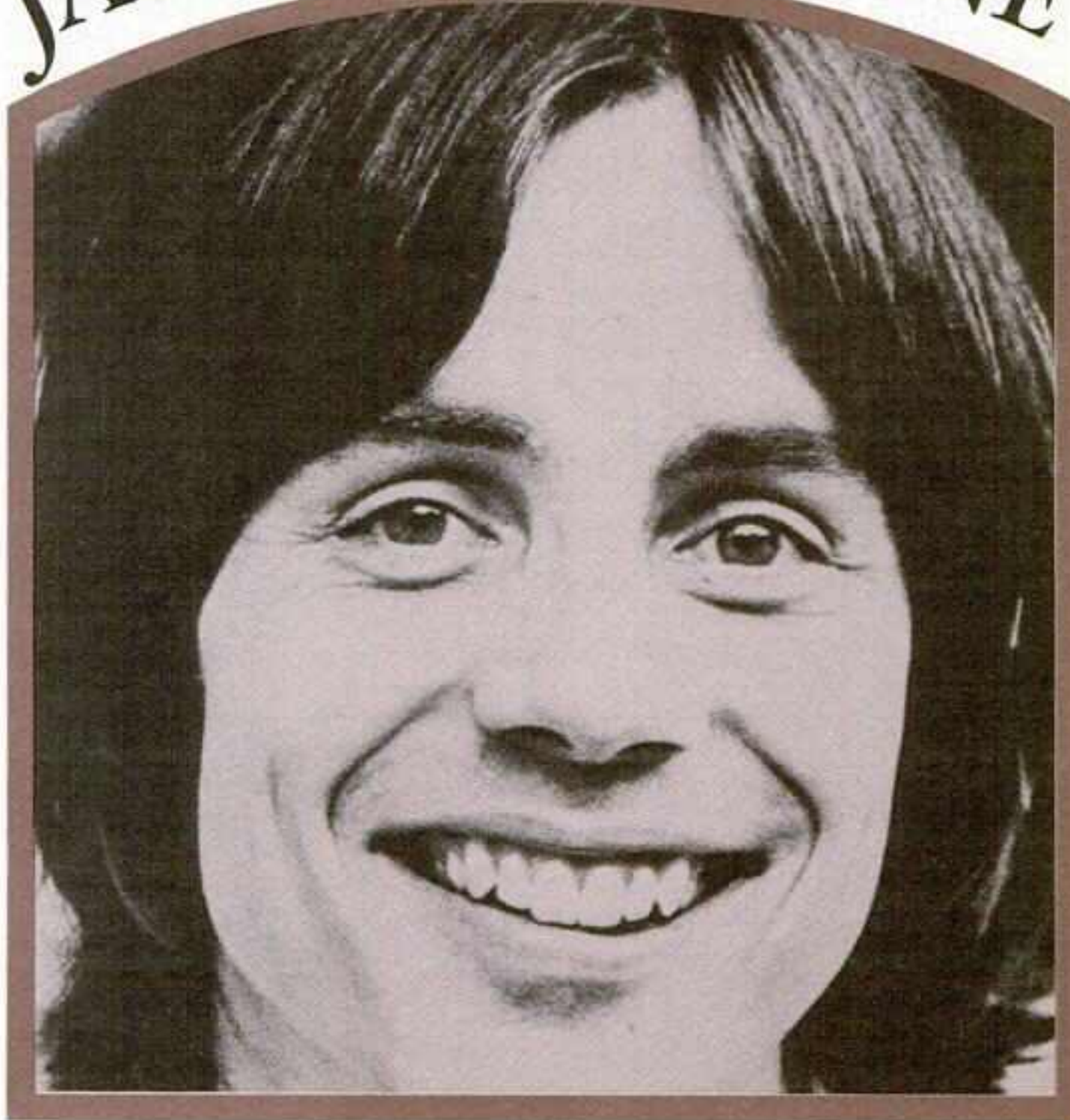
3. Radio/TV Management & Broadcasters 9. Writers, Reviewers, Newspapers & Magazines

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Novel Shadow-Box Wall Fixtures Boost LP Sales; All-Open Tape Aids

SAN ANTONIO, Tex. — Ted Maxymoff and Jim Piotrowski have taken an innovative shadow-box-like wall LP holder and an emphasis on customer service from an opening \$4,000 investment in one store here in Aug. 1971, to two stores that will do approximately \$450,000 by the end of the year.

Both men, under 30, were novice

to the industry when they opened their first store, Record Hole No. 1. The original store was dropped in favor of a 4,100-square foot traffic location and No. 2 store is open over a year.

Lee Schnerr, Columbia's Dallas manager, who tipped Billboard to the stores, has worked the East and Southwest. He considers the two

stores outstanding in their unusual fixture concept. "No store of that size can so easily catch the browsing patron's eye with so many attractive LP covers," he stated.

By arranging the white pine, custom-constructed wall holders four high on the store's wall, the No. 1 store can expose 700 different covers overall. While the store has the normal console browsers, it is the additional wall display that is built its gross so dramatically in less than four years. The mall store has a bi-level arrangement for its wall aisles, elevating that entire area so it can be easily seen by a customer shopping the tape and LP browser floor area. The two owners, who met originally as undergrads at Marquette University, actually built the store's interiors themselves except for the carpeting and formica work.

They are just as proud of the open tape shelving, which they feel has greatly increased their 8-track and cassette sales. Over 2,000 different tape titles are easily accessible to the prospective buyer. And the general airiness of the store makes it possible for the personnel at the check-out counter near the door to see almost the entire store from that vantage point, a strong anti-pilferage factor.

Because of store traffic, several hundred \$2.99 and \$3.99 specials are featured weekly. In some cases, all of one artist's records are discounted, while often key current LP product is discounted.

(Continued on page 52)

Mechanical/Juke Royalties' Increase Review Postponed

• Continued from page 1

table royalty rates under the law," and urged that revision of rates be left to the Copyright Tribunal. (Billboard, Jan. 27).

Jukebox operators, through their association, Music Operators of America, said they could not pass on the cost-of-living raise from the \$8 per box agreed on in 1967, to over \$10 per box per year. They would have to absorb the loss. They reminded the legislators bitterly that the operators are losing their traditional exemption from music performance royalty in the revision of the 1909 copyright law, and that the \$8 was a compromise agreed to by both House and Senate committees. In addition, they face the possibility of another fee of a dollar a box per year on the use of copyrighted recordings, if this proviso is retained in the current revision bill, S. 1361.

Originally, the legislators planned

for the Copyright Tribunal to make its first review of statutory rates five years after passage of the bill. But Senate Copyrights Subcommittee sources point out that this date would have been 1975, if the revision had passed, as then hoped, back in 1970. The same time lapse that nearly induced the members to insert a catch-up rate raise to cover inflated dollars, now makes members lean to the idea of an earlier review for statutory rates by the Copyright Tribunal, than was originally planned.

Possible 2-Yr. Wait

As things stand, the revision bill will probably not be passed by Congress until the end of 1974, and be activated and in effect by early 1975. With this long delay in mind, informed sources say the subcommittee feels the tribunal should begin its studies and hearings on statutory rates within two years at most—and perhaps within one year after the revision goes into effect.

BMI Makes 97 Awards

• Continued from page 3

Music Corp., Prima-Donna Music. **Gentle On My Mind**, John Hartford; Glaser Publications.

Good Things, Billy Sherrill, Norris Wilson, Carmol Taylor; Algee Music.

Good Time Charlie's Got The Blues, Danny O'Keefe; Cotillon Music, Road Canon Music.

Got The All Overs For You (All Over Me), Freddie Hart; Blue Book Music.

Grandma Harp, Merle Haggard; Blue Book Music.

The Happiest Girl In The Whole U.S.A., Donna Fargo; Algee Music Corp., Prima-Donna Music.

Help Me Make It Through the Night, Kris Kristofferson; Combine Music.

Here I Am Again, Shel Silverstein; Evil Eye Music.

Hot Rod Lincoln, Charles Ryan, W.S. Stevenson; Four Star Music Co.

I Ain't Never, Mel Tillis, Webb Pierce; Cedarwood Publishing Co.

I Can't Stop Loving You, Don Gibson; Acuff-Rose Publications.

I Started Loving You Again, Merle Haggard, Bonnie Owens; Blue Book Music.

I Take It On Home, Kenny O'Dell; House of Gold Music.

I Will Never Pass This Way Again, Ron Gaylor; Vegas Music International.

I Wonder If They Ever Think Of Me, Merle Haggard; Blue Book Music.

If It Ain't Love (Let's Leave It Alone), Dallas Frazier; Blue Crest Music.

If You Touch Me (You've Got To Love Me), Carmol Taylor, Joe Stampley, Norris Wilson; Al Gallico Music, Algee Music.

I'm So Lonesome I Could Cry, Hank Williams; Fred Rose Music.

It's Gonna Take A Little Bit Longer, Ben Peters; Pigem Music Publishing Co.

It's Not Love (But It's Not Bad), Glenn Martin, Hank Cochran; Tree Publishing Co.

I've Found Someone Of My Own, Frank Robinson; Run-A-Muck Music.

I've Got To Have You, Kris Kristofferson; Buckhorn Music Publishing.

Jambalaya (On The Bayou), Hank Williams; Fred Rose Music.

The Jamestown Ferry, Mack Vickery, Bobby Borchers; Tree Publishing Co.

Just For What I Am, Dallas Frazier, A.L. (Doodle) Owens; Blue Crest Music, Inc., Hill and Range Songs.

Kate, Marty Robbins; Mariposa Music.

Keep Me In Mind, Glenn Sutton, George Richey; Flagship Music.

The Key's In The Mailbox, Harlan Howard; Fort Knox Music.

Kiss An Angel Good Mornin', Ben Peters; Ben Peters Music.

Let's All Go Down To The River, Earl Montgomery, Sue Richards; Altam Music.

Lonely Women Make Good Lovers, Freddy Weller, Spooner Oldham; Young World Music, Equinox Music.

Lonesome 7-7203, Justin Tubb; Cedarwood Publishing Co.

The Lonesomest Lonesome, Mac Davis; Screen Gems-Columbia Music.

Looking Back To See, Jim Ed Brown, Maxine Brown; Dandelion Music.

The Lord Knows I'm Drinking, Bill Anderson; Stallion Music.

Lost Her Love On Our Last Date, Floyd Cramer, Conway Twitty; Acuff-Rose Publications.

Love Is The Look You're Looking For, Rose L. Maphis; Neely's Bend Music.

Loving You Could Never Be Better, Charlene Montgomery, Earl Mont-

gomery, Betty Tate; Altam Music. **Made In Japan**, Bob Morris, Faye Morris; Blue Book Music.

Manhattan Kansas, Joe Allen; Tree Publishing Co.

Me And Jesus, Tom T. Hall; Hallnote Music.

Missing You, Red Sovine, Dale E. Noc; Hill and Range Songs.

The Heart Has A Mind Of Its Own, Howard Greenfield, Jack Keller; Mandar Music Corp., Screen Gems-Columbia Music.

My Man, Norris Wilson, Billy Sherrill, Carmol Taylor; Algee Music.

Neon Rose, Gayle Barnhill, Rory Bourke; Brougham Hall Music, Inc., Window Music Publishing Co.

Oklahoma Sunday Morning, Tony Macaulay (PRS), Albert Louie Hammond (PRS), Michael Edward Hazlewood (PRS); Kenwood Music, Glen Campbell Music (co-publisher in dispute).

Old Dogs-Children and Watermelon Wine, Tom T. Hall; Hallnote Music. **Oney**, Jerry Chesnut; Passkey Music.

Pass Me By (If You're Only Passing Through), Hillman Holl; Hallnote Music.

Perfect Match, Ben Peters, Glenn Sutton; Flagship Music, Algee Music.

Picture Of Me (Without You), George Richey, Norris Wilson; Al Gallico Music, Algee Music.

Pretend I Never Happened, Willie Nelson; Willie Nelson Music.

Rated X, Loretta Lynn; Sure-Fire Music Co.

Reach Out Your Hand And Touch Somebody, Billy Sherrill, Tammy Wynette; Algee Music, Altam Music.

Release Me, Eddie Miller, W.S. Stevenson; Four Star Music Co.

Rhythm Of The Rain, John Gum-moe; Warner-Tamerlane Publishing.

The Roadmaster, Freddy Weller, Spooner Oldham; Young World Music, Equinox Music.

(I Never Promised You A) Rose Garden, Joe South; Lowery Music Co.

Separate Ways, Bobby West, Richard Mainegia; Press Music Co.

She Loves Me Right Out Of My Mind, Freddy Weller, Spooner Oldham; Young World Music, Equinox Music.

She's Too Good To Be True, Johnny Duncan; Pigem Music Publishing Co.

Show Me, Joe Tex; Tree Publishing Co.

Soft, Sweet And Warm, Norris Wilson, Carmol Taylor; Algee Music.

Soul Song, George Richey, Billy Sherrill, Norris Wilson; Algee Music, Al Gallico Music.

Superman, Donna Fargo; Prima-Donna Music, Algee Music.

Sylvia's Mother, Shel Silverstein; Evil Eye Music.

Teddy Bear Song, Dan Earl, Nick Nixon; Champion Music.

That Certain One, Don Reid; House of Cash.

That's Why I Love You Like I Do, Jack Morrow; Beechwood Music.

There's A Party Goin' On, Billy Sherrill, Glenn Sutton; Algee Music Corp., Flagship Music.

This Much A Man, Marty Robbins; Mariposa Music.

Til' I Get It Right, Red Lane, Larry Henley; Tree Publishing Co.

To Get To You, Jean Chapel; Four Star Music Co.

To Know Him Is To Love Him, Phil Spector; Vogue Music.

Traces, Buddy Buie, James B. Cobb Jr., Emory Gordy Jr.; Low-Sal.

White Silver Sands, Charles Matthews, Gladys Reinhardt; Sharino Music.

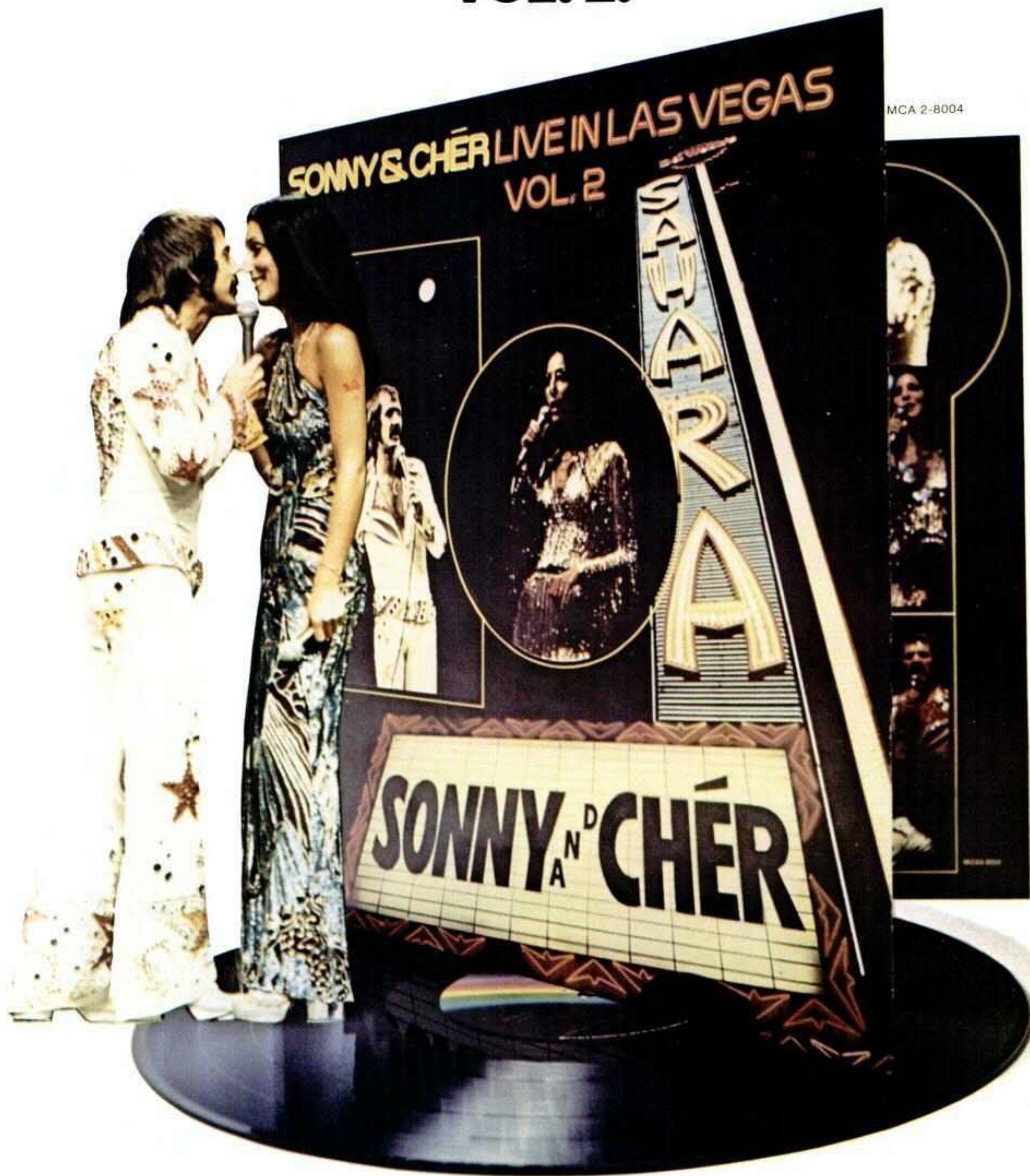
Woman (Sensuous Woman), Gary S. Paxton; Acoustic Music.

You Took All The Ramblin' Out Of Me, Jerry Reed; Vector Music.

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Manne Hole Reopens With New Location, New Hopes

By ELIOT TIEGEL

LOS ANGELES—The lid came off the Manne Hole last Monday (15) after a year of inactivity for the well-known jazz room.

Owner and performer Shelly Manne is putting aside his playing in order to run the club, now housed on Wilshire Blvd. some distance away from its former Hollywood location.

The club, with a seating capacity of 210 (around 175 seats in the area directly in front of the raised stage),

is situated in Tetou's, a French restaurant which closes evenings to accommodate Manne's operation.

Manne has installed a Bose speaker system and ElectroVoice microphones as key features in the room's p.a. system.

During the initial show, a pre-opening runthrough for invited guests prior to the official opening on Oct. 16, Carmen McRae and the Cannonball Adderley Quintet performed for a less than completely attentive crowd.

Part of the problem lies with the room's layout: the restaurant is spread out in a long, narrow room with the bar located at one end of the room. Customers congregating around that area appeared more interested in conversation than music.

During the McRae-Adderley booking, the club is charging a \$5 cover fee. When Adderley's engagement ends Sunday (21), Ms. McRae will stay on for another week, sharing the bill with Jackie and Roy Kral. During that double billing, cover is being dropped to \$4, and future billings will see the door charge adjusted to the specific act.

Opening in the Wilshire Blvd. area, where there is little nighttime traffic, is not looked upon by Manne as a gamble. He closed his Cahuenga Blvd. location when he discovered that music from bandstand amplifiers was being picked up in the neighboring recording studio operated by Wally Heider.

Talent N.Y. Club 'Live' Again

NEW YORK—The management of New York's famed Rainbow Room, RCA Building, has re-introduced live entertainment to this nightclub in a move designed to help stem the alarming demise of quality supper clubs in the city.

The Room, with its revolving stage set like a carousel in the middle of the dining area, was opened 20 years ago as one of New York's posh niteries. However, within recent times it sacrificed much of its popularity to other spots including its sister room, the Rainbow Grill, which were able to lure the crowds with big name talent.

Hoping to reverse that trend, the Room's management re-introduced its live entertainment policy earlier this month with the dual piano team of Johnny De Maio and Fred Silver.

The move is experimental, and will be used as a yardstick to measure the public's reaction to relaxed, undemanding entertainment coupled with elegant dining.

Aerosmith Tour

NEW YORK—Aerosmith, Columbia recording group, has embarked on its first national tour, to coincide with the release of their first single, "Dream On," pulled from their debut LP.

Markets include Atlanta, Cincinnati, Chicago, Detroit, Cleveland, Toronto, Rochester, Buffalo, Pittsburgh, Providence and Boston.

C.A.M. Offers Novel Services Via Jenner

By SAM SUTHERLAND

NEW YORK—Jimmy Jenner has designed the operation of his C.A.M. publishing and production complex to incorporate a variety of services not normally associated with a publisher's responsibilities.

C.A.M. has been providing merchandising and promotional support for its clients through a team of touring promotion men; active coordination with promotional campaigns, including involvement in advertising, time-buys and any supportive merchandising materials; ongoing contact with key retailers; and even tour coordination.

Jenner's current production activities reflect the range of acts being handled by C.A.M., which is now promoting new product from the Raspberries, which Jenner produces for Capitol; Lighthouse, on Polydor; and J. F. Murphy & Salt, whose Columbia debut (the band had recorded previously for MGM and then Elektra) was produced by Jenner.

Jenner is now working with the Chambers Brothers, signed to Avco/Embassy, as well, and other groups being handled by C.A.M. include Harvest, Oregon and Clive Stevens & Friends, on Capitol. The current publishing catalog includes 36 writers, in addition to those groups, and continues to include active publishing interests, particularly in film scores, abroad.

In explaining the expansion of C.A.M. into a broad range of activities outside conventional production and publishing, Jenner pointed to his own experiences as a producer, following a career as a performer while still in his teens, and his later emergence in publishing. "Producing came out of necessity," he said, commenting on his decision to move from publishing back to the studio. "I found that a lot of the producers working with our acts weren't capturing what the acts were doing, what they were about."

While Jenner's concerns for the musical content of his players' efforts drew him into active producing, his publishing experience was sustained by his continued activities there. And, in viewing the life cycle of records, and their handling at the record company level, from that many different vantage points, Jenner concluded that he could not assume that a record company alone would provide the optimum support for a record's emergence in all areas.

At the same time, he rejects the idea that those companies should be approached as villains. Instead, viewing the increasing pressures of a clogged marketplace, Jenner believes that a more active involvement at the production and publishing levels is beneficial to artist, management, producer, publisher and label alike.

"A lot of times, by feeding information, or getting things mailed or organized earlier than they might normally be, we can provide the record company with as much support as they can give us," he said, noting that at first many record men were somewhat skeptical of so aggressive an approach.

Now, however, Jenner believes the approach has proven itself in helping acts to "stand out." "Other publishing companies are coming to work with us now," he noted, explaining that C.A.M.'s operation has been applied to material from other catalogues because "We pose the subtle threat that if they don't get

working on a tune, we'll get a cover out."

At present, Jenner envisions further expansion of the C.A.M. complex, which employs some 400 people world-wide. While he anticipates an increase in staff and in office space to accommodate increasing activity, he remains concerned about retaining personal contacts with the artists involved.

PBS to Cite Armstrong

NEW YORK—A roster of top jazz acts including Dave Brubeck, Ella Fitzgerald, Joe Williams, Al Hibbler, Earl "Fatha" Hines and Helen Humes will pay musical homage to the late Louis Armstrong on the Public Broadcasting Service's "Special of the Week" television program on Monday, Nov. 5.

The hour-long color program, "Newport Jazz Festival, New York: A Tribute to Louis Armstrong," was filmed at the July 4 afternoon concert at this year's Newport Jazz Festival. Documentary chronicles both the performances and the official dedication of Louis Armstrong Memorial Stadium in Queens, the former Singer Bowl.

Highlights will include a duet by Joe Williams and Al Hibbler; a performance by the Brubeck family; trumpet ensembles featuring contemporary jazz veterans Roy Eldridge, Dizzie Gillespie, Clark Terry and Freddie Hubbard; John Mayall's group, augmented by the addition of Grover Washington, Jr., on soprano sax, and guitarist Roy Buchanan; and a performance by members of Armstrong's last band.

Area broadcast time will vary, with the evening program set for 8:00 p.m. here. Show was produced by John Adams and directed by Gardner Compton.

Signings

Paul Anka signed with Fame Records, distributed by United Artists Records. "Flashback" is the debut Rich Hall-produced single. . . . Arthur Godfrey, veteran TV-radio personality, has signed a recording contract with Liston 2 Records. First single for the label is Gladys Shelley's "Christmas is Christmas All Over the World," set for seasonal release. . . . Mary Travers has signed an exclusive booking contract for personal appearances with Sutton Artists Corp. . . . George Paige Management signed Wiley Crawford to a personal management contract. Crawford is an ex-member of the London Records group, Orphan. . . . David Harris to Pleasure Records with initial release, "The Moments."

Fine & Famous Management has signed its first act, the Dynamiters, for personal management. The Oradell, N.J.-based rock duo recently added a drummer, and became a trio. . . . Bobby Bower has signed with Copre Records, subsidiary of Trans-Con Management Corp. in Phoenix. . . . LMI Records has resigned the Dirty Blues Band. The group is scheduled to complete recording of a new LP within two weeks. . . . UA has signed Charlie Louvin to an exclusive longterm recording pact. He will be recording in Nashville under the supervision of U.A. a&r head, Kelso Herston. . .

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Studio Track

By SAM SUTHERLAND

At AdVantage Sound Studios in New York, Martin Lennard, a freelance engineer from the U.K., has lately been making his home and apparently making quite an impression on his cohorts there.

Lennard comes to the New York recording community from recent stints at **The Manor** and at **Island Studios** in London, where he handled the new **McKendree Spring LP**, among others. Prior to that free and easy independent status, he had been working in the states at Mercury's old New York rooms.

His most recent work was done for **Michael Brossky** and **Free Flow Productions**. Lennard engineered new LP's by **Jerry Jeff Walker** and that project for **McKendree Spring**, both on MCA, and for **Dave Van Ronk's** initial release on Chess.

While sessions with **Gary P. Nunn** (pianist with **Michael Murphey** and a writer in his own right) and **James Brown** (for Polydor) wind up, AdVantage is winding up work on its smaller Studio B, which will open in about six weeks as the facility's second 16-track room. The mixing console is a Neve, and the room will have both DEX and Dolby noise reduction.

* * *

Criteria Recording Studios in Miami is the site for yet another major move from control room to studio: producer **Dave Crawford** has begun cutting his own solo album, working with Criteria's own rhythm section, **George Terry**, **Joey Murcia**, **Harold Cowart**, **Tubby Zeigler** and **Albhy Galutin**; and with **Will Boulware**, **Charles Mann** and **Darrell In-**

man, **Karl Richardson** engineered.

Also in was **Brad Shapiro**, producing **Laura Yager** for **Ovation Records**. Those sessions, mixed for quadraphonic, were backed by the **Criteria** band again, as were Shapiro's sessions with **Joe Simon** (now surfacing) and with **Garland Green**, also for the Polydor-distributed **Spring** label.

Meanwhile, **Criteria's** latest gold is the new **Grand Funk** single. . . .

While among the new folk recording there are **Heartfield**, a new band from Michigan signed to Mercury and produced by **Robin McBride** and **Tom Geving** and engineered by **Ron and Howie Albert**.

Mike Pinera, along with **Duane Hitchings** and **Donny Vosburgh**, were in, recording new tunes for Atlantic, prior to departure for a tour with **Steely Dan**.

* * *

Another Florida facility is **Henry Stone's** Hialeah room, where he bases his own **T. K. Productions**. Stone recently broke into the national eye with **Betty Wright's** singles for Alston, and he's following that up with other local folk: **K. C. and the Sunshine Junkanoo Band**, the first release on Stone's own T. K. label, produced by **Gary Schaffer** and **Sherry Smith**; **Gwen McCarne's** first single, produced by Stone and **Steve Alaimo**; and **Latimore**, produced for Glades.

With other T. K. activity including a new single by **Timmie Thomas** for Glades, and the re-release of an early **Duane and Greeg Allman** set recorded there in 1967 (for the **Bold**

(Continued on page 18)

Who/Where/When

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

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

***JULIAN CANNONBALL ADDERLEY** (Fantasy): St. Augustine's College, Raleigh, N.C., Nov. 5; Keystone Korner, San Francisco, (19-25).

BUDDY ALAN (Capitol): Kings Loft, Denver, Colo., Oct. 25; Pan Am Center, Las Cruces, N.M. (26).

***BILL ANDERSON SHOW** (Decca): Coastal Empire Fair, Savannah, Ga., Oct. 29; Nashville North Club, Hugo, Minn., Nov. 3; Senior High School Auditorium, Cumberland, Md., (9); Senior High School Auditorium, Chambersburg, Pa., (10); Michigan Concert Palace, Detroit, (11); Sunset View Inn, Browns Mills, N.J., (16); Private, Columbus, Ohio, (17); High School Auditorium, Canton, Ill. (18); Miami Beach Auditorium, Miami, (23); Coliseum, Jacksonville, Fla. (24).

ERIC ANDERSEN (Columbia): Lincoln Hall, Lincoln, N.Y. Oct. 24; Palace Theatre, Albany, N.Y. (26).

***ERNIE ASHWORTH** (Hickory): Milton, Pa., Nov. 3; Bay City Central High School, Mich. (10); Greenville Senior High School Gym, Mich. (11).

***BABE RUTH** (Capitol): Dallas Memorial Coliseum, Texas, Oct. 21; Whiskey, Los Angeles (24-28); Indianapolis Center Theatre, Ind. (31); Univ. of Wisc. Pavilion, Madison Nov. 1; St. Paul Civic Center, Minn. (2); Springfield Civic Center, Mass. (5); Civic Center, Providence, R.I. (6); Teddy's, Milwaukee, Wisc. (9-11).

JIM BAILEY (United Artist): Thunderbird Hotel, Las Vegas, Nov. 8-Dec. 2.

***BATTEAUX** (Columbia): SUNY, Delhi, N.Y. Oct. 20; Metro Club, N.Y. (21); North Adams State College, Mass. (27).

TONY BENNETT (MGM): Tour of Japan, Nov. 16-27.

BOBBY BLAND (ABC): Flint, Mich. Oct. 21; Max's Kansas City, N.Y. (24-29);

Ruthie's Inn, San Francisco Nov. 2-6; Whiskey A Go Go (7-11); The Long Island Club, San Francisco (13); Ruthie's Inn, San Francisco (14-19); The Safari Room, San Jose, Calif. (21).

***BLOODSTONE** (London): New Haven Coliseum, Conn., Oct. 21; Heidelberg College, Tiffin, Ohio (27); Gladsboro State College, N.J., Nov. 4; Sugar Shack, Boston (5-11); Municipal Auditorium, Kansas City, Mo. (25).

BLUE MAGIC (Atlantic): Touring Europe with Ike & Tina Turner.

TONY BOOTH (Capitol): J.R.'s, Salt Lake City, Utah, Oct. 24-25; Pan Am Center, Las Cruces, N.M. (26).

TERESA BREWER (Flying Dutchman): Rainbow Grill, N.Y., Nov. 26-Dec. 8.

VEDA BROWN (Stax): Jackson, Miss. Nov. 3.

JULIE BUDD (RCA): Shoreham Hotel, Washington, D.C. Oct. 30-Nov. 10; St. Regis Hotel, N.Y. (12-24).

***CHARLIE BYRD** (Fantasy): Elgin High School, Ill. Nov. 3; North Carolina State Univ., Raleigh (8); North Carolina Wesleyan, Rocky Mountain (9); Suffolk High School, Va. (10); Maryland Inn, Annapolis (13-29); Ohio State Univ. Columbus (30).

GLEN CAMPBELL (Capitol): Tempe, Ariz., Oct. 21.

VIKKI CARR (Columbia): San Carlos Circle Star Theatre, Nov. 8-11.

JOHNNY CARVER (ABC): Romeoville, Ill., Nov. 3; Brainard, Minn. (7); Sanland Ranch & Music Park, Lakeland, Fla. (11); Brevard Co. Fair, Cocoa Beach, Fla. (18).

JOHNNY CASH (Columbia): Akron, Ohio, Oct. 21; Madison, Wisc. (28); Milwaukee, Wisc. (29); Muskegon, Mich. (30).

***TOMMY CASH** (Epic): Goshen High School Gym, Ind. Nov. 3; Civic Center, Lansing, Mich. (4); Dowagiac Jr. High School Auditorium, Mich. (9); Bay City Central High School, Mich. (10); Greenville Senior High School Gym, Mich. (11).

***HARRY CHAPIN** (Elektra): Miami-Dade Community College, N. Campus Gym,

Fla. Nov. 1; Univ. of W. Fla.-Field House, Pensacola (3); Fla. Southern College-Branseome Auditorium, Lakeland (5); Alberson-Broadus, Phillippi, W. Va. (7); Sullins College-Humanities Center, Bristol, Va. (8); N.C. State-Reynolds Coliseum, Raleigh (9); Lenoir Rhyne College Auditorium, Hickory, N.C. (10); Guilford College-Dane Auditorium, Greensboro (13); Baptist College Gym Charleston, S.C. (15); Univ. of S.C. Township Auditorium Columbia (16); Wofford College Auditorium, Spartanburg S.C. (17); Georgia State College, Atlanta (18); Univ. of Georgia-Fine Arts Hall, Athens (19); Armstrong State College Alee Temple, Savannah, Ga. (20); Carleton Univ. Gym, Ottawa, Ont. (25); Muskingum College-John Glenn Gym, New Concord, Ohio (30).

***CHEECH & CHONG** (A&M): McFarland Auditorium, SMU, Dallas, Texas Oct. 26; Music Hall, Houston, Texas (27); Municipal Auditorium, Corpus Christi, Texas (28); Municipal Auditorium, San Antonio, Texas (30); Celebrity Theatre, Phoenix, Ariz. (31); Municipal Auditorium Pensacola, Fla. Nov. 2; Wichita State Univ. Kansas (4); Municipal Auditorium, Columbus, Ga. (6); Convention Center, Indianapolis, Ind. (12); Masonic Auditorium, Detroit (16); Auditorium Theatre, Detroit (21); Westbury Music Fair, N.Y. (24-25); Capitol Theatre, Passaic N.J. (30).

RITA COOLIDGE (A&M): Rochester, N.Y. Nov. 8; Syracuse, N.Y. (9); Portchester, N.Y. (10); O'Shaughnessey Auditorium, St. Paul, Minn. (30).

***CHICK COREA** (Polydor): Marquette Univ., Milwaukee, Wisc. Oct. 27; Kent State Univ. Ohio (18).

***CRUSADERS** (Blue Thumb): Univ. of Colorado, Boulder Nov. 27.

***CYMANDE** (Janus): Bowie State College, Md. Nov. 4; Valley Dell Ballroom, Columbus, Ohio (10); Univ. of Pittsburgh Pa. (14).

***SPENCER DAVIS** (Vertigo): Hammond Civic Center, Ind. Oct. 26; Masonic

(Continued on page 20)

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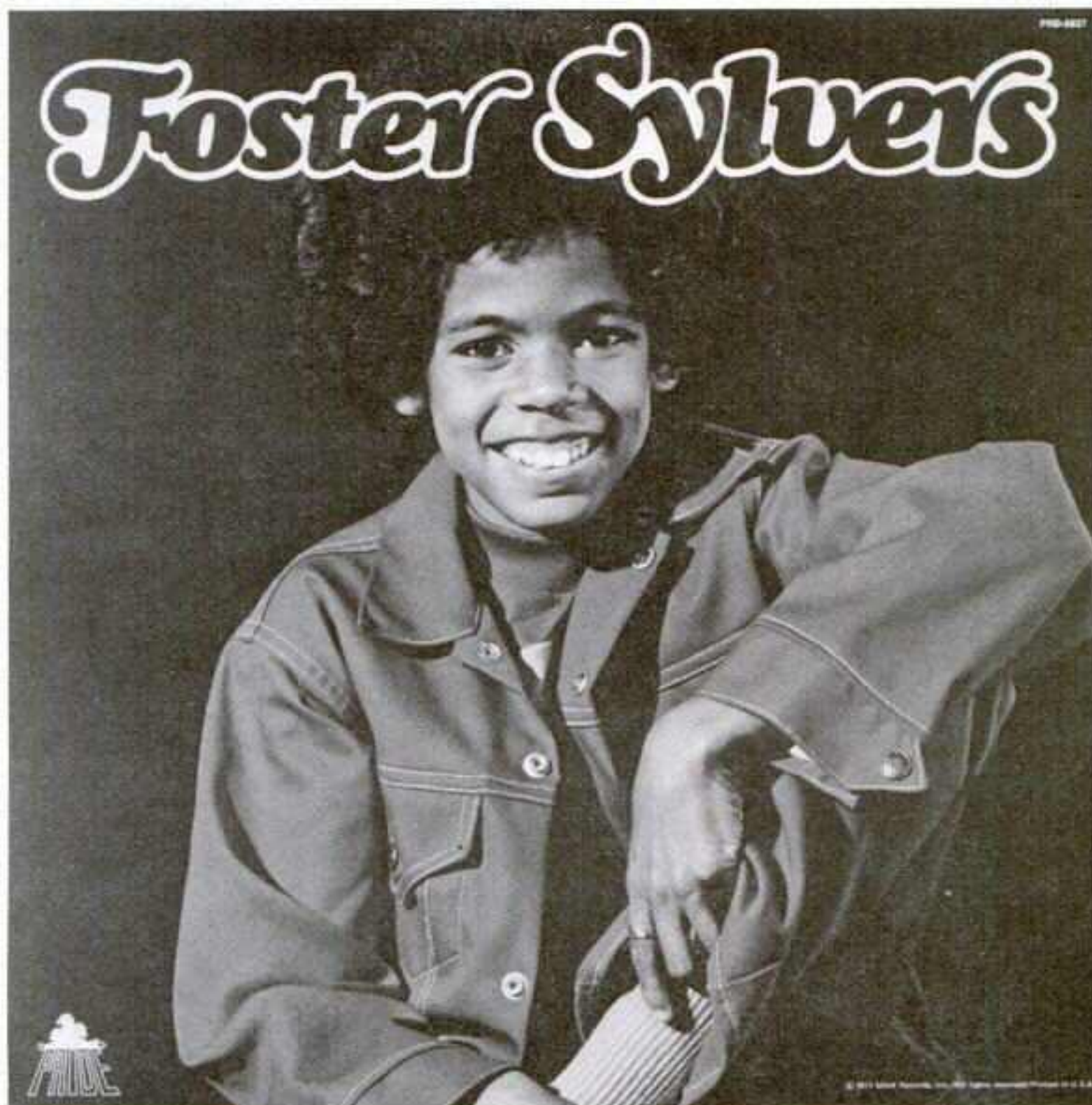
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Talent in Action

**BEATRICE KAY
FEEMAN ROSE
IAN WHITCOMB**
Mayfair, Santa Monica

If you want to see what an English music hall was like during the heyday of the genre and want a thoroughly enjoyable evening at the same time, then the Mayfair Music Hall and Palace of Varieties is a good place to begin.

The hall, originally built in 1911 as an operate house, became a vaudeville center until 1927 when it was transformed to a movie house. Now the theater has been renovated by Milt Larsen, owner of the Magic Castle here. Capacity is 211, with a bar in the lobby.

The opening bill featured all the trappings of a real music hall, with a small orchestra in one pit above the audience and the "chairman" or master of ceremonies located on the other side of the stage. "Chairman" Bernard Fox kept the show moving, exchanged humorous remarks with the cast

and audience, and participated in several of the numbers.

Headlining was Beatrice Kay, celebrating 60 years in show business, who ran through an interesting medley of tunes including her famous "Mention My Name In Sheboygan" and was as full-voiced and bubbly as ever. Feeman Rose, a comic and juggler, with the help of "volunteer" Al Hollis from the audience balanced glasses on trays, made cutting yet inoffensive remarks to audience members and won the crowd over completely.

Ian Whitcomb, best remembered to rock fans for his huge hit of "You Turn Me On" several years back was the best received artist of the evening, moving through a series of comic ballads, crooning tunes and offering a brief history of ragtime to the audience. Whitcomb seemed more at home in the music hall atmosphere (which he has written about in books and magazines) than he has in his other performances here and should remain a staple of the show.

The Mayfair is a fine experiment which should work out even after the novelty has worn off. **BOB KIRSCH**

New on the Charts



PREMIATA FORNERIA MARCONI

Of all the continental European nations' home-grown rock, Italy's has always been the most fluent, presumably because of the long history of Italian inventiveness in melody. Now the Billboard Top LP's chart has its first Italian rock entry, an astonishingly good classic-rock entry in the tradition of the Moody Blues, Yes and Emerson, Lake & Palmer.

Premiata Forneria Marconi is whimsically named after a small-town bake shop and consists of Italy's top youthful session men, all 21 to 25 in age. They arrived on the chart only a week after U.S. release on Emerson, Lake & Palmer's Manticore label, distributed by Atlantic.

PFM's "Photos of Ghosts" LP had a unique birth. England's Pete Sinfield wrote English lyrics to cuts on the most recent PFM Italian album and remixed new vocals in with the

group-singing phonetically. Anyway, the haunting instrumentals are up front here, not the singing.

Atlantic last week launched a massive three-month campaign comprising trade and consumer support aimed to push the LP right up to a projected January tour.

NAT FREEDLAND

10 c.c.

The playlist squeeze along might have prevented "Rubber Bullets," roughly four minutes of 10 c.c., UK Records act, from reaching 75 on this week's Hot 100. Add to that some undeniably spicy lyrics, underscoring a raucous tale of rock 'n' roll rumbling in the jailhouse, and the band has to get credit for scoring their first time out here.

One real reason lies in the seasoning behind this relatively unknown quartet from Manchester, England. The band's ranks include Graham Gouldman, who established himself in the mid-'60's through a string of solid hits written for the Yardbirds, Jeff Beck, the Hollies and Herman's Hermits; Eric Stewart, who first emerged with the Mindbenders; Lol Creme and Kevin Godley, both veterans of 10 c.c.'s immediate predecessor, Hot Legs.

The four base their activities around Strawberry Studios, their own 16 tracker back home in Manchester. Self-contained, they handle all production, which is geared to making strong singles first and foremost. Their love for American rock 'n' roll, noted on "Rubber Bullets" by its Brian Wilson touches and a theme based on American street violence and police mentalities, touches many other bases as well.

SAM SUTHERLAND

Spencer Davis Group Rocking For 2nd Time

By **BOB KIRSCH**

LOS ANGELES—The name Spencer Davis has been heard on the pop scene for almost a decade, beginning with a string of hits in the mid-sixties with the Spencer Davis Group, moving through an acoustic folk period and now, a return to the original name and the familiar hard rock sound.

The original Spencer Davis group, of course, included Steve Winwood, who has gone on to become one of the major talents in rock. Though Davis kept his band going for a short while following Winwood's departure, it is only recently that he has set his sights completely on another rock band.

Now, with a group that includes Eddie Hardin and Pete York who were with Davis in the early days, "Gluggo," on Mercury, a just completed European tour and an upcoming U.S. tour, Davis talks about his past and his hopes for his new band.

"Though I began as a folk artist in Britain in the late fifties," Davis says, "my name has always been associated with rock here. I realized long ago that replacing an artist such as Steve would be nearly impossible and learned to live with it. And this year I made up my mind to get heavily involved in rock again. Oddly enough, Eddie and Peter were thinking along the same lines independent of me, but this makes things even better as far as I'm concerned."

Back To Rock

Why did Davis go through a folk and blues acoustic stage before getting the new group together? "Mentally it was just easier," he says. "I had started there and I was really going back to my own roots. Now that I've had a breather, I'm ready for another rock band."

Davis accepts the fact that many may associate Winwood with his sound and miss it in the new band, but he is optimistic "We really had only two major U.S. hits," he says, talking of "Gimme Some Lovin'" and "I'm a Man." "So I think that since the last of these was more than six years ago, we have a whole new audience to work with. But I also want to expose the group to our older fans. This was one reason for the European tour, which I felt went quite nicely." During the next several months, the band will be touring the U.S. with Focus.

"I'd really like this band to be successful," Davis says. "We'll do some of the older things, simply because they're great rock songs and I love rock. I don't try and justify that in any way. A bit single would be nice, but what is essential now is that we keep the group together for a bit and play well on stage. You've got to show an interest in your audience and if you do I'm convinced they will feed it back. Frankly, I'm a bit sick of the so called laid back performers."

"Somebody did ask me if I thought what I was doing was retrogressive," Davis said, "and I certainly don't. I think there's a certain return to good simple rock and I like this. Maybe in the future I'll move back to folk or even mix it in with our stage act, but now I'm straight rock."

Creative Trends
Deodato Cooking With '2001' Sound

By **NAT FREEDLAND**

LOS ANGELES—Deodato's first concert tour in a more blatant rock package has been producing some of the most hypnotic, exciting and danceable music heard on the circuit this season.

There is no singing in the show and a minimum of spoken introductions. However, in the few times Eumir Deodato does speak to the audience or acknowledge their applause he quickly comes across as a pleasantly eccentric extrovert with a quick wit and a distinctively acrobatic manner of displaying the peace hand-signal.

Met in person for an interview, Deodato is still bubbling and exuberant, with the intellectual curiosity and lack of pretense seemingly common to many Latin American musicians. He is a medium-short, stocky young Brazilian who claims his keyboard style is much more representative of Brazilian playing than jazz playing.

Met in person for an interview, Deodato is still bubbling and exuberant, with the intellectual curiosity and lack of pretense seemingly common to many Latin American musicians. He is a medium-short, stocky young Brazilian who claims his keyboard style is much more representative of Brazilian playing than jazz playing.

"If I needed a jazz piano for some orchestration I had written I wouldn't play it myself. I would hire a real jazz pianist who could do all those super-fast right-hand runs. Brazilian piano is concerned more with total rhythm pattern," he says. Despite the outer-space reputation Deodato achieved with his electric piano in a far-out expansion of the classical "Also Sprach Zarathustra" themes into the first jazzy instrumental no. 1 chart single ever, he is no electronics whiz kid.



In the studio and onstage, Deodato plays a Fender 88 electric piano as his basic instrument. Stacked on top of this are a clavinet and an Arp Soloist pro model, the simplest synthesizer control board.

"I don't have the patience for all those complicated settings on the other synthesizers," he says. "I don't know how to do it. With the Arp Soloist I hit the tab for flute and I get a terrific flute sound that I used for the long solos on the 'Deodato II' album. I use the clavinet because it has a lighter action than the other electric keyboards and makes it easier to play on tunes where I'm doing a long, constant riff."

Band Cooks More

With his present band of four horns and rhythm section (a special mention to brilliant new guitarist John Tropea who was second soloist on the "Rhapsody In Blue" single) Deodato now was musicians more attuned to hard-rocking music.

There are two conga drummers plus the standard drum kit, all outstanding musicians, driving the arrangements. Deodato's entire hour-long show is memorized by the 2001 Orchestra, with no charts read onstage. The music is tricky enough to make this an admirable feat in itself.

"What I learned from my first tour, with a softer band and jazz supporting acts, is that it's no good to try to duplicate onstage exactly the sound of your records," says Deodato. "It just doesn't sound the same out of the studio. So now I made simpler, more funky arrangements and it works a lot better."

Basically self-taught as an orchestrator because of the lack of commercial music instruction facilities in Brazil, Deodato went to engineering college while playing late into the night at clubs. In 1967, at the height of the Bossa Nova craze in the U.S. he decided to try his luck in New York, where he steadily built a reputation as arranger for a wide variety of artists until signing with Creed Taylor's CTI label.

Studio Track

• *Continued from page 16*

label), Ms. Wright is back in, as is K.C. and the Sunshine Junkanoo Band.

Swamp Dogg has also been in, working on original tunes produced and arranged by Jerry Williams, Jr. and Steve Alaimo.

At Creative Workshop in Nashville, ABC Dunhill's Carl Carlton, a soul man, recorded tracks with producer Papa Don Schroeder. Session men for the date included Reggie Young, Tommy Cogbill, Bobby Wood, Bobby Emerson and Haywood Bishop. ... Other projects: mixdown on a Henny Youngman live comedy set, recently completed by Workshop owners Buzz Cason and Travis Turk.

From Jack Gilfooy at Gilfooy Sound Studios in Bloomington, Ind., comes the story behind a recent ad that Gilfooy's folks put together around the idea of watching clocks.

In a move to eliminate the tension of counting minutes, Gilfooy has begun a new approach to rates that has

resulted in literally removing the clock from the studio. Those rates do boil down to bucks per hour, but the general idea, according to Gilfooy, is to base session bookings on projects and not just minutes.

Which leads to exactly the same approach across the briny: Strawberry Studios in Manchester, England, is run by Eric Stewart and Graham Gouldman of 10 c.c., U.K. Records act (see this week's "New on the Charts"), who went into the studio business with some other friends a few years back. One of the duo's chief gripes with London rooms was that very same clock watching syndrome. Stewart commented, "The costs were high, and you always had to finish bang on time."

Which, as another band member revealed, led to a total absence of timepieces at Strawberry. The room is otherwise equipped, though, with a Helios mixing console installed and customized by Dick Swettenham (knob-twirler and console chef for the stars: he's done installations for Leon Russell and the Rolling Stones, among others) at the heart of their 16-track operation.

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CMA



What's Happening

By SAM SUTHERLAND

Modest Proposals: At Colgate U., Hamilton, N.Y., station WRCU-FM and the concert committee on campus are promoting a simple but effective form of inter station, inter campus concert promotion. WRCU-FM program director **Rich Ferdinand** and concert committee chairmen **Al Siegal** and **Gene Barnosky** have contacted some 25 campuses in the state and proposed some promotional back scratching that makes sense.

Colgate's concert committee has offered to send out four complimentary tickets for all of their scheduled concerts to other campuses, with a pair of tickets to go to the concert committee and the radio station on those sites. In return, participating stations would promote the Colgate concerts, and student promoters and concert committees would forward tickets to Colgate.

The folks in Hamilton are encouraging all radio stations involved to use their tickets as give aways over the air to provide an additional push.

FM Vs. Cable Tunes

The National Association of FM Broadcasters is now preparing a petition to the FCC for a rule making which would prohibit "the origination of aural entertainment programming by CATV systems."

The NAFMB's concern over the growth of Cable Radio has led them to retain **Paul Sternbach** of New York-based law firm, **Burns, Van Kirk, Greene & Kafer** as special counsel. The NAFMB has also mailed a comprehensive and detailed questionnaire to every FM radio station in the U.S., with those findings to provide guidelines for the final petition.

Given the growth of cable radio as a potent medium for college broadcasters—a growth that has sparked increasing interest in the medium as a low-cost, aesthetically wide-open alternative to other media—the NAFMB move should greet mixed reactions from campus-based members.

Campus News will monitor the development of this action, which, hopefully, will include active participation from students themselves in assessing the blessings and possible dangers of cable transmission as posed by the NAFMB.

Service Station: At Georgetown U. in Washington, D.C., station WGTB-FM is continuing its push for listener sponsorship with some obvious clout through a power increase to 10,000 watts, expected to be effective late this month. With the permit ready, the station is now completing its technical preparations, which will have the station broadcasting with an operational radius of 50 miles. The station is also actively seeking non-commercial grants to further support their move toward community broadcasting. Manager is **Ken Sleeman**, music director is **Chris Thompson** and **Tom O'Brian** is program director. . . . At the U. of Evansville, Ind., WEVC-FM is changing their format from classical to progressive, incorporating rock, soul, jazz and blues. **Dan Agan** is now station manager, **Tom Walton** is music director and **Dr. Gil Clardy** is director of the proceedings. . . . At WKME-AM, Schoolcraft College, Livonia, Mich., **Don Thurber** is now station manager, **Barb Nelson** is program director and **Jim Dunigan** is music director.

PICKS AND PLAYS: EAST—New York—WGSU-FM, State U. College at Geneseo, John Davlin reporting: "The New Quartet," (LP), Gary Burton, ECM (Import); "Crazy Eyes," (LP), Poco, Epic; "Beyond The Blue Horizon," (LP), George Benson, CTI. . . . WHCL-FM, Hamilton College, Clinton, John Held reporting: "No More, No Less," (LP), Blue Ash, Mercury; "Chip Taylor's Last Chance," (LP), Chip Taylor, Warner Bros.; "Bio," (LP), Chuck Berry, Chess. . . . WBAU-FM, Adelphi U., Garden City, Ellen Lutzack reporting: "On The Frontier," (LP), Shoot, EMI; "Orleans," (LP), Orleans, ABC; "Don't Cry Now," (LP), Linda Ronstadt, Asylum. . . . WRCU-FM, Colgate U., Hamilton, Cott Thompson reporting: "Don't Cry Now," (LP), Linda Ronstadt, Asylum; "Maria Muldaur," (LP), Maria Muldaur, Warner Bros.; "One Live Badger," (LP), Badger, Atco. . . . Massachusetts—WBUR-FM, Boston U., Boston, Charlie Perkins reporting: "Chapter One," (LP), Gato Barbieri, Impulse; "Fort Yah-wuh," (LP), Keith Jarrett, Impulse; "3 + 3," (LP), Isley Brothers, T Neck. . . . WRBB-AM, WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Goodbye Yellow Brick Road," (LP), Elton John, MCA; "Wild & Peaceful," (LP), Kool & The Gang, Delite; "Overnite Sensation," (LP), The Mothers, Discreet. . . . WBRB-FM, Brandeis U., Waltham, Lisa Karlin reporting: "The Ballad of Panama Red," (LP), New Riders of The Purple Sage, Columbia; "The Joker," (LP), Steve Miller Band, Capitol; "Photos of Ghosts," (LP), PFM, Manticore. . . . Connecticut—WHUS-AM, WHUS-FM, U. of Connecticut, Storrs, Steve Brannowski reporting: "Rock Orchestra," (LP), Esperanto, A&M; "Woman Power," Yoko Ono, Apple; "That's Enough For Me," (LP), Peter Yarrow, Warner Bros. . . . WVOF-FM, Fairfield U., Fairfield, Dennis Dougherty reporting: "Blue Sky," (LP), Greenfield, RCA; "Rasamanaz," (LP), Nazareth, A&M; "Runnin' Scared," Mirrors Image, Big Tree. . . . WSHU-FM, Sacred Heart U., Bridgeport, Andy Semon reporting: "Gluggo," (LP), Spence Davis Group, Vertigo; "Rigor Mortis," (LP), John Entwistle's Rigor Mortis, MCA; "Saturday Night's Alright For Fighting," Elton John, MCA.

Campus Dates

Starting with this week's Billboard, concert appearances on Campus, previously found in **Campus Dates**, are being incorporated into Billboard's **Who-Where-When** listings in the Talent section.

To locate campus appearances, simply check those artists whose names are preceded by an asterisk.

The combined listings will provide Campus News with additional space for regular campus news and features.

Who/Where/When

* Continued from page 16

Temple, Detroit (27); Massey Hall, Toronto, Canada (29); Indiana Univ. Memorial Union, Bloomington, Nov. 2; Purdue Univ.-Eliot Hall of Music, W. Lafayette, Ind. (3); N.E. La Univ., Monroe (7); Tower Theatre, Upper Darby, Pa. (9); State Theatre, New Brunswick, N.J. (10); Constitution Hall, Washington, D.C. (11); Univ. of Maryland, Richie Coliseum, College Park (15); Duke Univ. Durham, N.C. (16); Univ. of Ill., Assembly Hall, Champaign (17); Univ. of Richmond, Robin Center, Va. (20); Felt Forum, Madison Square Garden, N.Y. (21); Hofstra Univ. Fieldhouse, Hempstead, N.Y. (23); Greenwich High School, Student Center, Conn. (24); Gettysburg College, Pa. (30).

DELPHONICS (Bell): Sugar Shack, Boston Oct. 25-30.

DEODATO (CTI): Henry Levitz Arena, Wichita, Kansas, Oct. 24; Iowa State Univ. Ames, (25); Newark State College, N.J. (26); Farleigh Dickinson College, Teaneck, N.J. (28); Case Western Reserve Univ. Cleveland, Ohio Nov. 8; Southern Ill. Univ. Arena, Carbondale (9); Univ. of Ill., Champaign (10); Jennison Field House, Mich. State Univ. E. Lansing (11).

DETROIT (Rainbow): Mercy High School, Farmington, Mich. Oct. 26; BGSU Union Ballroom, Bowling Green, Ohio (27); Latin Quarter, Detroit (30); Rock & Roll Farm, Wayne, Mich. Nov. 16-18.

DIFFERENT SHADES OF BROWN (Motown): National Guard Armory, Brewton, Ala. Oct. 26; Jail Lounge, Nashville, Tenn. (27-28).

EARTH WIND & FIRE (Columbia): Okla. State Univ. Stillwater, Oct. 26; Lincoln Univ., Jefferson, Mo. (27); Kent State Univ., Ohio (28); Spectrum, Philadelphia (29).

CASS ELLIOTT (RCA): Fairmont Hotel, San Francisco Nov. 15-25.

EMERSON, LAKE & PALMER (Manticore): Jai-Lai Fronton, Miami, Nov. 14-15; Coliseum, Jacksonville, Fla. (16); Curtis Hixon Hall, Tampa, Fla. (18); Civic Center, Roanoke, Va. (20); Convention Center, Louisville, Ky. (21); Cincinnati Gardens, Ohio (22); Civic Center, Charleston, W.Va. (23); Convention Center, Indianapolis, Ind. (24); Coliseum, Nashville, Tenn. (25); Univ. of Ill. Champaigne (26); Veteran's Memorial Auditorium, Des Moines, Iowa (30).

THE FABULOUS RHINESTONES (Just Sunshine): Univ. of Hartford, Conn., Nov. 18.

JOSE FELICIANO (RCA): Univ. of Wash., Seattle, Oct. 21; State Univ. at Tempe, Grady Gammage, Ariz., (24); Univ. of Ariz., Tucson (26); Univ. of N.M., Las Cruces (27); N.M. State, Silver City (28); The Warehouse, Denver, Colo. (29-31).

FIFTH DIMENSION (Bell): San Francisco Civic Auditorium, Nov. 3; Celebrity Theatre, Phoenix, Ariz. (8); N.M. State Univ., Las Cruces (9); Brigham Young Univ. Provo, Utah (10); Air Force Academy, Colorado Springs, Colo. (11); Minneapolis Auditorium (15); Univ. of Missouri, Columbia (16); Iowa State Univ., Ames (17); Keil Auditorium, St. Louis (18); Westbury Music Fair, N.Y. (21-23); Civic Center, Providence, R.I. (24).

ARETHA FRANKLIN (Atlantic): Public Auditorium, Cleveland, Ohio, Nov. 3; Latin Casino, Cherry Hill, N.J. (23-29).

MICHAEL FRANKS (Buddah): Bitter End, N.Y. Oct. 24-29.

KINKY FRIEDMAN (Vanguard): Willie Nelson's Homecoming, Abbott, Texas, Nov. 4; N.E.C. Conference, Grosinger's N.Y. (6); State Univ. at Buffalo, N.Y. (16); Univ. of Toronto, Canada (17); Max's Kansas City, N.Y. (21-26).

DAVID FRIZZELL (Capitol): Stockyards, Spokane, Wash. Oct. 23-25.

DAVID FRYE (Buddah): Mr. Kelly's, Chicago, Oct. 22-28; New City, N.Y. Nov. 3; Miami & Houston (9); Americana Hotel, Miami (13); Jimmy's, N.Y. (14-Dec. 1).

LARRY GATLIN (Epic): Palamedo, Los Angeles, Nov. 16-17; Sahara Tahoe, Las Vegas (22-26); Hilton Lounge, Las Vegas (28-30).

BENNY GOODMAN (Domino): Westchester county Center, White Plains, N.Y., Nov. 3.

STEVE GOODMAN (Buddah): Elgin College, Ill. Oct. 26.

GRATEFUL DEAD (Grateful Dead): Civic Auditorium, Omaha, Nebr. Oct. 21; Metro Sports Center, Minneapolis, Minn. (23); Dane County Coliseum, Madison, Wisc. (25); State Fair Coliseum, Indianapolis, Ind. (27); Kiel Auditorium, St. Louis, Mo. (29-30).

GUESS WHO (RCA): Civic Auditorium, Bakersfield, Calif. Nov. 8; Convention Center, Las Vegas (9); Fairgrounds Arena, Oklahoma City, Okla. (11); Assembly Center Arena, Tulsa, Okla. (15); Bradley Univ., Peoria, Ill. (17); Arena, Milwaukee, Wisc. (21); Coliseum, Corpus Christi, Texas (23).

GUNHILL ROAD (Buddah): Univ. of Pa., Pittsburgh, Nov. 10.

MERLE HAGGARD (Capitol): Flint, Mich. Oct. 21; Ft. Wayne, Ind. (23); Peoria, Ill. (25); Milwaukee, Wisc. (27); Sioux City, Iowa (28); Des Moines, Iowa (29); Kansas City, Kansas (30).

MERCEDES HALL (LMI): Bachelor's 3, Ft. Lauderdale, Fla., Nov. 15-24.

ALBERT HAMMOND (Epic): Community Concourse, San Diego, Calif., Nov. 25.

JOE HICKS (Stax): Memphis, Tenn. Nov. 9.

HOT TUNA (Grunt): Winterland, San Francisco, Oct. 26-27; Academy of Music, N.Y. Nov. 9-10; Syrian Mosque, Pittsburgh (13); Orpheum Theatre, Boston (17); Schubert Theatre, Philadelphia (18).

HUMBLE PIE (A&M): Forum, Los Angeles, Nov. 15; San Diego Sports Arena, Calif. (16); Selland Arena, Fresno, Calif. (19); Salt Palace, Salt Lake City (21); Paramount Theatre, Portland, Oregon (23); Paramount Theatre, Seattle, Wash. (24); Municipal Auditorium, Kansas City, Mo., (28); Assembly Center, Tulsa, Okla. (29); Tarrant County Convention Center, Ft. Worth, Texas (30).

JACKSON FIVE (Motown): San Antonio, Texas, Oct. 21.

LORI JACOBS (Capitol): Red Mule, Norfolk, Va. Oct. 23-27.

GRANDPA JONES (Dot): Lancaster, Pa., Nov. 17.

THE KENDALLS (Dot): Sanland Ranch Campgrounds, Lakeland, Fla. Nov. 11.

EDDIE KENDRICKS (Motown): Warner Theatre, Washington, D.C. Oct. 19-25; Morgan State College Field House, Baltimore, Md. (26); N.C. Central Univ., Durham (27); Ohio Univ. Memorial Auditorium, Athens (28); Felt Forum, N.Y. Nov. 16.

MERLE KILGORE (Starday): Mt. Airy High School Auditorium, N.C., Nov. 9; Catawba College Gym, Salisbury, N.C. (10).

FREDDIE KING (Capitol): Ohio Theatre, Columbus, Oct. 21; Civic Auditorium, Omaha, Nebr. (26); Memorial Hall, Kansas City, Kansas (28); Civic Center, St. Paul, Minn. (29).

LABELLE (Warner Bros.): Univ. of Hartford, Conn. Oct. 21; Brockport Univ. N.Y. (27); The Spectrum, Philadelphia (29); Town Hall, N.Y. Nov. 3.

LIGHTHOUSE (Polydor): N.E. La. Univ., Monroe Nov. 8; Henderson State College, Arkadelphia, Ark. (9).

LIGHTNIN' (Rainbow): Primo Showbar, Ann Arbor, Mich. Oct. 28.

LA WANDA LINDSEY (Capitol): Checkmate Lounge, Englewood, Colo., Oct. 24-25; Deb's Cafe, Creston, Wash. (26-27).

CHARLES LLOYD (A&M): Cal State, Northridge, Calif. Nov. 3; LaBastille, Houston, Texas (13).

BOB LUMAN (Epic): Amherst, Ohio, Nov. 4; Augusta, Ga. (12-17); Miami Beach, Fla. (22); Jacksonville, Fla. (23).

HENRY MANCINI (RCA): Americana Hotel, Miami, Fla. Nov. 12.

CHUCK MANGIONE (Mercury): Springfield College, Mass. Nov. 11; Bitter End, N.Y. (14-19); St. Bonaventure Univ. N.Y. (30).

MANHATTANS (Columbia): Elizabeth City State Teachers College, Elizabeth City, N.C. Oct. 27; Brooklyn College, N.Y. (28).

ROD MCKUEN (Buddah): Honolulu International Center, Nov. 8-9; Sydney Opera House, Australia (17-18); Dallas Brooks Hall, Melbourne, Australia (19-20); Adelaide Festival Hall, Australia (21-22); Perth Concert Hall, Australia (24).

MEL & TIM (Stax): St. Louis, Mo., Nov. 24.

SERGIO MENDES (Bell): Anchorage, Alaska, Oct. 21; Captain Cook Hotel, Anchorage, Alaska (22).

BILL MONROE (Decca): Ebbets Field, Denver, Nov. 6-11.

GEORGE MORGAN (Decca): North Lenior High School Kinston, N.C., Nov. 3; Kalamazoo, Mich. (8).

MARTIN MULL (Capricorn): Rochester Technical Institute, N.Y., Nov. 3; Philharmonic Hall, N.Y. (7); Washington's Jefferson College, Pa. (9); Univ. of Pittsburgh, Pa. (10); Constitution Hall, Washington, D.C. (17).

J.F. MURPHY & SALT (Columbia): St. Joseph's Regional High School, Mont-

vale, N.J. Oct. 27; Fairfield Univ., Conn. (31).

ANNE MURRAY (Capitol): Astroworld Hotel, Houston, Texas, Nov. 9; Masonic Temple, Davenport, Iowa (10); Boarding House, San Francisco (13-18); Troubadour, Los Angeles (21-25).

NEW YORK CENTRAL (RCA): Commodore Hotel, N.Y. Oct. 30; Manhattan Center, N.Y. (31).

MAYF NUTTER (Capitol): Silver Saddle, Pueblo, Colo., Oct. 25; Cabaret, El Paso, Texas (26); Caravan, Alamo-gordo, N.M. (27).

O'JAYS (Epic): Apollo, N.Y., Nov. 9-15.

YOKO ONO (Capitol): Kenny's Castaways, N.Y. Oct. 23-28.

ORLEANS (ABC): N.E. Regional College Convention, Mass. Nov. 7-11; Whiskey A Go Go, Los Angeles (13-18); Boarding House, San Francisco, (20-25).

ORPHANS (London): Hofstra Univ., Hempstead, N.Y. Nov. 17.

BUCK OWENS (Capitol): Pan Am Center, Las Cruces, N.M. Oct. 26.

POINTER SISTERS (Blue Thumb): Masonic Theatre, Detroit, Nov. 8; Auditorium Theatre, Chicago (9); Guthrie Theatre, Minneapolis (11); Univ. of Conn., Bridgeport, (15); Constitution Hall, Washington (16); Music Hall, Boston (17); Kleinhans Music Hall, Buffalo (28); Sullivan County College, N.Y. (29).

JOHN PRINE (Atlantic): Jordan Hall, Boston, Nov. 16; Constitution Hall, Washington, D.C. (17); Schubert Theatre, Philadelphia (18).

RARE EARTH (Motown): Civic Center, Tucson, Ariz. Nov. 17; Denver Coliseum, Colo. (21); Civic Auditorium, Amarillo, Texas (22); Civic Center, Albuquerque, N.M. (23); Coliseum, Odessa, Texas (24).

LOU RAWLS (MGM): Mr. Kelly's, Chicago, Oct. 29-Nov. 11; Miami, Fla. (13).

SUSAN RAYE (Capitol): Pan Am Center, Las Cruces, N.M. Oct. 26.

RED BUDDHA (Island): Kennedy Center, Washington, D.C. Nov. 19-24.

RIPPLE (GRC): Exodus Club, Philadelphia Oct. 25-27; Warner Theatre,

(Continued on page 25)

ACUCM to Hold Meet

NEW YORK—The Association of College and University Concert Managers will hold its 17th Annual Conference at the New York Hilton Hotel during Dec. 16-19.

Preceding the conference will be a one-day casebook seminar on public events management, slated for Dec. 15.

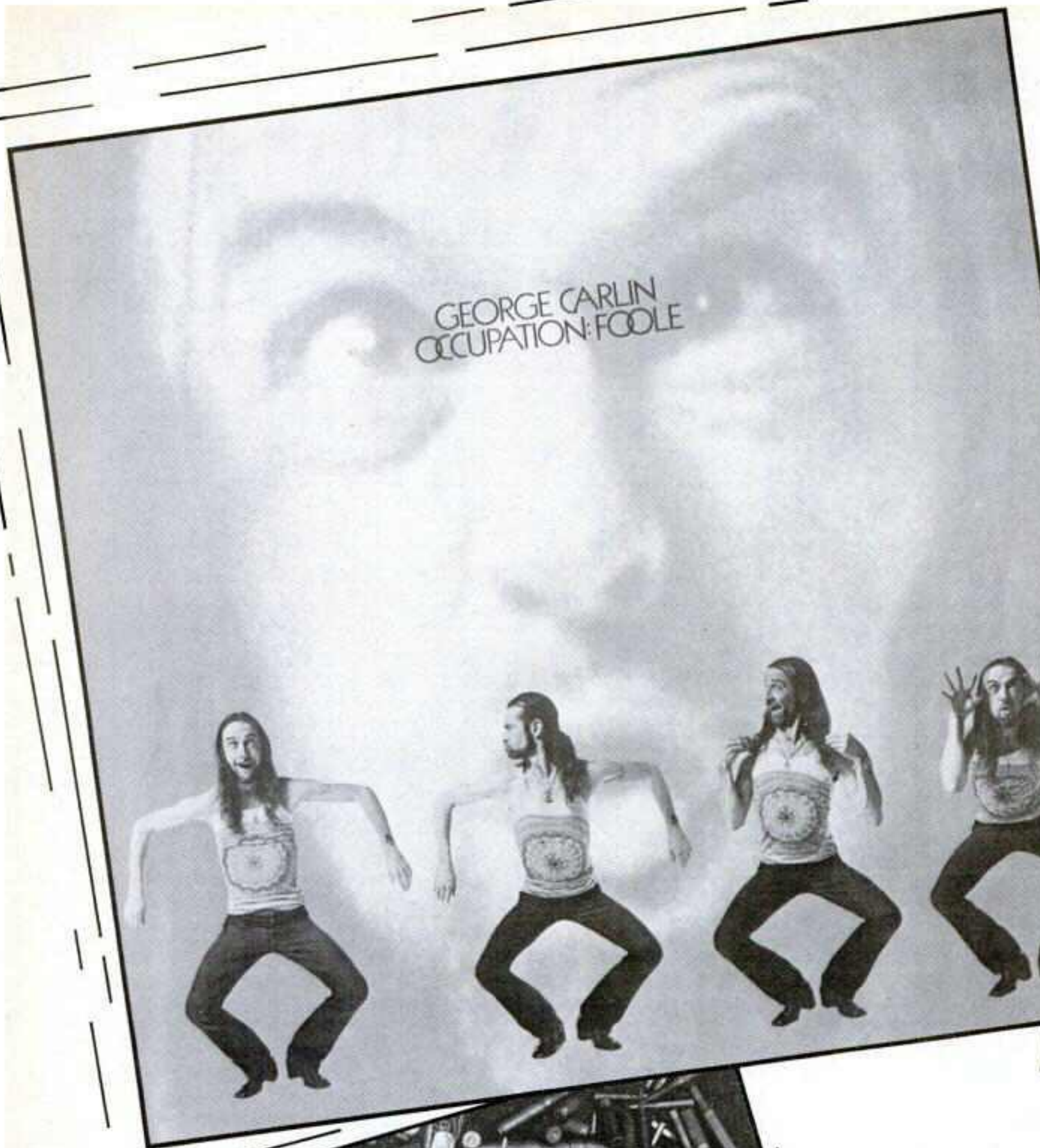
The conference will then focus on artist residencies, arts councils, funding and goals for the arts.

This year, participants in the conference program will include Joseph Papp; John Houseman and the City Center Acting Company; Arthur Mitchell and the Dance Theatre of Harlem; the Fine Arts Quartet; pianist Frank Glazer; Richard Clark, president, Affiliate Artists; Lew Lloyd, N.Y. State Council on the Arts; Dr. Willard Boyd, president of the University of Iowa; John B. Hightower, president of Associated Councils of the Arts; Manning Pattillo, former director of the Association of Foundations; Robert Schneider, assistant to the chairman of the board of Xerox Corp.; and others.

Mrs. Ruth Glazer, vice president of ACUCM and concert manager at the Eastman School of Music, is conference chairman.

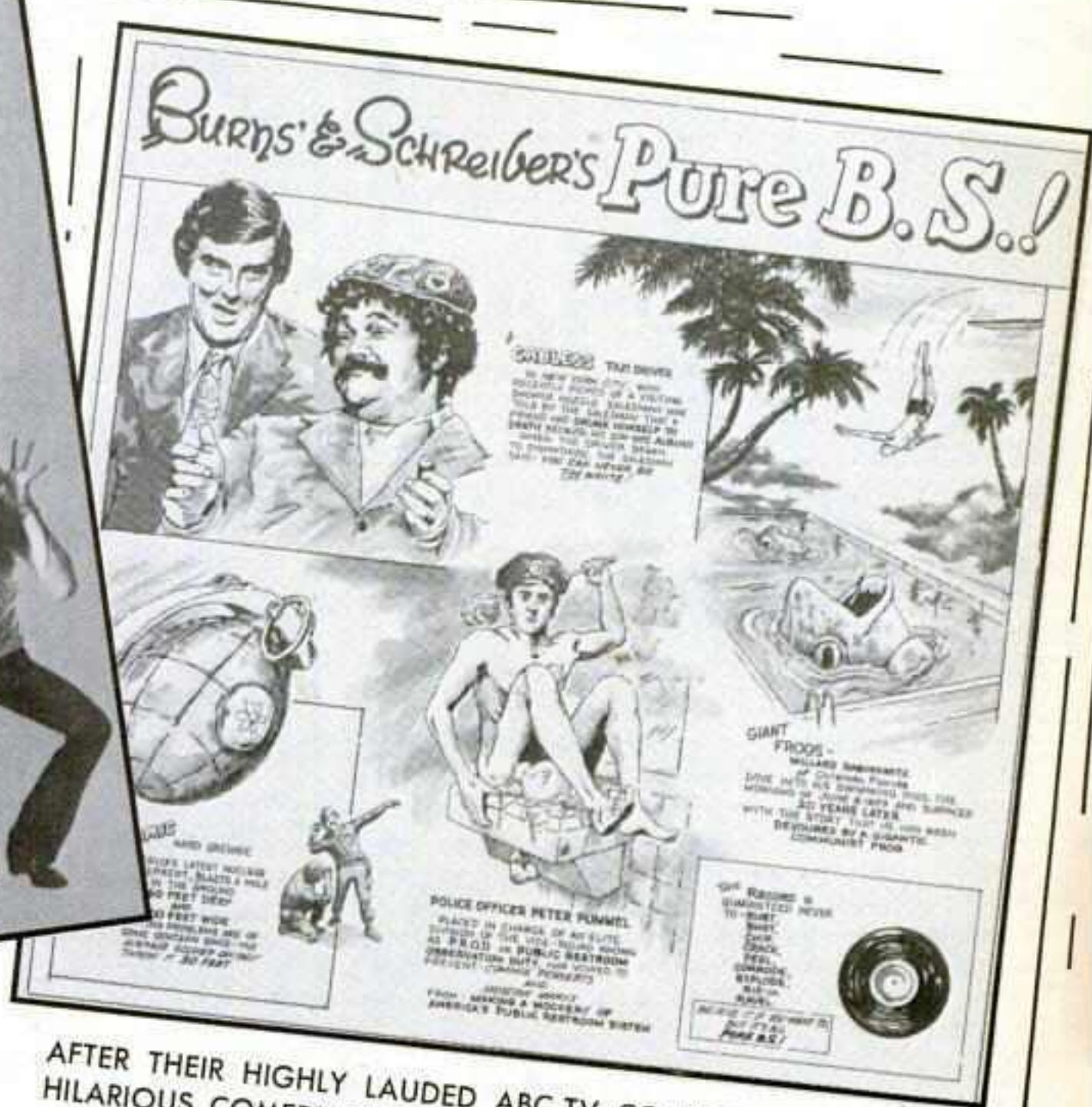
Fat Back Production Company Is Formed

NEW YORK—Fat Back Productions, a newly created firm designed to service touring music acts and concert promoters with lighting and sound facilities, moving equipment, ushers, and security personnel, has opened office here. Music industry veteran Joseph Golden heads the company.



GEORGE CARLIN
OCCUPATION: FOOLE

FOLLOWING HIS TWO GOLD ALBUMS ON LITTLE DAVID RECORDS, AND HIS GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR, GEORGE CARLIN'S NEW SMASH LP IS TITLED **OCCUPATION: FOOLE** (LD 1005)



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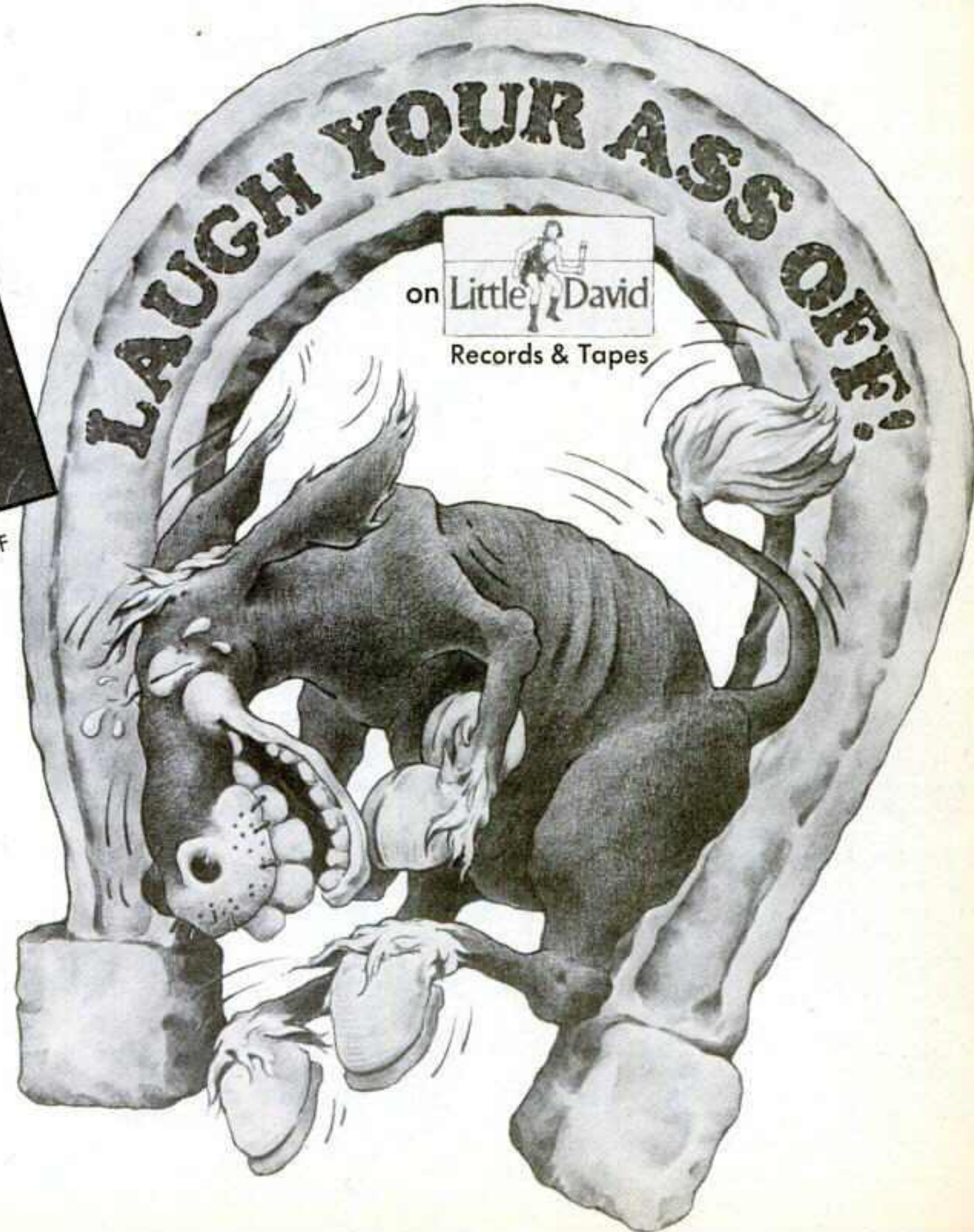
AFTER THEIR HIGHLY LAUDED ABC-TV COMEDY SERIES THIS HILARIOUS COMEDY TWOSOME HAS RECORDED THEIR FIRST ALBUM ON LITTLE DAVID RECORDS. (LD 1006)



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on Little David
Records & Tapes

New Film Smacks With Originality

By LEROY ROBINSON

LOS ANGELES—Music as a means of making an indelible point has happened unequivocally with "Save The Children," a black film not at all in the tradition of the current rash.

For all thoughts on similarity, "Save The Children" is very much a "Woodstock." It is also very much a "Wattstax," and a "Soul To Soul," and some others perhaps. It is not, however, a record company's dream. Nothing of value can be gotten from the appearance of 25 of the top black performing and recording artist from the sale of recordings. And even if a special package were put together, the proceeds would undoubtedly go to "Operation Push," and justifiably so.

Filed at the PUSH EXPO. for 1972 and in Chicago, the tour de force is an outstanding example of presenting a major concert with a message. And the theme, "Save The Children," Marvin Gaye's worthy and deft look into a problem that should concern all people, the future of mankind and our children's future with regard to it, is a likely, if not perfect, choice to stir the minds of many.

Surely, having the words, "Save The Children" reverberating throughout the film and flowing meaningfully from the mouths of such people as Ossie Davis, Smokey Robinson, Richard Rountree, Rev. James Cleveland, and, of course, Marvin Gaye who offered a rare appearance performing the song at the piano, will be an impressionistic addition.

With all the glory of the presentation, technically it fails in other areas. The film lacks equilibrium as to mood, pacing, and clarity. And in the music area, all too often the performances suffered from not having finer sound equipment to make the moment live.

From the layman, the young black person (and whites, too, for sure) who buys the recordings of this great group of black performers, there is naturally going to be some disappointment. Many will wish that a group appearing, like the O'Jays, would have sung the current hit, or why wasn't more time given the Jackson Five, or why didn't Isaac Hayes do "Shaft." Or, in essence, the young people are more likely to miss the point of Rev. Jesse Jackson's mammoth presentation, albeit in the name of children everywhere.

Returning to what has to be considered a loss for the record companies, since "Save The Children," according to receipt notices as of this date, is on its way to making a pile of money, one has to tip one's lid to what must be considered generosity. And as plaudits are being passed out, it is necessary to say to Sussex Records chief Clarence Avant, a broad "thank you," for conceiving (as well as acting as executive producer of the film) of the idea. And for putting the talented elements of producer Matt Robinson, director Stan Lathan, and a capable duo of film editors in George Bowers and Paul Evans, to give us all something to think about.

"Save The Children" is a black experience no concerned human being should miss.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 10/27/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	34	21	15	STONED OUT OF MY MIND—Chi-Lites (E. Record/B. Acfin), Brunswick 55500 (Julio Brian, BMI)	67	52	13	LOOK OVER YOUR SHOULDER—Escorts (George Kerr, Larry Roberts), Alithia 6052 (Ginrick, BMI)
2	2	10	GET IT TOGETHER—The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	35	41	4	IF YOU DON'T DO IT THE FIRST TIME, BACK UP & TRY AGAIN—Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dyanatone/Belinda/Unichappell, BMI)	68	70	5	ALL THE WAY DOWN—Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)
3	5	11	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield, Gordy 7131 (Motown) (Stone Diamond, BMI)	36	48	3	WRAPPED UP IN YOUR WARM AND TENDER LOVE—Tyronne Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	69	83	2	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)
4	3	12	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cutliff, BMI)	37	26	12	BROTHER LOUIE—Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	70	74	4	DIRTY OL' MAN—Three Degrees (Kenny Gamble, Leon Huff) Philadelphia International 3534 (Columbia) (Mighty Three, BMI)
5	8	12	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	38	38	8	IN THE RAIN—Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	71	71	6	YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love)—Barbara Jean English (English, Kerr), Alithia 6053 (Horn O'Plenty, ASCAP)
6	10	12	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45 2248 (London) (Jec, BMI)	39	45	5	DOIN' WHAT COMES NATURALLY—Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	72	73	3	STORMY MONDAY—Latimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)
7	9	12	CHECK IT OUT—Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	40	50	9	HYMN #5—Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Benell/Captain, BMI)	73	67	4	HEY LITTLE GIRL—Foster Sylvers (Dorian Burton, Eugene Randolph) MGM 14630 (Frost, BMI)
8	15	6	SPACE RACE—Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	41	31	14	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White), 20th Century 2042 (Sa Vette/January, BMI)	74	78	4	THE BEST YEARS OF MY LIFE—General Crook (General Crook) Wand 11260 (Scepter) (Germaine/Our Children's, BMI)
9	4	11	KEEP ON TRUCKIN'—Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tama 54348 (Motown) (Stone Diamond, BMI)	42	46	9	RHAPSODY IN BLUE—Deodato (George Gershwin), CTI 16 (New World, ASCAP)	75	76	4	I'VE GOT TO GO ON WITHOUT YOU—William Bell (Larry McIntosh, Al Jackson) Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)
10	6	10	SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER"—James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	43	53	3	ROCKIN' ROLL BABY—Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	76	85	3	THE LOVE WE HAD STAYS ON MY MIND—Jerry Butler & Brenda Lee Eager (T. Callier, L. Wade), Mercury 73422 (Butler Music by Chappell & Co., Inc., ASCAP)
11	16	6	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	44	47	5	YOU'VE GOT MY SOUL ON FIRE—Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	77	65	7	I DON'T NEED HALF A LOVE—Z.Z. Hill (Z.Z. Hill), Hill 307 (United Artists) (Unart/Hillwin, BMI)
12	12	10	YES WE CAN CAN—Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	45	40	8	TAKE ME AS I AM—Lynn Collins (James Brown), People 623 (Polydor) (Dyanatone, BMI)	78	72	6	LOVES ME LIKE A ROCK—Dixie Hummingbirds (Paul Simon), Peacock 3198 (ABC) (Charing Cross, BMI)
13	14	8	LET ME BE YOUR LOVEMAKER—Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sheryl, BMI)	46	59	3	SWEET UNDERSTANDING LOVE—Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rail, BMI)	79	84	4	SISTER JAMES—Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo) A&M 1461 (Broadside, BMI/Leigh, ASCAP)
14	7	9	NEVER LET YOU GO—Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	47	43	10	DO YOU EVER—Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Anet/March on Music, ASCAP)	80	82	4	IF I COULD REACH OUT—Otis Clay (George Jackson) Hi 2252 (London) (Fame, BMI)
15	13	10	NUTBUSH CITY LIMITS—Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	48	51	10	YOU CAN'T HIDE LOVE—Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)	81	86	2	I JUST CAN'T STOP LOVING YOU—Cornelius Brothers and Sister Rose (E. Cornelius), United Artists 313 (Unart, Stage Door, BMI)
16	25	5	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	49	58	5	FOR YOUR LOVE—Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	82	92	4	WHEN YOU SMILE—Leroy Hutson (Hutson, Commander, Reeves) Curtom 1989 (Buddah) (Silent Giant/ADPA, ASCAP)
17	24	8	HAVING A PARTY—Ovation (Sam Cook), MGM 14623 (Kags, BMI)	50	60	3	YOU'RE IN GOOD HANDS—Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	83	88	2	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)
18	19	8	MY PRETENDING DAYS ARE OVER—Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	51	54	7	WHAT IT IS—Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)	84	98	4	NIJA WALK (Street Walk)—Fatback Band (Curtis, King, Williams, Pippin, Shelton) Perception 540 (Cita/Patrick Bradley, BMI)
19	22	8	TASTE OF YOUR LOVE—Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	52	56	8	I'LL CATCH YOU WHEN YOU FALL—Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)	85	80	9	LET ME LOVE RIGHT OR WRONG—Jerry Washington (Jerry Washington), Excello 2333 (Nashboro) (Excellorec/Pop Top, BMI)
20	23	8	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Nipple (Ripple), GRC 1004 (Act 1, BMI)	53	64	3	I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 757 2508 (Columbia) (Mighty Three/Blackwood, BMI)	86	87	3	DANGMA—Manu Dibango (Manu Dibango), Atlantic 2983 (Cotillion, BMI)
21	27	5	JESSE—Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	54	44	12	MAKE ME TWICE THE MAN—New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	87	—	1	COME LAY SOMIN' LOVIN'—Margie Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)
22	28	6	YOU'D BETTER BELIEVE IT—Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stani, BMI)	55	55	5	YOU'RE GONNA MISS ME—Ann Sexton (Paul Kelly), 77 Records 133 (Tree, BMI)	88	96	2	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)
23	29	8	YOU OUGHTA BE HERE WITH ME—Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	56	66	3	STOP THIS MERRY-GO-ROUND—John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moonsong Publishing Co., BMI)	89	—	1	LOVE CHAIN—Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (UA) (Fame, BMI)
24	11	11	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Tama 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	57	62	9	GIRL BLUE—Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)	90	90	2	LET THERE BE DRUMS—Incredible Bongo Band (R. Douglas, D. Malone), MGM 146359 (Don, BMI)
25	17	8	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH—Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	58	49	7	FUNKY KEY—Dynamics (Ronnie Shannon), Black Gold 9 (Pickwick) (Vignette, Million Seller, BMI)	91	91	2	IT'S MY LIFE—The Mainstreeters (Joe Simon), Event 212 (Polydor) (Gaucho/Belinda/Unichappell, BMI)
26	32	5	SOME GUYS HAVE ALL THE LUCK—Persuaders (J. Fortgang), Atco 6943 (KEC, ASCAP)	59	57	10	BABY LAY YOUR HEAD DOWN—Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)	92	94	4	I'M COMING HOME—Johnny Mathis (Thom Bell, L. Creed) Columbia 4-45908 (Mighty Three, BMI)
27	30	8	THIS TIME IT'S REAL—Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kuplilo, ASCAP)	60	75	2	IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), STA0179 (East/Memphis Music, BMI)	93	—	1	TOMORROW'S TRAIN—Ponderosa Twins (M. Burton, S. Robinson), Astroscope 114 (Gambi, BMI)
28	20	12	ECSTASY—Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	61	61	7	BASKETBALL JONES Featuring Tyrone Shoelaces—Cheech & Chong (T. Chong, C. Marin), Ode 66038 (A&M) (India Ink, ASCAP)	94	81	6	VISIONS OF PARADISE—Benny Johnson (Edna Toles), Today 1525 (Perception) (Popdraw, BMI)
29	36	5	FELL FOR YOU—Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	62	35	17	MEET THAT LADY—Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	95	77	9	LOVE'S MAZE—Temprees (Harold H. Scott), We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI)
30	37	8	BLOW YOUR WHISTLE—K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sheryl, BMI)	63	63	5	NEW KIND OF WOMAN—Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus 71254 (Columbia) (Gold Forever, BMI)	96	95	4	PRESS ON—David T. Walker (David T. Walker) Ode 66037 (A&M) (Hollenbeck, BMI)
31	39	4	CHEAPER TO KEEP HER—Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	64	68	3	GET INVOLVED—George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	97	89	5	I BELIEVE IN MIRACLES—Hollen Sisters (B. Taylor, M. Caproni), Prophecy 3005 (Columbia) (Lethal, BMI)
32	34	9	SMARTY PANTS—First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	65	79	2	IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	98	—	1	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (ABC) (Don, BMI)
33	18	16	LET'S GET IT ON—Marvin Gaye (E. Townsend), Tama 54234 (Motown) (Jobete, ASCAP)	66	69	5	I'M A WINNER NOW—Executive Suite (Felder/Harris), Babylon 1109 (Assorted, Six Strings, BMI)	99	100	2	LET'S RIDE TO THE MT. TOP—Zion Baptist Church Choir (Henderson-Simon), MS 121 (Myrrh) (Eight-Nine, BMI) Word Music Inc., ASCAP)
								100	—	1	THIS LITTLE WOMAN—Lois Sneed (C. Fisher, B. Eli), Capitol 3722 (Vee Done/Nickel Shoe, BMI)

Hudson

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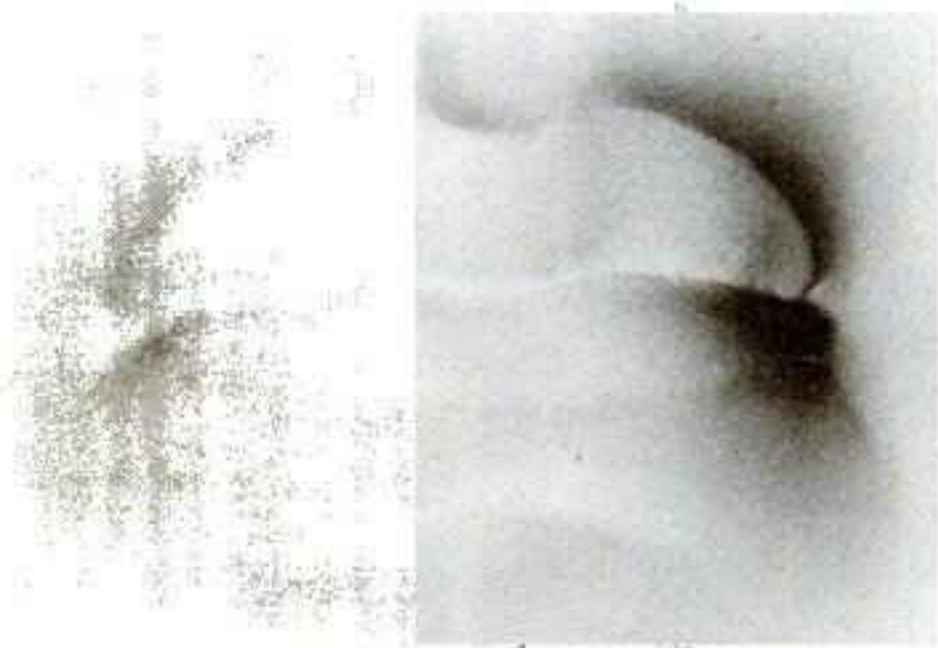
Produced by Bernie Taupin.
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MCA-40141.

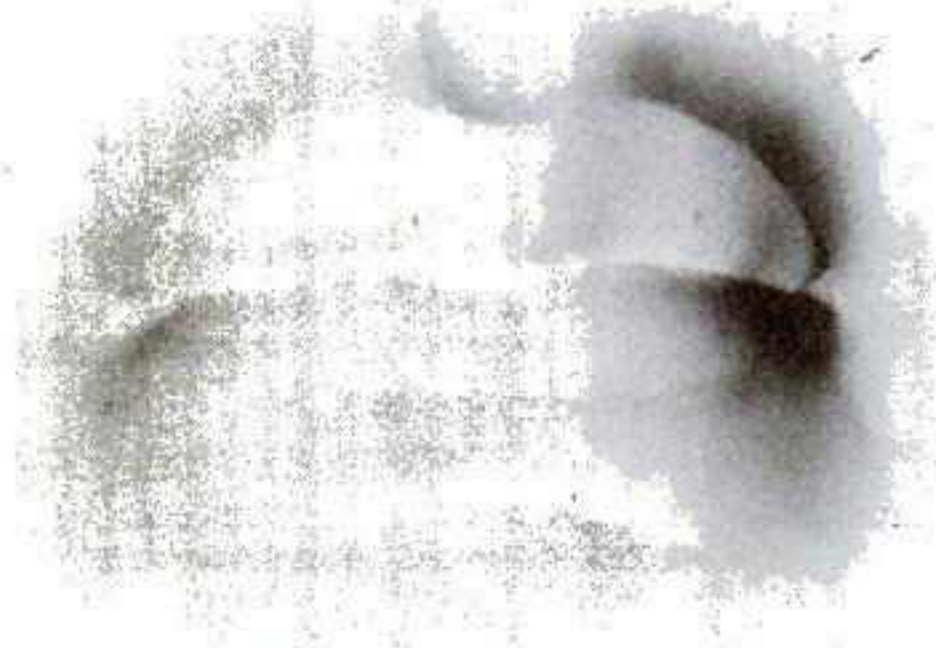


MCA RECORDS

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"I read the ad and listened to the record."
— Radio Station Air Personality



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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.*

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However, the ad prompted them to give the release a second chance.*

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*Statistics compiled from independent research conducted by Hagen Communications, Inc., and is available for examination on request.

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Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	LET'S GET IT ON Marvin Gaye, Tamla 329 (Motown)	31	27	16	FACTS OF LIFE Bobby Womack, United Artists LA 043 F
★	4	9	DELIVER THE WORD War, United Artists US LA128 F	32	30	4	ECSTASY Ohio Players, Westbound WB 2021
3	2	11	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	33	25	17	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)
4	3	8	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	34	38	3	WILD & PEACEFUL Kool & The Gang, Delite 2013
5	6	15	POINTER SISTERS Blue Thumb 48 (Famous)	35	33	13	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)
6	8	21	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	36	34	15	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
7	5	9	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	37	37	6	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
★	11	8	AN ANTHOLOGY Temptations, Motown G 782 L (Motown)	★	46	3	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059
9	7	24	CALL ME Al Green, Hi XSHL 32077 (London)	39	40	13	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444
10	13	8	CHI-LITES Brunswick BL 754197	40	36	10	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
★	21	5	GET IT TOGETHER Jackson 5, Motown M 783VI	41	43	3	LIVE AT CARNEGIE Shirley Bassey, U.A. UA LA 111 H2
12	9	19	EDDIE KENDRICKS Tamla T 327 L	42	42	3	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
13	14	7	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	43	39	53	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
14	10	18	FRESH Sly & The Family Stone, Epic KE 32134 (Columbia)	44	41	15	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015
★	19	6	MAIN STREET PEOPLE Four Tops, ABC ABCX 50144	45	45	2	YEARS GONE BYE Albert King, Stax STS-2010
16	18	7	2 Deodato, CTI 6029	46	44	23	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)
17	17	14	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	★	-	1	A DRAMATIC EXPERIENCE Dramatics, Volt VDS 6019 (Stax)
18	15	16	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	48	48	2	PLANETS OF LIFE Whispers, Janus JLS 3055
19	20	26	NATURAL HIGH Bloodstone, London XPS 620	49	-	1	SOULFUL SOUNDS Cecil Holmes, Buddah BDS 5139
20	12	16	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	50	49	15	EXTENSION OF MAN Donny Hathaway, Atco SD 7029
21	16	12	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	51	52	15	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
22	22	27	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	52	47	4	WORLD OF Ike & Tina Turner, United Artists UA LA 064 G2
★	29	5	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)	53	53	2	GIMME SOMETHING REAL Ashford & Simpson, Warner Bros. BS 2739
24	26	17	ALL I NEED IS TIME Gladys Knight & The Pips, Soul S 739 L (Motown)	54	-	1	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
25	23	19	MA Rare Earth, Rare Earth R 546 L (Motown)	55	56	2	GREATEST HITS Main Ingredient, RCA APL 1-0314
★	32	9	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	56	-	1	SEX AND SOUL Roy C., Mercury SRM 1-678
★	35	4	FULLY EXPOSED Willie Hutch, Motown M 748 VI	57	-	1	GOLDEN HITS FROM Ramsey Lewis, Columbia KC 32490
28	28	26	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	58	58	2	THE SOUL YEARS Atlantic SD2-504
29	31	20	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	59	60	2	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
30	24	21	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	60	-	1	AT THEIR BEST Cruaders, Motown M 796V1

Talent

Who/Where/When

Continued from page 20

Washington, D.C., Nov. 2-8; Apollo Theatre, N.Y. (9-15); Civic Center, Baltimore, Md. (18).

★ **SAM RIVERS** (ABC): Symphony Hall, Boston, Nov. 9; Yale Univ. New Haven, Conn. (10); Amherst College, Mass. (11); J.F.K. Center, Washington, D.C. (16).

ROSS RYAN (Capitol): Bitter End, N.Y. Oct. 24-29.

BOBBY RYDELL (Perception): Newport Hotel, Miami Beach, Fla. Nov. 6-12.

EARL SCRUGGS REVUE (Columbia): Ebbets Field, Denver, Colo. Nov. 20-24.

★ **SKYLARK** (Capitol): Marshall College, Huntington, W. Va. Oct. 25.

SAMMI SMITH (Mega): Arlington Moose Lodge, Va., Nov. 17.

SONNY & CHER (MCA): Sahara Hotel, Las Vegas, Nov. 13-26.

★ **SONS OF CHAMPLIN** (Columbia): Univ. of Calif. Riverside, Oct. 26; J.J.'s, San Diego, Calif. (27).

RED SOVINE (Chart): Tomball, Texas, Nov. 3.

BILLIE JO SPEARS (Capitol): Montrose, Colo., Nov. 3.

★ **BRUCE SPRINGSTEIN** (Columbia): Hobart College, Geneva, N.Y. Oct. 26.

EDWIN STARR (Motown): Whiskey A Go Go, Los Angeles, Nov. 1-4; Sugar Shack, Boston (26-Dec. 2).

★ **RONI STONEMAN** (Dot): High School, Cumberland, Wisc., Nov. 10.

STRAWBS (A&M): Agora, Cleveland, Ohio, Oct. 22; Agora, Toledo, Ohio (23).

SUPREMES (Motown): Arizona State Fair, Phoenix, Oct. 31; Cincinnati Gardens, Ohio Nov. 2.

THE SYLVERS (MCA): Municipal Auditorium, Columbus, Ga. Nov. 10; Municipal Auditorium, Birmingham, Ala. (11); Dorton Arena, Raleigh, N.C. (16); County Hall, Charleston, S.C. (17); Coliseum, Charlotte, N.C. (18).

JACK TRAYLOR & STEELWIND (Grunt): Great American Music Hall, San Francisco, Oct. 26-27.

★ **TURNER & KIRWAN OF WEXFORD** (Thimble): Allegheny College, Meadville, Pa., Nov. 1-3; Slipperyrock State College, Pa. (5-7); Penn State Univ., Erie, Pa. (12-14); Univ. of Pittsburgh, Bradford, Pa. (15-17).

★ **IKE & TINA TURNER REVUE** (United Artist): Murray State College, Ky., Oct. 26; State Univ. of N.Y., Brockport, N.Y., (27); Union College, Schenectady, N.Y. (28); Jacksonville State Univ., Ala., Nov. 1; Jonesboro State College, Ark. (2); Tour of Europe (4-24); Fresno College, Calif. (30).

UNDISPUTED TRUTH (Motown): Scope, Norfolk, Va., Oct. 26.

★ **UPRISING** (Rainbow): Mercy High School, Farmington, Mich. Oct. 26.

TOWNES VAN ZANT (United Artist): Louisville, Ky. Nov. 21.

★ **THE WAILERS** (Capitol): Ice Palace, Las Vegas, Oct. 21; Coliseum, Denver, Colo. (22); Philharmonic Hall, N.Y. (23); Univ. of Calif., Santa Barbara (25); The Palladium, Hollywood, Calif. (26-27); Coliseum, San Diego, Calif. (28); Coliseum, Richmond, Va. (31); Georgia Tech., Atlanta, Ga. Nov. 1; Cornell Univ., Ithaca, N.Y. (3); Orpheum Theatre, Boston (4); Spectrum Philadelphia (5).

DEDE WARWICKE (Mercury): Tour of Europe, Nov. 9-29.

DOC WATSON (Poppy): Ebbets Field, Denver, Colo. Nov. 28-Dec. 2.

★ **WEATHER REPORT** (Columbia): Constitution Hall, Washington, D.C. Oct. 24; Univ. of S.W. La., Lafayette, La. (31).

KITTY WELLS/JOHNNY WRIGHT FAMILY SHOW (MCA): Newburgh, N.Y. Nov. 17; Vineland, N.J. (18).

THE WHO (MCA): Cow Palace, San Francisco, Nov. 19-20; The Forum, Los Angeles (22-23); Convention Center, Dallas, Texas (25); Omni, Atlanta, Ga. (27); St. Louis Arena, Mo. (28); Amphitheatre, Chicago (29); Cobo Hall Detroit (30).

JOE WILLIAMS (Fantasy): Tropicana, Las Vegas, Nov. 16-Jan. 3.

MAC WISEMAN (RCA): Ramada Inn Campground, Bluegrass Festival, Cocoa, Fla. Nov. 3-4; Reed Stereo Equipment Grand Opening, Springfield, Mo. (9); Coliseum, Bluegrass Festival, Myrtle Beach, S.C. (23-24).

STOMU YAMASHITA (Capitol): Mexico City, Nov. 20-Dec. 9.

Billboard Top 50

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	6	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
2	2	7	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
3	3	6	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
4	10	5	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
5	5	8	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
6	11	5	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
7	4	7	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
8	13	4	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
9	8	12	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
10	6	13	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
11	7	10	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
12	14	5	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
13	12	6	RAMBLIN' MAN Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
14	16	5	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
15	9	13	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
16	20	3	PHOTOGRAPH Ringo Starr, Apple 1865 (Richoroony, BMI)
17	23	4	JUST YOU & ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
18	18	6	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/ Leigh, ASCAP)
19	15	12	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
20	19	7	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
21	26	4	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
22	17	13	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
23	21	14	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
24	22	18	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
25	29	4	LOVE DON'T CARE Perry Como, RCA 0096 (Milena, BMI)
26	28	5	POUR A LITTLE MORE WINE Wayne Newton, Chelsea 0091 (RCA) (Trousdale, BMI)
27	25	7	VADO VIA Drupi, A&M 1460 (ATV, BMI)
28	31	5	RAISED ON ROCK Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)
29	37	3	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
30	27	7	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
31	32	11	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
32	35	4	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
33	38	2	CORAZON Carole King, Ode 66039 (A&M) (Colgem, ASCAP)
34	36	4	SPACE RACE Billy Preston, A&M 1463 (W.E.P., BMI)
35	33	7	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
36	42	2	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
37	41	3	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
38	40	5	OOH WHAT A FEELING Johnny Nash, Epic 5-11034 (Columbia) (Johnny Nash, ASCAP)
39	45	3	VENUS Christopher Paul, MGM South 7026 (Kec, Welbeck, ASCAP)
40	39	4	ANGIE Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
41	44	3	COUNTRY SUNSHINE Dottie West, RCA 0072 (Shada, ASCAP/Tree, BMI)
42	-	1	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 45945 (Prophet, ASCAP)
43	49	2	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
44	-	1	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
45	48	2	YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye, Motown 1280 (Stein & Van Stock, ASCAP)
46	43	4	LITTLE GIRL GONE Donna Fargo, Dot 17476 (Famous) (Prima Donna, BMI)
47	50	2	TOGETHER The Mission, Paramount 0213 (Contemporary Mission, BMI)
48	46	3	THE END Steve Lawrence, MGM 14631 (Criterion, ASCAP)
49	-	1	WALKING IN THE GEORGIA RAIN Sonny Geraci and Climax Rocky Road 30074, (Bell) (Valendo, ASCAP)
50	-	1	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)

MOR's On-Third Share Still Paces FM Format; Over Half Stereocasts

ADOLPH, Minn.—In spite of the growing popularity of rock on FM radio, the dominant format is still middle-of-the-road, according to a study just completed by FM Atlas and Station Directory, an annual publication published by Dr. Bruce F. Elving here.

The study was conducted by a list of reporters who listened to define the formats, then the information was fed into computers. The result showed that 31.9 percent of the stations on the air feature MOR formats, 20.5 percent feature rock, 10.4 percent country formats, 5 percent classical, 4.5 percent gospel, 1.6 percent soul, 1.3 percent Spanish (of which 28 stations were in Puerto Rico), and .8 percent jazz and .4 percent foreign language. The directory identifies the programming formats of three-quarters of the FM stations in the nation and Mexico and Canada.

Canadian FM formats differed from the states. There 20.6 percent of the FM stations featured classical music, 38 percent MOR formats, 8.7 percent rock formats, 4.3 percent country formats. The directory also lists 11 FM stations in Mexico that feature English-language programming.

Stereo Cast Up

The study, done by 32 reporters, showed that 54 percent of the FM stations in the nation are broadcasting in stereo, up from 48 percent a year ago. In addition, 48.5 percent broadcast with vertical polarization for improved car reception. In Mexico, 42 percent of the stations broadcast in stereo, Canada has 65 percent of its stations stereo-equipped. Dr. Elvin said that FM stereo stations are also listed in Bermuda, Cuba, El Salvador, Guatemala, and Jamaica, while only monaural stations were located in Haiti, Honduras, the Bahamas, and Greenland. The directory covers more than 3,300 FM stations in North America.

DJ & Packager Form Automated Service Co.

SIMI VALLEY, Calif.—More Music Enterprises here has just launched "The Great Hits," an automation programming service. The service is the first venture for the new partnership between Jay Stevens, afternoon air personality for KKDJ-FM in Los Angeles, and Ron Lewis, manager of special products for Custom Fidelity, a record pressing firm in Los Angeles. Lewis has been running More Music Enterprises since 1970. The service is being offered at a price range even small market stations can afford, the team said.

In addition to the new service, the

firm has a forthcoming "Chronology of Carole King" special in the works and is currently updating "Chronology of American Music," a year-end countdown special with Jay Stevens and Johnnie Darin.

2 Hartford DJ's Bow Humor Sets

HARTFORD, Conn.—"The Sunday Funnies," a comedy service geared directly to air personalities, has been launched here by two veteran air personalities at WPOP-AM, a local Top 40 station. Judge Harrigan and Jack Carney, who operate the comedy service, said they already have several subscribers, including air personalities such as Don Rose of KFRC-AM, San Francisco, and Gary Owens of KMPC-AM, Los Angeles.

Organic Foods, Health Series Being Syndicated

SACRAMENTO, Calif.—KZAP-FM, local progressive radio station, is now syndicating its "Captain Carrot's Organic Tymes" radio vignettes featuring Cary Nosler discussing natural foods, exercise, and effective alternatives for daily living.

Gaylord Walker, syndication coordinator, says the program packages come in three different lengths tailored to meet different formats and needs.



RECEIVING A PLAQUE for helping break Diana Ross' "Touch Me in the Morning" single in San Francisco was KIOI-FM and presenting the plaque to radio station members was Stan Lewerke of Motown Records. From left: Tony Kilbert, San Francisco promotion representative for Motown; Bill Groves, promotion executive with Eric Mainland Distributors in San Francisco; Don Kelly, program director of the Top 40 station, and Lewerke.



THE REAL DON STEELE introduces the Whiz Kids, a group on DiscReet Records, on his KHJ-TV, Los Angeles television show "The Real Don Steele Show"; from left: Bob Duff, Mike Hardin, Steele (kneeling between two of the girl dancers on the show) Len Gale and Ken Gale. The group performed their new "Sadie" single.

Pa. Station Goes Top 40; Eyes FMor

WILLIAMSPORT, Pa.—WMPT-AM-FM has dropped block programming and switched to a Top 40 format featuring 50 percent oldies. D. Charles Hoffman, program director, said that the heavier tunes are restricted until after 6 p.m. "As this moment, we are simulcasting AM and stereo FM, but are planning to separate and put easy listening on the FM in the very near future."

The lineup currently includes Bob Evans 6-11 a.m., Hoffman until 2 p.m., Johnny Knight 2-7 p.m., Jim Sortman 7-midnight, with Bill Earley doing the all-night show and Steve Hurr and John Bower on weekends.

3 Sooners Forming Basic Programming & Marketing Firm

EDMOND, Okla.—Radio Marketing Research, a programming and marketing consulting firm aimed at small and medium market stations, has been launched here by three radio men, Bill Woodring, Jim Wood, and Mike Murphy. The firm will provide a station with complete researching of its marketing and a complete reorganization of the station "all the way down to making cart labels."

Wood added: "At the same time, we will show this station how to research its music and suggest a music policy and format designed specifically for its market."

The firm has a special promotion service and their operation also includes production work for potential advertising clients of the station.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

The winner of the First Annual National Radio Spot Competition by Zoo World is Tom Owens of WIXO-FM, New Orleans. Ron Shann, promotion director of the bi-weekly publication, which is distributed by radio stations, said that Owens and his wife were flown to Fort Lauderdale for a weekend on the magazine. If any of you program directors would like to see a copy of Zoo World, why don't you call Ron at 305-564-6471? Mention the code word Coors.

Lots of action in Los Angeles as Gary Bookasta got back control of KRCD-AM and several people departed, including the general manager and program director Jim Taber. New program director of the Top 40 station is Shadoe Stevens, who has been one of the air personalities there until departing a week or so ago. And the fantastic Jimmy Rabbitt is back on the air at the station, too. Thus, he's not only worked more stations in the market than any other air personality, he's worked at one of them twice! Charlie Tuna didn't return to KROQ-AM. He went instead to KKDJ-FM in town. Other action in Los Angeles was at KICQ-FM where four people left—Steve Michaels, Gene West, Hurricane Hines and Mark Kelly. Joining the station were Dave Hull, who'd been at KGBS-AM in town, and Gene Price, who'd been at KFOX-AM in the suburb of Long Beach.

Price is the new program director. And looking for work is Steve Mitchell, 213-656-0930. Prefers a major market Top 40 position.

While I'm at it, the lineup has jelled at KFOX-AM in Los Angeles and it's this: Hal McClain from KULF-AM, Houston, in the 6-10 a.m. slot; Mike Anthony from KOWN-AM in Escondido, Calif., in the 10 a.m.-2 p.m. slot; Jon Novak from KLAQ-AM in Denver in the 2-6 p.m. slot; Terry Moss from KSON-AM in San Diego doing the 6-midnight show; and Joe Ferguson, the holdover doing midnight-6 a.m. Johnathan E. Fricke is operations manager of the country station.

Mike Payne, a very excellent pro-

fessional air personality, is looking for soul or Top 40 position. He could also handle an evening show on a good MOR station. Family man; stable. Was at WCHB-AM in Detroit; used to program WABQ-AM in Cleveland. Phone is 213-382-3233. . . . And here's another telephone number you can call if you feel like it: 213-788-7825. . . . Peter Telling, Radio Hauraki, P.O. Box 1480, Auckland, New Zealand, would like some information on W.W.J. Folio Radio Services. I've never heard of the firm. Can any of you guys write him a note with information about them.

Peter E. Parisi, program director of KADI-FM, St. Louis, needs a per-

(Continued on page 27)

JOCKS AT KHJ, KMPC, WCFL, WLS, WFIL & WIBG USE IT . . . so can you or yours.

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Yesteryear Hits

FIVE YEARS AGO October 26, 1968 SINGLES

- 1 HEY JUDE
BEATLES (Apple)
- 2 LITTLE GREEN APPLES
O.C. Smith (Columbia)
- 3 FIRE
Crazy World Of Arthur Brown (Track)
- 4 THOSE WERE THE DAYS
Mary Hopkin (Apple)
- 5 GIRL WATCHER
O'Kaysions (ABC)
- 6 MIDNIGHT CONFESSIONS
Grassroots (Dunhill)
- 7 OVER YOU
Gary Puckett & The Union Gap (Columbia)
- 8 HARPER VALLEY P.T.A.
Jeannie C. Riley (Plantation)
- 9 ELENORE
Turtles (White Whale)
- 10 I'VE GOTTA GET A MESSAGE TO YOU
Bes Gees (Atco)

FIVE YEARS AGO October 26, 1968 ALBUMS

- 1 BIG BROTHER & THE HOLDING COMPANY
Cheap Thrills (Columbia)
- 2 RASCALS
Time Peace/Greatest Hits (Atlantic)
- 3 JOSE FELICIANO
Feliciano! (RCA)
- 4 CHAMBERS BROTHERS
The Time Has Come (Columbia)
- 5 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 6 GLEN CAMPBELL
Gentle On My Mind (Capitol)
- 7 JEFFERSON AIRPLANE
Crown Of Creation (RCA)
- 8 CREAM
Wheels Of Fire (Atco)
- 9 CRAZY WORLD OF ARTHUR BROWN
(Track-Atlantic)
- 10 JIMI HENDRIX EXPERIENCE
Are You Experienced? (Reprise)

TEN YEARS AGO October 26, 1963 SINGLES

- 1 SUGAR SHACK
Jimmy Glimmer and the Fireballs (Dot)
- 2 BE MY BABY
Ronettes (Philies)
- 3 DEEP PURPLE
Nino Tempo & April Stevens (Atco)
- 4 BUSTED
Ray Charles (ABC-Paramount)
- 5 BLUE VELVET
Bobby Vinton (Epic)
- 6 DONNA THE PRIMA DONNA
Dion Di Muci (Columbia)
- 7 MEAN WOMAN BLUES
Roy Orbison (Monument)
- 8 WASHINGTON SQUARE
Village Stompers (Epic)
- 9 DON'T THINK TWICE IT'S ALL
Peter, Paul & Mary (Warner Bros.)
- 10 CRY BABY
Garnet Mims & The Enchanters (United Artists)

TEN YEARS AGO October 26, 1963 ALBUMS

- 1 PETER, PAUL & MARY
(Warner Bros.)
- 2 BYE BYE BIRDIE
Soundtrack (RCA)
- 3 MY SON, THE NUT
Allan Sherman (Warner Bros.)
- 4 MOVING
Peter, Paul & Mary (Warner Bros.)
- 5 THE SECOND BARBRA STREISAND ALBUM
(Columbia)
- 6 INGREDIENTS IN A RECIPE FOR SOUL
Ray Charles (ABC-Paramount)
- 7 ELVIS' GOLDEN RECORDS, VOL. 3
Elvis Presley (RCA)
- 8 WEST SIDE STORY
Soundtrack (Columbia)
- 9 TRINI LOPEZ AT P.J.'S
(Reprise)
- 10 BLUE VELVET
Bobby Vinton (Epic)

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

• Continued from page 26

sonality with a first ticket. Writes: "Our radio station was hit by a seven-alarm fire which completely destroyed our studios and offices. We were able to go back on the air 14 hours later with the help of our friends and our hard-working engineers. We are operating under normal conditions now from new studios a few blocks away from our transmitter."

* * *

Wouldn't you know, the first legal

commercial radio station to go on the air in England was a talk station; what a waste. . . . And, as long as we're talking about things I just can't comprehend, I don't understand KFI-AM, Los Angeles, programming two-way talk eight hours a night. The signal reaches several states. I don't think those people in Albuquerque, N.M., or Tulsa will be interested in the phone conversations of Los Angeles people. And if the station isn't programming for Albuquerque, then I would think that it's inefficient use of the night signal. . . . Randy Roberts, station manager

of KTXT-FM in Lubbock, Tex., says the college station is programming a modified Top 40 format which includes everything from light progressive to soul. Station bases its playlist on Billboard and calls from listeners, averaging about 15-20 phone calls per three-hour shift. John Phillips is program director, Karen King is music director, Pam Hatcher works in production. Air personalities include Bob Willis, Lance Klenk, and Steve Coggins, all of whom have done considerable professional work.

Here's a letter I'll just print verbatim from Chester E. Pike Jr., president of WRKT-AM, Cocoa, Fla.: "This letter makes reference to your comments regarding Jack Gale and his implied relationship in the ownership of WRKT-AM, or, as misprinted in your article, WRRT. The fact that Love Broadcasting Co. has absolutely no financial interest in Flagler Broadcasting Co., as implied in your article, could be very damaging to both parties since no such records appear with the Federal Communications Commission. Sec- (Continued on page 28)



this should have been magenta, but I dropped an anvil on my toe!! sorry, Dave.

maybe you saw the write-up on us in the september 29th Billboard. maybe you didn't. tinsel & sham...productions... in edmonton...that's in canada. anyway, the girl who wrote the write-up exaggerated a bit. just a tad. she said tinsel & sham "was the only company in this area bestowing a constant supply of broadcast specials to programmers." well, you know how this business is. but we are very good. shown above is the tinsel & sham logo. dave did that. dave has a beard. if you see that logo on a tape box you can be sure....pretty sure, anyway, that what's inside is quite good. so, if you're interested in comedy, or nice public service features, or jingles, or like that..... call paul (484-9685) area code 403, he'll tell you all about it. one more thing about the write-up. they spelled gayle's last name wrong. it's helfrick. thank you.

tinsel & sham productions limited
225 birks building, 104 street & jasper avenue
edmonton, alberta....that's in canada

Vox Jox

• Continued from page 27

only, WRKT-AM has had other Pulse and ARB studies before Mr. Gale was employed and all have shown WRKT-AM as the No. 1 station in this market which would indicate it was already 'on the right track.' Implications otherwise would be interpreted that the other studies were not valid, which I am sure

would cause both Pulse and ARB to take offense. WRKT-AM has never 'run itself' since I have been its chief executive officer and president of Flagler Broadcasting Co., nor will it as long as I am in this position. Any and all appointments made at WRKT-AM are either directed by this office or approved by same." I confess to the typographical error, but it seems to me that Jack Gale

neither implied partial ownership of WRKT-AM nor anything else alleged.

Jerry Butler is looking for an air personality position; 213-986-7417. ... Tom Kelly is leaving CFOX-AM in Montreal to join CKFH-AM in Toronto. ... Arthur Zweig is the new general manager of WELN-AM-FM in Cleveland and Lee Andrews is the new program director. Both had been in similar positions at WGCL-FM, Cleveland. ... Skip Staples, program director of WGAI-AM, Elizabeth City, N.C., is searching for two "super energy jocks." Adds that station just added the new TM shotgun jingle package. ... Allan Hotlen, who'd been program director of WHN-AM in New York, is now pro-

gramming WCAU-AM, Philadelphia.

Ron Fraiser reports in from WRBC-AM in Jackson, Miss., where he's program director. He had been doing sports news at WYCO-AM in Minneapolis, but is an experienced programmer and wanted to get back into action, I suppose. ...

Tim Achteroff writes that he's leaving WMUB-AM-FM, Muskegon, Mich., where he was operations manager to go "into something else, the funeral profession." Says he'll continue to work with the station on a limited basis in production and Ed Buchanan from WLAV-FM in Grand Rapids, Mich., is the new program director.



ROBERT W. MORGAN, announcer during the summer on the Helen Reddy television show, receives a plaque in appreciation from Ms. Reddy with the help of Capitol Records vice president of promotion Al Coury, left, and his assistant Bruce Wendell, center.



WIXY-AM AND EPIC Records teamed up recently to give Cleveland listeners a ride on a London double-decker bus as part of a promotion for the record "Free Ride" by the Edgar Winter Group. From left: WIXY-AM air personalities Terry Stevens and Mike Reineri, Bill Catino of Epic Records, the WIXY-AM gorilla, and Marty Mooney of Columbia Records.

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
CINCINNATI: WEBN-FM, Mary Deciccio
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KBPI-FM, Frank Felix
EUGENE: KFMF-FM, Janice Whitaker
HARTFORD: WHCN-FM, Paul Payton

JAN AKKERMAN, "Profile," Sire: CHUM-FM, KSHE-FM
AMAZING BLONDEL, "Blondel," Island: KNAC-FM
BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WEBN-FM
AZTECA, "Pyramid Of The Moon," Columbia: WHCN-FM, CHUM-FM, WVBR-FM
BACK DOOR, "Eighth Street Nights," Warner Bros. WOWI-FM, WVVS-FM
MARTY BALIN, "Bodacious D.F.," RCA KFMF-FM
GATO BARBIERI, "Chapter 1-Latin America," Impulse WOWI-FM
JACKSON BROWNE, "For Everyman," Asylum KAFM-FM
PAUL BUTTERFIELD'S BETTER DAYS, "It All Comes Back," Bearsville WORJ-FM, WVVS-FM, WOWI-FM, KFMF-FM
BILLY COBHAM, "Spectrum," Atlantic: WBRU-FM, WVVS-FM
DENNIS COULSON, Elektra WBRU-FM, WVBR-FM
KATHY DALTON, "Amazing," DiscReet WHCN-FM WOUR-FM
RON DAVIES, "U.F.O.," A&M: KSHE-FM
CHERYL DILCHER, "Butterfly," A&M: WEBN-FM
DR. HOOK, "Belly Up," Columbia: KAFM-FM KNAC-FM
MATTHEW FISHER, "Journey's End," RCA: WEBN-FM
FRUMPY, Billingsgate: WOUR-FM
DAVID GATES, "First," Elektra: WVBR-FM
GENESIS, "Selling England By The Pound," Charisma (Import): WVVS-FM, WHCN-FM, WOUR-FM, KSHE-FM
GREENFIELD, "Blue Sky," RCA: WORJ-FM
GRATEFUL DEAD, "Wake Of The Flood," Grateful Dead: KAFM-FM, WBAB-FM, KBPI-FM, KFMF-FM, KSJO-FM, WVBR-FM, WOUR-FM, WVVS-FM, WHCH-FM, KSHE-FM, WOWI-FM, KNAC-FM, WORJ-FM
HERBIE HANCOCK, "Succotash," Blue Note: WVVS-FM

ITHACA: WVBR-FM, Ric Browde & Dan Boyle
LONG BEACH: KNAC-FM, Ron McCoy
MILWAUKEE: WZMF-FM, Steve Stevens
NORFOLK: WOWI-FM, Larry Dinger
ORLANDO: WORJ-FM, Mike Lyons

HANSON, "Now Hear This," Manticore: WVBR-FM
JIMI HENDRIX, "Moods," Trip: WVVS-FM
HOURGLASS, United Artists: WOUR-FM
CHRIS JAGGER, Asylum: CHUM-FM, WBRU-FM
JOHN-MILLS-COCKELL, "Heartbeat," True North (Canadian): CHUM-FM
ROBIN KENYATTA, "Terra Nova," Atlantic: WOUR-FM
GLADYS KNIGHT & THE PIPS, "Imagination," Buddah: WVBR-FM
LYNYRD SKYNYRD, Sounds Of The South: WEBN-FM
TAJ MAHAL, "Ooh So Good n' Blues," Columbia: KPBI-FM, KFMF-FM
DAVE MASON, "It's Like You Never Left," Columbia: WBRU-FM
JOHN MAYALL, "10 Years Are Gone," Polydor: CHUM-FM
THE MILL VALLEY BUNCH, "Casting Pearls," Verve: WOWI-FM
STEVE MILLER, "The Joker," Capitol: WZMF-FM, WBAB-FM, KFMF-FM, WBRU-FM
MARIA MULDAUR, Reprise: WEBN-FM
J.F. MURPHY & SALT, "The Last Illusion," Columbia: WBAB-FM
NEU, Billingsgate: WHCN-FM
THE NEW RIDERS OF THE PURPLE SAGE, "The Adventures Of Panama Red," Columbia: WVBR-FM, CHUM-FM, WBRU-FM, KBPI-FM, KFMF-FM, KAFM-FM
MIKE OLDFIELD, "Tubular Bells," Virgin: KBPI-FM, WHCH-FM, WOUR-FM
ORLEANS, ABC: WEBN-FM
DAVID OSSMAN, "How Time Flies," Columbia: KNAC-FM
PACIFIC GAS & ELECTRIC (Starring Charlie Allen), Dunhill: KNAC-FM, WOUR-FM
P.F.M., "Photos Of Ghosts," Manticore: WEBN-FM
BILLY PRESTON, "Everybody Likes Some Kind Of Music," A&M: WZMF-FM, WOUR-FM, WHCH-FM, KBPI-FM, KFMF-FM, WBAB-FM

PROVIDENCE: WBRU-FM, Marc Kirkeby
SAN JOSE: KSJO-FM, Douglas Droese
ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

PROCOL HARUM, "Best Of," A&M: CHUM-FM
QUEEN, Elektra: WVBR-FM, KNAC-FM
BONNIE RAITT, "Takin' My Time," Warner Bros.: WORJ-FM, KBPI-FM, KFMF-FM, KAFM-FM, WBRU-FM, WOWI-FM, WBAB-FM
RED, WHITE, & BLUE GRASS, GR: WVVS-FM
LOU REED, "Berlin," RCA: WHCH-FM, KSJO-FM, CHUM-FM, WBAB-FM
RENAISSANCE, "Ashes Are Burning," Sovereign: WZMF-FM
EMITT RHODES, "Farewell To Paradise," Dunhill: WORJ-FM, KSJO-FM
LINDA RONSTADT, "Don't Cry Now," Asylum: WORJ-FM, KBPI-FM, WZMF-FM, KAFM-FM, WEBN-FM, CHUM-FM, WBRU-FM, KNAC-FM, WVBR-FM
SIEGAL SCHWALL BAND, "953 West," Wooden Nickel: CHUM-FM, WEBN-FM
SLADE, "Sladest," Warner Bros.: WZMF-FM
SPOOKY TOOTH, "Witness," Island: KAFM-FM, KBPI-FM, KSJO-FM, WVVS-FM, WORJ-FM, KNAC-FM
LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: KFMF-FM
IAN THOMAS, Janus: KSJO-FM
TRAFFIC, "On The Road," Island: KSJO-FM, WORJ-FM, KNAC-FM, WBAB-FM, WVVS-FM
TUCKY BUZZARD, "Aright On The Night," Passport: WHCN-FM, CHUM-FM
DAVE VAN RONK, "Songs For Aging Children," Cadet: WHCN-FM
THE WAILERS, "Burnin'," Island: KSHE-FM, WORJ-FM, WOUR-FM
WENDY WALDMAN, "Love Has Got Me," Warner Bros.: KBPI-FM
ROY WOOD, "Boulders," United Artists: CHUM-FM
NEIL YOUNG, "Time Fades Away," Reprise: WVBR-FM, KAFM-FM, WEBN-FM, WVVS-FM, KBPI-FM, KSJO-FM, WORJ-FM, KSHE-FM, WOWI-FM, KNAC-FM

- 101.-ALL THE WAY DOWN, Etta James, Chess 2144
- 102.-COSMIC SLOP, Funkadelics, Westbound W 218 (Chess)
- 103.-THERE AIN'T NO WAY, Lobo, Big Tree 16012 (Bell)
- 104.-OOH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 105.-I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists XW 313W
- 106.-YOU OUGHT TO BE HERE, Annette Snell, Dial D 1023 (Phonogram)
- 107.-LET THERE BE DRUMS, Incredible Bongo Band, MGM 146359

Bubbling Under The HOT 100

- 108.-I'M THROUGH TRYING TO PROVE MY LOVE, Bobby Womack, United Artists XW 255 W
- 109.-DANGWA, Manu Dibango, Atlantic 2983
- 110.-HUM ALONG AND DANCE, Rare Earth, Rare Earth 5034 (Motown)
- 111.-SHADY LADY, Shepstone & Dibbons, Buddah BDA 379

- 112.-PRETTY LADY, Lighthouse, Polydor 14198
- 113.-ROCK AND ROLL-I GAVE YOU THE BEST YEARS OF MY LIFE, Kevin Johnson, Mainstream 5548
- 114.-TOGETHER (BODY & SOULIN'), Mission, Paramount 0213
- 115.-LOVE DON'T CARE, Perry Como, RCA 0096
- 116.-ANGEL SPREAD YOUR WINGS, Danny O'Keefe, Atlantic 45-2978
- 117.-TAKE LIFE A LITTLE EASIER, Rodney Allen Rippy, Bell 45,403
- 118.-WHEREFORE AND WHY, Glen Campbell, Capitol 3735

- 201.-LIVINGSTON TAYLOR, Over the Rainbow, Capricorn CP 0114 (Warner Bros.)
- 202.-ROY WOOD, Boulders, United Artists LA 168 F
- 203.-SOPWITH CAMEL, The Miraculous Hump Returns From The Moon, Reprise 2108
- 204.-SIEGAL SCHWALL BAND, 953 West, Wooden Nickel 0121 (RCA)
- 205.-LOU DONALDSON, Sassy Soul Strut, Blue Note BN LA 109 F (U.A.)
- 206.-CRUSADERS, At Their Best, Motown M 795 VI
- 207.-JOE SIMON, Simon Country, Spring SPR 5705 (Polydor)

Bubbling Under The Top LP's

- 208.-THIJS VAN LEER, Introspection, Columbia KC 32346
- 209.-AZTECA, Pyramid of the Moon, Columbia KC 32451
- 210.-PETER YARROW, That's Enough For Me, Warner Brothers 0598
- 211.-IKE & TINA TURNER, Live-The World Of, United Artists UA LA 064 G 20698
- 212.-TIM BUCKLEY, Sefronia, Discreet MS 2157

- 213.-CROSS COUNTRY, Atco SD 7024
- 214.-MAIN INGREDIENT, Greatest Hits, Victor APLI 0314
- 215.-BETTY DAVIS, Just Sunshine JSS 5 (Famous)
- 216.-AVERAGE WHITE BAND, Show Your Hand, MCA 345
- 217.-NEW BIRTH, It's Been A Long Time, RCA APL 1-0285
- 218.-QUEEN, Elektra/Asylum EKS 75064
- 219.-CREATIVE SOURCE Sussex SRA 8027 (Buddah)
- 220.-DAN FOGELBERG, Home Free, Columbia KC 31751

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Jukebox Programming

Va. Assn. Rips Poor 45's

By RAY BRACK

(EDITOR'S NOTE: During a recent weekend Billboard reporters covering three state jukebox meetings spoke on the many efforts to improve the quality of 45's, including the reporter at this meeting. At least three

industry associations are actively involved in efforts and world standards are being compared by a special Electronics Industries Assn. committee).

VIRGINIA BEACH, Va.—A discussion of defective 45's was sparked

at the recent Music Operators of Virginia convention.

The MOV has long been a trade leader in pushing for 45's more suitable for jukebox consumption. It was the first association to formally pass a resolution (two years ago) calling for some type of industry constraint on over-long singles producers. The national association, Music Operators of America, later took up the issue.

The state's leading one-stopper, Dean Hogue of Dean's One Stop, Richmond, reported to the group that most of the too-thin 45's appear to be coming from one major industry corporation which presses on a custom basis for its own and other labels.

Hogue said he'd be willing to be the conduit for feedback of complaints from operators to his suppliers.

MOV's new president Jim Donnelly suggested that it might be effective if operators—who purchase well over half of the singles produced—boycotted label product found to be consistently faulty. "Look what happened to beef during the boycott," he pointed out. "If a label continues to produce bad records, maybe we could quit buying from that label."

Donnelly agreed, however, with another operator who said that an operator boycott would place location owners in a bad situation when patrons demanded hits from a label being boycotted.

Outgoing MOV president John Cameron observed that the most painful aspect of the defective singles problem is the fact that operators seldom find out about the defect(s) until the record is in the box magazine. So the loss is dual, even triple. There is the loss of the play, the loss resulting from the cost of a service call and the loss stemming from replacement of the record in many cases.

Tape Jukebox: it Works but Needs Selectivity Feature

By EARL PAIGE

LAKE GENEVA, Wis.—The tape jukebox will be successful when it can offer the selectivity of the disk version, according to George Wooldridge of Blackhawk Music Co., Sterling, Ill., and has operated two of Wurlitzer's Carousel 10-selection cassette jukeboxes for two years without a mechanical failure. He said, "Repetition is the worst problem we face." To circumvent this he is leaving prerecorded tapes with both locations so they can change their own.

Actually, Wurlitzer has not pointed the Carousel directly at the jukebox market, though it was included in the firm's advertisement in the Florida Amusement & Merchandising Assn. convention book recently. Wooldridge, former president of the Illinois Coin Machine Operators Assn. meeting here, said he tried the Carousel. "Because I like to try anything new. Sometimes I find a hit."

Main aim of the Wurlitzer marketing push has been educational and promotional areas. It is seen as ideal, for instance, in airports playing cassettes describing resort facilities or selling a resort community to travelers. Another application: use in hospitals for instruction by visiting interns who leave off tapes.

Wooldridge, who would not disclose figures on how well the Carousel is doing (or not doing) said he has one in a country club and another in a tavern patronized by 35-year-olds. Of the latter spot, he said the Carousel is probably there because of its small size more than anything else.

He agrees that repertoire not being offered via disk could be used in a cassette jukebox. Operators here were critical of disks growing overly

long (see separate story in jukebox section) and the tape could help solve that problem too. Wooldridge said. Pricing is ideal he believes because increments of 25-, 50- and 75-cents are available.

Is the Carousel the answer to providing locations with background music? Maybe, Wooldridge said. "But I don't want background music—it's a credit business."

MOA PANEL

CHICAGO—Music Operators of America (MOA) will kick off its 25th anniversary convention at the Conrad Hilton here Nov. 9 with a 3:30 p.m. seminar with Notre Dame professor Salvatore Bella talking on communication. Electronic games panelists Ross Scheer (Bally-Midway), William Nutting (Nutting Associates), Robert Jones (Williams) and Jack Pearson (Allied Leisure) will conclude the afternoon.

Jukebox Meetings

- Nov. 9-11—MOA 25th anniversary convention, Conrad Hilton, Chicago
- Dec. 4—Mo. Coin Machine Council, Community Lanes (Red Velvet Lounge), Moberly, Mo. 5 p.m.
- Dec. 7-9—Coin Operated Industries of Neb. Mid-West Coin Machine Show, Omaha Hilton. Ladies activities, seminars, election
- 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



JUKEBOX expansion by Wurlitzer Co. included the recent appointment of Advance Automatic Sales Co., San Francisco, as a distributor. Wurlitzer and Bally Corp., parent of Advance, worked out the agreement. Advance, in business since 1936, is headed up by Chet "Mac" McMurdie as manager. Shown here from left are sales staffers Bill Bundy, Bill Woods, Al Pearsall and Art Dunham.

New Spots; \$1 Mil Deal

LAKE OZARK, Mo.—Arcade areas in department stores and mobile arcades are among new jukebox locations according to operators here at the recent Missouri Coin Machine Council meeting. One reported that his firm will do \$1 million this year with K-Mart, though in this case, just via concessions on one item—a kiddie merry-go-round.

Jack Sully, Rock-Ola rep, Bird Music, Manhattan, Kan., said double wide mobile homes are being outfitted as arcades throughout Kansas and equipped with a jukebox, pool table and pinball games. The operator offers these on a more or less franchise basis and even has control of the beer selling it at \$3 a keg. The operator offers 25 percent of the collections.

Norwood Veatch, Carousel International Corp., sees giant department stores such as K-Mart as lucrative areas for operators. Carousel with just the merry-go-rounds offers 50 percent commission, but this is exceptional. Veatch said in most stores Carousel offers 40 percent. He has a mechanic in each city contracted to handle service.

Gene Gensert, local operator, is opening up very small markets renting stores to set up arcades (Billboard, Oct. 20).



MO. ASSN. president Art Hunolt and wife Margie at Holiday Inn meeting. At right: Leroy Davidson, veteran onestopper; Bill and Edith Welch and Millie Davidson.



MO. jukebox people met recently at an Ozarks resort hotel. From left: Don and Liz Skinner and Ruth and Ira Storts.

Route Chief Aids Colo. Firm's Programming, Profits

By ROBERT LATIMER

DENVER—Appointing a full-time supervisor, whose sole responsibility is improving route operations, has proven the ideal pattern for improving programming and thus increasing profits at Interstate United's Apollo Stereo division, said Ralph Ludi, programmer.

Now the largest jukebox operation in the Mountain State, Apollo has hired Kenny Catt, a veteran of 9½ years as a routeman with the same firm, as route supervisor. Working directly with five full-time collectors, and out regularly visiting every stop on multiple routes, Catt's responsibility is "the right music and the right equipment in the right place at the right time."

Catt, with a total of 23½ years in jukebox operations, fills a notable void in wide-scale route operations, said Ludi. "The collector is only familiar with his own route, and is often too close to his own circumstances to see the need for changes, better relations, or better music programming."

Catt regularly shuffles jukeboxes from one location to another to insure that units which represent the largest investment are not mistakenly assigned to a marginal, or low-profit spot. Simple switches involving one box exchanged for another only a block away, will produce better returns on each, comparing net revenue with investment. Catt has upgraded locations

where he has found that the jukebox regarded as ideal for the spot actually would not carry enough collections, was too prone to service troubles, or simply didn't attract the attention it should.

One of Catt's prime beliefs, along with that of general manager Jack Hackett, is that there is a crying need for greater selection capacity in prime locations—a need which cannot be easily fulfilled with the jukebox equipment on the market today. For example, both are so impressed with the need for more selections per spot that a unique tandem installation, consisting of two 160-play boxes, set up together with relays, is being tested in one top-notch spot. Offering the music-playing public 320 selections between the two boxes is working out well.

Cooperating closely with his collectors, as well as long-established programmer Ludi, Catt assays the music-play potential at every location, talks to customers as well as location owners, discusses the results with the collector, and often reflects broad changes. Normally these will consist of re-programming a location to incorporate more country-western, more Spanish music (see separate story), more novelties, or Top 40, as the case may be. He likewise answers service calls, smooths over every disagreement between location owner and the company, takes

care of new-location acquisition and equipment-setting. "I also fill in on any route where the collector responsible is ill or must be off duty for any length of time," Catt said. "Moving from one route to another, of course, helps me to develop familiarity with the sharp differences which probably exist."

Naturally, a major part of Catt's role is "building the image" with location owners, which has included setting up a program for amusement and games clean-up at every visit (i.e., feather dusters for some equipment, vacuum cleaners for pool table tops) on a regular basis. He gets into heavy discussions of good programming with his location owners, which invariably leads to a greater volume of requests. When a request is difficult to fill, it is Ludi's job to chase down the record, through one-stops, libraries, or other supply sources.

When volume drops on any play meter, it's up to Catt to explore the situation, and make whatever corrective recommendations he can. Usually, this is just a matter of better programming, a switch of equipment, or advice to the location owner. In the main, Catt handles a myriad of details, opportunities, mishaps, and changes, which the five busy collectors cannot meet—and the results have been showing up steadily in the form of better profits per spot.



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When we built the world's first deluxe console jukebox, it didn't look like a jukebox. Neither does our new Model 452 Console Deluxe.

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For more information, contact your Rock-Ola distributor.



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AKRON, OHIO: EASY LISTENING PURCHASES

Linda Wykoff
Bell Music Co. Inc.
5333 W. Market St. 44303
(216) 253-9171

- "The Way We Were," Barbra Streisand, Columbia 45944
- "Give Me Back That Old Familiar Feeling," Glen Campbell, Capitol 3735
- "Love Don't Care," Perry Como, RCA 0096
- "Photograph," Ringo Starr, Apple 1865
- "Summer (The First Time)"
- "Ooh Baby," Gilbert O'Sullivan, MAN 3633

BALTIMORE: SOUL PURCHASES



Jerry Ennet, Carol Scher
Evans Sales & Service
829 W. Baltimore 21201
(301) 837-7351

- "Stormy Monday," Latimore, Glades 1716
- "Never Gonna Give Ya Up," Barry White, Twentieth Century 2058
- "I Love the Way You Make Me Feel," Whispers, Janus 222
- "Cheaper to Keep Her," Johnny Taylor, Stax 0176
- "Come Live With Me," Ray Charles, Crossover 973
- "You're a Special Part of Me," Diana Ross/Marvin Gaye, Motown 1280

CHICAGO: "HOT 100" PURCHASES



Betty Schott
Western Automatic Music Inc.
4206 N. Western Ave. 60618
(312) 463-5300

- "Jesse," Roberta Flack, Atlantic 2982
- "Friends," Bette Midler, Atlantic 2980
- "In the Midnight Hour"
- "Ooh Baby," Gilbert O'Sullivan, MAN 3633
- "Marie," Boots Randolph, Monument 8588
- "St. Louis Blues," Magic Organ, Ranwood 956
- "Be," Neil Diamond, Columbia 45942
- "Let Me Be There," Olivia Newton-John, MCA 40101

DENVER: SOUL & POP PURCHASES



Ralph Ludi, Audrey Dodd
Apollo-Stereo Music Co. Inc.
2800 W. 17th Ave.
(303) 534-0891

- "Love I Lost," Harold Melvin, Philadelphia International 3533
- "Cheaper to Keep Her," Johnny Taylor, Stax 0176
- "All the Way Down," Etta James, Chess 2144
- "Kumbo Coming," Afrique, Mainstream 5547
- "Wrapped Up in Your Warm and Tender Love," Tyrone Davis, Dakar 4526
- "This Little Woman," Lois Sneed, Capitol 3722

Pop

- "Sweet Understanding Love," Four Tops, Dunhill 4366
- "Friends," Bette Midler, Atlantic 2980
- "This is My Life," Shirley Bassey, United Artists 318
- "Photograph," Ringo Starr, Apple 1865
- "We May Never Pass This Way Again"
- "Slow Down," Hollies, Epic 11025
- "There Ain't no Way," Lobo, Big Tree 16012
- "Rockin' Roll Baby," Stylistics, Avco 4625
- "Love Don't Care," Perry Como, RCA 0096

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

EMPORIA, KAN.: "HOT 100" PURCHASES



Harlan Wingrave, Debbie DeWeese
Emporia Music Service Inc.
309 Neosho 66801
(316) 342-7242

- "The Most Beautiful Girl," Charlie Rich, Epic 11040
- "Angie"
- "Just You and Me," Chicago, Columbia 45932
- "Paper Roses"
- "Top of the World," Carpenters, A & M 1468

FARGO, N.D.: COUNTRY PURCHASES

Connie Vigen
United Music
211 N.P. Ave. 58102
(701) 235-3892

- "Little Girl Gone," Donna Fargo, Dot 17476
- "Sing About Love," Lynn Anderson, Columbia 45918
- "The Most Beautiful Girl," Charlie Rich, Epic 11040
- "I'm Your Woman," Jeanne Pruett, MCA 40116
- "I'll Never Break These Chains"

INDIANAPOLIS: "HOT 100" PURCHASES

Frances Kriner
Low Jones Distributing
1311 N. Capitol 46202
(317) 635-1593

- "Hum Along & Dance," Rare Earth, Rare Earth 5054
- "There Ain't No Way," Lobo, Big Tree 16012
- "Paper Roses"
- "Top of the World," Carpenters, A & M 1468
- "Ooh Baby," Gilbert O'Sullivan, MAN 3633
- "Space Race"
- "Sweet Understanding Love," Four Tops, Dunhill 4366
- "If You Can Feel It," Freddie Hart, Capitol 3730

MADISON, WIS.: "HOT 100" PURCHASES



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

- "Life Ain't Easy," Dr. Hook & The Medicine Show, Columbia 45925
- "Photograph," Ringo Starr, Apple 1865
- "We May Never Pass This Way Again"
- "Jesse," Roberta Flack, Atlantic 2982
- "Just You and Me," Chicago, Columbia 45933

ROCK ISLAND, ILL.: COUNTRY & POP PURCHASES

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

- "Don't Be Cruel," Lois Johnson, MGM 14638
- "I Can't Get Over You to Save My Life," Lefty Frizzell, ABC 16462
- "The Fiddle Man," Red Steagall, Capitol 3724
- "Country Boogie Woogie," Linda Nash, Ace of Hearts 0473
- Pop
- "Rubber Bullets," 10 C.C., UK 49016
- "I Got a Name," Jim Croce, ABC 11389
- "The Most Beautiful Girl," Charlie Rich, Epic 11040

WISCONSIN RAPIDS, WIS.: COUNTRY & POP PURCHASES

Morgan "Chick" Metcalfe, Kathy Schaaf
Rapids Coin Machine Service
421 Daly Ave. 54494
(715) 423-7940

- "Don't Be Angry," Billy "Crash" Craddock, ABC 2618
- "Amazing Love," Charley Pride, RCA 0073
- "The Most Beautiful Girl," Charlie Rich, Epic 11040
- "My Maria," B.W. Stevenson, RCA 0030
- Pop
- "Top of the World," Carpenters, A&M 1468
- "I Got a Name," Jim Croce, ABC 11389
- "Paper Roses"

Latin Music

Latin Scene

NEW YORK

"Our Latin Thing" opens in Caracas on Nov. 7. . . . **Mongo Santamaria** to tour Los Angeles, San Francisco and Phoenix this month. The Vanya artist will then concentrate on an extensive series of college dates. . . . Pronto is releasing the new **Camilo Sesto** single, "Todo Por Nada." . . . **Cheo Feliciano** and **Impacto Crea** will have new Christmas LP's released on Fania in two weeks. . . . **Jose Feliciano** preparing a new album of native music. . . . **Sammy Leon** has finished his first sessions for Mericana Records. . . . "Hasta Que Vuelvas" has been released as a single on Discos Columbia.

The **Fania All-Stars** will be back in Puerto Rico for a live concert at the Roberto Clemente Coliseum on Nov. 17. . . . The "Soul Makossa" man, **Manu Dibango**, will be the invited star, as he was at the Yankee Stadium concert in New York. . . . **Polo Marquee** sweeping up awards at the Medellin Columbia Festival. . . . **Hector Rivera** back in the studio for Tico/Allegre. . . . "Prometimos No Llorar" is found on an LP by **Palito Ortega** on Jerry Massucci's Inter-

national label in the U.S. and Puerto Rico. . . . Mardi-Gras International has signed **Raul Marrero** to a recording contract. . . . **Ismael Rivera** to Panama for performances and promotion.

Tico/Allegre's **Joe Cain**, while in Puerto Rico, discovered Mexican songwriter **Lolita de la Colina**. After watching two performances of the artist, he signed her to the label. She is in New York now, working at the Tijuana Cat and cutting her first sides for the label. . . . **Enrique Caceres** out on Discos Columbia with the single, "Escondete"/"En El Mas Alla."

PHIL GELORMINE

LOS ANGELES

Vincento Valdes, Tico recording artist, to tour Southern California to promote his new album, "Amor Con Salsa." . . . **Pronto** (Caytronics) will promote **Camilo Sesto** in the latter part of this month in all the Zodiacs retail stores and on Spanish TV.

Channel 34. . . . Ashgrove, L.A. nightclub, is hosting Latin Salsa music starting with Chicano group **Gary Seracho** (ABC Dunhill), followed by the "Watermelon Man" himself, **Mongo Santamaria** (Vaya). . . . **Richard Nadar**, promoter of Festival de Musica Latina, is negotiating to bring the festival to L.A., Fresno, San Francisco and the San Diego Sports Arena. . . . **Azuquita Orch. Melao** is packing them in at the Mayfair Hotel on weekends. They will be going to New York for two weeks on tour Oct. 30.

Willie Bobo, Latin rock band, just opened at **Howard Rumsey's** Concerts by the Sea for two weeks. . . . **Eddie Cano Orch.** appearing at Cap & Quill Restaurant on weekends. . . . **Mazacote** (Orlando Lopez) will back famous Cuban songstress, **Blanca Rosa Hill**, for a few engagements here. . . . Latin top disk jockeys on FM will get together to discuss a promotion for Salsa drive here in L.A.

RAY TERRACE

Billboard SPECIAL SURVEY for Week Ending 10/27/73

Billboard 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	VICENTE FERNANDEZ "La Misma," CYS 1359	6	VICENTE FERNANDEZ "Toda Un Epoca," CYS 1379
2	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	7	INDIO "Sin Tu Amor," Miami 6069
3	LOS BABYS "El Amor Que Te Doa," Peerless 1699	8	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
4	VICKI CARR "En Espanol," COL.KC31470	9	LOS 3 ASEES "1973," Arcano 3225
5	IMELDA MILLER "Corazon Vagabundo," Arcano DKL1-3224	10	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	6	NORMAN PONCE "Norman Ponce," CYS 1372
2	WILLIE COLON "Lo Mato," Fania-SLP00444	7	ROBERTO TORRES "El Castigador," Mericana MYS-114
3	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	8	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244
4	CAMILO SESTO "Amor, Amor," Pronto 1006	9	SOPHY "Locura Tengo Por Ti," Velvet 1464
5	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311	10	GRAND COMBO "Enaccion," EGC 004

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO LEDESMA "Amor," Musart 1611	6	JULIO IGLESIAS "Asi Nacemos," Alhambra 12
2	ROBERTO CARLOS "Detalles," Caytronics 1368	7	GRAND COMBO "Enaccion," EGC 004
3	WILLIE COLON "Lo Mato," Fania SLP-00444	8	TIPICA 73 "Manono," Inca 1031
4	RAY BARRETO "The Other Road," Fania SLP00448	9	LISETTE "Juntos," Borinquen 1472
5	ANGILICA MARIA "Angilica Maria," Carino 5118	10	SOPHY "Perdon," Velvet 1474

IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	6	WALLY GONZALEZ "Mi Cuchi Cuchi," Bego 1097
2	LATIN BREED "Return Of Latin Breed," GC 106	7	ANTONIO AGUILAR "Corridos De Caballos," Musart 1563
3	VICENTE FERNANDEZ "La Misma," Caytronics 1359	8	CARLOS GUZMAN "Volumen 3," Falcon 4042
4	LITTLE JOE—LA FAMILIA "Total," Buena Suerte 1041	9	LITTLE JOE—LA FAMILIA "Para La Gente," Buena Suerte 1038
5	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333	10	BIG LU—MUCHACHOS "A Poco No!," Buena Suerte 1040

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SUPER TRIO "73" Montillia 261	6	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
2	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	7	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437
3	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	8	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202
4	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	9	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
5	WILLIE COLON "Lo Mato," Fania SLP00444	10	LOS ANGELES NEGRO "Vuelven De Nuevo," Fania 00445

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Best Selling
Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	10	9	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
2	5	17	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
3	4	17	BACH: Brandenburg Concertos Nonesuch HB 73006
4	1	17	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
5	2	11	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
6	3	17	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
7	6	17	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
8	12	17	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
9	7	17	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
10	-	1	MOUSSOURSKY: Pictures At An Exhibition (Richter, Szell), Odyssey Y 32223 (Columbia)
11	15	17	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
12	-	1	CLASSIC FILM SCORES FOR BETTE DAVIS: National Philharmonic, RCA ARL 1-0183
13	14	17	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
14	11	17	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
15	16	17	SAN FRANCISCO SYMPHONY ORCH. (Ozawa) BERNSTEIN: Symphonic Dances From West Side Story RUSSO: Three Pieces for Blues Band & Orch. SIEGEL SCHWALL BAND DGG 2530 309 (Polydor)
16	20	11	MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
17	9	15	THE COPLAND ALBUM Columbia MG 30071
18	19	17	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
19	13	17	VERDI: GIOVANNA D'ARCO Caballe Domingo, Angel SCL 3791
20	8	17	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
21	-	1	HOLST: THE PLANETS Bernstein, N.Y. Philharmonic, Columbia M 31125
22	23	17	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
23	-	1	PROKOFIEV: Romeo And Juliet (Complete Ballet) (Previn), Angel SC 3802 (Capitol)
24	32	17	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
25	27	9	ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC Angel S 36063 (Capitol)
26	26	7	THE LAURITZ MELCHOIR ALBUM Seraphim IB 6086 (Capitol)
27	28	5	BACH: The Well Tempered Clavier (Book 1) Sviatoslav Richter, Melodiya/Angel SRC 4119 (Capitol)
28	30	17	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
29	34	5	MAHLER: 5th Symphony G. Solti/Chicago Symphony, London CSA 2228
30	29	3	THE POCKET BACH George Fields, Angel S 36067
31	31	3	VIRGIL FOX Into The Classics, Angel 36052 (Capitol)
32	17	17	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
33	39	17	BERNSTEIN: MASS Columbia M 231008
34	18	17	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
35	36	3	LEONARD PENNARIO: Warsaw Concerto & Other Favorite Showpieces Angel S 36062 (Capitol)
36	40	17	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
37	22	3	Kurt Weill: Suite From The Three Penny Opera/DARIUS MILHAUD La Creation Du Monde (Weisberg), Nonesuch MIC H 71281 (Elektra)
38	24	17	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
39	25	17	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
40	33	15	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFO 36895

Classical Music

London Gives 'Turandot' A Month-Long Promotion

SAN FRANCISCO—London Records instituted a month-long promotion here for their three-record opera set of Puccini's "Turandot" as album stars Joan Sutherland and Luciano Pavarotti appeared together for an autographing session at this city's downtown Discount Records store. The autographing session, marking the first day of release of the London deluxe opera packages, was a most unique event since both artists were appearing locally with the San Francisco Opera Company they were available to appear together for the special London promotion.

The autographing session, announced for just one-hour, lasted more than two and a half hours as a result of the large and unprecedented crowds that turned out. Discount's West Coast Regional Director, Mal Goldberg, stated the London "Turandot" promotion the most successful in the history of Discount's Northern California outlets with more than 500 "Turandot" sets

sold during the artists stay at the store. In addition, Goldberg estimated another \$12,000 to \$15,000 of Sutherland and Pavarotti merchandise sold in the time period during the artists' autographing session.

Along with a saturation newspaper and radio campaign announcing Sutherland's and Pavarotti's appearance, a hand painted 12-foot-square reproduction of the "Turandot" cover covered the entire front window of the Discount Records store.

RCA Offers 1st 3 Sets of Rachmaninoff in Tribute

NEW YORK—RCA Records has released the first three volumes of a recorded salute to the late composer-pianist Sergei Rachmaninoff. Two additional three-record sets will be released in November to complete the 15-record document containing all the known recordings of the Rus-

Chicago Unit Strike Over

CHICAGO—Musicians of the Chicago Symphony Orchestra have agreed on a three-year contract calling for a \$60 a week minimum pay rise. The agreement ends a four-week strike, which began when the Orchestral Association would not allow musicians to perform without a contract.

The present scale for the musicians is \$320 a week. This will be raised to \$350 the first year, \$360 the second, \$380 the third year. The previous contract expired Sept. 16.

sian who was born 100 years ago this year.

The edition showcases Rachmaninoff as composer, performer, and even conductor. Announcement was made by R. Peter Munves, director of Classical Music for RCA Records.

"At least 13 items have not been previously released, and we additionally have all his Edison discs, his first recordings," Munves said.

The first album of three records contains Rachmaninoff's acoustical recordings (including the Edison disks). The second and third sets contain electrical recordings of Rachmaninoff as piano recitalist.

The five albums were co-produced by John Pfeiffer, executive Red Seal producer for RCA, and Gregor Benko, vice president of the International Piano Library.

Contents of the two November sets include Rachmaninoff's collaborations with the late Fritz Kreisler. Rachmaninoff conducting the Philadelphia Orchestra in performances of his orchestral works, and Rachmaninoff performing his four piano concertos and his Rhapsody on a theme of Paganini, with the Philadelphia Orchestra conducted by Leopold Stokowski and Eugene Ormandy.

Denver Orch. Cuts 1st LP

NEW YORK—The Denver Symphony Orchestra launches its 40th anniversary season with the release of its first recording conducted by music director and conductor Brian Priestman.

The recording features two works, Milena: "Cantata for Soprano and Orchestra 37," by Alberto Ginastera with Phyllis Curtin and "Piano Concerto No. 2 in F minor" by Frederic Chopin with Jamaican pianist Nerine Barrett.

Milena received its world premiere in Denver last April to standing ovations with the composer in attendance. The work was commissioned by the Institute of International Education to commemorate its 50th anniversary.

Financing of the record is attributed to the Denver Symphony Guild, an auxiliary organization supporting the Denver Symphony Orchestra annually through its myriad projects. The Denver Symphony Guild Board voted unanimously to assist with \$30,000 toward a budget for a commercial recording for the Denver Symphony Orchestra.

The recording was cut by Desto Records of New York and can now be purchased at the Denver Symphony Office and at all May D & F Stores, selling for \$6.00 plus tax.



DEUTSCHE GRAMMOPHON artist Rafael Kubelik, left, goes over the score of the rarely-heard opera "Palestrina," which he recently conducted. The four-LP set features Nicolai Gedda, Dietrich Fischer-Dieskau, Hermann Prey and others, with the Bavarian Radio Symphony Orchestra and Chorus. With Kubelik, are, Heinz Wildhagen, recording engineer; Fischer-Dieskau; Hans Weber, recording supervisor; and Gedda. The set is due for national shipment this week.



AT RECENT champagne reception, left to right, at the N.Y. Public Library's Music Division at Lincoln Center: ASCAP composer and Board member Richard Rodgers, colleague Burton Lane, ASCAP lyricist Dorothy Fields, David Hall of Rodgers & Hammerstein Archives of Recorded Sound (in rear), Mrs. Jay Gorney, composer-lyricist Jay Gorney and Max Wilk, author of Athenaeum's new book on songwriters, "They're Playing Our Song." Gathering celebrated Wilk's donating of all his taped interviews with top songwriters to the R. & H. Archives. Other notables present included lyricist Lee Adams, Mrs. Dorothy Hammerstein and William Hammerstein, Yip Harburg, Harold Arlen, Mrs. Schuyler Chapin and ASCAP executive Richard Frohlich, who represented president Stanley Adams.

C. Rich, Roy Clark & 'Dirty' Ditty Top '73 CMA TV Awards

NASHVILLE—A song banned by many major radio stations as "too dirty" was the big winner at the Seventh Annual Country Music Awards at the Grand Ole Opry House here last Monday.

"Behind Closed Doors," written by Kenny O'Dell and recorded by Charlie Rich, was a triple winner. Rich was voted Male Vocalist of the Year.

Baunach Better After Accident

NASHVILLE—Larry Baunach, vice president of sales and promotion for Dot Records, is in satisfactory condition following emergency surgery at Vanderbilt Hospital here.

Baunach suffered a mangled hand and loss of a finger in a freak auto accident. Trying to pick up a newspaper from his driveway with the door open and the car moving, he lost control of the car and was thrown onto the pavement. The door slammed trapping his hand inside, and he was dragged down a steep hill into a ditch. Once his hand finally broke loose, the car continued down the street, smashed into a culvert, and was virtually demolished.

Seven Penners Named to Songwriters Hall of Fame

NASHVILLE—Seven contemporary songwriters, two of them operating as a team, were named to the Nashville Songwriters Hall of Fame at a special ceremony which ignited the spark for the big week of celebrations here.

The new inductees were Don Gibson, Willie Nelson, Harlan Howard, Jack Clement, Roger Miller, and brothers Steve and Ed Nelson Jr.

The new Hall of Fame members were announced by Clarence Selman, president of the Nashville Songwriters Association, at a party attended by approximately 450.

Biff Collie, producer for Capitol Records, hosted the ceremonies the fourth year in a row.

Plaques to the winners were presented by Eddy Arnold, Chet Atkins, Mrs. Frances Preston, Ralph Emery, Hank Cochran and Sam Phillips. Only Harlan Howard and

Roy Clark walked away with the top prize, however. The versatile performer was named Entertainer of the Year.

Chet Atkins was named to the Country Music Hall of Fame in the living category, while the late Patsy Cline, who was killed in a plane crash while at the peak of her career, was inducted in the deceased category.

It was a big night for Rich and his controversial song, the only country music tune which sold more than a million singles during the year. And it brought the famous Arkansas blues singer back to the top, a position he enjoyed in the pop field in the 1950's. He clearly was the sentimental favorite with the crowd of more than 3,000 jammed into the Opry House to witness the televised event. Rich won the Single of the Year and Album of the Year awards to conclude the evening.

Loretta Lynn, last year's top entertainer, won or shared two awards this time: Female Vocalist of the Year and, with Conway Twitty, Vocal Duo of the Year.

The only winner not present to pick up his prize personally was Danny Davis who, for the fifth con-

secutive year, won the Instrumental Group of the Year category. It was accepted by Bill McElhiney, his arranger, and Bob Ferguson, his producer.

The Statler Brothers won the Vocal Group of the Year award for the second consecutive year. Also winning two years in a row was Charlie McCoy, Instrumentalist of the Year.

Johnny Cash hosted the show, and handled it excellently. Outstanding scripting was done by Chet Hagan.

The awards show began a week of solid entertainment, partying and business sessions here as the "Grand Ole Opry" celebrated its 48th birthday with a massive series of parties within a party.



CMA AWARD WINNERS are shown, back row, l to r. Conway Twitty, Roy Clark, Bob Ferguson, Bill McElhiney, Charlie Rich, Kenny O'Dell, the Statler Brothers and Chet Atkins. Front row, Loretta Lynn, Mrs. Hensley (mother of the late Patsy Cline) and Charlie McCoy.

CMA Turnout Best in History

NASHVILLE—Registration for the 48th Birthday Celebration of the "Grand Ole Opry" went over the 6,000 mark last week, making it the largest and most expensive such gathering in the 21 year history of the event.

It was a week in which, in addition to the rounds of banquets, shows and private parties, several presentations were made and a new scholarship program was announced.

Mrs. Frances Preston, president of the Country Music Association, also announced that membership in the CMA had exceeded 4,000 for the first time.

Frank Jones, former Columbia executive recently named vice president of Capitol, was the recipient of the Connie B. Gay Founding President's Award, given to the non-CMA board member who has contributed most during the preceding year to the work of the Association. Jones for several years has been the producer of the CMA banquet show. Jones also is the first native of Canada so cited.

Three stations were given special CMA awards for their "creative efforts in promoting country music month." KDAM, Longview, Wash., was the first place winner; KAFF, Flagstaff, Ariz., was given the second place plaque, while third place went to WDVA, Danville, Va. The awards were made by CMA board chairman Joe Talbot.

Implementation of a special Randy Wood scholarship program was announced for the first time.

Mrs. Preston outlined the work of the CMA during the past year, citing all of the gains made by country music, and illustrated it graphically through the use of color slides.

Irving Waugh, president of WSM, Inc., also used slides to show the progress of the new Opry House which will be opened in February. This was followed by an "Opry Spectacular" in which the 50-plus artists of the world famous show, the oldest in the history of radio, made brief appearances.

One of the more dramatic meetings of the week took place involving the annual gathering of the International Country Music Buyer's Association.

At this meeting it was revealed that promoters, for the first time, will insist upon their own contracts attached as "riders" to the contract of the A.F. of M., containing a no-show or cancellation clause.

"Too many name artists have left promoters holding the bag," said

Hap Peebles, who was re-elected president of the group. "More than 50 promoters were left stranded last year, so now we're going to provide protection in the form of a penalty. The artist long has been protected; now we want the same thing."

Other officers named to the group were: John Bodin and Jack Roberts, vice presidents; Jack Norman Jr., Secretary; Keith Fowler, treasurer.

The group noted that attendance

at a Fair Seminar, held in conjunction with the Buyer's Association meeting, drew 20% higher attendance than a year ago. At a special party, more than 400 were on hand.

Culmination of the week-long event was the actual celebration of the birthday of the show, the "Grand Ole Opry," which is just four weeks short of its 25-hundredth consecutive weekly performance.

Tenn. Supreme Court Asks Re-Hearing of Lynn/Wil-Helm Suit

NASHVILLE—The Tennessee Supreme Court has reversed two lower court decisions involving a lengthy battle between Loretta Lynn and the Wil-Helm Talent Agency. The court has ordered a new trial in a \$5 million breach of contract suit.

When the case was first heard in Davidson County Chancery Court here, a ruling was made that Miss Lynn had been released from her contract with Wil-Helm, and was within her rights in forming the United Talent Co., with Conway Twitty.

Miss Lynn had signed an exclusive 20-year contract with Wil-Helm in 1966. Her attorneys argued that she was freed from the contract in 1971.

Then an Appeals Court ruled that Chancery Court was in error, and that she had not been released, and was still under contract to the Wilburn Brothers, owners of Wil-Helm.

Now the Supreme Court has ordered a complete new trial, contending that it was impossible to make a satisfactory disposition of the case in its present state.

Conn Draws Iron Curtain With Country Music Arts

LONDON—Mervyn Conn, who put country music acts on a sound footing in the United Kingdom, is expanding his operations to Eastern Europe.

Conn has presented, for the first time, a six-day tour of five sellout concerts for a British group, the Johnny Young Four, to Czechoslovakia. The group instantly was asked to return for a major tour next year.

Conn also was instrumental in working for the Country Music Association in Nashville to arrange an historic first time visit for a Czech group to appear at the International Show during the convention last week. Jiri Brabac's Country Beat made its initial appearance.

He also is negotiating for the exchange of American and British groups to visit Czechoslovakia in 1974, in conjunction with Pragokoncert, the official Czech agency.

Conn said country music already is the most popular music in Czechoslovakia, and is securing a foothold in Roumania and the Soviet Union. He feels these visits will open new markets for recording and publishing.

States Set Fest Week

NASHVILLE—Governors of 18 states have declared Oct. 1-7 Gospel Music Week. Two other states had made a similar proclamation earlier in the year for specific functions.

Those states which have made the proclamation for this week are: Alabama, Arkansas, Connecticut, Georgia, Illinois, Michigan, Minnesota, Maine, Maryland, Missouri, Nebraska, Ohio, South Carolina, South Dakota, Louisiana, Tennessee, Vermont and Wisconsin.

WANTED AND REQUESTED!

JOE SHINALL'S



"LATELY WE DON'T TALK ABOUT IT" API #1038

api RECORD COMPANY P.O. Box 60371 NASHVILLE, TENN. 37206

Japan's Goodwill

NASHVILLE—The Chugoku Hoso Broadcasting Co. of Hiroshima, Japan, has sent a massive Miyajima Ladle to Irving Waugh, president of WSM, Inc., to be hung in the new Grand Ole Opry House scheduled to open next April.

Calligraphed by Keien Inouye of Japan, it contains a character called Kotobuki, which means best wishes and long life.

The Miyajima Ladle is a wooden rice scoop originally designed and made by a monk on a Japanese island in the 18th century. The shape of it came from a Japanese music instrument called the biwa, which is a lute.

The gift was sent by Ichiro Uchida. Chugoku Hoso is the "sister" station of WSM in Japan, established as such by the State Department on a recent exchange visit.

(Continued on page 37)

To Roy Clark:

**You Truly Are
“The Entertainer Of The Year,”
And You Have Been Ever Since
You’ve Been In The Business.**

**Your Friend,
Sonny James**

BILLBOARD'S TALENT IN ACTION HAS A LOT OF PUNCH!

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POW!

**Watch for it in
December 29 issue!**

This year, Billboard's Talent in Action is knuckling down on music industry talent with a fistful of information that will be read by more than 100,000 readers around the world. Over the years, Talent in Action has become an indispensable guide that carries a lot of clout (Biff! Pow! Zap!) for leading international talent buyers and promoters with listings of every recording artist, their personal managers and booking agents. Billboard's Talent in Action will recap the biggest hits (Zonk! Blam! Crunch!) of 1973, and announce the winners of this year's Trendsetter and Number One Awards.

And Talent in Action will unveil a brand new section devoted entirely to Newcomer Artists who burst upon The Charts during 1973! Don't miss it! Billboard's Talent in Action is your opportunity to show off before an audience of music heavyweights and finish the year off in style. Billboard's Talent in Action is coming December 29! If you don't want to get clobbered (Bop! Smack! Poof!) by the competition, then it's time to start thinking about Talent in Action, the Billboard annual that puts !!!! in your wallop and \$\$\$\$ in your wallet.

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Issue Date: December 29

1st Southern Convention Makes Eight Act Awards

By BILL WILLIAMS

WEATHERFORD, Tex.—Eight awards for "promoting Christ through Gospel music" were awarded at the First Annual Southern Gospel Music Association convention here last week.

The Association, formed nine months ago to accelerate the growth of Gospel Music in the southwestern and southern states, brought in more than 50 acts from six states to take part in the affair.

"It was not a popularity contest to determine who was the best singer," explained 1st vice president Joseph Raven, a promoter with more than 40 Gospel music acts. "It was strictly to determine who best was promoting Christ." He said this was the real purpose of the SGMA.

Named the leading vocalist was Calvin Wills, who serves as president of the organization. The leading female vocalist is Merle Conn Longnecker. Raven was named the leading promoter. David Sapp, known throughout the nation for his sacred songwriting, won the songwriter award. The best Quartet award went to the Calvary Singers. Cecil Pollack of the Gospel Lights was named best musician; Howard Rogers was a winner in a special category for his overall work, and Ken Ray Sound of Fort Worth was the sound engineering award winner.

Four sessions of the convention were held, two night concerts and two in the afternoon.

The event was held in the 2,100 seat auditorium here and, according to Raven, may have to be moved to the Dallas Municipal Auditorium next year to accommodate the expected crowd.

States represented in the Association are Texas, Oklahoma, New Mexico, Louisiana, Mississippi and Arkansas.

Wendell Awarded 'Metronome'

NASHVILLE—E.W. "Bud" Wendell, manager of the "Grand Ole Opry," was awarded the city of Nashville Metronome Saturday night in a ceremony on stage at the Opry House.

The Metronome is the symbol of the Metropolitan Government of the city, given to the individual who has contributed the most during the past year to the betterment of the music industry.

A former administrative assistant to the president of WSM, Inc., Wendell is a native of Akron, O., and was graduated from Wooster College. He became an employee of the National Life and Accident Insurance Company, parent firm of WSM and the "Opry," and was transferred here. His ascent followed his obvious abilities not only to manage the oldest show in the history of radio, but to bring about a cooperative spirit among all artists, on and off the "Opry."

He also has been instrumental in the growth of Fan Fair, and the

WILLS MAKES APPEARANCE

NASHVILLE—One of the real surprises of the week was an appearance by Bob Wills, whose Texas Playboys band made music history with western swing. He was the guest of ASCAP, and it was his first visit here since he was inducted into the Hall of Fame in 1968. Wills was paralyzed by a stroke four years ago, but has regained partial use of one arm, and is able to talk slowly.

WSM "Opry" birthday party in October. He has served on the CMA board of directors, and has shown a cooperative attitude toward every organization and individual in the music industry. He also has been active in the operation of the Opry Trust Fund, through which more than \$300,000 has been given to indigent artists, musicians and members of their families.

Robinson Slates IGM Syndication

INDIANAPOLIS—"Country Living," a radio syndicated show hosted by WIRE's Bill Robinson, is being distributed by International Good Music, Bellingham, Washington.

The show now is being sold to 50 stations in the U.S. and Canada. In some markets, stations are using the service for up to nine hours of their broadcast day.

Quartet Convention Expect 30,000 Plus

NASHVILLE—The 16th Annual National Quartet Convention gets underway here this week, expanded to six days to accommodate the anticipated 30,000 attendance.

Held in Memphis for the first 13 years, the Convention was moved here three years ago because of the concentration of gospel groups in this area.

Some 50 groups are listed on the program to entertain at the Municipal Auditorium, with an estimated 10-15 more to be added, according to Don Butler of the Sumar Talent Agency.

About 70 display booths are set up at the auditorium for purposes of promotion and sale of albums.

The program gets underway tomorrow (Tuesday), with a special "Old Timers" show, featuring the original LeFevres, the Sunshine Boys, the Sons of Song (together for the first time in 10 years), the Speer Family, including two retired sisters; and the Blackwood Brothers.

On Wednesday, Thursday and Friday nights, 11 top gospel groups, all different, will perform, with the show scheduled to last until 2 a.m.

On Saturday, the Annual Parade of Stars will be held, with some 35 groups in all performing their shows. This is listed as an "open end" show, with no closing time established.

On Sunday morning, there will be a 10 a.m. worship service, followed by a concert that afternoon by six of the leading groups.

Other activities are scheduled through the week. On Saturday morning at 10 there will be a special talent contest for groups not established in the recording business. This will be followed by a Saturday afternoon concert of semi-professional groups.

On Thursday morning, the National Quartet Convention will host disk jockeys programming gospel music at a breakfast, with Bob Benson as master of ceremonies. SESAC also has a luncheon planned for Thursday.

Throughout the week, meetings of the Gospel Music Association will be held.

Hall of Fame

• Continued from page 34

producer, and artist as well as writer, wrote such tunes as "Ballad of a Teenage Queen" and "Miller's Cave."

The Nelson brothers wrote "Bouquet of Roses" and "With This Ring I Thee Wed."

Miller's songs include "King of the Road," "Dang Me," "England Swings" and many others.

Joe Allison, guest speaker for the evening, referred to the songwriter as the poet of the singer. "With our songs we can hold up a mirror to him and let him reflect his work, his heartbreak, his happiness, his love, his family and his God," the Capitol executive said.

THE BALLAD of BEN GAY

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Country Music

Nashville Scene

By BILL WILLIAMS

Look for the **Four Guys** to become permanent fixtures on the **Charley Pride Show**. He's pleased with the group, and they are happy with him. It could be a long contractual arrangement. . . . **Peggy Little** is making everyone happy with her return to singing, and doing some performances again. . . . **Ramona and Mark Jones** (son of **Grandpa Jones**) join **Jimmy Driftwood** in a college concert at Martin, Tenn. **Driftwood** will be doing one of his rare appearances on the "Grand Ole Opry" in November. . . . Last week marked the 48th anniversary on the "Opry" for **Alcyon Bate Beasley**, the only one of the originals left. She questioned whether she would make it to 50 years. . . . When **Stringbean** did a concert at Auburn, Ind., the crush of the crowd was so great it took four policemen to escort him to the stage.

When former pop singer **Lou Christie** made his visit to Nashville, he, too, was surprised when **Bud Wendell** put him on the "Opry." He's moving back to the U.S. from England. . . . After playing to the biggest crowd ever at the Nashville Wives' Fashion show, **Jack Greene** and **Jeannie Seely** departed immediately for Toronto to join **Jose Feliciano** in taping the **Ian Tyson** show. Miss Seely went back to Canada a week later to guest on the **Tommy Hunter Show**. . . . **Melba Montgomery** is off on a big promotional tour for her Elektra hit. . . . **Archie Campbell** headlined the Outdoor Rec Vee World Show near Disneyworld.

The **Country Bugs** of Kelso, Wash., will have their first release out during November, a single on the Charter label. The group consists of a pre-teen family. . . . **Earl Owens** now handling business and promotional affairs for writer **Grant Grieves**. . . . **Del Delamont** goes home to Canada for a month in February. . . . **Johnny Cash** plans a Christmas single this year. . . . **Diana Trask** has signed with the Hughes Hotel organization in Las Vegas for three years. . . . **Jim and Jon, The Hagers**, are back in Nashville taping segments of *Hee Haw*.

Bobby Fischer (not the chess player) is heading up a new division of **Ricci Mareno Enterprises** called **American Country Promotions**. . . . **Ural Albert**, who drove a truck for 15 years even while he was recording, worked with **Porter Wagoner** in the old days in Missouri. One of the things he has done over the years is

(Continued on page 40)

Wood Re-Forms Pot O' Gold Co.

NASHVILLE—Luther Wood has reactivated his **Pot O' Gold Music Enterprises**, which includes independent national record promotion and publishing. The firm will specialize in country music.

Wood reactivated the firm after leaving **Mega Records**, where he had been national promo chief for two years.

As of now, **Pot O' Gold** has working agreements with **Trine Productions**, a Nashville based label, and **Granite Records**, a subsidiary of **ATV Music**, based on the West Coast and headed by **Corky Mayberry**.

Pot O' Gold Publishing, with a substantial catalog, is the publishing arm.

This time **Little David** has really got it together with sale and airplay on his latest...

"TOO MUCH HOLD BACK"

B/W

"YOU CAN'T STOP ME FROM LOVING YOU"

MCA 40115

LITTLE DAVID WILKINS



**Warmest Thanks
To The
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For Voting Me
“Entertainer Of The Year”**

Roy Clark

TOMMY OVERSTREET'S CHAIN OF HITS

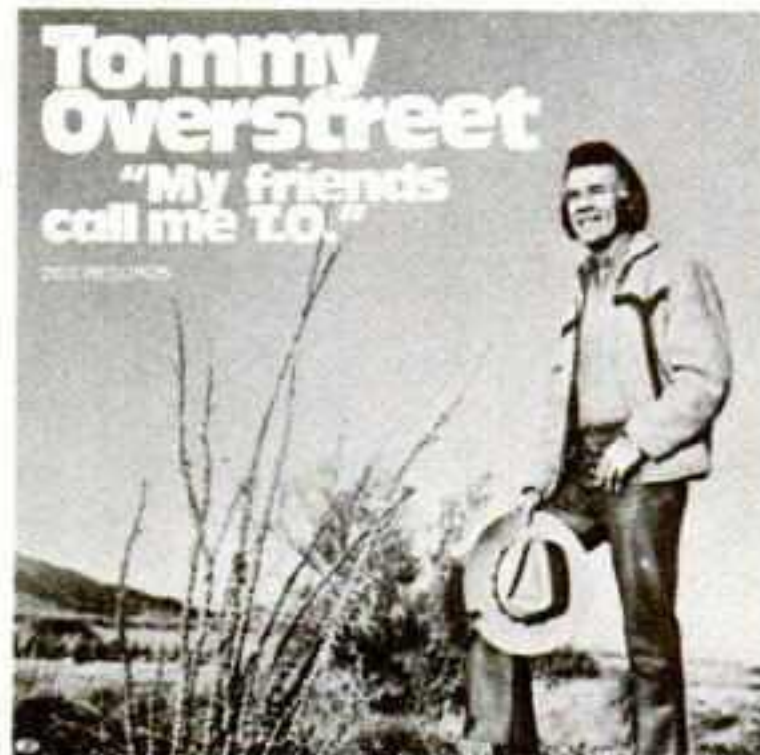


CONTINUED.

Tommy's latest single, "I'll Never Break These Chains," is another winner. It's the story of how much a man can enjoy being chained to the woman he loves. It's the big single from Tommy's new album, "My friends Call Me T.O.!" The talented Texan's got lots of friends, and more fans every minute. Don't keep them waiting. Stock up.

The Single: "I'll Never Break These Chains" DOA-17474

The Album: "My Friends Call Me T.O." DOS-26012



Distributed By Famous Music Corporation
A Gulf + Western Company

CMF HONORS AFM CHIEF

NASHVILLE—George W. Cooper Jr., long time president of the Nashville local of the American Federation of Musicians, was honored in a special ceremony here Thursday.

The Country Music Foundation, in conjunction with the union, unveiled a plaque to Cooper, who has been instrumental in building this city into a music capitol over the years.

A reception followed the activity at the Hall of Fame building.

Nashville Scene

• Continued from page 38

to cut football records, that is customized records for various football teams. . . . Baltimore's child prodigy, **Johnny Anthony**, has signed a long-term contract with CSA Records. He was discovered shining shoes on the street at the age of seven. He's now 18. . . . **Charlie Louvin** is cutting his first sessions for UA, under the supervision of **Kelso Herston**. . . . Singer **Clay Hart** has been so busy on the road for a couple of years that he has had little or no time for recording. Now he is taking the time. He is working, with **Tommy Alsup** in Nashville, on a new single to be released on Randwood.

David Rogers is winding up a five-week tour that took him from the East Coast to Texas. His new Atlantic album, "Farewell to the Ryman," has just been shipped. . . . **Rex Allen Jr.** has signed a recording contract with Warner Brothers Records, and his first release is due out at once. He'll be produced by **Larry Butler**. . . . **Judy Brite** has been signed to a contract by Opryland Records and will record on Dec. 10, which happens to be her birthday. . . . Songwriter **Gary Revel** is a new father. The baby boy, **Gary Neal Jr.**, was born in at just under seven pounds.

The Oak Ridge Boys, just finished with their first session for Columbia, will appear on the **Mike Douglas** TV Show next week, with co-host **Charley Pride**. . . . **Johnny Paycheck** performs at a benefit in his hometown of Greenfield, Ohio, late this month, with proceeds going to underprivileged children. Then he goes back to the big money bookings. . . . **Joe Stampley** of Dot has had four consecutive top 10 records. . . . **Merle Haggard** did it again, sold out a show at the Veterans Memorial Hall in Columbus, Ohio. The night before he had grossed \$30,000 in two sold-out shows at the Cincinnati Music Hall.

Jeris Ross, a fine, fine singer, has signed with ABC-Dunhill. . . . **Commander Cody and His Lost Planet Airmen** will play at least nine cities and 14 concerts this fall with the **New Riders of the Purple Sage**. . . . Since moving into the country fold, Atlantic Records has produced 12 chart singles and two chart albums. . . . **Bobby G. Rice** showed up for a date in San Angelo, Texas, which (without his knowing) had been cancelled. He ended up doing a lengthy interview with **T.C. Carter** of KETO-AM Radio. . . . Residents of Waynesboro, Va., proclaimed Oct. 21 as **Mac Wiseman** Day. It's his home town, and it's been 21 years since he performed there. . . . **Canary Records**, now relocated in Portland, Oregon, has a new release by singer **Linda Rae Miles**, which he is pushing nationally. . . . **Merle Haggard** is

Country Music

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 10/27/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Label & Number (Distributing Label)</small>
1	2	8	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
2	3	29	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
3	4	12	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
4	1	8	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
5	5	12	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
6	6	10	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
★	10	4	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
8	7	18	SATIN SHEETS—Jeanne Pruett, MCA 338
★	12	4	PAPER ROSES—Marie Osmond, MGM SE 4910
10	8	27	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
11	9	12	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
12	11	12	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL 1-0248
13	17	5	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury 1-686
14	16	13	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
15	13	21	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
16	19	6	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA 144F
17	20	32	INTRODUCING—Johnny Rodriguez, Mercury SR 61378 (Phonogram)
18	21	4	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
19	14	10	ELVIS—Elvis Presley, RCA APL 1-0283
★	26	5	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
21	15	20	DON WILLIAMS, VOL. 1—JMI 4004
22	18	17	CLOWER POWER—Jerry Clower, MCA 317
23	22	31	SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA 303
24	23	14	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
25	28	5	SAWMILL—Mel Tillis, MGM SE 4907
26	25	13	BILL—Bill Anderson, MCA 320
27	29	32	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
28	30	19	SWEET COUNTRY—Charlie Pride, RCA APL1-0217
★	37	3	EARL SCRUGGS REVUE—Earl Scruggs, Columbia 32426
30	24	13	NOTHING EVER HURT ME (Half As Bad As Losing You)—George Jones, Epic KZ 32412 (Columbia)
★	40	2	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA Victor APL 1-0322
32	27	9	IF SHE JUST HELPS ME GET OVER YOU—Sonny James, Columbia KC 32291
33	34	7	THIS IS—Tony Booth, Capitol ST 11210
34	35	5	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
35	42	2	MR. COUNTRY ROCK—Billy Crash, Craddock, ABC X-788
36	31	12	TOMORROW NIGHT—Charlie Rich, RCA APL 1-0258
37	36	29	THE RHYMER AND OTHER FIVE AND DIMERS—Tom T. Hall, Mercury SRM 1-668 (Phonogram)
38	33	7	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
39	39	3	CARRY ME BACK—Statler Bros., Mercury 676
40	45	3	TOUCH THE MORNING—Don Gibson, Hickory 4501
41	46	3	SUMMER (THE FIRST TIME)—Bobby Goldsboro, UA LA124 F
42	41	4	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia C 32240
43	47	2	PLASTIC TRAINS, PAPER PLANES—Susan Raye, Capitol ST-11223
44	—	1	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury 1-677
45	48	28	SUPERPICKER—Roy Clark, Dot DOS 26008 (Famous)
46	—	1	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA Victor APL1-0345
47	—	1	DEAL FOLKS, SORRY I HAVEN'T WRITTEN—Roger Miller, Columbia KC-32449
48	—	1	BEST OF GEORGE JONES VOL. II—RCA Victor APL1-0316
49	43	15	MR. LOVEMAKER—Johnny Paycheck, Epic KZ 32387 (Columbia)
50	—	1	BUBBLING OVER—Dolly Parton, RCA Victor 1-0286

taping the "Sonny & Cher" show. . . . **Waylon Jennings** has a new fan club, at P.O. Box 2438, East Peoria, Ill., 61611.

Paramount Records is releasing a

new album by **Ivory Joe Hunter** in November. In it are three songs from the catalog of **Jack Music**. One is the relatively recent "Shelter of Your Eyes," written by **Don Williams**.

OCTOBER 27, 1973, BILLBOARD

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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR Performer—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	WE'RE GONNA HOLD ON —George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	35	39	10	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE? —Terry Stafford (J. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)	68	64	6	I CAN'T GET OVER YOU TO SAVE MY LIFE —Lefty Frizzell (S.D. Shaler, Lefty Frizzell), ABC 16462 (Blue Crest, BMI)
2	1	11	RIDIN' MY THUMB TO MEXICO —Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	36	29	11	OH OH I'M FALLING IN LOVE AGAIN —Eddy Arnold (A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	★	83	3	BLEEP YOU/AN HOUR AND A SIX PACK —Cal Smith (Bobby Braddock) MCA 40136 (Tree, BMI)
3	4	10	DON'T GIVE UP ON ME —Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	37	40	9	KISS IT & MAKE IT BETTER —Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)	70	74	4	SECRET LOVE —Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)
4	5	13	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER —Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	38	42	8	AIN'T IT GOOD —Narro Wilson (N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)	71	63	8	COUNTRY GIRL (I Love You Still) —Glen Barber (Eddy Rven), Hickory 302 (MGM) (Milene, ASCAP)
★	7	10	SAWMILL —Mel Tillis (Mel Tillis, Horace Whitley), MGM 14585 (Cedarwood, BMI)	★	50	4	YOU ASK ME TO —Wayton Jennings (Wayton Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)	72	73	5	ROLLIN' IN MY SWEET BABY'S ARMS —Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)
★	9	8	PAPER ROSES —Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	★	60	3	AMAZING LOVE —Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	73	75	3	SAME OLD CALIFORNIA MEMORY —Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill & Range, BMI)
7	3	15	YOU'VE NEVER BEEN THIS FAR —Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	41	30	8	YOU KNOW WHO —Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	74	51	9	KINDLY KEEP IT COUNTRY —Hank Thompson (Hank Thompson, P. Gailey), Dot 17470 (Famous) (Brazos Valley, BMI)
8	6	11	SUNDAY SUNRISE —Brenda Lee (Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	42	44	8	I CAN'T SIT STILL —Patti Page (Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	75	72	7	THE LAST BLUES SONG —Dick Curless (Barry Mann, Cynthia Weil), Capitol 3698 (Screen Gems-Columbia/Summerhill, BMI)
9	8	11	THE MIDNIGHT OIL —Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	43	47	5	STAY ALL NIGHT —Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)	76	70	6	COLORADO COUNTRY MORNING —Tennessee Ernie Ford (B. Duncan, J. Cunningham), Capitol 3704 (Glenwood, ASCAP/Mandina, BMI)
★	14	7	COUNTRY SUNSHINE —Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/Tree, BMI)	44	48	6	TOO MUCH HOLD BACK —Little David Wilkins (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)	77	80	5	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Wayne Carson (D. Fritts), Monument 8581 (Columbia) (Combine, BMI)
★	16	9	TIL THE WATERS STOPS RUNNIN' —Billy "Crash" Craddock (J. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	45	45	8	LAY A LITTLE LOVIN' ON ME —Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)	78	79	3	MY LOVE IS DEEP —Pat Daisy (Ben Peters) RCA 0087 (Pi-Gem, BMI)
12	11	11	I NEED SOMEBODY BAD —Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	46	33	11	ARMS FULL OF EMPTY —Buck Owens (Buck Owens), Capitol 3688 (Blue Book, BMI)	★	93	2	WHEREFORE & WHY —Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)
13	15	11	TOO FAR GONE —Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	47	52	4	THAT'S WHAT I'LL DO —Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)	80	76	5	I NEED HELP —Carl Smith (G. Davis), Columbia 4-45923 (Big Swing/Joy Gene, BMI)
★	20	7	I'M YOUR WOMAN —Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	★	59	4	LILA —Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)	81	86	4	TOO MANY MEMORIES —Bobby Lewis (R. Bourke, G. Barnhill), Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)
15	17	9	BROAD-MINDED MAN —Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	49	49	6	SPARKLIN' BROWN EYES —Dickey Lee (Cox, Hobbs), RCA 0082 (Dixie, BMI)	82	82	3	DIXIE FRIED —Carl Perkins (Carl Perkins) Mercury 73425 (Cedarwood, Inc./Hi Lo Music Inc., BMI)
16	10	14	KID STUFF —Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	50	56	6	SECOND CUP OF COFFEE —George Hamilton IV (Gordon Lightfoot), RCA 0084 (Moose, CAPAC)	83	85	2	LOVIN' SOMEONE ON MY MIND —Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)
★	21	7	SING ABOUT LOVE —Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	51	54	7	PRECIOUS MEMORIES FOLLOW ME —Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	84	87	5	ALLEGHENY —Johnny Cash & June Carter (C. Gantry), Columbia 4-45929 (Combine, BMI)
18	12	14	YOU'RE THE BEST THING THAT'S HAPPENED TO ME —Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)	52	58	4	WRAP YOUR LOVE AROUND ME —Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)	85	88	5	LOVE AND HONOR —Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)
19	22	7	I'LL NEVER BREAK THESE CHAINS —Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)	53	57	7	WARM LOVE —Don Gibson & Sue Thompson (Don Gibson), Hickory 303 (MGM) (Acuff-Rose, BMI)	★	—	1	SOMEWHERE BETWEEN LOVE & TOMORROW —Roy Clark (B. Reneau, T. Lazzarus) Dot 17480 (Chess-Charlie Boy, ASCAP)
20	13	11	A PERFECT STRANGER —Freddie Weller (Freddie Weller), Columbia 4-45902 (Roadmaster, BMI)	★	66	3	ALL IN THE NAME OF LOVE —Narvel Felts (Jerry Foster & Bill Rice) Cinnamon 771 (Jack & Bill, ASCAP)	87	92	4	SOUL DEEP —Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Earl Barton, BMI)
★	28	6	THE MOST BEAUTIFUL GIRL —Charlie Rich (Norro Wilson, Billy Sherrill), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	55	46	10	WHAT GOT TO YOU —Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	88	89	4	THE FIDDLE MAN —Red Steagall (Red Steagall), Capitol 3724 (Palo Duro, BMI)
★	31	5	LITTLE GIRL GONE —Donna Fargo (Donna Fargo), Dot 17476 (Prima Donna, BMI)	★	68	3	LOVE ME —Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)	89	96	2	SWEET BECKY WALKER —Larry Gatlin (Larry Gatlin), Monument 8584 (First Generation, BMI)
23	25	8	PLASTIC TRAINS, PAPER PLANES —Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	★	—	1	IF WE MAKE IT THROUGH DECEMBER —Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	90	94	4	YOUR SWEET LOVE —Jimmy Dean (Jerry Crutchfield), Columbia 4-45922 (Dixie Jane, BMI)
24	27	8	TALKING WITH MY LADY —Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)	58	53	9	KENTUCKY SUNSHINE —Wayne Kemp (Charles Arrington), MCA 40112 (Tema, ASCAP)	91	—	1	IT'S RAINING IN SEATTLE —Wynn Stewart (Roger Murrah) RCA DJHO 0114 (Return, BMI)
25	18	17	CAN I SLEEP IN YOUR ARMS —Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	59	65	5	CITY OF NEW ORLEANS —Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)	92	84	4	CALIFORNIA BLUES —Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)
26	19	15	BLOOD RED & GOIN' DOWN —Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	★	35	5	SOMETIMES A MEMORY AIN'T ENOUGH —Jerry Lee Lewis (Stan Kesler), Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)	93	95	2	RELEASE ME —Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 8589 (Four Star, BMI)
★	28	12	DARLIN' (Don't Come Back) —Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	60	55	8	THE DEVIL IS A WOMAN —Brian Shaw (Bobby Borchert, Howard Goff) RCA 0058 (Dunbar, BMI)	94	90	4	BAD, BAD, BAD COWBOY —Tompall Glaser (Tompall Glaser), MGM 14622 (Glaser Brothers, BMI)
★	29	4	IF YOU CAN'T FEEL IT (It Ain't There) —Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)	★	77	2	I'LL BE YOUR BRIDGE —Wilma Burgess (Royce, Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)	95	91	5	IF THE BACK DOOR COULD TALK —Ronnie Sessions (Hank Cochran), MGM 14619 (Tree, BMI)
30	32	7	CARRY ME BACK —Statler Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	★	78	2	GOT LEAVING ON HER MIND —Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)	96	—	1	COUNTRY BOOGIE WOOGIE —Linda Nash (Jim Owen) Ace Of Hearts 0473 (Vector, BMI)
31	24	10	IT'LL BE HER —David Rogers (B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	64	62	6	YOU'RE WEARIN' ME DOWN —Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)	97	—	1	GREEN DOOR —Mayf Nutter (M. Moore, B. Davis) Capitol 3734 (Hudson, BMI)
32	23	15	JUST WHAT I HAD IN MIND —Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	★	81	2	FOR OL' TIMES SAKE —Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)	98	100	2	EV'RYDAY WOMAN —Kenny Starr (Bob Morrison), MCA 40124 (Music City, ASCAP)
★	41	10	LET ME BE THERE —Olivia Newton-John (John Restill), MCA 40101 (Gallico, BMI)	65	69	4	THE LAST LOVE SONG —Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	99	99	2	HUMMINGBIRD —Country Cavaliers (J. Wright, Jack & Jim Anglin), MGM 14606 (Acuff-Rose, BMI)
34	38	6	THE WHOLE WORLD'S MAKING LOVE —Bobby G. Rice (Ris, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Unde Ben's, ASCAP)	★	67	9	I SEE HIS LOVE ALL OVER YOU —Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)	100	98	2	BE CERTAIN —Teri Lane (J. Koonse, B. Parker), Monument 8582 (Chess, ASCAP)

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A brilliant display of color, an unusual shape to the package and a removable sleeve characterize Rod Stewart's arresting LP (center left). Ed Thrasher (top) is responsible for Warner-Reprise albums. Peter Whorf (above) is ABC/Dunhill's art director.

Three top art directors: John Berg of Columbia (above); Capitol's John Hoernle (above left) and A&M's Roland Young (top center).

GRAPHICALLY THE ART IN RECORDS IS EXCITING, ALERT AND EVER CHANGING

The Art Director is the contact man between almost everybody with anything to say about how an LP should look

By Ron Tepper

FEW IN THE RECORD INDUSTRY WOULD DENY that music has undergone dramatic changes during the past decade. But equalling those startling innovations is the "quiet revolution" that has gone on in the graphics end of the business.

The "quiet revolution" involves five distinct areas:

- 1) the emergence of printed board for album cover use;
- 2) the growth of the independent graphic contractor;
- 3) the growth of the independent jacket fabricator;
- 4) the "total approach" now being utilized in graphic production and;
- 5) the "surrender" of the sales department to the art directors and graphic men in the industry.

Perhaps the most startling change is the latter. As little as four years ago, record company sales/merchandising personnel would cringe at the thought of leaving an album cover design entirely in the hands of an art director without the benefit of "sales guidance."

Today, however, that opinion has radically changed. But there are still some who quietly object to the control the art director's have attained. ("My big bitch," explains one vice president of sales, "is that you can't read the damned titles in the browser. If they'd only make the type legible—or bigger—I'd go along with it but between the recording artist and the art director they'll drive you nuts about the cover if you try to interfere.")

Most art directors—and the sales managers who go along with them—counter the argument by saying that "today it doesn't matter if the name doesn't stick out. The kids are



MGM's Saul Saget, checks color slides for an LP cover.

much more sophisticated. They know who has what album out."

"You don't need giant, bold-faced type to sell LPs," maintains Capitol's art director, John Hoernle. "Kids know what they're looking for and they'll find it. The myth, at least here at Capitol, of blasting the artist's name and picture on the cover is gone. About the only thing we do is put the cut titles on the back of the jacket to keep kids from tearing off the shrink wrap and looking inside for the name of the songs."

Hoernle points out several packages that contain neither the artist's photo or his name on the cover. "And, we'll sell just as many." The theory, however, is modified in the case of the new artist. "We'll use the same basic approach but we all recognize the need for some identity on the cover. Maybe a picture or the name prominently displayed. Maybe both."

Hoernle maintains the art director at Capitol has more freedom than ever before. The things he advocates today he would have been fired for three, maybe even two years ago. "There's a hell of a lot better relationship today between sales, merchandising and art than ever before. To illustrate it, we're now, for the first time, on the same floor. Christ, before we wouldn't get within two floors of each other. Sure, there's more freedom but I think we understand their problems more and they understand ours. Plus there's been that radical sophisticated change among kids who buy records today."

The freedom has also brought a new sense of responsibility to the art directors. Before, they would assign a cover to a designer before anyone knew anything about the artist, his

music, personality or his ideas about album covers, etc. Today, that practice has disappeared.

"I wouldn't think of just assigning a cover to a designer without meeting and talking to the recording artist first. Finding out what kind of person he (or she) was; what they're interested in; how they see their music and the package that's going to hold it. I try to understand what they're trying to say musically. Once I grasp that, I'll assign the cover."

More than likely, the cover will be assigned to someone outside of Capitol's art department. Once, Capitol had one of the largest art departments of any label. Today, it's down to three with most of the work being done by independent contractors. The same trend prevails throughout the industry, with one or two exceptions.

Hoernle, as do many of the other art directors, utilizes a variety of freelancers, however, their roster of independent contractors is constantly expanding. "I talk to three or four new people every week and look at their work." The same is true of most other directors. One of the exceptions to the independent contractor practice is Columbia, where there are still more than two dozen staff people employed.

Despite the enormous amount of product Ed Thrasher, Warner's executive art director is responsible for, he operates much as he did when he came to the label 10 years ago—with a small staff (two others within the department), and a lot of outside help.

"It hasn't changed much for us," says Thrasher, "since we always used outside people. We also are given a great deal of freedom in our designs and the relationship between art and sales here is one in which we realize that the only thing sales asks is that we don't buy what we are trying to sell. I agree wholeheartedly with that philosophy. You can't sell what you can't see."

Saul Saget, MGM's vice president of creative services, brings up a different point. He agrees there is less influence from the sales department, but the area in which sales has stepped back has been filled by another influence—the artist.

"In the past, the company has always had the say as to packaging. Today, the company's influence has diminished and the artist has stepped in with his influence. Nevertheless, the art director still has about the same amount of outside in-

(Continued on LM-8)

LP

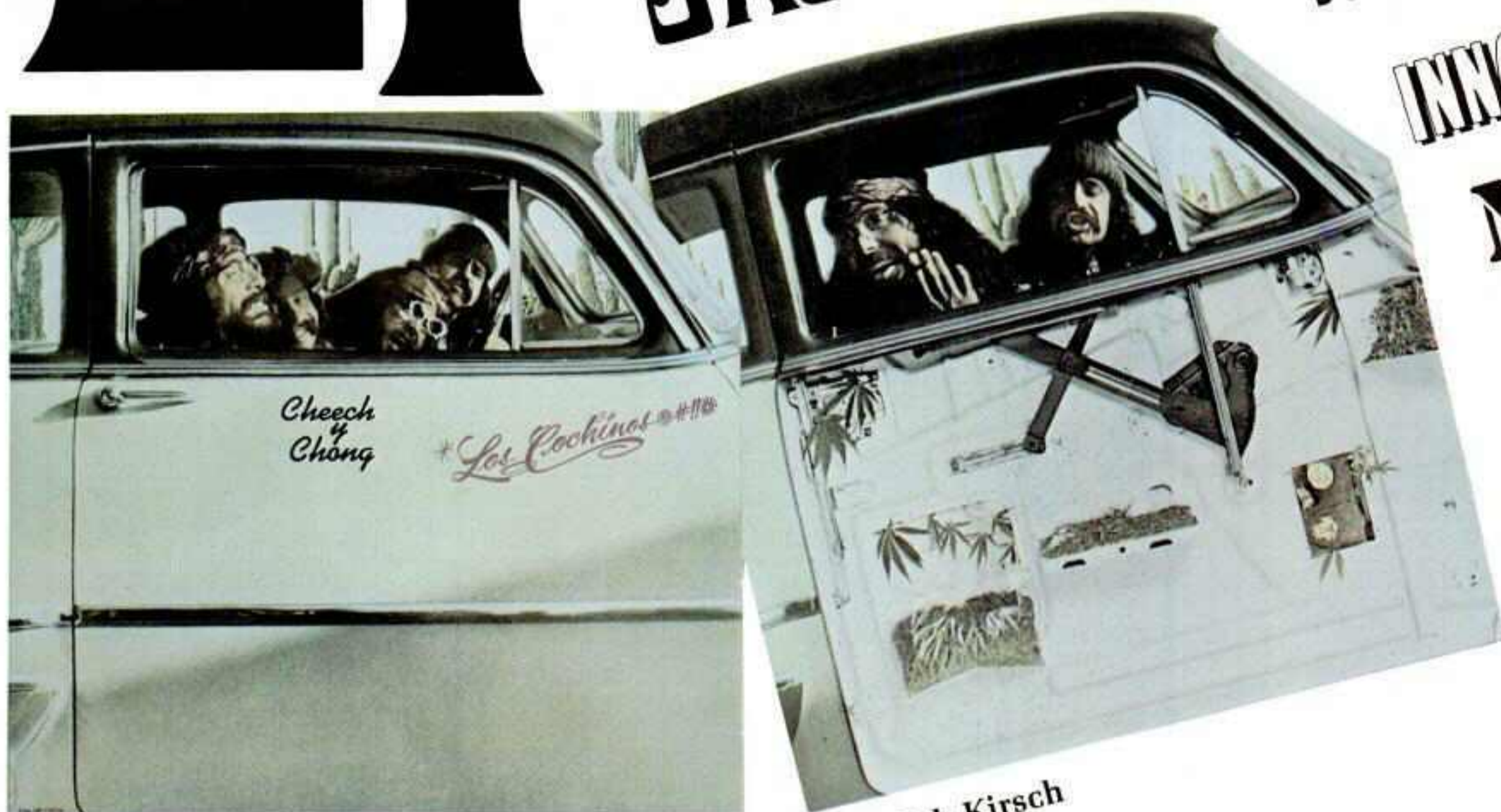
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This A&M LP by Cheech & Chong has a "moving" cover in which the inner sleeve is printed on hard cardboard and is both part of the cover and its own individual piece of artwork when removed.

By Bob Kirsch

The Look of Music



IF ONE WERE TO CHOOSE A WORD to summarize the nature of the album jacket business as a whole, that word would have to be "change."

"Excitement" has been another key word over the past several years. There are new means by which a jacket is manufactured, giving the record company more options as to the type of jacket used. These new methods have also increased the speed of production time.

Graphics are changing constantly, and the jacket manufacturer is prepared to meet these changes. New methods have been developed for drying ink and an almost unlimited choice of paper, from simulated cloth to foil to textured, is now available to the record company.

Jacket manufacturers are moving heavily into the sticker business for those LP's which feature only artwork and no liner notes or song titles, while most firms report that the back of a jacket is now as important artistically as the front.

The inner sleeve has taken on a new role. More and more firms are using this sleeve as a promotional tool as well as a protective cover for the disk. And the contents of a jacket often contain much more than a record, with manufacturers called on to produce posters, lyric sheets and booklets.

The actual manufacture and delivery time of a finished jacket is faster than ever through the use of new, high speed machinery and many major manufacturers are spacing facilities throughout the country to facilitate delivery speed.

What do some of the leading jacket manufacturers and printers say about what's happening to the overall business today?

Ivy Hill Packaging has been in the record jacket business for nearly 30 years, and board chairman Lewis Garlick offers some views on his firm and the industry as a whole.

"The firm began in 1910," Garlick says, "and I came in in 1944. That's when I decided to specialize in one area, and the manufacture of record jackets became that field. We first picked up Decca Records through Jack Kapp and went on to work with RCA, Columbia and Capitol.

"We changed our name from Gordon Press, the name my father-in-law had used, to Ivy Hill in 1950, and started working on LP jackets, inner sleeves and record labels.

"In 1955 we got into the so-called board packages. Now we have a plant in Great Neck, Long Island and one in Los Angeles, and we make everything from labels to sleeves to board jackets." (A board jacket is a jacket which has the art printed directly on cardboard. The board is white, bleached and there is no pasting of

cover art on the board. The board is also one piece and is folded into the shape required.)

Ivy Hill has also bought a parcel of land in Terre Haute, Ind., directly across from the Columbia pressing facilities. Garlick says he expects construction of a plant to begin within 90 days, and this plant will serve the needs of the Midwest.

What are some trends Garlick sees in printing and jackets? "For one thing," he says, "we've developed equipment which can speed up the actual making of a jacket. But I think a major trend might be one back toward the more conventional, simple package and away from the super deluxe jacket. It's often cheaper and if you look at the top LP's today, many are in these conventional packages. Most, however, are double fold, even if the disk is a one album set.

"There is also quicker drying on four-color," Garlick adds. We have infrared, gas dryers and we can use them on sheet fed presses. We are also experimenting with producing liquid lamination off a sheet fed press and this should reduce the cost factor.

There is also a trend toward board jacket, but this changes from time to time. There have been no major changes in colors used. Basically, there is nothing radically new. There are a million variations which can be used, and most are from time to time. We can do fancy dye cutting and embossing, but this has been done."

At Queens Lithographing Corp. in New York, vice president Eric Kaltman notes that "within the past year, we have seen a huge swing toward board jackets involving a special shape or construction. But the current

paper shortage is affecting this trend. There are spot shortages of certain types of paper, and I think you'll see more simple types of paper being used in the future. I also expect simpler jackets and simpler art."

Queens Lithograph is equipped to make board jackets or jackets featuring paper pasted on cardboard. Also used is an ultra violet drying system for four-color. "The use of a lamp for drying, as opposed to an oven," Kaltman says, "makes for a sharper printing job and the paper is more flexible because no moisture is removed through ultra violet drying.

"I also see a swing toward the board jacket. The cost differential between this and a standard jacket is minimal, but many firms like it because of its artistic values. In addition, we've introduced in the past year some high-speed finishing equipment for dye cutting and the gluing of finished jackets."

Kaltman also notes there has been a tremendous swing toward new material in jackets, such as foil, simulated cloth, textured paper and other material. "There has also been more and more use of the inner sleeve as a promotional tool.

"The sleeve features more advertising, coupons or other material and is updated more often than it used to be. This gives us an additional task to work on. Also, because a great many covers do not include notes or song titles, we are making more stickers with this information than ever before.

"Even if the jacket is not a specialty item, there may be material such as posters or lyric sheets in the sleeve."

At Shorewood Packaging Corp., with facilities in New

York, Los Angeles, England, Canada and Holland, marketing vice president Floyd Glinert says:

"We produced the first one-piece record jacket in 1963, and it was an invention of Paul Shore. This jacket lends itself to wrap around color as opposed to adding a slick to a blank board. When we first introduced it, it lent itself only to large runs, not the small ones which are the basis of the record business.

But this changed in 1968 when we started Shorewood Packaging, the division I now head, and introduced low cost wrap around color to the U.S.

"The most significant trend in packaging today," Glinert adds, "is direct printing on board. The reasons are several. One is that it looks better from an artistic point of view. You get the full bleed characteristics you can't get on a regular jacket. On double fold jackets, there is no cracking when the jacket is opened."

Glinert says Shorewood's basic machinery was built and designed by the company, and this includes a unit which takes a sheet, dye cuts, folds it and glues it into a jacket.

Shorewood produces the Unipak and Interpak, a double fold jacket that is "brought together by precise gluing and then automatically folded. What we are looking for," he continues, "is a one-world look. We would like the same jackets in all countries. Another type jacket, for which we have applied for a patent, can bring together two different types of board."

Concerning printing, Glinert says an infinite amount of color is possible today. For example, if someone wishes to make a six color jacket, the jacket is run through a four color press and then a two color press. "You can do almost anything," he adds. "For instance, you can emit an odor from a sticker." Glinert also says ultra violet drying is an important process.

As far as LP jacket shapes are concerned, Glinert says, "I think there has been a period of gimmickry and I think you'll see a standard pack with emphasis on better graphics as the future trend. The paper shortages will play some role in this return to simplicity. You may also see a trend to the thin board inner sleeve, as opposed to regular paper."

Modern Album and Finishing Co. has plants in New Jersey and Los Angeles as well as Terre Haute and Nashville. An international facility is located in Toronto. "The main purpose for the varied locations," says Modern's Rollie Froehlig, "is to offer better service in terms of delivery speed. The key factor now in the jacket industry is service.

"What we are basically," says Froehlig, "is a jacket fabricator for record companies. We are 25 years old and our product is a three piece jacket. The cover is

(Continued on LM-12)

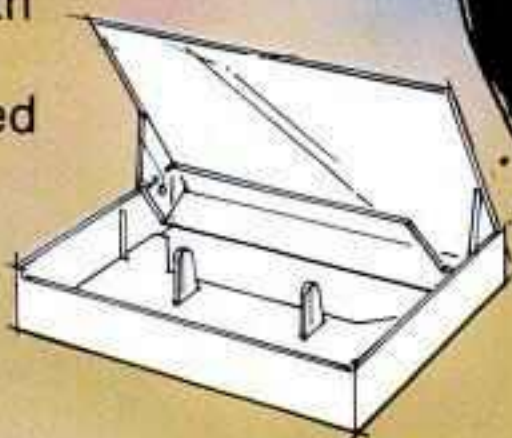
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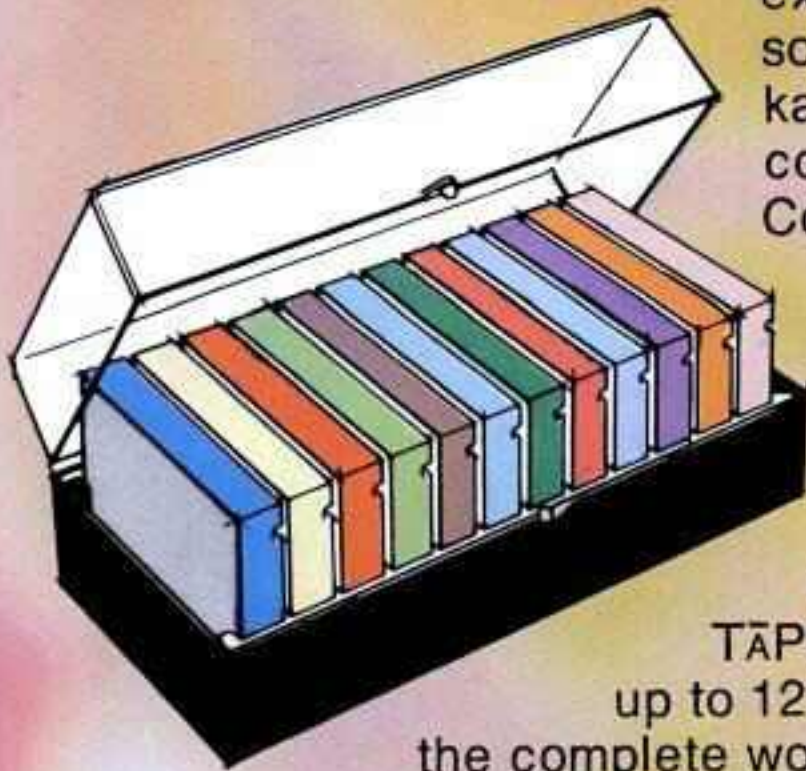
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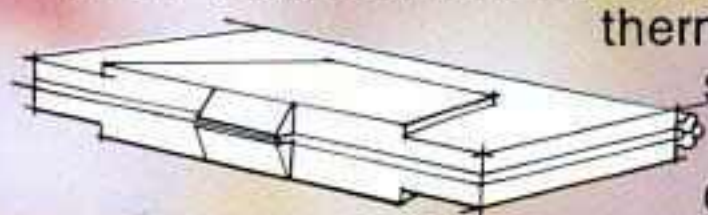


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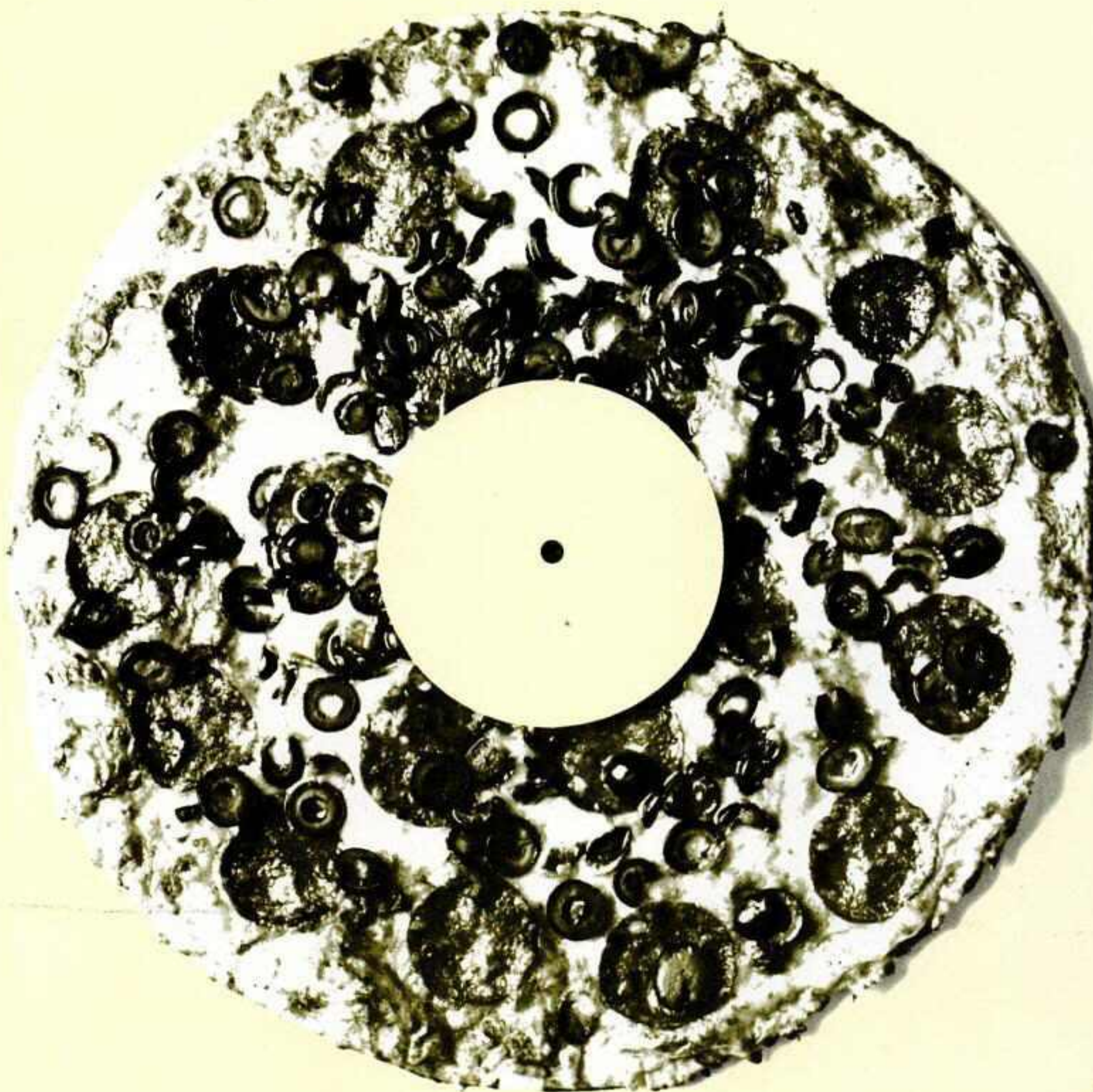
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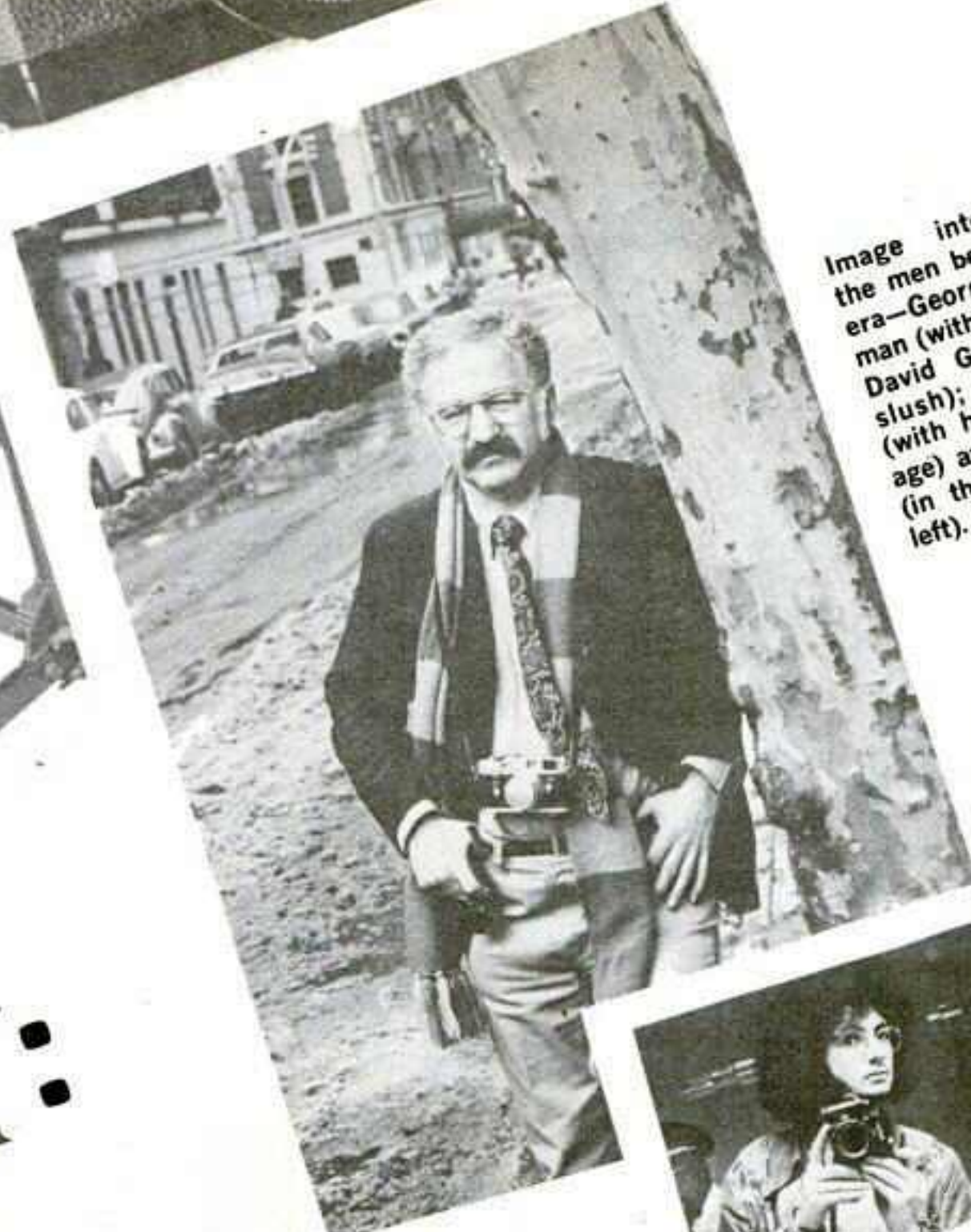
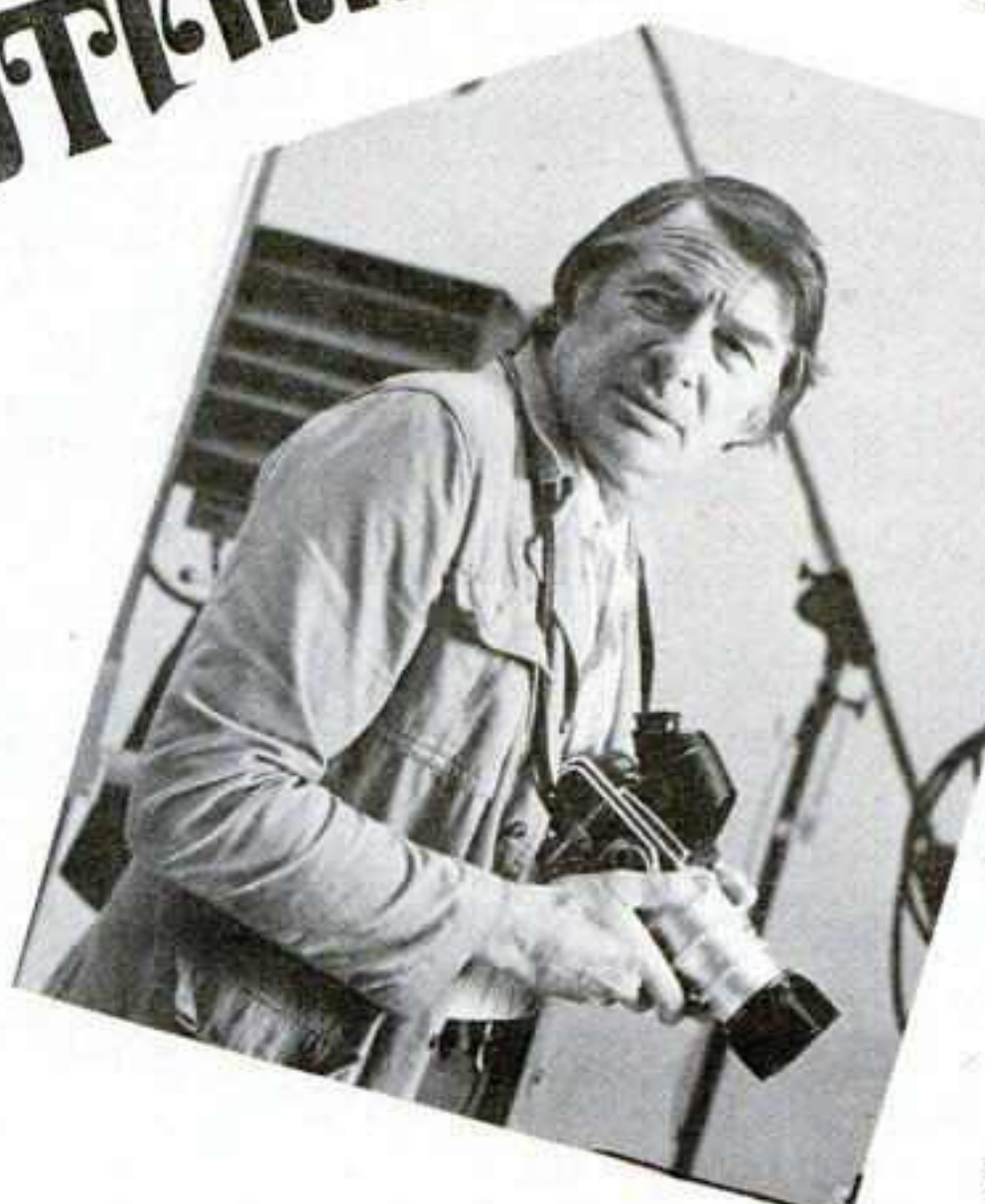


Image interpreters: the men behind camera—George Whitman (with his model); David Gahr (in the slush); Ed Caraeff (with his mirror image) and Ken Veeder (in the studio below left).



PHOTOGRAPHY:



ON ART WHERE REALISTIC IMAGES HEAD THE LOOK OF MUSIC



By Eliot Tiegel

shooting the Artist Honestly and Naturally seems to be how Photographers Aim at their subjects.

WHAT IS AN ALBUM COVER SUPPOSED TO DO?

In the opinion of photographer/designer George Whitman, "it is supposed to entice the consumer, keep the LP from rolling off the shelf, enhance the musical motif, stroke the artist, win awards, become a point of purchase tool, keep dust off the record. It is supposed to do all of the above or none of the above."

That delightful bit of philosophy from one of Los Angeles' most talented craftsmen, pretty well sums up much of the reasoning behind the graphic look of much of today's album covers.

Looking at covers is both a rewarding experience and an exercise in frustration for the person interested in the graphic arts. For while there is so much beauty being created photographically, you do run into something which is so disappointing that you wonder how the company could have released the LP with the cover done so poorly.

But there are reasons why albums have both beautiful and inventive photography and why they have terrible photographs.

In surveying photographers around the country for their thoughts on just what and how they contribute to the musical world through their own art, one comes across a variety of reasons why covers look the way they do.

For one thing, being a professional photographer today means not only competing with other pros, but seeing assignments go to friends of groups or hangers on who follow the

acted on jackets lists new names all the time. There isn't the hard core fraternity of shutter clickers that one would imagine. In the kookie world of music where artists can control the graphic look of their LP's, the unprofessional professional has made his niche. And as a result, we see many photos of unprofessional quality on front, back and inside jackets.

But there are enough good, hard working pros on the staffs of labels and in the freelance world to counter balance this situation.

Since photography, like music, is a subjective experience, one finds photographers speaking about their styles and approaches with a heated involvement.

There are, however, several glaring situations which represent where music/record industry photography is today:

- the slant seems to be toward realism and honesty in the way musicians are presented.
- gimmicky situations are on the decline.
- in-studio situations are holding their own with on-location situations.
- art directors and artists play a major role in setting the direction photographers are aimed toward.
- psychedelic, crazy, hard to understand designs have faded for good (or until some new trend built on this concept re-emerges.)
- most photographers feel they are not being paid the same scale as they would be if they were working in the advertising industry.
- this year's favorite photographers may be out of favor next year because of the wide open nature of the business in which the unprofessional has a good chance of superseding the professional for political reasons.

David Gahr is a veteran photographer, who at 50, says he is the oldest in the field by 20 years. Working out of New York, he has built up enough of a reputation so that he is confident enough to say that he chooses with whom he associates.

He doesn't like the word freelance, noting that it infers someone who will work for anyone. "I won't take up my lens

action and click away.

Thus the list of photographers credited

for anyone," he says. "I photograph who I want." Gahr has close ties with Columbia and Atlantic. He shoots for two assignments a week as his financial base. He has been in the business over 15 years and has seen music photography reflect the varying moods of the artists and art directors. Nowadays he sees two directions: straight or tableau. Straight indicating honestly capturing the performer and tableau indicating a storyboard approach in which the artists portray characters in a story setting. And Gahr gives the Eagles recent LP in which they were placed in an old Western setting with five desperados dead at their feet as a prime example.

Gahr seems to land assignments to shoot new performers. He sets his personality up to meet his subject head on. "I'm funny and mean and they know who I am and it helps. I might tell them to get up the wall because they are the ugliest MF's in the world."

Gahr says that trying to manipulate a group to do things spontaneously within a two or three hour shooting session is very difficult.

He says he is never given any direction by art directors. The companies expect him to come up with the motif. He listens to the performer's music which gives him a feeling and lead toward what might be appropriate for the setting.

Gahr feels that all artists would be better off if they didn't have their pictures on the cover. He would prefer the industry trend to be for documentary photos or pictures taken in a natural situation which portrays the music. He would prefer shooting "pictures that capture a mood."

Generally Gahr shoots around the Northeastern part of the country and he eschews studio situations. He prefers natural light and looks for locations where the light is soft and which "encases" the subject.

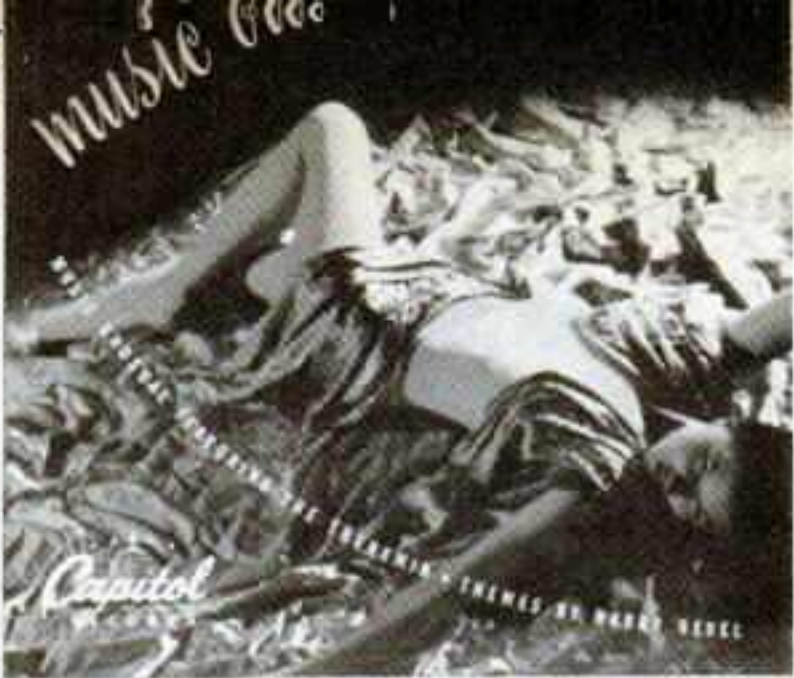
"You try to make it as honest as possible; honest in terms of the feeling in the face or the way they sit."

Gahr says he "lets the location determine how I photograph the subject—soft or hard, closeup on the faces or on the background. You rarely find musicians being photographed with their instruments and I would love to shoot some sitting on the curb with their instruments."

He avoids putting grease on the lens or shooting through

(Continued on LM-12)

Here are the first two albums to use photos. "Music Out Of The Moon" (top) was the pioneering effort, followed by "Peace Of Mind" (below). Note the similarity in the positioning of the models.



ILLUSTRATE "MOON MUSIC?"



Earthling Lloyd Dunn, who helped answer the question, offers An explanation

By Lloyd Dunn

The author of the following article served with Capitol for 23 years in various creative positions. He also participated in the history making placement of a photograph on a long playing record. The year was 1948 and the subject was the first moon maiden hired by anyone in the record industry.

"SHOW IT LIKE IT IS, MAN!" shouts today's photographer, as he throws a sidelight on the young artist's face to play up his pimples for the album cover.

Yeah yeah... I know. Today things are real. No pink lights. No phony palm trees. And never any retouching! My teenage son has a whole pile of such albums. "How do

you tell the boys from the girls?" I asked him. Same long hair. Same dirty dungarees. Same shapeless shirts.

Then I realized. Of course... the boys have beards.

Well, fellas, I can tell you it was different in my time. When we got hold of a girl (for an album cover) our finished photo would set you to dreaming dreams. Even fat opera stars came out slim and sexy. It was an art. And it was fun.

And it sold a helluva lot of albums.

My career in album covers started decades ago, as head of an advertising agency, with Capitol as my big account. In addition to ads and booklets, we did all their graphics and wrote their liners.

I remember... came that wonderful development... 33 1/2 r.p.m. Capitol issued a flood of 10-inch LP's in leatherette paper jackets, stamped with the album title, and artist's name. Pops were blue with silver type. Classics maroon and gold.

We started talking about illustrated covers. "But how can

you picture a product that you can only hear?" my client asked. I told them about a perfume account that I had in New York, where we illustrated products that you could only smell... and created illusions that made an ounce of liquid costing pennies to brew up worth many dollars as a fragrant aprodisiac.

A fine example—not mine—was the picture of the guy with the violin, tossing it aside while he embraces the girl at the piano, irresistible in her new perfume.

Then Capitol recorded a new album, featuring eerie quaverings of the electronic Theremin. They wanted to call it "Music Out of the Moon." The artist and the instrument were relatively unknown.

Stamp that exotic title in plain type? So it looks like every other album on the record rack? Never!

Photographer Paul Garrison, art director Jerry Navoor and Lloyd Dunn came up with a better idea. An actual photo—in glorious color—of a gorgeous moonmaiden stretched out on an exotic Luna landscape! (This was before rocket ships ruined our illusions.) She was scantily attired for those days.

They tell me the album made history—and piled up lots of sales from people lured to listen by the cover. Capitol quickly followed with more Theremin—an album called "Peace of Mind."

Not wanting to upset a successful formula, we decided to show a provocative young girl in the near-nude spread out on a cloud dreaming peacefully. I decided to personally supervise the photo session, as any dedicated account executive would.

(Continued on page LM-16)



The Look of Music

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THE ART IN RECORDS IS EXCITING, AND CHANGING

• Continued from page LM-1

fluence as before. The only thing is that it comes from a different direction—the artist instead of sales."

Like most other labels, Saget uses an enormous amount of outside help for product. The same is true for RCA, one of the biggest contributors of product to the record industry. According to Acy Lehman, RCA's art director, the label does nearly all of its own photographic work but farms out about 80 percent of the actual cover work. Lehman is one who is constantly looking at the work of freelancers in an attempt to find new and more interesting design/artist/illustrators.

John Berg, Columbia's vice president in charge of packaging, is responsible for more than 500 albums a year, ranging from pop to classical, and probably the largest release schedule of any label. Thus far, he has resisted the outside influence.

"Ninety-five per cent of our work is internal. We seldom use any outside photos and most of our design is inside as well."

Perhaps the most interesting thoughts offered on the graphic state of the industry come from Roland Young, A&M Records art director.

His answer to the question of what trend is here: "None, we're in the same old rut we've always been in." Young, who speaks more with humor than bitterness, continues

Today's art directors are decorators, not designers. The packages are determined, we don't do anything except put on the frosting. The only time we're going to get back to the designing of album covers is when this business runs out of paper and board.

"We're dealing with an outmoded system. Everything in this world is progressing with several exceptions. One of those is the art direction of record albums."

Young, like most art directors, uses an extensive amount of people outside of A&M to put the "frills" on the covers. "To design a 'good' cover all you have to do is have a telephone book and be able to dial." To say the least, Young's thoughts differed sharply from those within the industry.

Both Berg, Hoernle and every art director in the industry surveyed do agree, however, on another outside influence—the desire of the recording artist to sometimes have one of his "friends" design an album cover. The "friends" are a growing phenomena in the business but one that all the directors have learned to handle. Most of them will look at the proposed design to see if it might fit the concept. If it does, they'll go along with it. If not, "we'll fight like hell to make the artist understand why it doesn't fit."

Although Berg may not be pioneering the utilization of independent contractors, he has become an important pioneer in another area—the creation of a "logo" or "total identity for an artist." Many in the industry give Berg's department credit for coming up with the first artist logo (for Chicago), a logo that was created for use in all graphic and sales areas.

Berg sees the "artist logo" as a growing responsibility of the art department and one of the most important new functions of the art director. Hoernle agrees and explains it thusly: "Designing album jackets has become a total merchandising thing. It's a change we wouldn't have dreamt of years ago. Today, we're designing logos (Raspberries and other groups) that will be used on album jackets, advertisements, merchandising and any other facet of the artist's career."

Other art directors throughout the industry share Hoernle's enthusiasm for the project. And, the merchandising and sales departments of labels are particularly pleased. For the first time they have a definite identifying mark for an artist that every consumer can recognize. They don't have to read the title of every LP, just see the logo, as in the case of Chicago.

One exception, however, is Warner's Thrasher. He doesn't share the enthusiasm for the "logo concept" and explains it thusly:

"I can see it working in the case of an act like Chicago but, for many other acts, it might not necessarily be correct. Let's say you create a logo. You use it on one album and then on all the graphics that support that LP. Then the artist has another album coming out. Suddenly, you find yourself not really designing a new and creative album cover but a cover that has to fit around a previously designed logo. And, maybe that logo no longer fits the package and what's inside. For that reason we try and stay away from the logo design although we have been asked to do some. We try and discourage it."

While he hasn't created individual logos for each artist, CTI's creative director, Bob Ciano, has tried to create an identification for the label itself.

"We don't, of course, put out an abundance of product so we can control things much better. We've tried to make all our album jackets have a distinct CTI label look. Once someone sees one of our packages he immediately knows it's CTI. We tend to stay away from artist photos. You might say our covers have a 'surreal appearance.' The sales department has left things pretty much up to us but I think every creative director has got to realize the problems a salesman has. We're on our own but we don't forget the sales department."

Elektra's Bob Heimall is on his own as well and finds that although today's art director has more freedom, he still finds himself in the position of satisfying the "recording artist, sales and public. That's the biggest problem, trying to satisfy everyone, but it has to be done. Luckily, for us, we only design about 35 covers a year so we have plenty of time for each one."

Enlightened attitudes on the part of sales/merchandising personnel are singled out by most art directors as the reason for the close working relationship and cooperation the two departments now have. There may, however, be one other reason for the art director's increased freedom—that is, the new merchandising approaches being practiced by many large record retailers. No longer do they bury most LP's in a bin without any identification. Today, if you visit the successful mass merchandisers throughout the country you find that many of them have taken the time to draw and place a small sign next to most LP's. The sign identifies the LP and gives the price. This, in itself, eliminates the problem of "non-identifiable" covers that sales/marketing people have objected to in the past.

The past decade has also seen the development of printed board, a material used by most art directors in preparing album jackets. Printed board, which has been in use about 10 years, wasn't perfected until recently but now the board has given the art directors more versatility than ever before with LP jackets. Unlike its paper album counterpart, printed board can be embossed, die-cut in numerous ways and utilized in many other ways to create highly unusual, sometimes "gimmicky," album packages. At the same time "PB" has also been caught in the midst of rising cost problems that seem to be coming to a head. Virtually every art director agrees that in the past few years the album packages have become extremely elaborate—and costly.

"Printed board," says Polydor's production art director, Ron Nackman, "has given us the ability to do things we never thought could be done. At the same time board can lead to much higher costs than paper. Take, for instance, a paper LP package. Say that each one costs two cents. Print 50,000, then assume you've got to scrap 30,000 because of no-sale. The same type of package in printed board might run nine cents. Esthetically, of course, printed board enables you to do many more things—but you can see with that kind of cost difference you can get buried."

That cost factor is a real one, especially in view of the current paper shortage. The raw material for paper is available, however, many of the mills are on strike and so are the carriers who deliver the stock. Thus the user is caught in a "paper shortage" that really isn't one. Nevertheless, supply and demand are hiking his costs exorbitantly.

Those rising costs, coupled with a tighter market, have led to some furrowed brows. "Record companies are getting fed up with fancy packaging costs," says Heimall. "Whereas we

used to run about eight cents for a standard jacket, we can run all the way to 25 cents for the fancy die-cuts today we use on printed board. I'm looking for a simpler LP package in the future and I think most other art directors are, too."

Most agree with Heimall. Virtually all see a return to simpler packaging, not only because of reduced cost but because that's also "the way the artist wants it today," says Hoernle. "He's not interested in all the fanciness and extra embossing. It was great but we're reaching a limit. If you look at most labels today you'll find we're all 'gimmicking ourselves to death' with printed board."

"Simplicity will be the answer," theorizes ABC-Dunhill's Peter Whorf. "We're heading towards a cleaner design phase than before. Right now, we're spending more money on packaging than ever before but I don't think it is necessary."

"There's rumblings about paper and board shortage and the packages do display a great deal of 'extremes' today. If things continue, I would say we're going to find people backing-off and going back to the simpler covers."

RCA's Lehman thinks that costs have just gotten way out of hand. "You have to have a good front and back and that's what sells. What's inside the consumer never sees but the costs in producing those insides—and the outside—are out of hand. I don't see a reversal, however, as long as the album cover is considered an 'extension of the artist's music,' which is actually the way most companies view it today. I do think, however, that if packaging continues in this direction and goes to the point where it is just a matter of ego, the artist should be asked to contribute directly to the cost. Otherwise, it may never end."

MGM's Saget, too, objects to the fanciness of the packaging and sees a return to simplicity. "I feel there's a kinship between album jackets and bookcovers. A good, high quality cover reminds me of a hardcover edition. The fancy, gimmicked up package is a novelty. It reduces the hardcover to a paperback."

Development of the fancy, intricate package has also led to the development of the independent fabricator and designer. One of the biggest in the industry is AGI (Album Graphics), with offices in New York, Chicago and Los Angeles. AGI designs and manufactures LP jackets and, says marketing vice president, Richard Block, "we're the only company in the industry that has integrated both functions. We do either for a company, or we can do both."

AGI isn't the only one in the field. There are others, all highly praised, along with AGI—Shorewood, Queens Litho, Ivy Hill, etc. All supply a service to the industry that the industry used to do for itself. The rise of these independents, much like the rise of the designer-independent, is the result of a trend towards specialization by art and creative directors. Several majors, which used to depend on their own plants for jacket fabrications, no longer even consider it. The costs, according to several art directors, are comparable, much as the costs are for an outside designer or internal man.

Several years ago, the thought of having an outside, independent contractor like AGI, would have created numerous problems. The art director would have objected to an outside influence and the manufacturing vice president would have raised eyebrows as well.

Today, however, the art directors are willing to listen—and look—at outside ideas more than ever before. The egos don't get as bruised as easy. Not all manufacturing vice presidents may be feel the same, but with the permissiveness and freedom allowed the creative areas, they have little choice.

"It's almost become," Block says, "accepted practice. If we had brought a bunch of dog designs in for some art director to look at, I'm sure we would never have gotten back in the door. But we've taken time and given a lot of creative thought not only to album designs but manufacturing as well. I think it is paying off for us and other companies in the field."

Sophisticated, high cost packaging has reached beyond the art directors of major pop labels. It's even had its effect on some of the budget-priced manufacturers, such as Pickwick.

Frank Daniel, creative director of Pickwick International, says that "budget records aren't cheap anymore." Most children's record jackets are now printed on board and, if anything, the children's line is getting more fancy. Pickwick has a new line where the package is part of the merchandising unit (other labels are doing the same thing), and the label is going to try and give more "across-the-board" appeal to its Christmas line by turning part of an album jacket into an 11-inch high angel that the child can construct. Daniel calls it a "play-activity" package, and predicts the industry will see many more of similar types.

While farming out jackets and designs to independents has grown phenomenally among pop labels, Pickwick has stayed away from it.

"For one thing," Daniel says, "we don't have the problems that the pop label has. Artist ego isn't a concern; we're more sales-oriented."

Sales, however, is a concern of all labels. But, during the past few years that concern has been tempered with the cooperation that has apparently developed between illustrator and merchandiser.

For the first time in its history, record industry sales and creative departments are working—and cooperating—together. Whether or not that cooperation is permanent, or just a fad, much like the forties and fifties looks now in vogue, only time will tell.

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Colorful displays, that's the goal. Two examples from Pickwick International include a cut out angel from a New Christmas LP which becomes a centerpiece (right) and a Humpty Dumpty record rack that the child constructs.



ARGE

Hulking in-store merchandisers seem a thing of the past but banners and T-shirts are very popular

ANYONE INTERESTED IN OLD MERCHANDISERS, display units or other type of artist in-store marketing devices?

If so, you can pick them up cheap from the record industry.

Contrary to the hopes and desires of many companies, the utilization of merchandising devices is rapidly becoming a thing of the past. A survey of most labels finds that few, if any, are bothering to manufacture anything more costly than a

streamer, poster or album slick. The day of the giant display or dump is gone and most merchandising men in the industry are well aware of it.

Other devices have taken their place. T-shirts, for example, are a popular method of creating a walking image for an artist. They are given out by the promotion departments of labels to people they feel are image makers: disk jockeys, writers, reviewers, staffs of music publications.

At first they were seen on a small group of people, but as the practice has expanded and more and more companies have gone in for sending out LP's along with bios and T-shirts, one sees more people on the street wearing them.

The graphics varies with each project. From simple printing on white material to complex color runs to colored shirts emblazoned with the name of the act one is supposed to promote as he goes about his business.

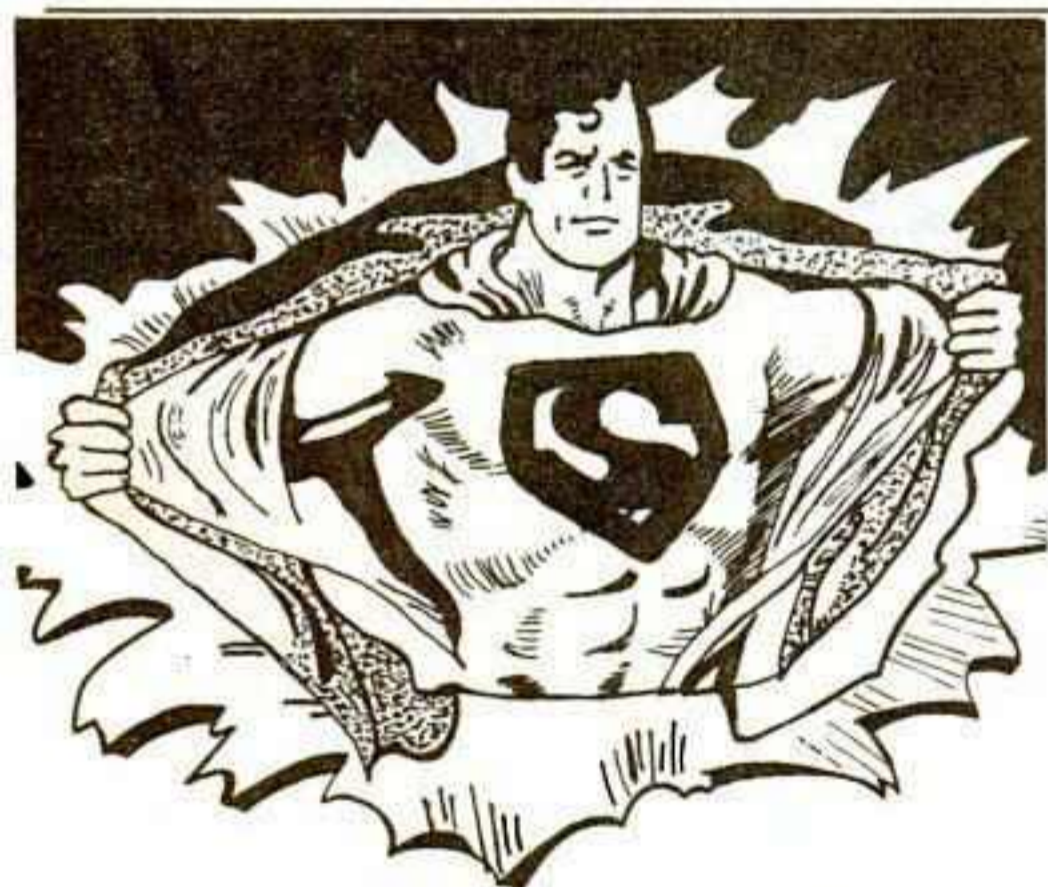
If anything, the T-shirt field continues to remain active with many labels using the device as a communications tool.

On the matter of retail merchandising devices, a check of several mass merchandisers reveals an astonishing lack of any type of merchandising device. Even the big name acts—Rolling Stones, Grand Funk, Elton John, Lennon, McCartney and others—are limited to a poster, divider card, streamer or a device that can either a) hang from the ceiling, b) hang on the wall, c) fit in the browser box and take up a minimum of space.

Typical of store reaction to label attempts to get display units in a store was one by a retailer in Southern California. "There's just no room for that crap. We're jammed enough with the product. How can we possibly take valuable floor space that we can fit three or four albums on by different artists and give it over to a display? There's no economically feasible way."

What stores are doing, however, is going for the "mass merchandising" technique of stacking cartons of LP's in the aisles and then sticking home made signs on them identifying the LP and price. The psychological effect on consumers seems to be more effective than a neat, elaborate display unit. "Consumers like the feel of seeing cartons on the floor. It says 'action' to them . . . that the album is moving."

(Continued on page LM-16)

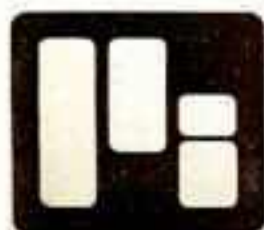


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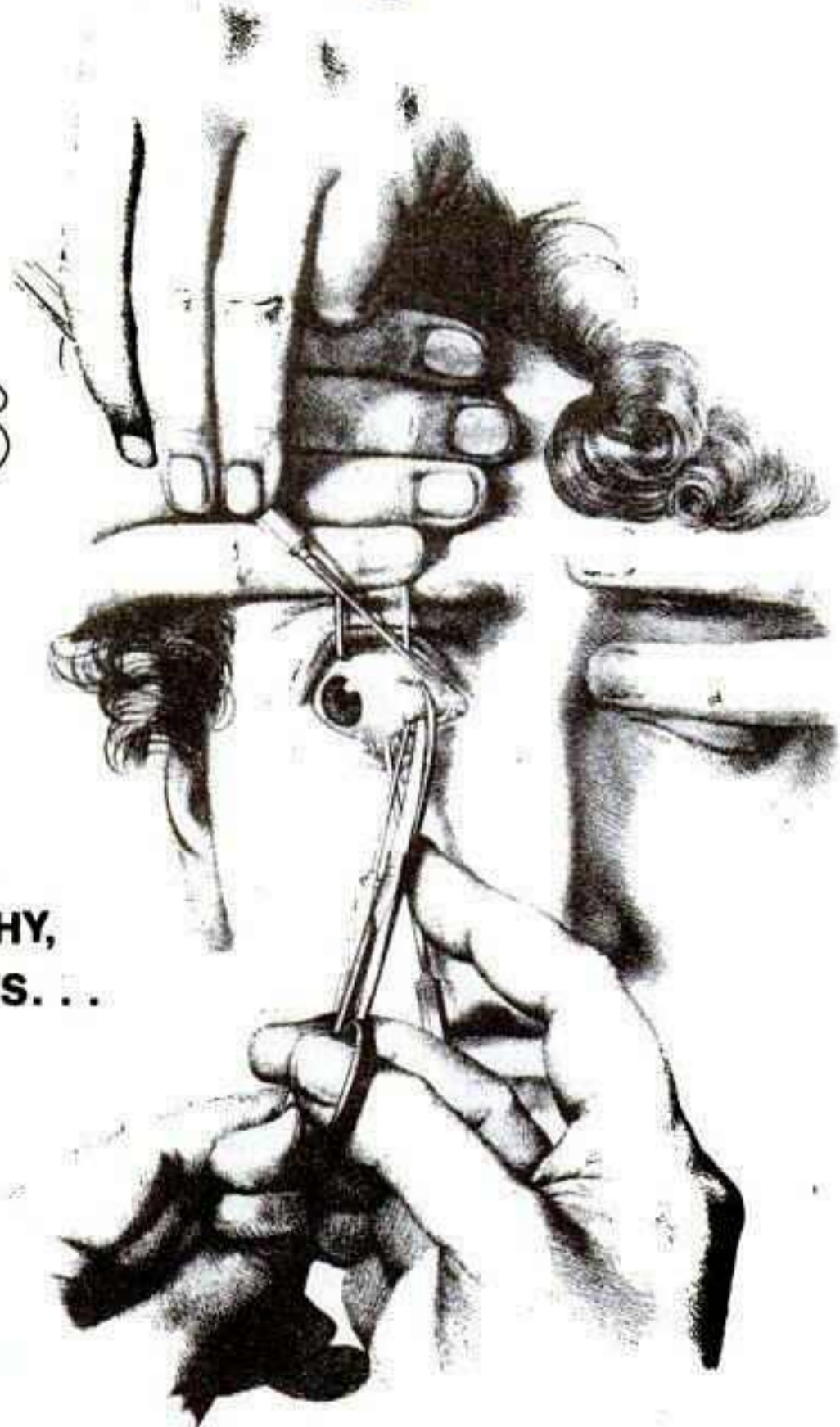
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REALISTIC IMAGES HEAD THE LOOK OF MUSIC

• Continued from page LM-5

filters. "I look for clean, well illuminated work and I'll say anything I can to elicit something out of the subject. They've got to be part of the action."

Gahr works on a \$300 day rate plus expenses for processing and printing and transportation. Depending on the stature of the artist, he can earn \$200-\$300 for a front or back cover. He always shoots color and black and white on every assignment.

If photos from the sessions are used for advertising or publicity he can earn an additional day rate. The figure can run into several thousands of dollars for multiple uses.

He finds Columbia, Atlantic, Prestige, Folkways and Vanguard are the only companies which "really respect the photographer."

Norman Seeff, a 33-year-old South African doctor who docked medicine in favor of the graphic arts, lives in Los Angeles and echoes many of Gahr's comments about getting involved with the performers.

He uses "relaxation psychology" on his subjects. He tries to get into a dialog with them to relax them and establish a common ground. "I don't try to deal with interpreting their music," he says. "I deal with the person as a human being."

Seeff says a photo session is a two-way dialog. He likes to work in the controlled environment of his studio. "My photography is a confrontation between me and the people; it's a human communication; it's a high intensity session."

Seeff's approach of confronting his subjects evolved over the past year and one-half. He feels there is no current "in" style. Seeff's own style is shoot relaxed, honest photos. "I'm not dealing with environments anymore as much as I'm concerned with the people in front of my lens."

"I'm on stage when I do a session (\$350 for a front cover \$150 for a rear). He researches their music, knows the names of all the members of the group and thus has a personal bridge into their lives. A drink, a puff, it all helps."

Seeff finds the tendency is to photograph "the guy in his own home as he is. He works with a Nikon with a medium size strobe. (Gahr also works with 35mm (Lica and Nikon), and like Seeff does his own lab work.)"

Five years ago, Seeff came to New York from South Africa and knocked around for two years trying to break into photography. Bob Cato got him started and his first cover was for the Band. Then he started doing freelancing and that led to a job with United Artists as its art director for two years ending at the beginning of this year.

Having been an art director, Seeff knows from whence the

pressures fall upon the art director from sales, a&r, the artists and their management. He feels it's a "political battle to get through a truly creative project because sales wants you to under-achieve and the group wants to go as far out as possible." He usually handles the entire graphic presentation, from theme to type to illustrations or photos.

Seeff says that a new factor in the industry revolves around LP printing houses making pitches to name photographers to bring them business in return for commissions.

These commissions run from one to two percent of all printing tossed their way by the record company. "It's not immoral; it's intelligent business. A big printing company will call you up and make you an offer of a commission if you push work their way."

A disciple of Seeff's is Fred Valentine, a staff photographer with United Artists who formerly worked as Seeff's lab assistant. Valentine has been shooting for UA two years and he has adopted the confrontation technique in dealing with his subjects.

He also feels realism's the "in" technique: to show honest expressions on faces and to shoot people in natural situations which make sense.

Working realistically doesn't make the job easier. "This way there's no hiding behind anything," he answers when I suggest that having to think about locations and costumes and off-beat themes sounded tougher than just shooting someone straight on.

Valentine speaks of a lot of photographers getting into diffusion, or softening the effect through filtration. "You lose detail in the white areas," he explains. "People are also combining using grain patterns in film with diffusion." He likes to use Kodachrome 2 or Ansco 500.

While he speaks of realism, Valentine concedes that gimmicks are a factor which pop up. In trying to interpret a title of an album for example, Valentine shot a fat nude lady leaping over Jo Jo Gunne who was in bed. The LP's title? "Jumping the Gun."

Valentine is also trying to get a "large studio lighting feel much like the kind one associates with the advertising industry. He feels the outdoor situation, the large open field scene has been overdone."

Valentine tosses out the cliché about trying to find out where "their (the act's) heads are at" in formulating some thematic idea. He uses a Nikon for color and a Hasselblad with a 120-150mm lens for color. Usually he gets his direction from the UA art director.

George Whiteman differs from the others in how he sees the photographic world. For one, he believes the groups are all

"looking for that magic shot . . . the artists don't want to see themselves crispy clean. They want to see themselves as they'd like people to see them. And a lot of groups with power hire their own people."

Five years ago, Whiteman says, "you couldn't get a record company to spend \$1,000 on a session. Two hundred and fifty to \$300 was tops. Five years ago, there were lots of mood music covers. "You could shoot a pretty chick by a tree. But that market has diminished. I've got two drawers full of pictures of chicks that are useless."

"Today, you spend a day with a new group shooting and you come back with some situations. But within six months they don't work because they've changed their appearance or they've split up or they come up with kookie titles which don't match up with the pictures." (Continued on page LM-15)

JACKET BUSINESS

• Continued from page LM-2

printed on a piece of paper and the back is printed on another.

"We can either get these parts from a printing house or do it ourselves. We cut the sheets and manufacture around a cardboard carcass. We think the benefits are that the customer does not have to commit to a solid figure and the printing time is faster. Another advantage is that when an album begins to slow down and a company has covers lying around, he is only throwing away paper, not board. So the cost is lower to him."

Froeligh says his firm has made shapes of almost every kind, but he feels there is more emphasis on art now than there is on gimmick-type packages.

At Viewlex Packaging West, general manager Norman Ravis says his firm will offer a complete package. "We offer mainly the standard jacket," Ravis says, "and we don't make the board jacket. Most jackets today are four color and there is also four color on the liners."

"I also think it is important to note that there has been a tremendous increase in double jackets with fairly elaborate jackets and liners, even if there is only one LP involved."

Viewlex prints both the cover and the liners, and then wraps the cover around a base during its process. "Our equipment is faster today," Ravis says, "and every cover has liquid lamination. We don't get too many calls for odd shaped jackets, but we still use many different types of paper and many colors. We use primarily a coated or laid stock for the jacket, because the uncoated jacket has a flat feel."

In other areas, Ravis says the drying process is faster than ever, and paper can be used within minutes after the printing is finished. "There is nothing radically new in our means of manufacturing," Ravis says, "but there is certainly more color and more information on the jackets, and more color even on the liners. For example, today we use solids, photos and the back of the jacket looks just as good as the front."

William Pine, president of Imperial Packaging Corp., says, "We try and focus the attention of the record company to the so-called conventional packages, primarily because relative simplicity keeps the cost down for them. As far as we are concerned, a lithographed sheet coupled with a jacket is the best answer. We use this method as opposed to direct board."

Pines feels that what is good for today's market, given the problems such as the paper shortage, allocations of vinyl and the like, is a simple package. He says he is seeing this trend develop more every day.

Among developments in the jacket field, Pines says his firm has concentrated on automatic folding, squaring and trimming machinery which makes a perfectly square jacket and allows for a neater overall appearance.

"We try and specialize in being a total service packaging house," Pines says, "and we like to think we can create whatever is asked of us. We have made packages of all shapes and colors, but again, I'm noticing this trend less and less."

At Bert-Co, vice president of sales Lewis Cooper says his firm is "a suppliers of chip board record jackets and direct board jackets, and that the trend over the past few years as far as I can see is toward more specialized packages with specially designed graphics. There seems to be more of an attempt than ever to play to the point of purchase market, although the conventional jacket is still a major factor."

"The special jacket," according to Cooper, "is serving the purpose of making the jacket a unique vehicle for every artist."

Most of the major jacket manufacturers are not yet feeling any severe pinch as a result of the paper shortage, primarily because they are huge buyers and have built up supplier loyalty.

Most however, do say that certain stocks of paper (primarily those that have always been low profit margin stocks for the mills and are now even lower) are harder to get. However, jacket manufacturers are not overly worried at this time.

Art director: Bernie Rollins; section editor: Eliot Tiegel; photo credits: lead story—Los Angeles art directors Ed Thrasher, Saul Saget, Roland Young, John Hoernle and Peter Whorf by Bonnie Tiegel; John Berg by Teresa Alfieri; photographers story—Ken Veeder by Bill Harvey; other photos by the photographers themselves; display story—Pickwick International; independent studios—Gribbitt, Lee-Myles.

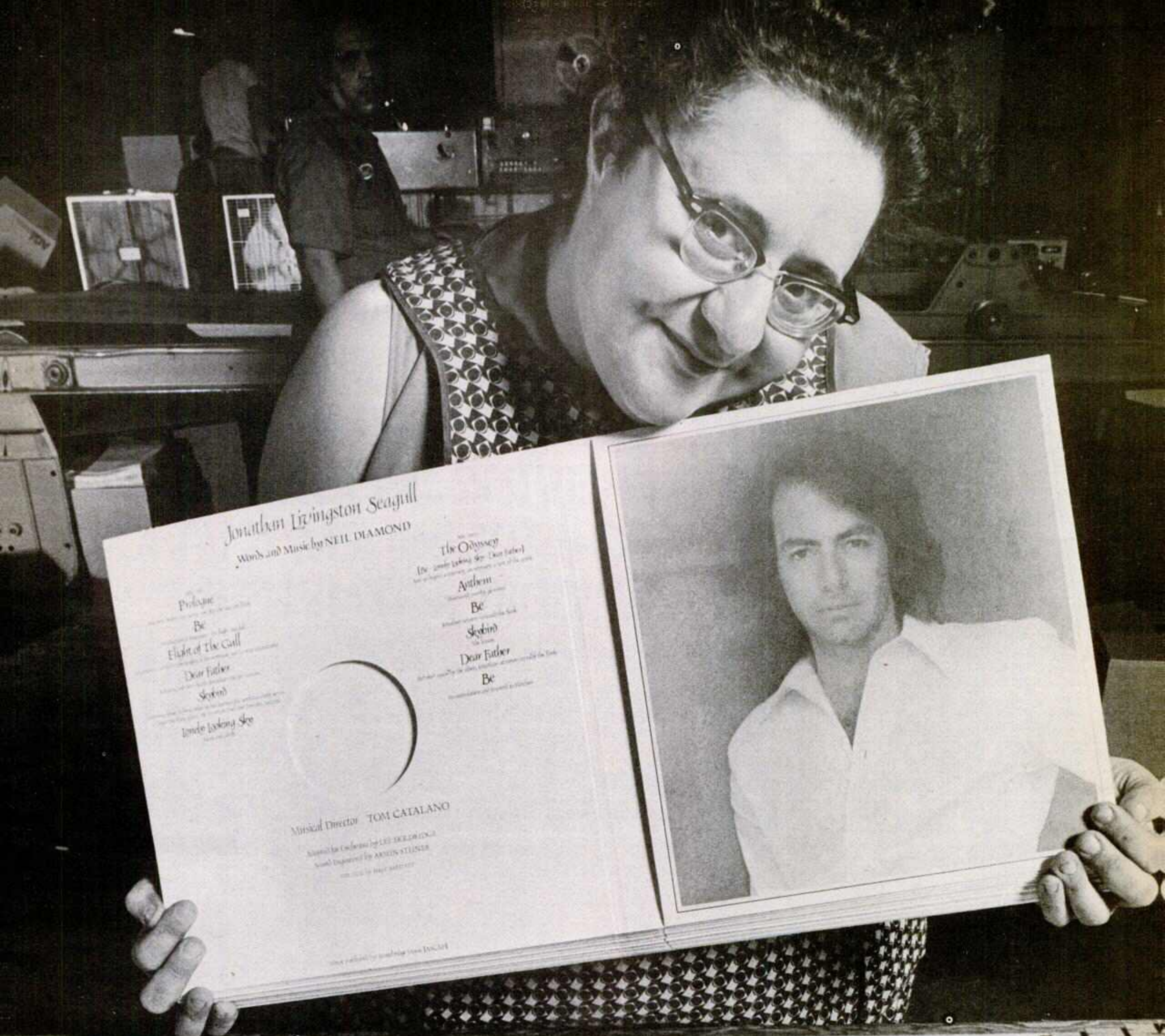
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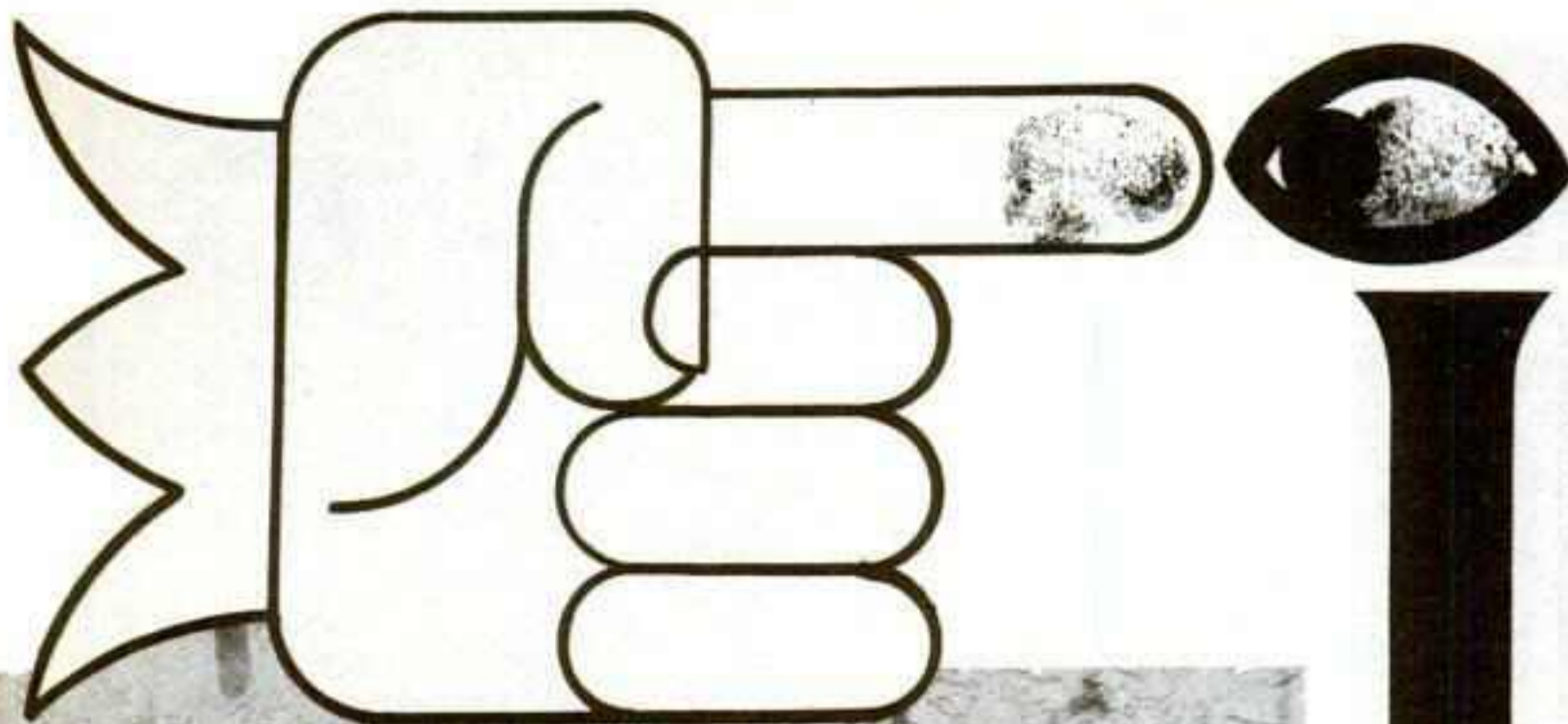
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Gribbitt's staff: from left—George Whiteman, Eric Chan, Peter Dempsey, Dennis Lidtke and Mike Mascu-line.

THE INDEPENDENT GRAPHICS STUDIO, usually built around a top-rated designer and idea-man, has been becoming an increasingly important part of the look of music. The independents have been moving with the changes in record packaging and in fact are generally in the forefront of instituting changes.

One of the latest changes for the way independent studio men work with the rest of the industry can be seen in Rod Dyer Inc.'s eight-month tie-in as consultant to Shorewood Graphics, which is in fact a new division of Shorewood Packaging, the Los Angeles company here which developed high-speed direct board printing in 1968.

Shorewood wanted to be able to offer clients a full design service on request, also feeling they would be in a perfect position to overcome the communication problems which sometimes arise when a designer is translating his concepts into manufacturing necessities.

A similar house design operation has also been set up by Queens Litho, a large New York printer who now has designer Glen Ross working for them in Los Angeles.

Because the Shorewood-Dyer teaming is so new, Dyer still gets the bulk of his assignments outside the deal which has him doing all the work for Shorewood Graphics. With a full-time staff of six, Dyer averages three album covers weekly.

The sprawling studio in Dyer's Los Angeles Laurel Canyon home has a complete photographic darkroom as well as a direct line to the ABC Messenger Service. Los Angeles typography and photostat houses average six daily trips to Dyer's studio.

A former Capitol art director who went on his own seven years ago, Dyer feels the most interesting new development in album packaging is Shorewood's interpak process, a high speed automated technique for bonding two different-surfaced papers as inner and outer surface for a double-fold record jacket.

Pacific Eye & Ear in Los Angeles, a partnership of artist Ernie Cefalu and idea salesman Tony Grabois—who met working for New York designer Craig Braun—prefers to average one album cover a week and concentrate on more specialized imaginative projects.

Both for Braun and on their own, they have been noted for wildly shaped album jackets disguised as something else. There was the Alice Cooper "School's Out" classroom desk, the Jefferson Airplane "Long John Silver" cigar box, the Cheech & Chong "Big Bambu" cigarette paper dispenser.

But they have gotten away from the fancy die-cut album packages. Partly because of the paper shortage and partly because they feel the technique is overdone now, they prefer to use less board surfaces and let the boldness of the graphic illustrations make an equally strong statement.

This technique will be widely used during the winter in their new Black Sabbath LP cover, a stylized photographic series about an apparent vampiric orgy which is far different than the solid-color covers on most previous Sabbath albums.

Designer-manager Sid Maurer has seen many record graphics changes since he opened his New York studio in 1949 after two years apiece with Columbia and Decca. For the

INDEPENDENT GRAPHICS STUDIOS PROVIDE MAJOR AID TO LABELS' OWN STAFF ART DEPARTMENTS

By Nat Freedland

past two years, Maurer has been chairman of the NARAS committee on album graphics.

He has a staff of 11 as well as using outside talent and 95 percent of his output is album covers. Maurer used to specialize in contracting to handle a label's entire output of album covers. He used to do it for Columbia, MGM and Buddah. But the growing trend towards in-house art directors has made this sort of total coverage possible only with smaller labels. Maurer still does all the work for Avco and Bang.

Maurer would like to see a movement where record graphics designers unite and demand royalties for each album, since he feels the illustrations are now nearly as important as musical content in selling records. But he admits there isn't yet enough support to put this idea across.

However, he feels that artists today control their packaging generally and take such interest in design that overdue graphics recognition will eventually come.

Tom Wilkes used to be the West Coast partner of Craig Braun, after leaving as A&M's art director. He has three full-time assistants and averages six LP packages monthly. He is also branching out into promotional music films and has done five so far.

Among his latest efforts were the Ode all-star "Tommy" set and most George Harrison solo LP's including "Living In the Material World" and "Concert For Bangla Desh."

Wilkes feels that record cover illustration is becoming increasingly competitive, as record people get more sophisticated and demanding about LP jackets, thus making the design field more lucrative. Wilkes does a lot of travel for assignments to outlying recording centers and says he enjoys that part of his work.

Alan Hartwell's Artwork studio does a lot of music print book design because of its New York base. Unlike most of the other record designers, Artwork only puts some 25 percent of its output in music projects. The agency began in 1959 and now has a staff of seven.

Artwork just completed designing Vanguard's new Avant-Garde series of contemporary gospel LPs. According to Hartwell, a trend to watch is the increasing concentration on unusual lettering and typography.

David Larkham's two-year-old Teepee Graphics established a solid Los Angeles footing since Larkham came here with his credits as designer of all Elton John's albums. Elton has continued with Larkham and the designer has also done unusual work for Three Dog Night (their boxed "Seven Separate Fools" set) and many others.

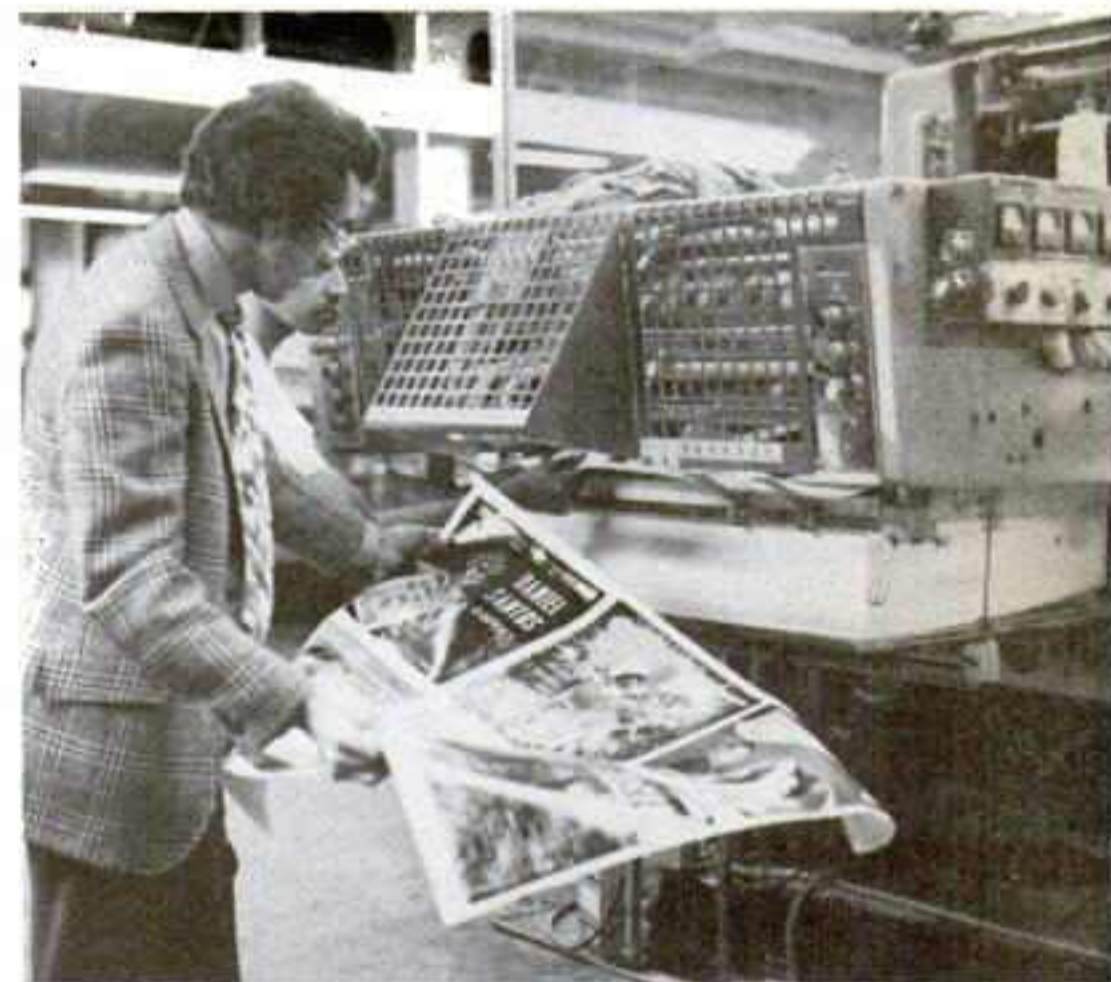
Larkham just completed the Neil Diamond "Jonathan Livingston Seagull" package. He is currently moving his studio to his large North Hollywood home, away from the Sunset Strip offices of publicist Norman Winter who sponsored Larkham's U.S. start and was his partner until recently.

"It's no good to have to drive 30 minutes to your studio if you get an idea in the evening," Larkham says in explaining the move. "Most L.A. designers have combination home-studios and that's just the best way."

Larkham and his staff turn down work to maintain their



David Krieger, DFK's creative director, with several of the campaigns on which his New York agency has worked.



Bob Miller of Lee-Myles checks a press run of six covers in his print shop.

quality average of one LP a week. Larkham has been working consistently and effectively in tandem with a busy local record photographer, Ed Caraeff. He keeps his own stat machine, to reduce lettering to needed sizes, as a timesaver. This is a somewhat unusual practice, due to the machine's high cost.

In Atlanta, Wonder Graphics has been concentrating on the albums of the increasingly important Southern artists such as the Allman Brothers' "Eat a Peach" and Al Green, Willie Mitchell and Dr. John. Company is owned by two brothers from South Carolina, business manager David Holmes and creative director James Flournoy Holmes.

Gribbitt, a year-old Hollywood partnership between George Whiteman and Dennis Lidtke, stresses its availability for rush assignments. The studio with its staff of six will operate seven days a week, 24 hours a day and complete an album cover in one day if necessary.

Gribbitt has in its two buildings a photo studio, darkroom, headline machines and stat darkroom. The only work they have to go outside for is body type setting. Some 25 percent of its output is devoted to LP covers. It also produces dealer aids and catalogs plus music trade paper ads.

"We become an adjunct to a company's art department," says Whiteman, who has been in the graphics field as a designer and photographer in Los Angeles 14 years. "There's a difference between a freelance art designer and a place like ourselves. The freelancer can disappear for several days; we are open every day."

Lidtke describes another service factor thusly, "staff art people can't handle crash assignments. They quit after 5 p.m. and have to send them out."

The two feel that the art director wants to do the prestigious project and farms out the other jobs including the ancillary items like dealer aids, catalogs, banners, streams, album re-constructions.

(Continued on LM-15)

REALISTIC IMAGES HEAD THE LOOK OF MUSIC

• Continued from page LM-12

Up to this point Whiteman's references are all relevant to rock acts. "Country acts are easy to cover. You shoot them in their silver lame suit standing by their Cadillacs smiling."

Whiteman calls today's photography more journalistic than Hollywood schmaltz. It's not as staged. People like to see themselves on their farms or boats."

Whiteman speaks of double exposures, infrared film and solarization are among the devices modern photographers use.

If he's shooting for a double jacket he likes to use a 2 1/4 format, but 35mm "gives you a spontaneous ability."

In dealing with individual artists, Whiteman finds that a confident performer produces the best pictures.

Ken Veeder represents the mainline photographer who has seen it all and competes easily with the best of the young long hairs.

For 18 years he was with Capitol running its photo department. Now he freelances. At his peak he used to shoot 10 covers a month.

Ironically, Veeder has just re-shot some classical re-packages for which he did the original covers. In looking back in time Veeder notes that years ago more models were used to illustrate covers. "Today, it's the artist appearing on the cover not an attempt to illustrate the music."

Veeder thinks it's easier to work with a concept and "shoot it. Today, when you get an assignment half the time you won't even have a title for the LP. You have to shoot a variety of things. It's like shooting backwards. A group standing on a rock doesn't say anything about the music."

Years ago, companies wanted 4x5 cameras. Then they

shifted to 2 1/4. Today, Veeder shoots in all three sizes. Half of his time is spent inside a studio.

Recalling his favorite LP project, Veeder snaps out Nat Cole's "Wild Is Love." For that one Ken and two models rode the roller coaster in Long Beach, Calif. five times. "We rented it for the morning. I shot different shutter speeds each time we went around to get different blurs to illustrate the 'Wild Is Love' idea. He walked away from that assignment with sore legs. 'I had to brace myself with them because I couldn't hang on. I was too busy holding the camera.'"

Veeder sees a return in the industry to more artwork and a "happy combination of art and photography." He sees styles and techniques which parallel magazine ads.

Veeder earns between \$200-\$350 for black and white work. Color runs from \$350-\$450. That's in addition to materials and processing.

Veeder has some specific ideas about what shooting various kinds of musicians means. For instance, rock players connotate doing something off-beat or strange, not a standard good looking picture. Jazz means doing a live performance shot but the lines seem to be breaking down here as more labels seek a "pop image" for their jazzmen.

Country music usually meant the artists shooting their own pictures in Nashville. "Now they're taking a more pop approach." Classical players used to call for straight portraits but that's changed too. The labels are getting away from the formal attire, seated at their instrument situation. "It's a much more informal approach."

Ed Caraeff is a 22-year old walking success story. Since coming out of high school four years ago he has been a professional photographer. And he claims he's the only photographer in Los Angeles who still maintains an unlisted number. Business is that good that it isn't a hindrance.

Right now Caraeff is a special package supporter, claiming going into the design of the album jacket is a natural extension from merely shooting the photo. It also pays more, upwards of from \$1500 to \$2000. His newest endeavor is Neil Diamond's "Jonathan Livingston Seagull" on Columbia.

Not only did he shoot Diamond at the beach at Malibu with a sunset behind him which spreads across the front and back covers, but he worked with David Larkham in the package. And that package features a special pocket in which a color booklet rests, plus a die cut hole in the inside cover through which a specially prepared Neil Diamond photo label on the LP itself shows through.

While he prefers to be hired to handle the entire package, he does shoot covers alone, with a base day rate of \$300, but like all photographers, he modifies that with the words "depending on..." He retains his negatives and adds the additional costs for film, processing, printing including his own color print work in his lab.

A cautious person in speaking about prices, Caraeff speaks of handling each project individually. He gets assignments directly from artists and from label art directors. He shoots in the three camera formats, but uses the large negative sizes for scenic.

One thing's certain: photography is a valuable medium which both art directors and photographers know can be used in many ways. Sad are the days for the liner note writers who have been all but put out of business by the demands of artists for their photos—good or bad—filling the back space formerly reserved for erudite background information on the players and their art.

A person's individual visual tastes are what stimulates him when he looks at a cover. So that there is no right or wrong way of illustrating a cover. There is only good or bad photography.

STUDIOS PROVIDE MAJOR AID TO LABELS'

• Continued from page LM-14

There are instances where an artist has some far out idea for his cover and Whiteman has to confront the act with the realities of the situation, namely the idea doesn't work. "Artists can be a little crazy," he notes. "Art directors are easy to work with." Whiteman does concede that in order to change an artist's mind, he generally needs support from someone at the label.

What is the look of covers today? "There is no look," Whiteman answers. "You name it, it's everything and anything." If a group has a smash LP there's a tendency to stick with the same designer. If the LP bombs, groups will "blame a lot on the graphics. Frankly I don't think you have point of purchase stimulation because of graphics."

A brand-new company to watch is Harvey House, just begun by Bill Harvey who guided the visual image of Elektra Records as art director since the '50s.

After winning 1973 first prize at the U.S. Industrial Film Festival for an Elektra sales presentation, Harvey decided he was doing too much administration and not enough art as the label's West Coast general manager and executive vice president.

His new private firm plans to offer total corporate graphics image services, providing an overall company "look" as he did with Elektra. Another ex-Elektra vice president, Mickey Kapp, now heading WEA special products office, has set Harvey to designing the visual and album covers for the first big WEA television album campaigns.



Plydor's Ron Nackman.

Davis-Fried-Krieger is a New York-based ad agency which is heavily into LP cover designs for Stax, Polydor, GRT Corp. and DGG.

Dave Krieger, the creative director-vice president, cites his firm's ability to design the album, prepare the print ads and then also the radio spots. "This way we have a format look to it and it all connects."

Krieger sees a move away from photography and into illustrative artwork. The reason, he feels is that groups want concept album covers. In fact, Krieger feels the graphics industry is at its most creative point. "It's not a matter of putting a picture on the cover, slapping some type above it and out comes the cover. When we start on a cover we're also thinking of ways for selling the product." Krieger hires outside photographers like Joel Brodsky or Carl Fisher and believes in using cameramen outside the record field. This way he feels he's getting work which doesn't have the same feel to it as comes from all the other music oriented photographers.

The three-year old company has a staff of 15 including five art directors. LP covers can run from \$500 to \$2000 depending on such factors as photography and travel.

Krieger is on the NARAS graphics committee and he is pushing to have the judging criterion for LP's changed. Instead of simply voting on the visual look of the jacket, Krieger believes the Grammy should be given for the total package since packaging has become so sophisticated.

In the Midwest, Album Graphics is a powerhouse firm. It has offices in New York and Los Angeles and will plan opening an extension in London. It does Mercury's work including printing large runs. It does design as well as printing and has handled projects for Elektra, Motown and A&M, for example.

Artist John Youssi (there are four art directors and three designers on the staff) notes that for the past several years the company has been developing concepts and showing them to acts.

In fact, when this story was being prepared, Jim Ladwig, the creative director, was in Denver showing Faces a concept it had developed. The company's salesmen seek out LP project titles and then the graphics people go to work. They also develop concepts in conjunction with the company, the artist, his producer and manager.

One of the oldest graphics houses in the country is Bob Miller's Lee Myles Associates in New York. The firm calls itself a one-stop production center, from concept to printing.


Miller says that 50 percent of his business entails handling a project from start to finished goods. The firm offers design capability (one art director, four artists), photography, typography, color separations, printing and jacket fabrication. (These services are also available for 8-track and cassette tapes.)

Miller does work for Latin labels and several firms outside the country. At one time or another, he says he's done work for every label. Folkways was his first client and he still has them.

One of his special features is his instant cover—stock jobs—with graphic designs or scenic shots which are sold to schools, small firms, other printers, sound studios. There are 39 pre-printed full color jacket designs with space on top to imprint the name of the project, etc.

Miller feels the current paper shortage will curtail to some extent the development of unusual types of packaging.

Design-wise, several years ago it was popular to have models and sexy girls. Nowadays Miller estimates he uses girl models around three times a year.



Would you buy a used car from this man?

Probably not—he doesn't sell cars. He's an Art Director/Designer. A specialist in the record industry, designing album and tape covers, brochures, promotions or your thing for over 20 years.

Write or call, who knows, you may be interested in his 1964 Oldsmobile.

Lee Lebowitz

Art Director/Designer

1 Astor Plaza N.Y.C., N.Y. 10036 (212) 581-8847
171 Dorset Drive Clark, N.J. 07066 (201) 382-2655

ACCESSORIES LOOSEN UP 4-COLOR IDEAS

While art directors throughout the record industry have reached the ultimate in the use of graphics, those in the accessory field are just now beginning to get their feet into the graphic area.

The record industry has had the demands of the artist combined with a relaxation on the part of the sales department to help hasten the graphic revolution, but in accessories there has been a more cautious approach, one that is particularly aware of the increased cost that four-color and full-color will bring to accessory packages.

Thus, graphic changes have been confined to only a few items. Tape and LP home storage units are one. Le-Bo's general manager, Al Alexander, says his company has confined four-color graphics to the more "expensive carry home cases. That's where it makes the most sense and is financially feasible."

Le-Bo has been using four-color labels on home cases. Photos of the case set up with an at-home setting in the background is the traditional type of graphics found on the cases.

The same is true of Recoton, according to sales manager, Peter Wish. "Unquestionably, sharp graphics help but it's a matter of cost," says Wish. "We have a carousel storage cabinet for the home that fits together with one screw and we have used a four-color carton, with a picture of the unit assembled, as the artwork on it."

While Recoton and other accessory manufacturers take a traditional, cautious approach in graphics, Recoton has, however, been responsible for the introduction of a new graphics approach in the selling of diamond needles. Instead of just having a catalog with needle numbers, Recoton has introduced a catalog with life-size pictures of the diamond needle. Thus, all a customer has to do is bring in his old needle and match it up with the picture on the page.

"Graphics will help sell anything," says Eugene Kneloff, advertising manager of RMS Electronics. "But like everyone else we're worried about cost." One area where RMS—and virtually every accessory manufacturer—has done something is in the graphics approach to headphones.

"We use display windows and color in the package to help attract the buyer. We—and other accessory manufacturers—have found that dealers don't push headphones and other types of audio items. Consequently, the packaging becomes that much more important and something has to be done with it if we're going to sell it.

"We've found that it is these smaller items that need the graphics help so we've put most of our money there."

The cost factor, to every accessory dealer, is the reason that graphics have been held down and utilized only where absolutely necessary. Disagreeing with that approach is Jerry

Geller, one of the owners of Peerless Vidtronics, a company that creates packages.

"Sure it costs money," Jerry says enthusiastically, "but the results are staggering. We've found that by utilizing four-color and full-color on all our packages the mass merchandisers, (Woolco, Woolworth, etc.) have flipped. You've got to remember, that the mass merchandising outlets are the places where most business is done but they are also places that are understaffed. So, if you can give them a package that sells itself, like a four-color carry case, they're ecstatic."

Peerless utilizes graphics on every package and Geller estimates that the increased cost runs something "like ten cents a case, when you get up into the packages that carry 24 tapes."

Peerless is also pioneering a "fold-away illustrated case." It ships flat and then can be put together into the carrying case or display unit for the store. Geller, undisturbed by costs, says that by late November, his company will introduce a new graphic accessory item "that will really knock the industry for a loop."

The accessory business has also limited graphics in another area—design. Virtually all graphics used are photos of the item itself. There is no illustrations, surrealism or subtle art tones even attempted on the packages.

"We're still in phase one," says one sales manager, "that's where we're trying to win everyone over to using graphics. The battle is between graphics and cost. Phase two, the utilization of some type of graphics other than a photo of the product is still a long way off. In fact, we may never get to it."

store merchandisers

• Continued from page LM-10

Fred Rice, Capitol's merchandising vice-president, reluctantly agrees with the estimate. "We're making less displays now and more posters and hanging things. That's about all that the stores want."

Rice says that Capitol is putting most of its merchandising funds into film—films on artists that can be utilized by sending them across the country to local TV bandstand shows.

"You still can take a winner, like a Leon Russell and by identification tie-in other Shelter artists and make some sort of display out of Russell and the others. But that's about the only way." Some companies are banking on the printed board to give them display space. They're die-cutting jackets so that many are really self-contained display units. The dealer just pulls one out of the shipper and puts the jacket on display.

"LPs," explains Rice, "that are merchandising devices shouldn't be shrink-wrapped because you can't see the goodies. Build your cover around the bonus item in the LP, don't hide it with shrink-wrap."

Everything today is being designed so that it can fit into the shipper with the albums—soft sheets are folded, divider cards are inserted. There is nothing that is shipped separately because "it will just get lost in the shuffle or the garbage can."

It's an acute problem for the industry but one most companies are learning to cope with. It has its good side—by eliminating displays the dealer is going to have more room to display product. Many displays, which were used to sell an artist's new album as well as his catalog are out too, because, as Rice theorizes "catalog is dead now. It's what's hot and that's it."

There are, however, companies in the field that are trying to unlock the dealer's door and get units back into the store. The George Alexander Group (New York) is one of them. Allan O'Keefe, vice president and creative director of the Group, says that "right now there's nothing really new. Part of the problem is the obtaining of raw materials (paper) and it's usually tough to develop things for the record industry because it is such an overnight type of business."

O'Keefe's company has done many of the things that Rice advocates—"making everything so that it fits right in with the album. The biggest problem is getting the distributor to get it out there. So we've made everything collapsible."

O'Keefe sees the one functional display unit as a device that is "multi-faceted. That is, it's flexible. It can fit on a counter or if there's no room on the counter it can be hung from the ceiling or adjusted in another way and put in a window or on the wall. You've got to give the dealer some options and not try and pin him down to any one thing."

The future, at least at this point, O'Keefe views as the multi-faceted display. "We're specialists in this market. We've done in-depth studies and surveys for years seeing what will—and can—work. Right now, the multi-faceted unit is the only thing that has a chance."

The multi-faceted display may indeed be the only option open to the industry. In checking with other designers, most of them are in the same dilemma as the majors and the Group. No space. Stores want everything for the product. Perhaps one reason is that business is down and dealers are looking for more (hit) product to possibly appeal to more buyers and they're not in the (financial) mood to move any salable album out of the way for a bulky display unit.

Does this spell finish to the display unit as it was once known? Perhaps. But, as Rice and others theorize: "Get somebody real hot to bring the traffic back into the store and the dealers will be happy to utilize the display for that artist."

Right now, however, the only hot thing on the horizon is next summer.

No Sweat Savings.



Sometimes the hardest work of all is trying to save a few extra dollars. Those everyday necessities just seem to eat up your paycheck until there's nothing left to tuck away for the future.

But there is an easy way to build a nest egg. The Payroll Savings Plan. Just sign up where you work, and any amount you specify will be set aside from each paycheck and used to buy U.S. Savings Bonds. It's so simple, you almost forget your money's there working for you. And, pretty soon, you'll be surprised at how your savings have grown.

The Payroll Savings Plan. Takes some of the perspiration out of planning ahead.



Bonds mature in less than six years. Now E Bonds pay 5½% interest when held to maturity of 5 years, 10 months (4% the first year). Bonds are replaced if lost, stolen, or destroyed. When needed they can be cashed at your bank. Interest is not subject to state or local income taxes, and federal tax may be deferred until redemption.

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Earthing Lloyd Dunn

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We got to the studio early and waited. She arrived, glowing with youthful beauty . . . closely followed by a plump woman who turned out to be her mother. The mother was a real sport, who cramped our creativity by insisting on personally arranging the spun glass we were using to produce a cloud effect and cover strategic areas on the model.

The photo came out fine. But the spun-glass particles didn't. Thousands of little fragments remained stuck in the young lady's satin skin and couldn't be brushed out.

I guess it's pretty uncomfortable when you find yourself with glass particles stuck in your strategic areas. Her mother retained a lawyer to discuss the situation in depth with Capitol's legal department. My offer to personally pluck out each fragment was not considered amusing.

I could go on. But I just wanted to give you some idea of the problems we pioneers faced as endless illustrated albums followed. Background music was especially susceptible to romantic pictorial interpretations. We started with Paul Weston's "Music for Romancing." (My wife and Capitol vice president Alan Livingston appeared on the cover to save model costs.) I guess such albums don't sell very much today. I know my last title suggestion, "Music for Magic Moments in Motels" was rudely rejected.

Covers, of course, got fancier and more expensive, as competition picked up the challenge. I recall Jackie Gleason insisting on retaining Salvador Dali for his new album "Lonesome Echo." I couldn't figure out how we could buy a Dali original and not bust our budget at the seams. But I found out. The finished art was somewhat "limited." . . . with the focal point being a colorful butterfly—cut from a book and pasted on the painting. Dali explained it as "The anguish of space and solitude" and signed it with a large flourish.

I was now working for Capitol, as one of their assorted vice presidents. We opened our own photo studio, using one room in the old Palmer building on Hollywood Blvd. with Ken Veeder as the photographer.

Frank Sinatra was one of our first cover artists. His renaissance had not yet happened, and when he appeared at the studio he was shooting "From Here To Eternity" all day and doing a nightclub bit in the evening. The album had no special theme at that point, and I remember giving him this routine:

"You're walking down the aisle in a fancy club, when the most gorgeous girl you have ever seen, in a most revealing gown, sweeps by you. Turn around and look back over your shoulder!"

As Frank looked over his shoulder, Ken snapped the camera. Never have I seen such an expression of sheer delight, lust, admiration, desire—all wrapped up in one glance.

The years galloped by and then "reality" reared its ugly head on album covers. Even classical albums. Instead of showing symphony conductors handsome in their evening clothes, we showed them at rehearsals—with upstretched hands revealing the perspiration stains on their sweatshirts (making them look like football coaches.)

When I was a Capitol exec, I used to fight with art director Marv Schwartz who kept urging me to "get with it." He was right, of course. Sad, because we get enough of grim reality today coping with life around us.

Maybe the market is ready again for covers with pretty girls and colorful illusions to match the mood of the music.

Try it—you'll like it!

Chicago Show Reflects Car Stereo Upgrading

West: Stereo For Car Part Of Hi-Fi Now

By BOB KIRSCH

LOS ANGELES—The auto sound business is rapidly becoming as much a part of the consumer electronics business and less of a step-child to home products, according to most West Coast auto stereo manufacturers.

Visitors to this year's Automotive Parts & Accessories Association Show (APAA) are likely to see higher quality product than in previous years with more elaborate means of displaying this product offered to the retailer and distributor. The cassette is gaining in popularity and this is reflected in upcoming introductions, while other areas of car stereo, such as speakers, are growing in quality to match the basic unit.

In-dash continues as a strong trend in auto sound, especially with the number of new car dealers now

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East: PVC Lag Looming

By RADCLIFFE JOE

NEW YORK—Tape player manufacturers are starting to feel the crunch of shortages in polyvinyl chloride (PVC) that have been plaguing the recording industry, according to a check of eastern equipment producers set for the auto parts show in Chicago.

Ed Lucasey, national sales manager, Panasonic Auto Products, said his firm will switch to metal housings for speakers in an effort to combat the plastics shortage. He foresees no immediate price hike, but others who preferred to not be identified, said the overall shortage could result in at least a 10 percent increase in prices.

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Midwest: Quality Emphasis

By INGRID HANNIGAN

CHICAGO—New product by midwest manufacturers of auto stereo tape equipment, to be exhibited at the APAA here, stresses quality at higher prices for the consumer who, despite the economy, is willing to pay more for better sound.

Motorola's new entertainment center Model TM833AS, at \$129.95 list, includes an AM radio and 8-track player with in-dash installation. An AM/FM step up model TF852, with 8-track player, lists at \$199.95. Motorola will also debut its "Golden Voice" line of speakers, sales and promotion manager George Mahoney reported.

A discrete 8-track player, listing at \$99.95, introduced last March, has proven extremely successful, and will be followed by other quadrasonic models, Mahoney said.

Arthur Fulmer Co., Memphis, will show a completely renovated under-

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APAA's Morris—Stereo 'In Step'

By MILDRED HALL

WASHINGTON—Julian Morris, Executive Director of the Automotive Parts and Accessories Association, sees a strong continuing trend toward more "convenience and pleasure inside the car," which will benefit auto-stereo products. Interviewed here last week, Morris was reluctant to single out any particular item in the hundreds of automotive products marketed by members of the APAA, but he saw auto-stereo products "keeping in step" with the constantly upgrading field of automotive after-sale items by retailers.

The APAA director much preferred to talk about the overall convention, and the crusade to get everyone attending to stop and think, first, how to get the most out of the time and money they put into it—whether they exhibit, sell, or buy or just browse. He hoped that the Oct.

22 opening seminar would stir up some new thoughts on the best way for the 22nd annual show to fulfill its purpose, which is "primarily educational."

The seminar is provocatively entitled: "Our Show: Battlefield and/or Learning Field." It will have three panels made up of manufacturers, manufacturer representatives and buyers, with Dan Carter of Carter & Co. as moderator. "The dialogue should be lively, and provide some new answers on making this convention all it is supposed to be, for the exhibitor and the traffic," said Morris.

The exhibitors spend a great deal of time, money and effort to set up their shows, and the convention should be run in such a way as to help them all it can—an aspect to be covered during the seminar. Also,

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INSIDE

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- 7th TV LP System; \$300 Player
- Sony Lists 150 Dist. of Software

Audio

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- Motorola Multimillion Stereo Pact
- ITA Seeks Global Tape Standard
- CBS, Sony 'Q' System Dist. Tie
- 2 Co.s Fined in Fair Trade Suits

In-dash, New Car Dealer Tie-in, Auto Cassette Trends Analyzed; Roundup of Midwest Car Stereo

By ANNE DUSTON

CHICAGO—The introduction of the in-dash car stereo unit requiring custom installation is raising car stereo to a new dynamic market for the small merchant nationally. Because of this and other changes, Billboard is presenting here a roundup of changes, trends and sales direction from car stereo dealers throughout the midwest.

A fast growing source of customers is the new car dealer who can save as much as \$200 over the price of factory installed units, by buying from the automotive after-market dealer or electronic dealer, and having installation done by them. The more average savings is \$100, which may or may not be passed on to the new car customer.

Normark Corp., in Dallas, a Panasonic car units distributor, is heavily into new car installation and provides a mobile van shop for rapid service. With this service, a new car dealer doesn't have to keep an inventory of radio/tape units, George Natinsky, president, notes.

Recognizing this particular mar-

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CMC—Car Stereo to Components; New Store a Month

By EARL PAIGE

ST. LOUIS—Ten-year-old Custom Music Corp. based here is probably a classic example of the expansion of car stereo chains into full range audio equipment. But the privately-held firm now expanding at the rate of one store a month cannot be compared with any other operation.

Its expansion and the way this is being executed by new president Pat Morris is just one aspect of CMC's unusual character, store executives believe. Other aspects include the fact

that all 38 outlets are racked for software by its own BANCO operation under manager John Sullivan.

The firm, under the leadership of founder and now board chairman Byrle Northup, even has its own recording studio.

But probably as unique as any other aspect is CMC's training program for sales employees, the heart of which is a 43-minute audio/visual presentation also available as a 30-page text complete with quiz. CMC will have three of these, the first already complete, and not surprising, covering car stereo from its very inception.

Closely keyed to the training program is a new consumer research effort aimed at identifying new markets and consumer buying attitudes. Morris showed one thick book that involved, in part, 1,800 telephone interviews with consumers.

The market research going on here is closely tied to CMC's steady expansion, up dramatically from the pace of five stores

added in fiscal '72 (ending Mar. 31), CMC added 13 new ones and Morris' target for fiscal year-end '74 is 40.

From a beginning here with four Craig car players and 25 prerecorded 4-track titles, CMC has been expanding in an almost solid geographical pattern with 13 stores locally. Other markets are Kansas City (10), Topeka, Kan. (2), Des Moines (2), Indianapolis (4, with two planned to open next month) and Atlanta (7, with two to open before year-end).

CMC strategy, therefore, is to concentrate in a market until it achieves dominance, with heavy attention on maintaining a certain store image, people and advertising.

People

Emphasis on people is evident whenever a major interview is suggested, as Morris gets as many key people involved as possible. The training program is also based on developing competent personnel.

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'40 Stores by '74'

For Pat Morris, 33, new president of 38-unit Custom Music Corp. based in St. Louis, mapping out distinct marketing objectives in the retail audio field comes naturally. Before meeting CMC founder and now board chairman Byrle Northup while in St. Louis nearly four years with Gardner Advertising (supervising accounts such as Pet Milk and Ralston), Morris was with Standard Oil of New Jersey four years in financial planning and economic and business analysis. Curiously enough,

Morris and Northup found they have identical academic backgrounds (each has degrees in chemical engineering and masters in business administration).

"As I got more acquainted with Byrle I saw the fantastic growth possibilities in this business," said Morris, who by the way just happens to teach marketing at the 15,000 population Univ. of Missouri campus here "as a kind of hobby." He joined CMC last Nov. 1 and is now applying principles of the petroleum and food industries "in a comprehensive program of consumer research, employee training and market expansion."



MORRIS



CMC's new shopping mall design in Indianapolis shows car stereo near front. Tapes are merchandised via conveyor belt cabinets. Car stereo (insert) is featured near counter in another store.

7th TV LP System; \$300 Unit

NEW YORK—I/O Metrics of Sunnyvale, Calif. has developed a videodisk system which it hopes to launch on the consumer market by 1975.

The system, designated the IOM Videodisk was unveiled at the recent SMPTE show held here. It utilizes a laser technology and high resolution photography.

According to Peter Wohlmut, president of I/O Metrics, the combination of these technologies has allowed his company to produce a system that could retail for under \$300, with programming listed at less than \$5 for a color disk containing up to 60 minutes of information.

Explaining the technology of the system, Wohlmut said the video and audio signals modulate a laser beam which exposes a spinning disk made of high resolution black and white

film. He said, "This real time recording produces a continuous spiral track that, stretched out, would reach a distance of almost 30 miles for a one hour program." Each revolution of the disk contains one full color video frame."

Wohlmut said the film disk containing the latent spiral tracks is processed normally. "The recording method is somewhat analogous to the recording of an optical soundtrack on movie film," he said.

Wohlmut said the disk could be reproduced in large volume for under 20 cents, thereby allowing it to be priced competitively with today's audio records.

Stressing the disk's immunity from unauthorized duplicating Wohlmut said that once it had been sealed in plastic it would be impossible to use it for making unauthorized duplicates.

The IOM executive maintained that the IOM Videodisk was the simplest, most reliable, most durable, and least costly of all the video playback systems developed so far. He said that the playback unit was a remarkably simple turntable whose essential components were an ordinary motor, a plug-in lamp, plastic lenses, a photodiode, and some automatic signal processing electronics. The unit plays through the antenna terminals of any standard TV set.

The announcement of the IOM videodisk system takes the number of announced contenders in the videodisk race past the half dozen mark. Among the systems now in various stages of development are TED, by the Teldec Co., RCA, MCA DiscoVision, Philips, Zenith, and the MDR (Magnetic Disk Recording) bowed recently in Berlin.

Rip CBS' EVR

NEW YORK—Dr. Peter Goldmark, inventor of the electronic video recording system (EVR), has laid the blame for the system's problems in this country at the feet of CBS, and its president, William S. Paley.

Writing in his soon to be published book, "Maverick Inventor: My Turbulent Years At CBS," Goldmark devotes an entire chapter to the rise and fall of the EVR system. In this chapter, titled "The Great EVR Sleighride," the system's inventor accuses Paley of "waxing hot and cold" on the whole EVR idea, and of fighting it almost as though "possessed of a death wish."

Goldmark also accuses CBS of "making all the mistakes in the book" in equipping and running its processing plants in New Jersey and England, when it finally decided to get its feet wet with EVR, and cited

the "biggest mistake of all" as CBS' refusal to go into EVR programming.

Goldmark's book chronicles the turbulent years of the EVR system, from the germination of the idea, until Paley, in anger, ended CBS' involvement with the system after his company had lost more than \$14 million.

Goldmark recounts that Paley's greatest line of resistance was the feeling that if EVR was manufactured and touted as a home entertainment system it would threaten CBS' involvement in the broadcast TV field.

He recalls that the early EVR Partnership included Philips of Holland who had one quarter of the interest, and bowed out after their requests for a greater slice of the pie was turned down.

Car Stereo

CAR PLAYERS HI-FI ITEMS

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getting involved with car stereo. Many, say manufacturers, are ordering cars from Detroit without radio and installing units themselves. Another market opening up rapidly is the recreational vehicle field, though this is primarily confined to 8-track.

Quadrasonic in the car remains a steady if not spectacular item, but many firms are bolstering their sales by offering a matrix as well as discrete model. The advantages to the matrix tape unit are several, including lower cost for both consumer and manufacturer as well as a relatively easy method to introduce the consumer to simulated 4-channel sound.

More varied types of dealers are now handling car stereo, and this is reflected in the marketing approaches of a number of companies. This variety is the result of several factors, among them the growing tie-

in between the home and auto market (with a consumer wanting similar quality in both spots) and the increasing number of manufacturers with established "home" names who have entered the auto field in the past several years. In addition, manufacturers of purely car stereo product have taken definite steps to upgrade merchandise.

Features

Features are no longer the important selling points they once were. The consumer wants the features of basic convenience, such as fast forward and rewind in a cassette or indicator lights on 8-track and automatic reverse and fast forward in 8-track and Dolbyized cassette units are seen as building a certain segment of the market. But "features for features" sake seem to have run their course. The consumer is now looking for quality and reliability, according to manufacturers, not an extra button.

What do spokesmen for some of

the leading West Coast auto sound manufacturers have to say about new product and growing or upcoming trends?

Pioneer Electronics of America won't be participating in the APAA, but president Jack Doyle feels the car stereo industry on the whole is becoming stronger than ever. "I think the whole auto sound spectrum is becoming more of a consumer electronics item," Doyle said. "I would guess that the continued growth of the market will come from this area as opposed to the automotive aftermarket, though I certainly don't write the latter market off. One indication I have that my feeling is right is that more and more retailers are devoting in-store display space to auto sound, and there are many different types of outlets involved."

At Boman Astrosonix, marketing director Tony Gable explained his firm's somewhat unique method of marketing auto sound. "We have the Boman line, which is two-step distribution to auto and electronic dealers, the Gibbs line going directly to the dealer and the Hammond line which goes to anything in between. As far as I can see this year, the big thing in car sound is either 8-track or cassette with radio of some sort. We are also showing a radio with digital clock at the APAA, and will be emphasizing our line of four 8-track and a cassette with adjustable shaft as a kit display."

"Quadrasonic is holding fairly steady for us," Gable added, "but we find the matrix unit moving faster than the discrete. We're pushing in-dash in a display kit which takes up very little space and is appropriate for any type of dealer."

Radios

At Kraco, there will be two additions to the firm's Universal radio line. Both are combined with in-dash 8-track units, one with push button and both with AM-FM. The firm has also just bowed a cassette and carries a quadrasonic unit as

well, and they hope the APAA will provide good exposure for 4-channel. "We hope to use the show as a gauge to exactly define what is happening in auto sound this year," said the firm's Owen Bradley. "We will be showing our entire line of 16 units, including one cassette, as well as five radios."

Car Tapes will also be at the APPA, and president Jim Levitus is excited over the new item they will be showing, the InvisaDeck. "This is an under-dash deck and all the controls disappear when the cartridge is inserted," Levitus explained. "It looks just like a black box and this not only helps a little with the decor of the car but we feel it may help some as far as theft problems are concerned."

Levitus also said the car radio business is excellent, as is the new car dealer business. "Recreational vehicles are also moving well for us," he said. "They are a very healthy percentage of our business and it is primarily 8-track going into them." The firm is also showing a new speaker at the APPA, and Levitus believes the demand for quality speaker at the APAA, and Levitus the demand for quality basic units.

TEAC's Jim Oblack, whose firm has two auto cassettes in the field and will bow a third, Dolbyized model in the Spring, said his firm's cassette sales are up close to 15 percent since January. "More dealers are picking up on our auto material," he said, "and we feel this is because a guy who gets good quality performance at home doesn't want to hear that same tape on a cheap unit in his car. This was obviously part of our marketing program when we entered the car stereo field. We really do feel the home-auto crossover is working to our advantage." Oblack added that while all three of their units are under-dash at the moment, in-dash is a distinct possibility for the future.

A number of other leading manufacturers were also contacted for the

survey, including Craig Corp., Muntz Stereo Corp. and Sanyo Electric Co.

Lauren Davies, vice president at Craig, said his firm is placing more emphasis on displays, with one display being offered which can show 10 models of stereo equipment and a home converter. Five speakers may also be fit into the display.

"Our prime push now," Davies said, "is behind Powerplay, a unit allowing the listener to see if his volume is overextending the capacity of his speakers. We're also offering a number of custom plate kits to meet the growing demand for in-dash equipment and we think these kits will adjust to about 80 percent of all cars. Speakers have also become very important to us," Davies added, "and they are now marketed as a separate product line with a special product manager handling that line."

Sanyo's Bill Byron feels the dealer and consumer are more quality conscious and points out that his firm's sales are increasingly in the mid to high range price area. "Auto sound has become a staple in the consumer electronics field," Byron said, "and we're seeing more retailers of all kinds showing an interest in the field. We will be showing our entire line at the APAA though we will not be demonstrating any new models." Byron was also enthusiastic about 4-channel equipment, especially with the additional software coming out.

Muntz's Jerry Adler will be at the APAA to introduce four cassettes and an 8-track unit. A convertible unit will also be shown. All of the units will be in-dash, with one from each configuration including AM-FM radio.

Adler feels in-dash is the trend of the moment, and agrees that more types of dealers are getting involved in car stereo. The new car dealer is also becoming increasingly profitable, he said.



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RUSSIAN car stereo industry showed growth at recent Autoservice '73 in Moscow where these photographs were taken by Billboard reporter Vadim D. Yurchenkov.



Rep Rap

Reps for car sound products are busily involved this week at the **Automotive Parts & Accessories Association (APAA)** show at McCormick Place closing Wednesday (24). One of the first affairs was the **Second Generation Club's** annual dinner for reps in the business for over 20 years, according to **Irving Flanders**, who was here with his sales associate **Murray Freed**. Flanders is located at 1021 Livernois, Ferndale, Mich. 48220 (313) 545-4633.

Other reps involved included **Ed Cadden**, Skokie, Ill.; **John Grant**, Toronto; and **Malcolm Shapiro**, Abington, Pa.; participating in an APAA panel along with **John Argos**, **Ampco Products**; **Alan Bloch**, **Albert Bloch & Sons**; **Stan Goss**, Tenna; and **Dan Gregg**, **Filter Dynamics**; also, buyers **Bernard Frank**, **Steel City Products**; **Charles Higgins**, **Montgomery Ward**; **Charles Schwartz**, **Target Auto Stores**; and **Stuart Sloan**, **Schuck's Auto Supply**.

Unable to attend APAA was **Howard Roach**, recuperating from food poisoning, but associates **Bill Ball** and **Jim Menea** were in Chicago. **Roach & Associates** headquarters out of Suite 115, 3500 W. 75th, Prairie Village, Kan. 66208 (913) 432-3700 or 648-4328.

The third regional professional management seminar sponsored by the **Electronic Representatives Association (ERA)** will feature speaker **Jack Berman** conducting the six hour "Becoming an Effective Sales Trainer" program at the **Waltham Motor Inn**, Waltham, Mass., October 26. The program will teach sales managers how to train their men, using various meeting formats and over fifty sales training subjects, appli-

Emphasis on Quality

• *Continued from page 45*

dash line geared to the quality conscious buyer. The top of the line, Model 504, features FM radio and 8-track player, fast forward, automatic reject, and program repeat. An anti-theft device allows the unit to be quickly removed from its brackets. Model 503, less the radio, lists at \$79.95. The economy version of Model 504, with smaller size and less deluxe appearance, Model 502, lists at \$69.95.

A new in-dash unit, the Model 3901, with AM/FM/MPX and 8-track player, is priced at \$159.95, including installation. A step-up model, 4901, lists at \$179.95.

Cassette

Ron Edmondson, sales manager, reported that the company is watching the sales of its cassette unit, introduced at the winter CES. "Car cassette has become more popular since the upsurge of home cassette equipment. We are now ready to expand into that market, and because of a de-emphasis by other firms on car cassette players, that market would be fairly well in our pockets if we expanded into cassette again," he said.

Medallion, Kansas City, is introducing the custom in-dash plan at the APAA, with all in-dash units capable of being installed by the purchaser. The shaft of tape and radio units can be adjusted to six positions to fit any car space allotment.

Newest model for the APAA is the mini FM/MPX 8-track player, model 65589, listing for \$89, Ron Hopp, Medallion automotive products manager, said. For recreational vehicles, Medallion is introducing a roof-mount housing, completely self-contained, holding tape and radio unit as well as speakers. Any in-dash unit fits into the housing.

Medallion plans to bring out more quadrasonic models because of the success of the discrete tape unit introduced at last year's CES, Hopp said. Medallion's economy priced rear deck wedge speakers are the most popular model speakers, with the 5/8 in. door mount, 10 oz. magnet, convertible wedge, the next best seller, Hopp said.

cable to either small or large organizations.

Jack Berman is president of **Jack Berman Co. Inc.** in Inglewood, Calif., and Phoenix, as well as ERA's national vice president, as well as ERA's national vice president, as chairman of ERA's National Educational Committee, he is responsible for immediate and long range educational programs, including regional seminars, institutes on business, sales and marketing management, and professional courses in motivation and the behavioral sciences.

Dr. Tom Thiss, vice-president, **Wilson Learning Corp.**, spoke on "Managing Interpersonal Relationships" at the Chicago regional seminar Oct. 19. The seminar described individual social styles, and how to use it to best advantage in dealing with oth-

ers, as well as developing more effective relationship skills. Each participant was given the opportunity for a personal evaluation of his social skills by licensed psychologists through the **Wilson Learning Corp.**

There are still a few chances left to join the 1974 Hawaiian DMR Conference Feb. 14-17, **Art Szerlip**, general chairman of the southern Calif. DMR Conference Organization reports. Two chartered jets will carry almost 400 people to **Del Webb's Ruilima Resort** on the Island of Oahu, with an extended 4 day tour to one of the outer islands planned. Officers and committee chairmen of the DMR organization are **Art Szerlip**, general chairman; **Rick Weiss** of **Strasser**

Co., vice-chairman; **Russ Bidwell**, treasurer; **Norm Marshank**, housing; **Mark Markman**, attendance; **Jack Carter**, coordinator; **Bill Wallace**, social activities; and **Larry Courtney**, the man to contact for information, 23999 Ventura Blvd., Calabasas, Calif. 91302 (213) 888-9912.

Shamrock Electronic Sales is looking for a man to cover Pa. and W. Va., **Tom Carney** of the Akron office, 2830 Copley Rd., 44321 (216) 666-1400 reports. Current personnel include **Bernie Clancy** and **Gary Angel**, Indianapolis; **Bill Harding**, Dayton; and **Jim Staton**, Howell, Mich. The firm reps **Voice of Music**, **Weltron** and **Oaktron** consumer electronics.

TMC Sales Corporation has been appointed rep for **Maxell Corp. of America** to cover the N.Y. met area and northern N.J., **Tom Marchiano**, president of TMC, announced. TMC, with four salesmen, is headquartered at 2465 Lemoine Ave., Fort Lee, N.J. (201) 944-8340. The firm formerly represented TDK.

ERA has available a brochure offering advance information on **Interface 4**, ERA's 15th Annual Marketing Conference scheduled for Jan. 27-Feb. 3, in Madrid, Spain. The theme of the five day seminar is "Interactive Marketing," and will feature major seminars, special interest seminars, special

(Continued on page 49)

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50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

Quantities can be assorted

#18 HOLDS 18 8-TRACK TAPES

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#12 HOLDS 12 8-TRACK TAPES

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100 up	2.30 each
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#LP FOR YOUR LP RECORDS

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100 up	2.45 each
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Quantities can be assorted

#LS-8 LAZY SUSAN-HOLDS 48 8-TRACK TAPES

50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each	<i>Quantities can be assorted</i>	

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100 up	1.80 each
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Tape Duplicator

Inovonics, Inc., Campbell, Calif., has introduced the Model 360 tape recording electronics to replace tube type electronics in older single-channel professional recorders, especially as a plug-for-plug replacement package for Ampex 300, 350/351 and 354 tape transports, although it is adaptable to most other single channel tape transports and head assemblies. The 360 is self-contained, with fully regulated internal power supply, plug-in circuit cards, and solid state design. Front panel controls include record gain and repro gain with present CAL positions, and solid state monitor and equalization switching to eliminate contact noise and permit remote control of both these functions. List price is \$645.

John Burch, vice-president, electronics, at **Audimation, Inc.**, Chicago, reports that plans for an automatic cassette winder using an automatic splicer are being considered for development for next year.

Saki Magnetics, Inc. manufacturer of custom and standard or longer-life heads, with manufacturing and laboratory facilities in Santa Monica, Calif., uses an impressive list of equipment to test the laminated, hard tip and hot pressed, glass bonded ferrite magnetic heads, including: an Exello projector with lenses from 10x to 100x; a deposition machine with an 8-inch diffusion pump coupled to an electron beam gun; a tape deck capable of checking heads at speeds from 1 1/2 ips to 250 ips; and a video readout en-

abling technicians to visually check gaps on heads within one microinch, incorporating a 5,000x scope with 9x9 video monitor and direct read-out.

John Kozin, corporate vice-president, notes that the duplicator can put programs directly onto pancakes for later loading into cartridges, or duplicate directly onto cartridge hubs, eliminating the loading procedure. The direct loading procedure results in a lower production output of 20-25 percent, and is suitable for low production applications. Super high production applications could retain the direct load feature and increase production time by adding reel slaves for direct hub loading, he said.

Roundup of Midwest Car Stereo

• Continued from page 45

ket, Inland Dynatronics, South Hackensack, N.J., is establishing an Original Equipment Market (OEM) Division that will market tape and radio units directly to new car dealers, Frank Fusaro, national sales manager, reports.

House of Sound, Springfield, Mo. formed the HOS Distributing Company to handle sales and service to new car dealers, a tribute to the volume expected in this growing area of sales.

Under-Dash

While in in-dash model is following the national popularity trend in big cities like Chicago and New Orleans, where best sellers are AM/FM/FM 8-tracks around the \$200 price level, the under-dash unit is still the leader in smaller cities.

Under-dash outsells in-dash 3 to 1 in Springfield, Mo., House of Sound owners Jim and Ben Hurd report. The most popular model is the Sanyo FT 883 with fast forward, repeat and four channel matrix, listing at \$59.95. Next most popular model is Audiovox C977, AM/FM/FM 8-track, at \$175. The Hurds started their company with auto stereo five years ago, and now do a \$15,000 per month volume in car stereo, and have added home entertainment products as well. They have seen 8-track tape sales increase in the same ratio as car stereo sales, and now stock 5,000 pieces of 8-track tape.

Lower end, under-dash units are selling best for Kennedy & Katz, Pittsburgh, George Lambl, store manager, reports. Second best seller

is a quadrasonic matrix \$119.95 unit, with FM and 8-track, by Hammond. Lambl believes the market is in the lower end product if you can sell the name to the customer. One sales gimmick he uses is to play the unit with better speakers, which gives a sound comparable to higher priced units. He noted, however, that if the price is too low, people won't buy.

The under-dash unit usually features a burglar alarm or slide mount for easy removal. Custom Music Corp., in St. Louis, a 38-store chain, finds the 8-track \$40 player with lock mounts to be the most popular type unit. Additional popular features are fast forward and headphones.

Jim Oldani, automotive merchandising manager for Custom Music, regards the in-dash unit as a new product bringing new customers into the market, but not noticeably affecting sales of under-dash units. "The under-dash unit is holding its own, and its sales are growing in proportion to the sales of the company. I'm not ready to give up on it. As a matter of fact, I appreciate our competition giving up on it, because then it leaves the sale of under-dash units to us." His company carries Craig, Pioneer, Motorola and Muntz-Clarion.

Cassette

Cassette units have not fulfilled their growth potential expected a few years ago, and dealers are, on the whole, disillusioned about prospects, although some, like Judy Cook, partner in H.A.R. in Chicago, sees more interest in the in-dash cassette with either AM or FM. "Kids

who grew up with cassette players are now buying cars," she reasoned.

George Lambl also sees a growing market in lower end cassette car units. His store in downtown Pittsburgh had a waiting list for the Craig 3509 cassette unit with fast forward and volume and tone controls, listing at \$49.95, before it was recently put on the market. Lower end units in the \$49-\$59 range are also beginning to move for Ron Solomon, president, Parker House of Music, Fayetteville, N.C.

Others, like distributor George Natinsky, believe there is a large, untapped market if a trouble-free unit can be manufactured. "People would rather be able to play their home cassette tapes in car units than buy duplicate tapes for 'automobiles,'" he said.

George Lambl, Pittsburgh, predicted that the 10:1 ratio of cassette to 8-track will change, with many people looking for cassette as a logical extension of home equipment. "However, with 8-track for the home being manufactured, it will retain some sales," he said.

A typical is Listen Up Inc., Denver, which carries only cassette car stereo. "The market for home tape recorders is growing, and people like to play their own tapes in the car. Also, there is a growing market in high quality sound," Walt Stinson, president, explained for the popularity of cassette car units.

Most popular models at Listen Up are the Pioneer FM stereo with automatic reverse, listing at \$150, or player only at \$95 list. Also carried are Sony models, with the TC 10, with 12 watts RMS and manual or automatic eject for \$100, and the FM stereo at \$190 selling very well.

The trend in speakers is toward better sound and higher power. Customers are willing to pay more for heavier magnets, and separate woofer and tweeter in two way speakers. Average sales are between \$20 and \$30, with Listen Up Inc. in Denver, a hi-fi specialty store, experiencing sales of up to \$50.

Ten ounce magnets are the maximum sold at House of Sound in Pioneer and Electronic Industries models, because "it is a misrepresentation to sell extremely heavy magnets because you are selling weight and not performance." Kennedy & Katz disagree, and find that a 6 x 9 size, with 24 ounce magnets, is the best seller. Price ceiling is under \$30 per pair. Custom Music offers customers a speaker catalog, with discounted price if bought with a car unit. Point of purchase signs are over displays of brands like Craig, Pioneer, Muntz, Metra, Kraco and Oakton, with the average sale \$15 to \$20.

New Products



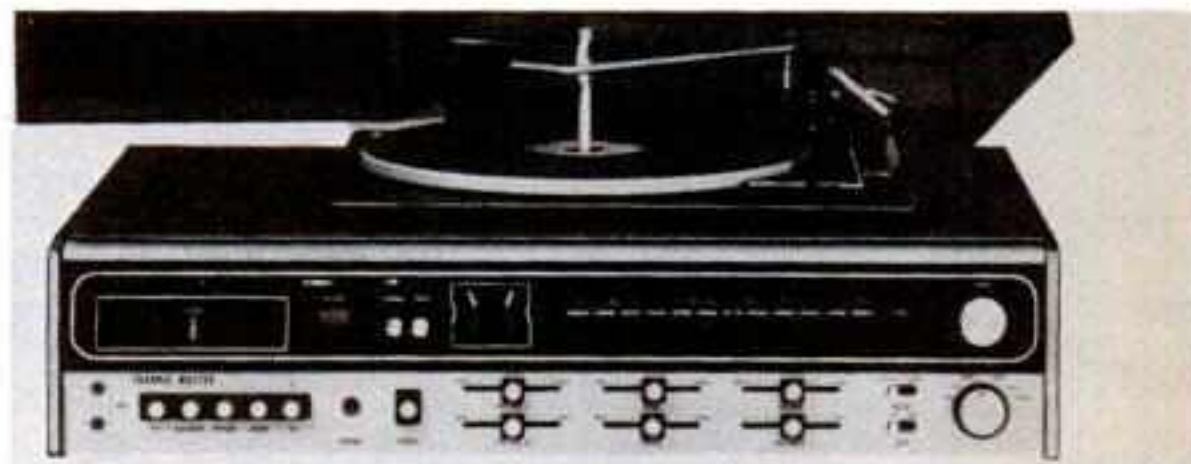
MEDALLION has been aggressively promoting car stereo as shown in this recent exhibit highlighted by Dawn Dreyer.



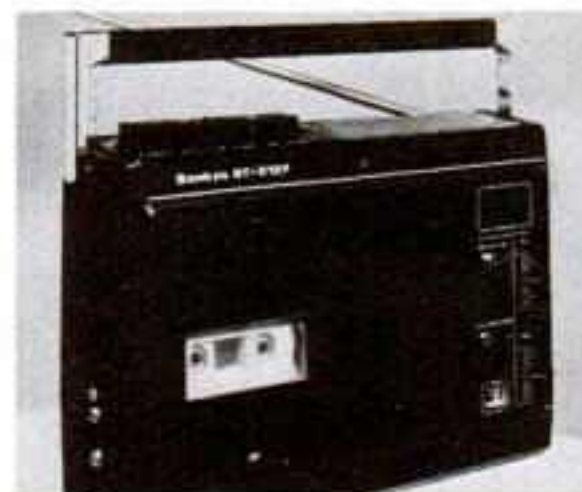
NORTRONICS model QM-202 head demagnetizer with a flexible probe to reach hard to service tape equipment areas.



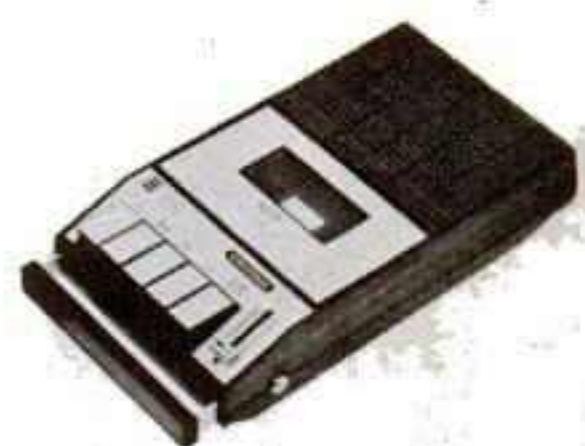
HEADPHONES such as these (model Dynaphase 40) from Stanton at \$47.95 are among accessories car stereo dealers feature.



CHANNEL MASTER deluxe compacts like this model 6681 with 8-track player/recorder show vast upgrading of equipment now taking place.



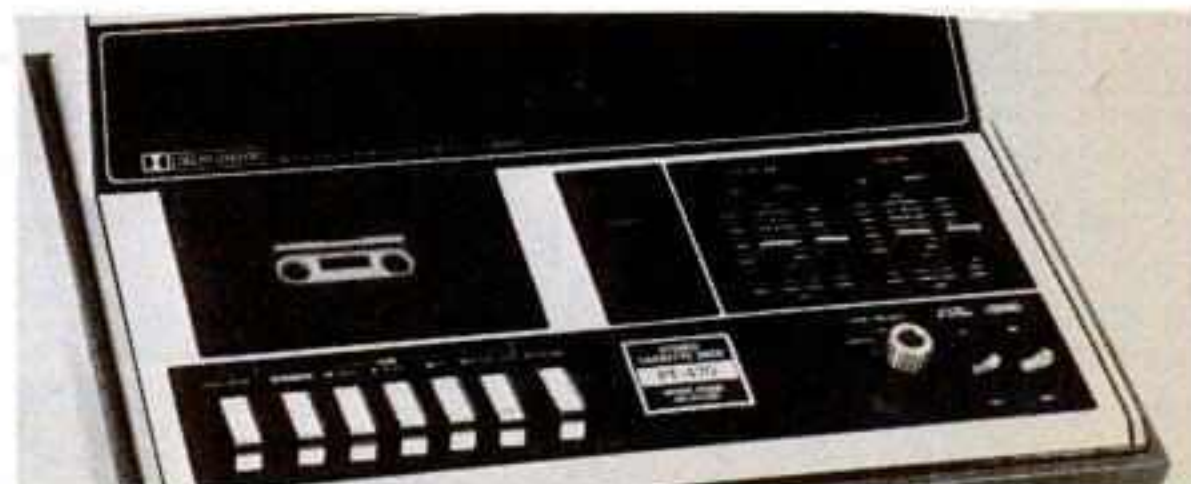
SANKYO'S model ST-215F cassette with AM/FM radio at \$99.95 operates on four D batteries or AC. The firm also makes 8-track players.



GRUNDIG offers this cassette unit at \$46.95 list with built-in condenser mike and slide control. It's model CP-351.



PANASONIC is among those offering matrix quadrasonic players such as this model CX-675.



TOSHIBA America's model PT-470 has Dolby feature and lists at \$239.95 and has handy buttons for all controls designed in brushed metal and walnut cabinet.

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Motorola Push, Pact With Ford

CHICAGO—Motorola has received a multimillion dollar contract to supply Ford with entertainment centers, according to Oscar Jusisto, president, Motorola Automotive Products, Inc., who sees the firm's spreading markets and domestic production countering Detroit vertical integration and import competition.

He said FM car radio and tape "entertainment centers" is the new

direction of Detroit car manufacturers and that Ford, after almost deciding to build its own equipment, realized, "We had the technological expertise and component support to a greater extent than their integrated facilities alone."

Nevertheless, the trend to vertical integration is being balanced by Motorola's drive into direct sales to major accounts, the recreational vehicle (including marine) markets and stepped up custom designed car

stereo. He said branded car stereo sales are expected to exceed '72 figures by 90 percent.

Citing rising Japanese labor costs (average wages up 20 percent) he said yen revaluation has helped Motorola because of its heavy domestic production. He said also that Motorola is proceeding in 4-channel radios so as to be in a favorable patent position when approval for discrete broadcasting occurs.

Eastern Roundup: PVC Lag Looms

• Continued from page 45

Several see a more or less desperate search for PVC substitutes and said that the first to feel the crunch will be small manufacturers who lack the clout with raw material suppliers. Many though, either would not acknowledge a shortage of PVC affecting players, or were not ready to comment on it.

A preview of the units that will go on display at the show revealed that 8-track stereo tape players still dominate the automotive market. However, there is a growing trend towards discrete 4-channel players, cassette players and in-dash custom car players.

Panasonic's Line-Up

Included in the line-up is the model CQ-979, a compact, in-dash 8-track player with pushbutton AM/FM/FM multiplex radio. The unit, which, according to Ed Lucasey, national sales manager, Panasonic Auto Products, was designed with new car dealers in mind, offers adjustable control shafts that fit the dashboard of almost any car or truck.

It also offers a two-stage preamp for pure sound reproduction, and can be played with either two or four speakers. In addition, according to Lucasey, the unit also features a pushbutton that manually changes programs, as well as an eject button that automatically pops the cartridge out at the end of play. The CQ-979, of complete solid-state construction, and available for immediate delivery, carries a suggested retail price of \$199.99.

Also new to the Panasonic 1974 automotive products catalog is the model CQ-898, a compact, lightweight car/home stereo tape player with FM/FM multiplex radio.

The unit, listing at \$139.95 can easily be transferred from the car to the home by sliding it from its mounting brackets and into a matching home cabinet. There are no wires to connect.

Panasonic's model CX-141 is a cassette player with automatic reverse that allows both sides of the cassette to be played without flipping it.

Adjustable In-Dash

The CX-141 also offers manual reverse, and a direction indicator lamp. It can be installed in or under most dashboards, and carries a suggested retail price of \$119.95.

Rounding out the new Panasonic

automotive tape players is the CQ-252, a compact, solid-state, in-dash stereo tape player with AM radio, and adjustable shafts that allows the unit to be fitted into the dashboards of most cars and trucks.

Massachusetts-based Automatic Radio will also be showing a comprehensive line of automotive stereo equipment. Its top of the line product is a 4-channel tape player, designated model QME-2445.

AR's model UPX-2354 is an automotive 8-track stereo tape player with AM/FM/FM multiplex radio, and adjustable shafts for custom in-dash installation in most cars.

According to AR's George Lyall, the unit can be combined with any 8 or 4 ohm stereo speaker kit for stereo reproduction. The unit is solid state, with slide bar tuning, illuminated tape program indicators, automatic and manual channel selection, a tape program repeat button, stereo balance control, FM stereo station indicator, and FM local-distance control. The unit also comes with all mounting hardware.

AR will also be featuring its Series 100 "Family of Stereo Sound Products" for the car, and its line of home power converters for car stereo players.

All New AR Line

The 100 Series features such units as the Sprite 100, an economy priced 8-track automotive player designed for the budget-minded sound enthusiast; the Rover 101, also an 8-track auto tape player with fine-tuning and a "theft control" slip-out mounting bracket; the Boss 102, with "theft-control" mounting bracket, easy access control panel, digital channel indicator, cartridge ejector, and instant response slide bar controls;

Also in this 100 Series is the Opus 103, that incorporates FM multiplex radio into an 8-track player, as well as many of the features found in the Boss 102.

Rounding out the 100 Series are the Grand Boss 104, and the Stock 105. According to Lyall, the Grand Boss tops the line in its ability to eliminate crosstalk. It also features program selector with lights and four individual speaker balance controls. It comes complete with mounting hardware-less speakers.

At the Channel Master booth, no fewer than 12 models of automotive tape players will be on display. Here again the emphasis will be on solid state circuitry, discrete and synthe-

sized 4-channel sound, and in-dash mounting.

The line includes Channel Master's model 6294, a discrete 4-channel system with 24 watts of music power, fine tuning for the elimination of crosstalk, anti-theft alarm switch included in mounting bracket, built-in automatic head cleaner, mounting hardware, and map lamp with switch.

4-Dimensional Sound

Channel Master's model 6379, incorporates what the company's officials call a 4-dimensional sound switch, and most of the features found in its discrete 4-channel counterpart.

Another synthesized 4-channel sound unit is the model 6378, with both automatic and manual track selector and many of the features found in the models 6379, and 6294.

Model 6383 is an in-dash 8-track stereo tape player with AM/FM radio. Featured are its solid state circuitry, channel and station indicator lights, and automatic FM stereo switching.

For the APAA, Electroponic will be pushing three automotive 8-track systems. Models AT-2902, TC71A and TC-72A are all fully automatic units, with solid state circuitry and compact design.

In-Dash Popular

The model AT-2902, is designed for use with four speakers to create a surround sound atmosphere. It also comes with individual slide, volume, balance and tone controls. The Electroponic TC-72A features anti-theft lock, and two 8-ohm high impact wedge-type speakers.

The Audiovox Corp., will place emphasis on its automotive tape players, models C905, and C796, the most recent additions to its catalog.

According to Marty Novick, Audiovox's vice president sales, the C-976 is an in-dash 8-track stereo tape player with AM/FM/FM multiplex radio designed for OEM type in-dash custom installation.

Audiovox's model C-905 places emphasis on its compact design for under dash installation in any make of vehicle. It is list priced at \$49.95 and features automatic track switching, slide, volume, balance and tone controls, and projected channel indicator lights.

According to Boyd Barrick, vice president, distributor marketing for the North Carolina based Weltron Co., that company will be pushing its model 717K automotive 8-track stereo tape player.

FTC Rating Rule

WASHINGTON—The Federal Trade Commission has officially released its tough proposed rules for advertising power output of home entertainment audio product. The proposed rules are a revision of an earlier version, and will provide a standard for rating output in terms consumers can understand and compare, the FTC said last week. The basic requirement for all advertising that refers to power output to use the RMS or continuous power output capability, has been known for some time in the industry. Comment from interested parties is due at the FTC up to Dec. 11. (Billboard 10/6/73)

The commission has spent two years devising a standard to prevent the "wide abuse of output ratings" which are presently based on a variety of rating measurements, such as IPP (Instantaneous Peak Power) and other claims. The various ratings for amplification equipment could deceive consumers into buying a set advertised as a 100 watt stereo set, in preference to a 50 watt set, when the latter might be as good or better, the commission said.

Other advertised aspects of amplified power for audio products, including tape equipment, components, radios and phonographs, will have to conform to standard, under the proposed rules, if the advertiser makes any output claims. These include rated percentage of maximum total harmonic distortion, load impedance, rated power band or power frequency response, as well as the continuous average power output in watts per channel. The new rules set up standard test conditions to be met when the claims are made.

Any advertised performance rating which would require extraneous

aids would be banned under the rules. Exempted from disclosure requirements are items with power rated output maximum of 2 watts, per channel or total.

150 Software Dist. for Sony Videocassettes

NEW YORK—The Sony Corp. of America has released its list of 150 software distributors for the U-Matic videocassette system. The firm, has also made public the names of its 14 authorized videocassette duplicating centers across the nation.

The software distributor list ranges from companies specializing in entertainment and "how-to" programs, to education, medical, political campaigns, cosmetology, electronics, law enforcement training, data processing, scuba diving, and Indian Culture and human spirit.

The list of U-Matic software distributors includes Caravatt, Kleiman Inc., Columbia Pictures Casettes, The Ford Motor Co., Modern Talking Pictures, Motorola Teleprograms, Inc., Time Life Films, Telesette, Tele-Cassette, Tele-Cartridge and Tele-Media, Video Free America, Wells Fargo, Video Tape Network and Video California.

Sony's authorized videocassette duplicating centers include Byron, Washington, D.C.; Channel One, Pittsburgh, Pa.; CFI/Gordon's Television Systems, Hollywood; Gt Plains National Instructional Television Library, University of Nebraska; Magnetic Video Corp., Farmington, Mich; Mantra Corp., San Mateo, Calif; Media Sciences Ltd, Toronto; Primary Television Service, Inc., Evanston, Ill; S/T Videocassette Duplicating Corp., Leonia, N.J.; T.V. Associates, Mt View, Calif; TV-R, Inc., New York City; Video Cassette Industries, Los Angeles; Video Software & Production Center, Inc., Yonkers, N.Y.; and WNA Video, Inc., Seattle, Wash.

RepRap

• Continued from page 47

trade-group seminars, and feature sessions. Special packages with post-conference trips are available, through travel counselor Jim Biga, 333 N. Michigan Ave., Chicago, Ill. 60601 (312) 726-2108. Dr. Franklin W. Gilchrist, president, Aptitude Testing for Industry, Los Angeles, will discuss the use of industrial psychology techniques in hiring salesmen at one seminar work session, entitled "You Can Pick More Winners."

The first published outline of "Guidelines for an Agreement Between a Sales Representative and His Salesmen" is being offered by ERA in brochure form. The Guide-line serves as a general checklist, and is the result of a three year study by ERA's Member Services Committee and Legal Counsel, executive vice-president Raymond Hall said. Free copies are available at 233 E. Erie St., Chicago, Ill. 60611 (312) 649-1333.

Dynek and GTR Products have been added to the Markow-Weiner Associates line for the Maryland, Virginia and Washington areas, by partners Len Markow and Steve Weiner, office manager Allene Braverman reports. The company, at 5601 Green Court, Baltimore (301) 922-6944, also reps AirKing, Bernard Industries, Seymour Housewares, Luminaire, Macon Products, Stonier, Regina and Spartus.

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CAR STEREO pioneer Jack Frankford of Detroit carries nuts and bolts image in logo into the showroom for this custom built player display. Michigan Mobile Radio is a corporate name and the firm also wholesales lines such as Panasonic and Audiovox via Auto Sound Dist. The firm will soon have four retail outlets (Billboard, Aug. 18).

Chain Urges Mfr. Aid in 'Q' Hardware, Software Push

By SARA LANE

MIAMI—Quadrasonic sound is forging ahead in Florida; at least in the ten stores owned and operated by Burdines, stretching from West Palm Beach and South Dade to Orlando, but manufacturers could be doing more to help quadrasonic it is claimed.

According to Mike Parks, buyer of entertainment electronics, "We've taken a very forward position in quadrasonic sound, gearing probably 50 percent of our advertising to quadrasonic in compacts as well as components. We're fortunate at Burdines that we have a very progressive management especially when it comes to playback electronics. We get tremendous support from our top management and because of this we are able to take our business in many new directions."

Burdines' philosophy is not so much to mold and educate the consumer, rather the customer is made aware of quadrasonic through advertising and expertise in salesmanship.

"I'm sure our 4-channel advertising has helped the entire quadrasonic industry in south Florida. We find when we advertise something every one sells more merchandise which is fine with us so long as we continue to sell our share."

Quadrasonic is hot in Florida—only a few steps behind the California sales; perhaps because as Parks claims many merchants have taken an aggressive attitude with it.

"I've been in other major areas in the country and have seen no quadrasonic at all, which really amazes me. Panasonic, for instance, now has about ten 4-channel models and how a merchant can take on the Panasonic line and not believe in quadrasonic is beyond my conception. I realize there has been a lot of consumer confusion, but I think enough has been said on that in the business papers."

Burdines doesn't take a hard position on matrix or discrete. They select their products based on price point, brand image and several factors. But maintaining price point stability is important and tough.

"If we select a matrix system at \$269.95, that's what we sell at that price. If it's a discrete receiver higher priced at \$395.95, then we build a package around it, pushing discrete. Our salesmen are trained to explain both systems to the consumer, so we aren't misleading. We also try to sell equipment we think won't be obsolete in the future."

One of the reasons quadrasonic does as well as it does at Burdines is due to the proper setup; 4-channel centers where a customer may walk in and become involved in the quadrasonic sound. As many as six quadrasonic systems in a square area may be sold.

"It's impossible to demonstrate quadrasonic in any form with four speakers hanging in a row on the wall. Many stores do this, probably because of space limitations. Then, quadrasonic becomes nothing to a customer; he can't relate to it because he doesn't understand the auditory effect of it."

Burdines' quadrasonic shops or centers feature speakers placed in strategic corner areas and the customer becomes involved immediately with the sound around him. There are chairs where he may sit and relax and just enjoy the experience.

"I don't feel it's necessary to demonstrate every unit you stock. If you have ten models on the floor, you might demonstrate only four, which will give the customer the auditory effect so he can appreciate the difference. Our salesmen often switch from quadrasonic to stereo to point out the difference and it's quite dramatic."

Software

Parks doesn't feel that lack of a wide variety of software prevents the consumer from buying. "Of course, his next question after deciding to buy a quadrasonic system will be what about tapes and records? There are many software tapes and records discrete and 8-track and we stock them all from the popular rock to the classics. The CD-4 records have been slow, but this month Warner Brothers will have their first releases out, and RCA has 10 to 15 albums.

Before Burdines opened its most recent store in Orlando, extensive market surveys were made in that area as it was the first time Burdines has gone out of the east coast area into the north central part of the state. The surveys indicated that 4-channel was not selling. But because Burdines had been successful in its other nine stores, it decided to set up a special component and quadrasonic shop in the new store. And it proved to be a wise move. More than 50 percent of sales in Orlando Burdines are in quadrasonic and they passed their sales projection for the month of August during the first week they were in business. As many sales were made during that week as were to have been made in the entire month.

Location

"And, we probably have the worst locations for electronics in the store. You must realize Burdines is basically a fashion image store, not a hardware store. When a customer walks in off the street, he sees fashions. I'd like to see better locations for us, but I really don't think that's so important. We do a good business and people still come into our department no matter where it is—even on the third floor off in a corner," Parks said. (To be continued)

2 Fair Trade Suit Fines

NEW YORK—New York Supreme Court Justice Samuel Rosenberg has levied a \$1,000 fine against Newmark & Lewis Babylon Corp. for its violations of a fair trade injunction. The money will be paid to the Sony Corp. of America.

In granting Sony's motion to punish for contempt, Justice Rosenberg said that Newmark & Lewis Babylon Corp. had willfully sold certain Sony Commodities at prices less than the minimum retail prices stipulated on three separate occasions during the month of August 1973.

In other court decisions against fair trade violators, Supreme Court Judge Martin Evans has levied a \$500 fine against Jamaica Gas and Electric—the much publicized closed door discounter, for violation of a 1964 court order against cutting prices on General Electric products.

The fine was levied on a petition by General Electric which asked the court to punish JGE for contempt of the order, and for contemptuously advertising GE products for sale in violation of the injunction granted in May 1964.

General Electric had also sought

an accounting of what it called JGE's illegal profits for the last 14 months, and had asked that JGE be fined the amount revealed in that accounting.

Further, the General Electric Co. had petitioned that the court name a referee to determine how many times JGE's popular "What's The Story, Jerry" television commercial had been shown in the New York Metropolitan area, and that a fine be assessed against JGE for each past and future showing of the commercial.

Judge Evans found JGE guilty on four separate counts of contempt, and gave the company 20 days in which to pay the \$500 fine. However, he denied General Electric's motion for an accounting and fines for future violations.

Morris: APAA Watchdog

• Continued from page 45

"A convention is not only a place to exhibit and bargain with other buyers and sellers in your particular field, but to learn. Competitors should take away more than the inevitable battles over price. The convention should provide insights that can be useful for the rest of the marketing year," Morris feels.

The APAA convention also provides the chance to learn how the membership is making out in a number of legislative battles taking place

Magnavox Honor

NEW YORK—Northeastern University has presented a "Citation for Distinguished Attainment" to Alfred di Scipio, president of Magnavox Consumer Electronics.

The citation, presented by Dr. Asa Knowles, president of Northeastern, cites di Scipio for his outstanding record of professional achievement.

The award was conferred at a Diamond Anniversary convocation commemorating the start of Northeastern's 75th anniversary year.

in congress, some consumer-oriented, such as credit and warranty bills. "We are registered lobbyists, and we keep our members informed on the terms of legislation that will affect them. We have succeeded, for instance, in getting some favorable wording into the warranty legislation."

Not everyone is aware, he pointed out, that the APAA membership is made up of manufacturers of the parts and accessories (including, of course, manufacturers of auto-stereo radio and tape player equipment), and the large buyer-retailer outlets such as Sears, Wards and Western Auto. Since the association is concerned strictly with the automotive "after market"—all beyond the purchase of the car—it is not directly concerned with car manufacturers, their dealers, or garages.

The interviewer asked if the APAA, in view of the rising incidence of sales of tape player/recorders being bought among the young, the 30's and the 40's, might consider doing anything on an institutional level, to push car-player sales. The answer was no. "We are not large enough to go in for institutional advertising, as for example the dairy industry association," said Morris. He said the APAA would, of course, like to see all of its members helped to expand sales—and he expects that the car radio and tape player will have accelerating sales growth in line with the expanding consumer options offered by all segments of the APAA membership. But because of the nature of the organization, they do not concentrate specifically at any time on any one particular product.

Asked if APAA had any statistics on the number of auto radios or tape players sold or in use, the answer was again "no." Morris said he did feel it would be helpful if someone—the audio products manufacturers, or possibly a related association—could produce some statistics on the numbers of auto stereo players and auto radios sold.



107-STORE Team Electronics chain likes to have car stereo players all lined up and hooked ready to demonstrate (Billboard, Sept. 8).

ITA Pushes for Global Standardization of Tape

TUCSON, Ariz.—In a move designed to expand its standardization activities on an international scale, the International Tape Association (ITA), has met with representatives of the Magnetic Recording Tape Manufacturers Organization of Japan (MTA).

According to Larry Finley, the ITA's executive director, as a result of the meeting, held in Los Angeles, the ITA and MTA will formally exchange technical information for the establishment of unified specifications and guidelines that can be followed by tape manufacturers throughout the world.

Finley said the two groups also

discussed various channels of communication for future development of new generations of magnetic tape, and the expansion of applications of magnetic tape.

Finley said that until the Los Angeles meeting, both the ITA and MTA had independently engaged in establishing standards for audio and video magnetic tape with little coordination between the two groups.

The ITA delegation was headed by Keyvan Mokhtarian, the ITA's technical director along with executives and top level personnel from BASF Systems, the 3M Co., Audio Devices, DuPont, Superscope, Columbia Magnetics and Karex.

CMC—Car Stereo to Components

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Though an outside consultant was used for the a/v material organization, all key CMC executives were involved. This includes Barbara Gamache, assistant to Northup and director of retail development; Ben Sarzynski, administrative director; Doug Allen, general merchandise manager; Jim Oldani, automotive merchandise manager and narrator on the first set; Tom Floerchinger, audio merchandise manager and special products coordinator (now involved in setting up a computerized inventory control system for the chain); Lee Gervich, audio merchandise manager ("Pure" components—i.e., receivers, decks); and Norbert vander Herr, controller.

The next two a/v sets will deal in software (covering distribution as well) and audio. Besides car stereo, which still represents a hefty percent

of hardware sales and significantly better profits, CMC handles a full line that includes Sony portable television, which is regarded here as a kind of component, radios and blank tape and accessories. Car stereo lines include Craig, Pioneer, Motorola and Muntz/Clarion. CMC handles a full line of components, radios, blank tape and accessories.

Petroleum Theory

Aside from prerecorded tapes, CMC does stock disks, but almost exclusively quadrasonic releases, Morris said. As for racking itself, he said it is completely practical because of "economies of scale—it nets out the same once you attain a certain level. You don't add that much extra warehouse expense. There is not that much more administrative expense."

Centralized stocking falls under Morris' theory from the petroleum industry that equates market share

with volume per outlet. As an example, he said a company with a 20 percent share in a city can add another outlet and expect it to do 50,000 gallons a month; in another market where the company has only a 2-3 percent market share, a new outlet will do probably no more than 25,000 gallons, although the other marketing variables are identical.

Two elements in the criteria for expansion are the potential in the market and consumer perception, both measurable, Morris believes. "We have to know our target audience. There is a difference between the 18-25 year-olds and the 35-49 year-olds and this difference is more than opinion, it's attitudes."

Asked where CMC might be next expanding, Morris' eyes gleamed. He said eight markets were recently studied. But he would only add that CMS is more interested where a market is fragmented.

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Survey: In-Dash Car Stereo Trend Boosts Inde Dealers

By ANNE DUSTON

CHICAGO—A spotcheck survey shows that competition with mass merchandisers has become much easier for the small retailer or specialist, especially with the introduction of the in-dash unit which requires custom installation, giving the small businessman a competitive edge. Ron Solomon, president of Parker House of Music, Fayetteville, N.C., believes "the secret of selling is installation," and his store provides service station bays with glass enclosed, air conditioned waiting rooms, and a \$16 fee for standard installation.

Parker House also competes in price by operating a wholesale business in the Fayetteville area as well as in Chamblee, Ga.

The mass merchandiser sells the lowest price product on appearance and because of this they can't advertise better product and features of more costly units. The small retailer can offer name brands, high quality, installation, and a service department that stands behind the warranty, Jim Oldani, St. Louis Custom House of Music, noted.

House of Sound partner Jim Hurd, Springfield, Mo., also sees quality merchandise as an advantage over mass merchandiser, and his firm doesn't carry any unit less than \$36.95.

Market research has shown that customers tend to be in their early 20's, and advertising is oriented toward the 18-24 male market through AM and FM rock radio advertising. More sophisticated advertising is also being done, like in-store live remote broadcasts and simulcasts.

"FM is our major thrust for advertising because it is more fidelity oriented, and we get more coverage for less money," Walt Stinson, president, Listen Up Inc., Denver, reports. Stinson also works as sound consultant to two FM area stations, lending credibility to the store's image as audio specialists. Stinson initiated stereo simulcasts, most

recently of Tanya Tucker, and broadcasts live remotes from various night clubs on a weekly basis.

Promotion

A spectacular promotion by owners Jim and Ben Hurd, House of Sound, Springfield, Mo., involved flying in Penthouse Pet Annela De Lorenzo to greet customers during a live remote broadcast on a country & western AM/FM simulcast and Top 40 broadcast, all three at the same time. The promotion was supported with newspaper and radio saturation. Jim Hurd believes strongly in the value of radio advertising, and has continuous advertising on five local stations, two FM and three AM.

Ron Solomon, Parker House of Music, Fayetteville, N.C., leans heavily on AM radio because FM is mostly easy listening in his area. In-store remote broadcasts of 30 minute segments once a month in each of four stores supplements the daily three spots over four stations devoted to rock, soul and country music. His advertising is geared to auto electronics in an effort to keep this business from the mass merchandiser. Because of the emphasis on AM radio, his best selling models are 8-track players in the \$40 range. "We are hitting the after-market, with most new cars coming equipped with an AM radio," he said.

Advertising

"The key is advertising," Jim Tamplin, store coordinator for 5-store Tape City USA in New Orleans, said in explaining a 30 percent increase in sales this summer over last. Radio advertising amounts to 99 percent of the advertising budget, and consists of 20 to 30 spots a week during drive time. During the pre-Christmas season, this is almost tripled, and FM progressive stations are added for nighttime coverage.

Radio advertising has proved unsuccessful for George Lamb, store manager for Kennedy & Katz, Pitts-

burgh, "possibly because people are wary of loss leader items as being too cheap," he said. The store follows a lightweight advertising plan in the classified section of the newspapers, and window signs. H.A.R. in Chicago also downgraded advertising as a source of customers. "I can't see where it is profitable. We depend on word of mouth referral," Judy Cook, part-owner said.

A higher level of sophistication and technical knowledge is being asked of store personnel. All sales personnel at Listen Up Inc., Denver, are certified by The Society of Audio Consultants, which president Walt Stinson believes helps in selling and creates confidence in the customer. "We try to find out first what the interest is in high fidelity; and secondly, what is compatible with already owned equipment."

The sales people at Parker House of Music, Fayetteville, N.C., are directly involved in decisions concerning what lines to carry, with traveling and in-store personnel meeting to compare samples, price, value and features. "This also helps to acquaint them with the product, and we listen to their recommendations. They are right more often than wrong," president Ron Solomon said.

Personnel at House of Sound, Springfield, Mo., are thoroughly oriented through the service department in proper speaker placement, size car, and speaker size. Custom installation systems are sold as packages with speakers, while add-on units are sold individually. Jim Hurd believes audio oriented stores are missing the boat if they don't carry better car stereo units because

of the "continuing customer" market, that is, people who buy expensive home entertainment equipment and then come back for an auto unit.

At Custom Music Corp., St. Louis personnel are required to listen to a 45-minute slide and audio presentation as a sales aid. The stores have a demonstration area that includes 26

car stereos and speakers, and quad-rasonic units with four speaker hookup. Automotive manager Jim Oldani noted trends toward higher quality, power and fidelity, and therefore, higher prices. He sees 8-track holding on, and in-dash growing, with under-dash staying in because of price.

Speakers for Car Stereo Larger, Heavier, Higher

By INGRID HANNIGAN

CHICAGO—Trends in speakers for automobile stereo units to be seen at the APAA show in Chicago are larger speakers with heavier magnets and voice coils, higher prices, and a rising interest in flush-mounted units. Companies are also offering special product for the recreational vehicle business.

New offerings from Utah Electronics, Indianapolis, are two sets of 6x9 speakers: the SA69-10A, with 10 oz. magnets, \$40.70; and the SA69-16A, with 16 oz. magnets, at \$46.95 list. General sales manager John Neumann notes that flush-mount styling, although more difficult to install, is the coming thing. All speakers are display packed with see-through design.

Arthur Fulmer Co., Memphis, with nine models to choose from, regards to the two 6x9 speakers with either 12 or 17 oz. magnets as best sellers, with the convertible wedge containing a 5 in. woofer and 2 in. tweeter, and 6 oz. magnets, as next in popularity.

Ray Hauch, sales manager, Elec-

tronic Industries, South Holland, Ill., believes that operating displays are a must for retailers to properly show and sell speakers. The display should hold at least 6 models. EI's new line of speakers carry "theme" names for easy consumer identification. The Super Colossal Sound Model 6921 is a 6x9 with 21 oz. ceramic magnet, acoustical suspension, dual-cone construction, and 4, 8 ohm. One speaker is \$17.95, \$19.95 with padded grille.

The Super Majestic Sound Model 6121 is 5 1/2 in. with 21 oz. magnet, padded or chrome grille, listing at \$31.95.

The Super Sound is 5 in. with 14 oz. magnet, in chrome or padded grille, at \$26.50 a pair. The Bold Sound, specifically designed for compact cars, are \$15.40 a pair, with 4 in. speakers and 5 1/2 oz. magnets. The Gallant Sound, A wedge set holding an 11 oz. magnet, is also convertible for rear deck installation. Each speaker lists for \$19.30.

Also offered is a 5 1/4 in. unit with extended range coaxial speaker and 10 oz. magnet with either padded or chrome grille, at \$30.95 a pair.

EI recommends all of its speakers for quad-rasonic units.

Oxford Speakers, Chicago, will show a full line of replacement speakers designed for use with automotive radios, with the new models being the RC-46, RC-48 and RC-6920. A new TSK-1 kit, with black or chrome grille available in a black and walnut case, will also be exhibited, with price not as yet set. The most popular model is the surface-mount, designed for the rear deck, with 5 in. round speaker kit the most popular size, Hugo Sundberg, sales manager, said.

Jensen Sound Labs is offering four new products at the APAA: rear deck kit #9739, listing at \$35.95; a stereo kit, C9740, at \$59.95; replacement set C9738, at \$24.95 list; and an 8-in. speaker for the recreational vehicle business, the C9737, with 10 or 20 oz. magnet, for \$15.95.

10 UA 'Q-8' Releases

LOS ANGELES—United Artists Records stepped back into the 4-channel tape cartridge business with gusto last week with the announcement of an Oct. 22 release of 10 Q-8 tape cartridges. Charles P. Bratnober, director of the tape operations of the record label said that UA, one of the very first labels out originally with Q-8 product, deleted all five titles the first of this last January. The reason? Quality: "We could have sold them; we had orders," Bratnober said.

But, instead, UA is coming with 10 releases now (four have already passed the manufacturing stage and the rest will be ready by release date) backed with 36"x36" merchandising posters and separate tape-only order blanks of salesmen... then another 10 more releases in early January.

The Q-8 tape market is not really all that viable, compared to records or 8-track cartridges, at the moment, "but it's a burgeoning market. a coming market. The vibes we get from the field are good enough that we went into the field again after withdrawing last January... that proves something."

The new Q-8 releases include product by the Ventures, War, Bobby Womack, Donald Byrd, Shirley Bassey, Bobby Goldsboro, Ike and Tina Turner, and the 50 Guitars of Tommy Garrett.

But, make no mistake about it, UA is getting back into the Q-8 business only because of "demand," Bratnober said. "Our distributor accounts keep asking: 'Why aren't you into quad-rasonic tape?'"

Six months ago, Q-8 cartridges sold mostly to sound buffs. Today, Bratnober felt they are selling just like ordinary pop music... and in the same ratio more or less as tape cartridges or albums. With the exception of Atlanta, which is a very big tape cartridge market.

In regards to tape overall, about 25 percent of UA's business is now in 8-track and cassettes. Some hit albums, however, will have 35 percent of their gross sales in tape. Cassettes, though holding stable, account for only about 10 percent of total tape sales... possibly because of the blank cassette situation.

But Q-8 is "going to happen," Bratnober said that initial orders were proportionate almost equally to the records sold on a market-by-market basis. The total pieces slated are 62,000 initially and all 18 branches and product depots operated by UA have assured him that "a good piece of their initial order is already sold." Suggested retail price is \$7.98. Some will be available as a two-cartridge set as well as available singularly, but the price will only double for the double sets.

New Products



LE-BO accessories at the Automotive Parts & Accessories Show this week will include this home 8-track storage unit for 36 cartridges at \$29.95.



AUDIOVOX's booth will contain this ultra-compact model FMX-20 FM stereo radio only 1 1/4-in. high. It lists for \$99.95.



TENNA's in-dash cassette car stereo model TC-112-CMX features built-in AM/FM stereo radio, custom-styled trim plate with adjustable shafts, fast forward and reverse, tape eject and end of play light. Radio has indicator lights for program mode and built-in AFC.



ESMOND Industries is marketing tape organizers such as the 550 cassette susan at \$9.95 and the 8-track unit at \$12.95.



SHARP's RD-805 solid-state 8-track deck at \$79.95 is another example of sophisticated equipment. It features instant play.

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MGM Carol Channing Cast

• Continued from page 1

works being written prior to the New York debut.

"Lorelei," which has been touring the country for the past seven months, opens at the Palace Theater in Manhattan January 8. The new cast will be recorded at Columbia's 30th Street studio on the first Sunday after the opening.

As a result of the play's trying to straighten out its musical problems, MGM has halted selling the album.

Composer Jule Styne, along with lyricists Betty Comden and Adolf Green, have prepared several new pieces of material which necessitate redoing the album.

Styne claimed 25,000 copies have already been sold in cities where the tryouts have been held, notably: Oklahoma City, Houston, Indianapolis, Toronto, Detroit, Washington, Columbus, Pittsburgh, Cleveland, Chicago, Denver and San Francisco.

After Los Angeles, it's Philadelphia and Boston and then Manhattan.

Styne, here for the Los Angeles

opening, has been working on adding "dramatic value" to the play. It has been criticized for a weak book and weak secondary characters.

But Styne, who wrote the original music for "Gentlemen Prefer Blondes" which launched Ms. Channing into stardom in 1949, emphasized that the original work was also a powerful vehicle for Ms. Channing.

Responding to criticism that the play, while based on "Gentlemen Prefer Blondes" seems to lack much of the punch of that initial production, Styne has:

- added "Bye, Bye Baby" to the play. It, along with "Little Rock" and "Diamonds are a Girl's Best Friend," were the three major copyrights emerging from "Blondes." The latter two have been retained in the play. Ironically, "Bye Bye Baby" is already in the cast LP.

- re-introduced the full arrangement of "Paris" which former director Joe Layton had trimmed.

- dropped "Let's Live In Sin" and substituted a new song, "Waiting" in the last scene of act two.

- redone "Homesick" as a duo between Ms. Channing and her girlfriend played by Tamara Long. Heretofore the two had no songs together.

- created an opening dramatic mood with Peter Palmer chanting "Lorelei," "Lorelei" offstage before Ms. Channing goes into her first number which recalls her late husband. The bit will be used in other situations where she speaks about him.

Possible Name Change

In addition, there is a move on to change the name of the play to bring the original title back in a modified manner. This will occur during the Philadelphia run.

In addition to "Live In Sin," the authors have also written two other tunes: "American Dollars" and "A Girl Like I."

Ray Ellis, now a resident of Los Angeles, has orchestrated "Dollars," "Sin" and the moody sounds behind Palmer's "Lorelei" calls.

The Palmer vocal calls were introduced here last week. "Dollars" and "Sin" were added in San Francisco.

This is Styne's 26th play. He claims that MGM did not release the two singles he had designated in the contract, the "Lorelei" theme and "I Won't Let You Get Away" as exploitation for the LP.

He also claims he was against the idea of recording the LP that early in the play's development, adding he hadn't completed two key songs when discussions were finalized about the LP.

While there has only been one instrumental cover from the score, the "Lorelei" theme by Phil Bennett and Universal Sound on GP, there seems to be some activity developing as a result of the local stand.

Personal manager, LMI Records owner Lee Magid has two of his acts set to record works. Della Reese will do "I Won't Let You Get Away" and O.C. Smith will do the "Lorelei" theme.

Styne feels the "Lorelei" score is better than "Gentlemen" (lyrics by Leo Robin, who is also credited in "Lorelei"). "Gentlemen Prefer Blondes" was only my second show," Styne says. "Since then I've learned a lot more."

McCartney Gets Gold

NEW YORK—"Live and Let Die," the title tune of the James Bond film as recorded by Paul McCartney & Wings, has been certified gold by the RIAA. The single is on Apple Records.

Novel Shadow-Box Wall Fixtures Boost LP Sales

• Continued from page 10

Specials and discount programs are advertised on two local TV stations, WOAI and KSAT, with the as many as 40 spots telecast on the same days as the sale. Sales have generated \$16,000 highs. Karcher-Couser, local agency, make the 30-second spots. The ad schedule through Dec. 1 was set by Sept. 1. The stores report excellent co-op aid from W/E/A, Columbia, H.W. Daily and Heilicher Bros. of Texas. Whenever possible, the stores buy direct. The stores previously relied more heavily on FM underground advertising.

Accessories Carried

Record Hole No. 2, a smaller store, is a smaller version of the big store. Because of its location, its inventory is more youth oriented. No classics are carried. Both stores carry a compact stock of the best-selling audio accessories for tape and record playback, except for needles. The inventory mix is approximately 20 percent 8-track; 5 percent cassette; about 100 different top-selling singles and the remainder is albums.

The No. 1 store has 10 employees, including the two owners and Rudy Gonzales, who heads buying for the two stores. Gonzales was for-

merly with the Record Town Texas chain. Three clerks are continually kept on the floor, circulating among customers. A clerk often spends from 60 to 90 minutes with a good customer, going over merchandise. Records and tapes are continually being played over the playback system for interested patrons. The owners feel that the tremendous output of new product requires that a great deal of personal selling be done to regular, known customers, as well as newcomers. They feel a customer must hear and know what he is buying.

Educational Assist

Maxymoff pointed out that a great deal of the store's success stems from partner Piotrowski's master gained at the University of Buffalo in Human Factors in Engineering, a course which combines psychology with engineering. Both men spend most of their time in the stores, which are open six days per week from 10 a.m. to 9 p.m. Maxymoff concentrates on management of stores and oversees finance and administration. Piotrowski handles all advertising and store construction and maintenance.

Both men feel the records/tape industry has great potential and will continue to add stores in the future.

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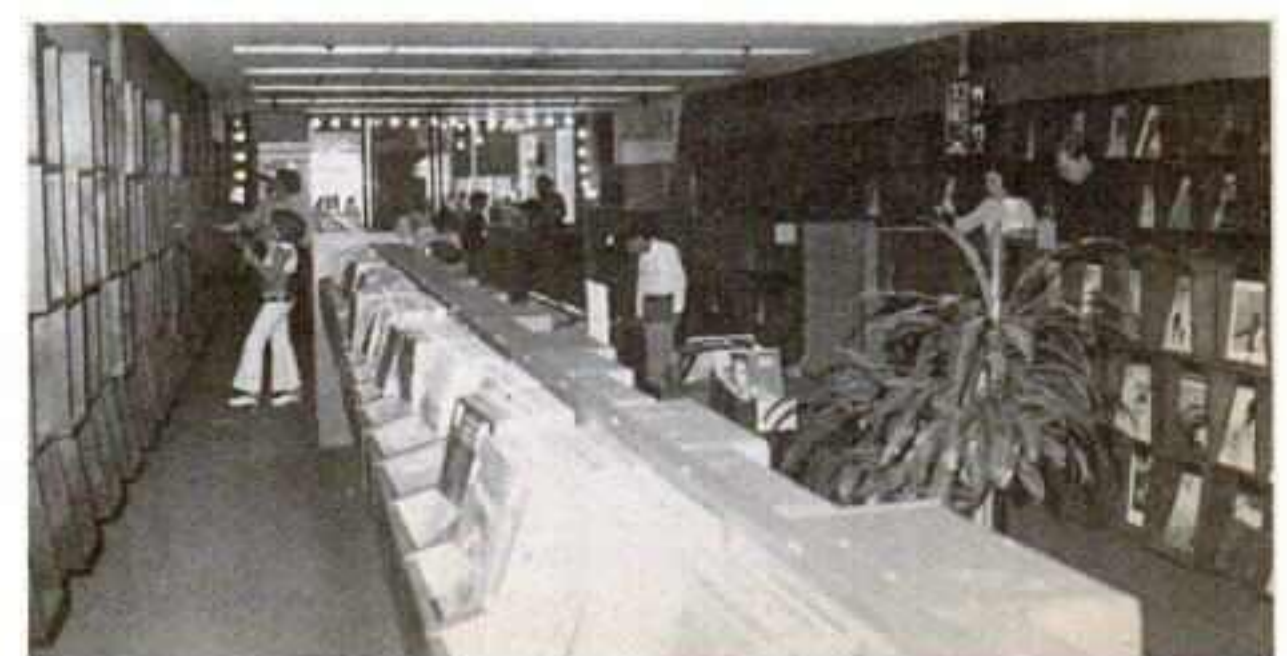




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THIS IS THE STARSHIP VEGAS...

ALL SYSTEMS ARE "GO" FOR BILLBOARD'S LAS VEGAS SPOTLIGHT COMING IN THE DECEMBER 8 ISSUE.

VEGA—within the constellation of Lyra, a star of the first magnitude.

VEGAS—within the universe of the sun's earth, a galaxy of stars.

Las Vegas, where stellar performers explode on stage with the brilliance of a cosmic nova. Las Vegas, where entertainment reigns supreme in magnificent hotels along a glittering Milky Way. Las Vegas, where the gods of the Sun—Apollo, Helios, Phoebus—succumb to the goddesses of the moon—Diana, Luna, Phoebe—and illuminate the night with a bevy of heavenly and mortal stars. Las Vegas: an oasis of entertainment. A shining comet in the vast, Nevada desert.

And in the December 8 issue, Billboard again chronicles the meteoric rise of Las Vegas as the mecca of live entertainment. Because Las Vegas is growing, Billboard's Las Vegas Spotlight is growing also. This year's Las Vegas Spotlight will highlight the talent business as seen through the book-



ing policies of the hotels. You'll also learn more about the kinds of talent entertainment directors are buying.

The Las Vegas Spotlight will also offer provocative reading on the other facets of 'Vegas' entertainment:

- Recording Studios
- Television Production

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

Billboard's Las Vegas Spotlight.

Ad deadline: November 23

Issue Date: December 8

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(615) 329-3925

Canada in Polyvinyl, Cardboard Shortage

• Continued from page 1

"In a sense, we've been living from hand to mouth," admitted RCA Canada's administrator of purchasing, Jim Yateman.

"It's certainly going to be rough for a while. The suppliers claim things will be better by the first of the year but up until then, it looks like we'll all be living dangerously on a precipice."

Yateman said that RCA obtains "almost all" of the compounds required for vinyl production in Canada, but "about 10 percent" comes from the U.S. in the form of a secondary resin.

"One of our major suppliers in Canada is expanding his facilities and another is re-organizing the plant. But these changes will not come into effect before the end of the year," Yateman said.

"There are a number of problems confronting us as we enter the 1973 Christmas season. Vinyl shortage is just one of them. There is also a

shortage of corrugated cardboard. Suppliers who usually delivered within two weeks of an order being placed, are now taking three months."

RCA is one of five companies operating large pressing plants in Eastern Canada.

The others are MCA Canada, Columbia Canada, Quality Records and the AHED Music Corp.

Richard Bibby, vice president of MCA Canada, said that did appear to be shortages of vinyl and cardboard existing in Canada, but that they had not affected MCA. "We have no problems."

Columbia is another of the companies reported to be affected by the shortage.

AHED's Phil Anderson and Ron Gardiner of Quality were also unavailable to comment on reports that they too were feeling the vinyl squeeze. A & M Canada reported recently that it had experienced problems through the corrugated cardboard shortage.

Canada Executive Turntable

Evert Garretsen, president of Polydor Ltd., has appointed Antoine Panet-Raymond as marketing manager.

Panet-Raymond returns to Canada after a five-year stay at Polydor's headquarters in Germany, where he headed the special projects division.

Prior to joining Polydor in 1968, Panet-Raymond was advertising director of Sylvania International in New York, promotion manager for Time Canada and head of direct marketing at RCA Victor.

He replaces Claus Petermann, who is returning to Polydor's Hamburg headquarters to assume a new staff function.

From the Music Capitals of the World

TORONTO

GRT expecting its first real U.S. hit with "Painted Ladies" by Toronto's Ian Thomas. ... the single comes from an album (called "Ian Thomas") released last week by Janus in the U.S. and GRT in Canada. ... CKLW Detroit went right on the single and reported immediate reactions. ... album was recorded in Los Angeles with producer John Lombardo.

Canadian pressing plants, jacket fabricators and major labels are becoming increasingly concerned about vinyl and paper shortages. ... the AHED Music Corp. is re-locating its premises which includes pressing plant facilities. ... DGG celebrating 75th anniversary

through Polydor in Canada. ... WEA Music of Canada expected to announce a flock of new executives at the end of the month.

WEA has rushed out the new Stones' album "Goat's Head Soup" with large advance orders. ... growing number of stations in Canada utilizing the oldies services of Record Research in Menomonee Falls, Wis. ... WEA's Mike and Tom Show weekly newsletter has been re-titled The New Old Mikrophone Show with the departure of Tom Williams, who is now forming an independent label.

Polydor's Allan Katz has conducted a personal mailing to key music directors and reviewers on the new Ken Tobias album "The Magic's In the Music"—Tobias, who clicked last year with "Dream #2" was the writer of the Bells' million seller "Stay Awhile." ... WEA delighted with growing U.S. action on "West Coast Woman" by Calgary group Painter on Elektra. ... Capricorn's Martin Mull drew ecstatic reviews in appearances with Helen Reddy in Ottawa and Kingston.

Mott the Hoople with Blue Oyster Cult at Massey Hall (14) for Concerts Promotion International. ... Martin Onrot's Encore Productions has severed connections with Columbia Records of Canada—CBS was previously a 50-percent shareholder in Onrot's concert promotion/artist management organization. ... the Oshawa Country Jamboree presented Gaiety Recording artists Carroll Baker, Lance Younger, George Carone, Walking Ben Kerr and Maple Street (7). ... Flying Circus bass player Terry Wilkins reported to be joining Lighthouse—the two groups are now touring together in the U.S. ... Randy Markowitz, Toronto TV producer now working with American networks out of L.A., in the city this week overseeing the production of four separate shows for the new Global TV network—Markowitz was the original manager of the Mandala, the group which spawned Bush and several members of the James Gang.

Capitol has several hot singles at present—Bill King's "Give Me Love," "Love Is Coming" by A Foot in Coldwater, Edward Bear's "Walking On Back" (which continues to climb here despite lack of U.S. charting) and Joe Probst's "Kingston" ... the Caravan Stereo store in Montreal making a lot of noise with its large selections of deleted albums. ... the Who wind up their latest North American tour in Montreal (Dec. 2).

Columbia's John Allan Cameron has a double-sided c&w hit with "I Can't Tell You" and "Lord of the Dance." ... Colonial Tavern manager Michael Lyons commented after recent appearance: "A Foot in Coldwater is the only Canadian band that can fill the room with electricity and with people, time after time. ... there is no other Canadian band with their quality of musicianship"—the Colonial has become in the past couple of years the most important club venue in Toronto for Canadian rock and jazz acts.

When the Edmonton Journal ceased publishing comic strips because of the current newsprint shortage, Radio CHED persuaded various local celebrities to read the comics for its listeners. ... the comics have become a daily feature on CHED. ... Smile Records reports increasing major market play on Alabama's "Highway Driving." ...

(Continued on page 56)

Cap Canada Adds Outlets

TORONTO—Capitol Canada's retail division has announced the development of four further loca-

tions, bringing the company's total of outlets to 18.

Set to open Nov. 1 are a Sherman's Music Centre in the Dufferin Plaza in Toronto and in Gifford's suburban Galeries Ste. Anne near Quebec City.

These will be followed next February by locations at the Rockwood Mississauga Shopping Centre, near Toronto and Levis, which is across the St. Lawrence River from Quebec City.

Tom Burney, general manager of Capitol's retail division, said that further openings in Ontario and Quebec will be announced within weeks. Burney predicts that the Sherman's/Mr. Sound chain would be increased by 20 stores within the next three years.

Merchandise manager Wolfgang Spegg has announced that the FIND service for hard-to-get records and tapes is now in operation at all locations. FIND Service International has a computerized warehouse carrying more than 70,000 different titles. Automation allows shipping within one day of receipt of order.

Cost to the Canadian customer for FIND product will be list price plus \$1.00 to cover shipping, duty and federal sales tax on album; with tapes plus \$1.50 on list to cover higher duty and tax. Order forms will be freely available in all of Capitol's retail outlets.

Ellington LP Via MPS/BASF

TORONTO—CAPAC's Dr. Jan Matejcek this week announced the release of a Canadian album by Duke Ellington with the Ron Collier Orchestra through the international network of MPS/BASF labels.

Originally recorded in 1968 by Louis Applebaum as a special project of CAPAC and the Canadian Association of Broadcasters, the Ellington album was released by Decca but deleted after two years.

While at MIDEM earlier this year, Matejcek met with the MPS/BASF company and secured global re-release for the LP which features Ellington, the cream of Canadian jazz musicians and the Ron Collier Orchestra performing tunes by Canadian composers Norman Symonds, Gordon Delamont and Ronald Collier.

Previously known as "North of the Border," the LP has been re-titled "Collages." The album was remixed by MPS a&r staff members.

Rights Societies Backing CRTC Content Regulations

By RITCHIE YORKE

TORONTO—Sections of the Canadian music industry which have been pushing for an easing of Cancon regulations on AM broadcasters can expect no support from the country's two performing rights societies—Composers, Authors and Publishers Association of Canada

Limited (CAPAC) and BMI Canada.

Interviews with the chief executives of both societies this week revealed committed support to the CRTC domestic content regulations, black and white evidence of what the regulations have done for Canadian writers and publishers, and even a suggestion that the CRTC should consider tightening the controversial quota.

John Mills, general manager of CAPAC and a veteran in the battles over Canadian content, said that CAPAC would resist any attempts to change the regulation. He would also like to see the CRTC institute an increasing percentage of original Canadian material to prevent stations from playing oldies to meet the Cancon quota.

At present, all AM broadcasters in Canada must program 5 percent original Canadian compositions. This counts as one-sixth of the overall 30 percent Cancon regulation, which defines domestic content as those records which meet any two of four categories—artist, where produced, music and lyrics. Some broadcasters feel that there are not enough Canadian records of sufficient merit to meet the 30 percent regulation. In recent times, this attitude has been supported by a growing number of record industry executives who feel that removal or reduction of the regulations would go a long way towards improving record-radio industries relations, which are at an all-time low.

While CAPAC came out strongly in support of maintaining the regulations, BMI Canada—which has traditionally adopted a low profile in any discussions of Canadian content—indicated that it too would not be pleased to see any reductions.

"I'm a neutral on regulations," BMI Canada general manager Harold Moon told Billboard. "Some of our writers are violently for the regulation, others are violently against it. I don't want to play God. Who the hell am I to express an opinion on behalf of all our writers?"

"Personally, I don't really have any feelings either. But I don't think there should be any retrograde steps.

Whatever the regulations have done, this is a democracy and we should forge ahead. I'm a great don't-rock-the-boat guy."

BMI Canada has never made its figures relating to Canadian performance royalties at home and abroad available to the public. But Moon admitted that the figures "increased" when the Cancon regulation came into effect, "faded and then increased again. There were a lot of people turning out anything and it cluttered up the market," Moon explains.

CAPAC's John Mills, on the other hand, produced new figures detailing phenomenal growth in Canadian music during 1972.

While CAPAC's membership increased by more than 25 percent last year, monies paid to Canadian members increased by almost 20 percent to \$2,844,000. Of this figure, foreign performing right royalties received by Canadians through CAPAC soared by 37 percent.

Interprets Figures

"It is important to note," Mills said, interpreting the figure, "that the bulk of the Canadian domestic fees distributed by CAPAC to its members is based on the analysis of radio and TV programming provided by the private radio and TV industry and by the CBC. Thus the growth in the amount of money paid to Canadians reflects the increase in the use of original Canadian material.

"Similarly the increase in the total foreign returns to Canadians reflects that increased usage at home creates subsequent success abroad."

Mills, who is regarded as one of the founding fathers of Canadian content, says that CAPAC can only assume from these figures that Cancon legislation has been doing "a great deal of good for the Canadian music industry."

"A much broader range of compositions are being performed and recorded in Canada," Mills said. The Canadian-owned association's membership has increased by 120 percent (1500 to 3300) since the inception of the CRTC regulations.

BMI's Harold Moon personally

(Continued on page 57)

Week Ending 10/27/73
COURTESY OF MAPLE LEAF SYSTEM

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	3	4	LAST KISS Wednesday, Ampex
2	2	7	WEST COAST WOMAN Painter, Elektra
3	1	7	COULD YOU EVER LOVE Gary & Dave, Aze
4	5	4	HAPPY DREAMER Jack Cornell, RCA
5	7	4	PRETTY LADY Lighthouse, GRT
6	12	2	PAINTED LADIES Ian Thomas, GRT
7	8	3	FLY ME HIGH Ken Tobias, MGM
8	10	3	I'LL HAVE TO GO AWAY Skylark, Capitol
9	7	8	MAKE MY LIFE A LITTLE BRIGHTER Chester, (Celebration) Quality
10	4	8	SIMPLE LIFE Vaddy, (Haide) A&M
11	11	3	LOVE IS COMING Foot In Coldwater, Daffodil
12	-	1	HURRICANE OF CHARGE Murry McLaughlin, True North
13	-	1	LIZA Joey Gregorash, Polydor
14	9	8	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton, Columbia
15	14	8	WALKING ON BACK Edward Bear, Capitol



"Ringo Fever" Grips Canadian Playlist

"Ringo fever" has hit hard for Beatle drummer Starr as smash PHOTOGRAPH has been the top morsel desired by both major and secondary Canadian outlets.

Stations were grabbing tapes, private servicing, and unofficial exclusives while the parts were being pressed in both American and Canadian plants.

CHUM's (Toronto) Dave Charles, jumped with an initial 20 position, CFTR's (Toronto) Paul Godfrey has leaned on high playlist rotation, CKLG's Roy Hennessey (Vancouver) has Ringo staunchly numbered. Says CHUM's Charles, "It may well be the record of the year."

Surrounded by rave reviews by Toronto Star critic Peter Goddard and the Toronto Sun's Corrine Musgrave, pianist-writer Bill King has received solid support in what has been the Canadian sleeper of the summer. Entitled GIVE ME LOVE, this catchy King-written tune was first, the B-side of a single released a month ago. CKGM's (Montreal) Tom MacLean and Lee Murray stubbornly held King at an initial 26; and now GIVE ME LOVE holds impressive playlists at over 40 stations with heavy initial numbers at CKOM Saskatoon; CFCF Montreal; CKBC, CFBC, CJET, CJRP, CJRS and CHRS. CFRA and Montreal's CJMS has also lead the solid support for King.

Glen Campbell's new single WHEREFORE AND WHY has Canadian outlets buzzing as this new Canadian two-pointer has both the music and lyrics of Gordon Lightfoot.

Capitol's boss group Tavares has kept patrons of the Coq D'or jamming into the night on Toronto's Yonge Street. Their frequent hard-working Canadian appearances and the hot trade action has prompted a complete reseriving of the Tavares single, CHECK IT OUT, and a giant push of their new up-coming album release.

Joe Probst, fresh from a western Canada tour, reports impressive initial reaction to his KINGSTON single, while Skylark continues to enjoy airplay in excess of seventy five Canadian stations with I'LL HAVE TO GO AWAY. Sharing a large airplay spotlight with Skylark, has been Bob McBride and his TREASURE SONG.

Foot in Coldwater has just completed a gig at Toronto's Colonial Tavern with impressive reviews particularly Marty Melhuish of Broadcaster and Performance Magazine. Tommy Graham, meanwhile, (MY HAPPY SONG) is working Toronto spots (Fire Hall, Gasworks) with his MOOSEKNUKKL BAND that was formed for the Munich Olympics.

Our Leading Ladies Lead Accolades

HALIFAX—Feedback from Anne Murray's homecoming tour of the Maritime Provinces was "fantastic." Bill Bannon, Artist Development Exec, reports that reviews of her performances were unanimously enthusiastic and that the tour, covered by representatives from The Canadian Magazine, will be reported in a cover story available later this month in newspapers in every major city in the country.

With 17 sold-out concerts in 14 days breaking all known house and gross records and routinely rousing audiences to ecstasy, what really stands out is the general warmth of Annie's welcome home.

OTTAWA—Helen Reddy was the first major U.S. star to take up the recent Capitol U.S. suggestion that their artists should "Consider Canada." Her Canadian debut September 25th was before 3500 ardent fans at Ottawa's National Arts Centre. On December 6 she will be coming back to play Vancouver. Other Canadian dates are still being negotiated.

MONTREAL—Suzanne Stevens will make her English language television debut next month as the featured artist on the Juliette Show November 29. The completely bilingual singer whose first single LE SOLEIL was recently #1 in the Province of Quebec, now has a

strong follow-up in ON QUITTE LE PORT A SEIZE ANS (flip: a French version of Shawn Phillips' I Took A Walk called AMERICA). An album is being rush-released for Christmas, and the results of the first session are a glorious distraction around the office these days.



Justin Paige Glitters In Quest Of Gold

Justin Paige has been booked as "100% Superfly." He has been reviewed as "Canada's king of rock and rouge." He is about to be discovered as Capitol Canada's newest recording artist on the strength of a powerful song called STOMPIN ON THE BAYOU.

Justin Paige himself, however, is hardly a new sight or sound. He has been around just long enough to develop into the macho hombre that he is. In 1967, he was playing to capacity crowds at Hullabaloo's in Montreal with Sam and Dave, Billy Stewart and the Everly Brothers. At the opening of Montreal's Place Bonaventure, Justin worked the show with names like the Jefferson Airplane and Tiny Tim. In '68 it was Action House on Long Island, New York with the Young Rascals and the group that evolved into today's Vanilla Fudge. Then the Cheeta Club in New York City with the Brooklyn Bridge, and Leone's with The Chambers Brothers. '71—Justin excited audiences right across the country, including the L.A. Smokehouse, Disneyland, and the Red Noodle in Hawaii with Ten Years After.

Mike Thompson described that excitement at length in NOW Magazine. Here are the first of eighteen paragraphs of thinly disguised pornography inspired by Justin Paige:

Justin Paige isn't your ordinary everyday energetic white rock/soul performer ... just an everyday atomic bomb!

During each thirty-minute stint he's on deck, twenty-five year old Justin is never satisfied just working up a sweat when he could be flogging himself into delirium and creating a fever pitch in everyone. Looking like a glittering Burt Reynolds, he's Canada's Lone Ranger of sex, sight and gutsy sound. Solid energy mass they call one man ... Justin Paige. ... Justin plunges to the floor weeping and crooning into his microphone for a lost love. He wheels



in a flash of brilliant light and surging power, bounding to the top of his organist's cabinet to whip the notes from the keys with his fists. ... Funky music grows louder. Blaring bursts of light shatter the soft tones of darkness and smoke bombs leave their murky acrid haze. ... Everyone experiences the fury and force of Justin's storm, thundering, dazzling, driving and being wrenched from the inner core of the frenzied devil inside him. Faster, harder, faster! He becomes drugged with the sound of his own music.

HOT FLASHES

TORONTO—Capitol Canadians Flying Circus have cannoned into their first U.S. tour like an airborne Barnum & Bailey.

The rock quartet is currently playing more than 30 major American dates—most of them with Lighthouse. This association follows the success of their tour of Western Canada together last year.

The third Flying Circus album, called LAST LAUGH, is being rush-released to coincide with as much of the tour as possible. People who have previewed



this hard-driving rock and roll record feel that this is the band's best effort to date.

Suzanne Stevens and Lise Thouin, on November 11 and 18 respectively, will be doing the "Jeunesses" show, the most important TV vehicle for a French act in the Province of Quebec. ... CHUM-FM's noon shift announcer Tim Thomas is going to Montreal's progressive CHOM as Program Director, replacing Reiner Schwartz who will be spending a year in Europe. ... Michel Tremblay had as his first major Capitol promotion assignment accompanying Lise Thouin on a media tour. ... During Glen Campbell's recent visit, he was taken to a home game of the Montreal Expos and found a "welcome" on the stadium scoreboard!

Paul McCartney building a home in Sardinia right next door to the Aga Khan. ... Fludd drummer Pat Little did the percussion on Van Morrison's Moondance album way back when. ... Among the instrumental backers on the new album by ex-Warhol superstar Ultra Violet are Todd Rundgren and James Cotten; among the vocal backers are Lou Reed and Andy Williams. ... Anne Murray's WHAT ABOUT ME entered the Swedish radio Top Ten at #4. ... Waldo de Los Rios is bringing out a lush Christmas album; the single will be THE LITTLE DRUMMER BOY. ... Shirley Ekhard is making a pilot for CTV with David Wiffin and moderator Cliff Edwards.

Cantata Canada Now Introduced At Retail Level

Capitol Canada's major promotion of the year CANTATA CANADA has now reached the retail and rack level with impressive gains at major and secondary stores.

Radio, television and newspaper media have splashed the excitement of the project that tells the tale of the history of Canada via the medium of a rock musical.

Doug Hutton, Cantata's producer and self-styled media entrepreneur from Edmonton, just completed a national tour with Capitol Canada's National Promotion Manager John Small. The 15,000 mile tour netted major stories in virtually all daily and feature sections throughout the country, television and radio interviews.

Close on the heels of the national tour is a single release from the CANTATA CANADA album. HIRED MAN, written by Marc Jordan, has been given the nod. A national station mailing has been completed with impressive playlist gains throughout the country. The rock musical is slated to be performed at the summer arts festival at the Banff School of Fine Arts in Banff, Alberta, preparatory to touring the country with a tentative premiere date at the National Arts Center in Ottawa.

U.K. Artists Facing Loss Of Danish Rights Payoffs?

LONDON—British artists and musicians who are owed something like £250,000 in neighboring rights payments by the Danish Gramex organization run the risk of forfeiting the money unless some means can be found of distributing the payments.

The money has been accumulating since 1968 and this week Otto Lassen, representing Gramex, was in London trying to find a means of getting the remuneration to the 2,000-odd British artists and musicians involved. Gramex is a performing right society for records.

There is no problem in paying Danish artists and record companies and equally British record companies have always had their share of these payments, paid either through their Danish licensees or directly.

British artists, however, have always missed out and because of the five-year statute of limitations which applies to this arrangement, money which has been collected for them has ultimately been ploughed back into the Gramex funds for the benefit of the Danish members.

The present sum of about £250,000 has been accumulating since 1968 and this, too, will shortly be lost to British artists unless some way can be found to distribute it.

Said Otto Lassen: "We have tried to distribute this money through the Musicians' Union and through Equity but they have been unable to help, even though we have furnished them with elaborate lists of British right owners who are entitled to revenue.

"It would be much more practical to make these payments through a British organization by transferring the aggregate sum owed rather than write out individual cheques in Denmark and mail them to each of the artists involved—even if we had all the addresses, which we haven't.

"A lump sum payment would save a lot of bank charges and applications for foreign exchange."

Lassen points out that Gramex already has a reciprocal agreement with sister organizations in Sweden and West Germany and is negotiating an agreement with Austria.

Firms to Hike Prices

HELSINKI—The Finnish IFPI group of companies, which includes Finnlevy, Discophon, PSO, Scandia Musiikki and EMI Finland has agreed on new prices for records and pre-recorded tapes.

The suggested retail prices of disks and tapes have leaped up about 8 percent or Fmk 2.00 (50 cents). As a similar price rise was carried out in fall 1972, it means that in most cases suggested retail prices have gone up in a period of 10 months about 15 percent or Fmk 4 (\$1.10). Wholesale prices (dealer prices) excluding purchase tax of 11 percent are up about 8 percent from the level valid before the first price increase on Nov. 20th 1972.

However, singles and EP's are unaffected. Said Atte Blom of Love Records, the biggest independent company outside the IFPI group: "We were informed about this latest price increase plan so late, that we had nothing else to do but accept it. Our company deals almost fully with domestic artists and material and, therefore, it's understandable that progress on an international level is not all that important to us. Personally, I think there would have been a good opportunity to increase singles as well, because their s.r.p. has stood at present level about six years!"

Osmo Ruuskanen, marketing director of Finnlevy, the leading IFPI company in Finland, said there was no choice but to increase prices once again: "The development has been very alarming. The uneasiness of international monetary market, rising production costs both home and abroad and the annual inflation of over 10 percent in Finland, were some of the facts we had to face. It may be that we will need further rises later, but we will fight against them in the best possible way."

Ruuskanen and some other industry leaders feel it would be unwise to make any price adjustments in case of singles. Although the market share and financial aspects of singles are getting smaller (under 500,000 units were sold in 1972 by the IFPI group), they still serve as a good promotional vehicle for artists and album product and are overwhelmingly favored by preteens and teenagers.

The new prices took effect from Oct. 1 and soon after the decision of

the Finnish IFPI group of companies was made publicly known, Finnvox, the only pressing plant in Finland started discussion over imminent price increases of pressing services. The new price list is expected to be released within a fortnight.

April in 2 Pub Deals

NEW YORK—CBS International's April Music (U.K.) has negotiated a publishing deal with Hotpot Music, owned by independent record producer Roy Morris and Associates. Under the deal, April will administer all Hotpot copyrights for the world. The first release under the agreement is "Shot of Rhythm 'n Blues," recorded on Decca by a new group, Smith and Weston.

April Music's general manager, Ivan Chandler, has gained the exclusive publishing rights to the new U.K. Decca group, Charlie. The North London band's first single, "I Need Your Love," was just released.

K-Tel Into M.O. With Set On BBC 'Pop' Serialization

LONDON—K-Tel is going into the mail-order on a one-off basis with a two-volume set inspired by the BBC's "Story of Pop" serialization on Radio 1. (The records will not be available to the trade initially, although there is a possibility that this may happen early next year.)

K-Tel has joined forces on the direct-mail package with the Phoebus publishing company which is marketing "The Story of Pop" as a part-work magazine and will be responsible for fulfillment of orders for the records. Volume One, which covers the period from 1955 to the early 1960's, includes tracks by Bill Haley, Larry Williams, Sam Cooke, Duane Eddy, the Beatles with Tony Sheridan, Beach Boys and Del Shannon. Volume Two brings the music up to the present and among the artists featured are Jimi Hendrix, Cream, T Rex, Joe Cocker, Jethro Tull, Lovin' Spoonful, Faces, Donovan and the Bee Gees. The records will also be released in New Zealand, Australia and South Africa.

The records sell at \$5.00 each, but customers buying both together will have \$2.50 knocked off the total price.

"Manufacturing problems are so great at this time that we decided against making the records available in the normal way, but if demand warrants it, then we would probably release them to the trade in the new year," commented K-Tel managing director Ian Howard. "It is not our intention to get deeply involved with direct-mail—our policy is to encourage people to go into record shops."

Meanwhile, K-Tel this week embarks on a new TV campaign for its latest compilation album, "20 Power Hits," which has tracks by Elton John, Roger Daltrey, the Who and Suzi Quatro—all making their first appearances on this kind of album.

The record will be promoted via a new-style tv commercial featuring dj Mark Wesley, in the London, Lancashire and Southern television areas with the remainder of the country to be covered during the next five weeks.

UA Promo On Wiffen

TORONTO—UA Records is launching a heavy promotion campaign on the release of its first album by Ottawa singer/writer David Wiffen. Entitled "Coast to Coast Fever," the album was produced at Thunder Sound and Eastern Sound here by one of the country's best-known folk artists, Bruce Cockburn.

The LP contains 10 songs, seven of which are Wiffen originals. In the past 12 years, Wiffen has built an enviable reputation among his contemporaries. His songs have been recorded by Roger McQuinn, Harry Belafonte, Anne Murray, Tom Rush, Eric Anderson, Jerry Jeff Walker and Ian and Sylvia.

UA is setting up an Eastern promotion tour for Wiffen. Wiffen, most recently with Fantasy Records, is managed by Harvey Glatt of Ottawa.



CBS RECORDS International recently celebrated its 10th anniversary with a grand gala at the Intercontinental Hotel in Frankfurt. The company hosted for more than 500 guests, including employees, retailers, producers, artists and representatives of the media. The four signings announced at the fete were Switzerland's Paola, the Austrian group, the Milestones and composer-producer Achim Thiemermann, who will be the company's a&r representative in Munich. The label also revealed that it will distribute the new label PROM, which records the popular French singer, Mike Brant. Above, CBS Records Germany's managing director, Rudolf Wolpert (top left of Family of Music sign) is surrounded by some of the stars who participated in the gala.

From the Music Capitals of the World

• Continued from page 54

the National Lampoon's "Lemmings" opened at Massey Hall (9), with big promo push by Quality. . . . Pyramid's first single "Don't Forget Me Honey" by Country Odyssey getting strong airplay, reports Kenny Harris.

Fludd, getting first major market play since "Get Up" with new single "Cousin Mary," drew a large crowd at Seneca College (1) with Mornington Drive, excellent new group managed by Fludd's William "Skinny" Tenn. . . . GRT's Joe Mendelson was well received in Poland at the 13th International Song Festival and Record Fair. RITCHIE YORKE

LONDON

Ronnie Lane, former bass player with the Faces, has signed a long-term deal with GM Records, excluding America and Canada. First release will be a three-track maxi-single Nov. 16, with "How Come?" written by Lane and Kevin Westlake on the A-side. Lane is managed by Billy Gaff, chairman of GM. . . . Music for Pleasure is launching a new series of children's LP's called Merry-Go-Round in November, retailing at \$1.68. First release will comprise eight LP's of specially recorded material including stories, bedtime tales and lullabies and the line is intended to be complimentary to the existing range of Surprise, Surprise! children's EP's.

Charisma has signed a three-year licensing deal with Atlantic for America and Canada, following the end of a similar association with Buddah. Managing director Tony Stratton Smith said that the first releases would be albums by Clifford T. Ward and Genesis. . . . Dave Colyer, formerly a promotion man with GM Records and Polydor, has gone independent, with Intersong and Tony Hall's new Fresh Air label as his first clients. . . . EMI press officer David Sandison has taken up a new post in the company's a&r department. His replacement is John Bagnall, formerly an assistant to publicist Tony Brainsby.

J.G. (Bill) Stanford, formerly EMI's international director, has retired from the board of directors to reduce his business commitments,

but has agreed to continue his supervision of EMI's various South African interests. . . . Capital Radio, the UK's first commercial music station, went on the air on Oct. 16 with a DJ team which includes Dave Cash, Tommy Vance and Kenny Everett, all ex-BBC, with another ex-Corporation producer Aidan Day in charge of music programs. One of the first advertising campaigns centers on the Miss Selfridge fashion stores via a recording made by Brian Bennett, formerly lead singer with the Hot Shots, which may be released commercially.

Newly-formed Magnet Records will release four singles before Christmas for distribution through CBS. The first, "My Coo Ca Choo" by mystery singer Alvin Stardust has received Powerplay plugging on Radio Luxembourg. Stardust is stated to be a familiar music business figure, but his identity is not disclosed. . . . Ray Davies of the Kinks has begun negotiations for distribution of the group's own label, it is understood. It's expected to be known as Konk, the name already given to the group's North London recording studio. Dave Davies is laying down tracks for his first solo album since his hits of the 1960's, "Death of a Clown" and "Susannah's Still Alive."

Decca has re-released "United We Stand" by Brotherhood of Man, the early-1970 hit, which has aroused renewed interest since it was featured as background music in a recent tv documentary. . . . the BBC has taken the unprecedented step of allowing "The Story of Pop" to be advertised on independent television and Radio Luxembourg by BPC, the company which is publishing a serialization in magazine form. . . . BBC also reports that the "Sounds of the Seventies" contemporary music program has attracted one million listeners for the first time.

The Henry Hadaway Organisation has signed a worldwide recording and publishing contract with former hitmaker Neil Christian and has also concluded a leasing deal with President for the release of an album and single by singer-writer Tom Yates. . . . Bernard Hunter and Terrence Owen, both previously with Chartwell Artists, have joined

(Continued on page 58)

Isis Signing

TORONTO—Newly-formed 3 Hats Productions (Billboard Oct. 6) has announced the signing of composer/singer Bruce Mitchell to a long-term production and publishing contract.

Mitchell is the leader of rock/classical group Isis.

3 Hats general manager Willi Morrison said an album by the group is being planned and a label signing will follow shortly.

Isis are a highly-rated Toronto group.

Teldec Holds Sales Meet

HAMBURG—Under the slogan, Partners in Sounds 73, the Teldec/AEG-Telefunken sales conference in Kiel was attended by 120 employees whose aim was to work out and determine the main emphasis for production and sale of records, cassettes and video disks for the 1973-74 season.

The main points of the speeches were the presentations of new recordings in both pop and classical repertoires. Emphasis was placed on the importance of the Les Humphries Singers and Jurgen Markus locally and Gilbert O'Sullivan, David Bowie and The Sweet internationally. The improvement of the Teldec catalog has meant that promotion will be given particularly to female artists, such as Anne-Karin, Gerti Ric and Rebecca, and also to male artists, Klaus Lavall, Wolfgang

Jade, Oliver Bendt and Victor Klimenko.

Songwriters Schobert and Black and Christian Czerney, who provided entertainment on the opening evening, will also receive a concentrated build-up, while intensive promotion is planned for the company's folk catalog which includes such acts as Ernst Mosch and his Egerlander Musicians, Hansl Kronauer, the Black Forst Musicians and the Original Oberkraiener Avsenik.

Plans were discussed for the introduction next year of Teldec's video disk and it was also announced that the company was recommending a price of six marks for singles from October 1. It was reported that in comparison with the January-August period of last year home sales of pop and classical records had shown a 16 percent increase.

Overdrive Sets Tour

TORONTO—Mercury group Bachman/Turner Overdrive have announced dates for an extensive tour of Western Canada, according to a statement by Polydor Canada.

Led by Randy Bachman, formerly a key member of the Guess Who, the group has received a large amount of recognition with its first album "Bachman/Turner Overdrive." A single "Hold Back the Water" has

just been released in the U.S. and Canada.

The tour is being coordinated by Bruce Allen Talent Promotion of Vancouver and includes the following dates: Red Deer (Nov. 20), Edmonton (21), Prince Albert (23), Saskatoon (24), Regina (25), Calgary (27), Lethbridge (28), Medicine Hat (29), Brando (Dec. 1) and Winnipeg (2).

Another Polydor-distributed act undergoing a tour of the Prairie provinces is Kenny Rogers and the First Edition, whose "Rollin'" TV series is produced in Toronto.

First Edition dates are: Brandon (Oct. 20), Regina (21 & 22), Saskatoon (23 & 24), Edmonton (25), Red Deer (26), Medicine Hat (27), Calgary (29) and Winnipeg (30).

Look at Payola

• Continued from page 1

a full bottle of champagne to producers and was told this would be "extravagant."

"Our advice to producers is that they are not allowed to accept gifts or presents. But this does not apply to items of small value—like balloons, fireworks or T-shirts.

"I believe a half bottle of champagne, used for promotional or advertising purposes, comes into this category."

In fact, Chinnery said Satchell had asked whether, if a full bottle was extravagant, a half-bottle would be acceptable, and he was advised this would be.

"The fact that he sought our advice was commendable," Chinnery added.

Now, following the re-release of the "Time Is Tight" single, Dart Records is sending the half bottles to Radio One producers, Capital Radio and Radio Luxembourg "in an all-out attempt to give Simon Park his second chart entry."

The controversial half bottles have "vintage Simon Park" labels and are "specially bottled" for each individual recipient.



PARIS-BASED American singer Mort Schuman was in Stockholm to record a show for Swedish TV which will be shown later in the year. With Schuman and Elisabeth Johansson of Phonogram's promotion department and, right, Owe Skioeld, managing director of Phonogram Stockholm.

'Gonna Make It' Makes it Big at Castlebar Festival

CASTLEBAR, Ireland — "I'm Gonna Make It," a rousing song written by British singer Vince Hill and pianist/arranger Ernie Dunstall won the \$2,500 first prize for Britain in the 8th Castlebar International Song Contest for Britain.

The song, published by Campbell Connelly, was sung with great panache by Irish singer Joe Cuddy whose thoroughly professional interpretation was certainly a major factor in holding off the challenge of a strong entry from Malta, "The Opposite Ends of the World," a melodic ballad written by Joseph Vella and sung by Mary Spiteri.

The Maltese song scored 41 points from the five-man jury, only one point behind the British song.

Third in the over-all placings with 37 points was the Irish song "Don't Pretend Anymore," written by Daire Doyle and Michael Swan and sung by the vocal group, the Memories.

This year's contest—the most international yet—attracted almost 1,000 song entries from 39 countries and a pre-selection committee reduced this to 36—nine in each of four sections: pop, folk songs and ballads, straight songs and country songs. By common consent the quality of the songs in the final was far higher than in any of the previous years and there seemed a good prospect of Castlebar finally achieving chart status for its top songs. Certainly the festival badly needs a hit to establish itself as a major launching pad for songwriting talent.

The finals this year featured songs from Ireland, the U.K., the U.S., Malta, Bulgaria, Hungary, Czechoslovakia, Norway, Japan, West Germany, Belgium, Poland and among the best of the unplaced songs in the overall section were "California Feelin'" (U.S.), written by Jeff Oxman and Brian Whitcomb and sung by Grant Gullickson; "Time for Love" (Ireland), written by George Crosbie and Jack Brierley and sung by Pat Lynch; "Four Seasons" (Ireland), written by Paul Tobin and sung by the Siroccos; and "We'll Kiss Like True Friends" (Malta) written by Joseph Vella and sung by Mary Spiteri.

Interpretation Award

The award for the best song interpretation went to Bogdana Karadotcheva of Bulgaria and the award for the best overseas song went to the winner, "I'm Gonna Make It." Audience reaction award went to Stan Borys of Poland.

For the first time the contest was broadcast in its entirety by Radio Eireann and the final was videotaped and transmitted the following evening. Also for the first time the contestants had the backing of the RTE Light Orchestra conducted by Colman Pearse.

One flaw in the selection of songs for the finals was the inaccurate categorization of songs which resulted, for example, in having entries in the "straight" section which ranged from light music through easy listening ballads to out and out beat music.

Backing CRTC

• Continued from page 54

feels the present structure of regulations is workable. "We've got a long way to go but we're better off now than we've ever been."

Moon has privately expressed agreement with a proposal to make importers of master tapes plough back a small percentage of their revenue into Canadian production.

Said organizer John McHale: "The judges have made this point very firmly and we are considering the possibility next year of abolishing categories and simply having a series of three heats with 12 songs in each.

The winning song will be recorded by Joe Cuddy for Michael Geoghagen's Rex label. The two entries from Malta's Joe Vella were acquired for the U.K. and some other territories by Gilbert Gibson of Sun-Pacific Music (London) Ltd. Gibson also acquired U.K. publishing rights of the German song, "The New Super-Hit," written by Fred Rabold and sung by Erika Jonen.

Judges for the final night were Michael Geoghagan, general manager of Irish Record Factors; Michael Casey, assistant head of light

music, Radio Telefis Eireann; Michael O'Riordan, general manager of Release Records; John Woods, general manager of Polydor Records, Ireland and Mike Hennessey, European editorial director of Billboard.

Results: Over-all winner: "I'm Gonna Make It" by Vince Hill and Ernie Dunstall sung by Joe Cuddy. (U.K.); Pop section No. 1: "Time For Love" by George Crosbie and Jack Brierley sung by Pat Lynch. (Ireland); Folk/Ballad Section No. 1: "The Opposite Ends Of The World" by Joseph Vella sung by Mary Spiteri (Malta); Straight Section No. 1: "Don't Pretend Any More" by Daire Doyle and Michael Swan sung by the Memories (Ireland); Country section No. 1: "I'm Gonna Make It."

'Grafitti' Rhubarb Is Ended

LONDON—EMI and British Decca this week cleared up the misunderstanding that resulted in the MCA double album, "American Grafitti" being scheduled for release minus two Beach Boys tracks.

Stressing that there had been no lack of co-operation by EMI-MCA's U.K. licensee from Jan. 1—Malcolm Brown, executive assistant to managing director Gerry Cord, told Billboard, "I was as surprised as anybody else when I read that the Beach Boys tracks were being left out. I had agreed with Decca that, subject to them being aware of the royalty obligation to the artists in-

involved, the two tracks in question could be used."

Geoff Milne, Decca's American labels manager, confirmed that he had been given a verbal go-ahead by EMI, but in the absence of written approval by the time the scheduling deadline had been reached it was decided to release the record, rather than delay further and risk sales being spoiled by imported copies.

Commenting on an MCA claim that it was experiencing difficulties in releasing an album by an acapella group the Persuasions, Milne said that Decca had in fact decided against releasing it on the grounds that it was not a saleable item.



AFFILIATED Music, EMI's publishing subsidiary, held a luncheon attended by music business personalities, to bid farewell to Bert Corri, director and general manager of Francis Day & Hunter, who is retiring after 46 years with the firm. Corri, right, is with, left to right, Len Wood, EMI group director records, John Read, chief executive, and Ron White, managing director of Affiliated Music.

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PDU SA - SWITZERLAND
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From the Music Capitals of the World

• Continued from page 56

the board of Nems Enterprises to direct a new tv, films and drama division. ... WEA has appointed **Don Stone** as Radio 2 promotion representative. For the past four years Stone has been working in the BBC records' library.

MOSCOW

Toru Arima's jazz band from Japan is on its second tour, visiting seven cities here. On the program, "Rhythms of the World," are featured singers **Ariese Ieke** and **Seji Kazumoto**. ... "Music Fall 73" festival series closed at Sochi, Russia's biggest resort. On the bill were several top-name Russian orchestras and acts, among those, **Moscow Symphony Orchestra** and **Leonid Utiosov's** jazz band. ... Melodiya has released an album featuring violinist **David Oistrakh** and Austrian pianist **Paul Badura-Skoda** in a program of Mozart's violin/piano sonatas. Melodiya's recent classical project realized was a four-record set, "David Oistrakh Playing and Conducting"—the Soviet violinist-conductor and Berlin Philharmonic performing Mozart's concertos No. 1, 3, 4 and 5. ... U.K. singer **Robert Young** made one-man shows in several cities in October. ... Poland's **Lodz Philharmonic** made concert appearances in Minsk, Riga and Leningrad. ... East Germany's **Vera Schnaidenbach** played dates here in October. Other pop acts booked by Gosconcert for presenting this fall were **Flame rock group** (Czechoslovakia), Spain's **Maravelja** band, Argentina's folk singer **Mersedes Sosa**, as well as two gala shows: "Zlata Polska Jesen" (Poland) and Brazil's "Carnival and Samba."

Hiroyuki Iwaki, art director and conductor of NHK Symphony of Japan, was here to conduct several national symphony orchestras. ... Among other classical artists performing here lately were French violinist **Patrice Fontanaroz** and the **Smetana Quartet** from Prague. ... Melodiya has released an album featuring Spanish music of the Renaissance, recorded by vocalist **Jose Luis Ocoa** and guitarist **Alberto Ponce**. ... **Emil Gilels**, **Leonid Kogan** and **Mstislav Rostropovitch** are featured on Melodiya's release in a program of Mozart's trio No. 1 and Saint-Saens' trio No. 1. ... **Leningrad Philharmonic** is back from a tour of Yugoslavia and set for U.S. Conductors on the tour will be **Ghennadi Rozhdestvenski**, **Maris Janssons** and **Nomme Jarvi**. ... Recent Melodiya's pop releases include disks by this year's Sopot international song festival laureate **Kola Beldy** (who represented Melodiya-Moscow) and by Yugoslavia's pop singer **Radmila Karaklaitch**, who has been enjoying continuous strong popularity in Russia over 10 years.

VADIM YURCHENAOV

HAMBURG

Gilbert Becaud has been awarded the Federal Order of Merit of West Germany for his accomplishments in light music. ... Singer **Rebecca** has gone to Telefunken. ... At the start of their Scandinavian tour the **Les Humphries Singers** have released the album "Live in Europe." ... A benefit LP for the German Red Cross has been released costing 10 marks. It is called "Stars and Hits for the German Red Cross 72/73" and has artists such as **Demis Roussos**, **Lena Valaitis**, **Karel Gott**, **Cindy & Bert**, **Hildegard Knief**, **Marianne Rosenberg** and **Vicky Leandros**. ... **Udo Jurgens** has re-

leased a new single "Der Teufel hat den Schnaps erfunden" ("The Devil Invented Schnaps") and an album "Es ist Zeit fur die Liebe" ("It's Time for Love"). ... **Mireille Mathieu** has achieved a high placing in the charts with "La Paloma ade." ... **Rex Records** in Weilheim/Bavaria has now extended its operations all over Germany. Managing director is **Frank Steinhof**, marketing boss **Hans Juergen Seybusch**.

To celebrate the group's 20th anniversary **Slavko Avsenik** and his Original Oberkrainers have recorded a new album. ... The **Peter Herbolzheimer** big band will appear at the Berlin Jazz Festival which takes place from Nov. 1-4. ... **Bata Illie** has extended his contract with the Deutsche Grammophon Company. ... **Bruno Wendel** has become marketing manager at the newly founded **RCS-Records** in Hamburg. ... As from now, the Prom label is being looked after by CBS in Frankfurt. ... **Walther Kahl** is the new PR boss at EMI-Electrola in Cologne. ... **Monika Bauer-Schlichtegroll** is the owner of Eurovox Music/Germany in Berlin, to which has also been added a music publishing house. ... On Nov. 10 Wiesbaden will again award the German Record Prize 1973 for classical recordings. ... **Dr. Gerhard Slavik** of Teldec has been elected as the new chairman of the Record Study Group, which organized the gala evening for "Schallplatte." Dr. Slavik's deputy is **Karl Faust**, from the Deutsche Grammophon Company. ... The vocal group **Family Tree** has changed to **Jupiter Records**. ... EMI-Electrola has made a longterm contract with **Herbert von Karajan**. ... Using the title "Classic is beautiful" CBS has launched a big campaign for their latest classical recordings.

The English composer and arranger **Chris J. Evans** wrote German singer **Christiane Sanden's** song. Her record "Spiel fur mich das Lied," a declaration of love for disk-jockeys, was released by the Jahreszeiten Publishers and has just entered the charts. ... Singer **Thomas Jung** with his song "Nina" has been No. 1 in the North German Radio's hit-parade for seven weeks. ... **Diana Ross** has had great success in Germany with concerts in Munich and Frankfurt. Electrola director **Wilfried Jung** presented the singer to the press in Frankfurt. **WOLFGANG SPAHR**

TOKYO

Nippon Columbia raised the retail price of 12-inch stereo LPs manufactured from Erato master recordings to 1,200 yen or more than \$4.50 each from 1,000 yen or about \$3.75 on Oct. 1. Contract dealers posted the higher price on Oct. 21 for releases in stock and new orders will be based on the upward adjustment from next Jan. 21. The retail price of all monophonic disks in the Erato 1000 Series, however, is being held at 1,000 yen, the regular price of albums released under budget labels in Japan. ... The first album scheduled for release here on Thursday (25) under **Emerson, Lake and Palmer's** Manticore label is "Photos of Ghosts" as recorded by the PFM instrumental quintet. This Warner-Pioneer release via Atlantic is due to be followed on Nov. 10 with "Still" by **Pete Sinfield**. Retail price of each album will be 2,000 yen, or some \$7.50 at the prevailing currency exchange rate. ... The Victor Company of Japan launched a nationwide sales campaign on Oct. 1 for its CD-4 stereo systems and components, backed by Victor Musical Industries, with whom RCA has long

maintained a foreign record licensing agreement. The joint sales drive is scheduled to continue through Dec. 31. In the meantime, several "CD-4 New Soul on Stage" film/record concerts are being held in a tie-up with the local radio stations. ... Heralding the scheduled return visit of **Salvatore Adamo** next month, his Odeon recording dedicated to a Japanese girl named "Yuriko" was released here last month by Toshiba-EMI. The 500 yen (\$1.90) single is backed by his recording of "Blue Jeans '73" ... The **Shepherds** vocal group from the Netherlands appeared at the Consort supper club of the Keio Plaza Hotel here for the first time, Oct. 7-8. ... The 4-channel broadcast working group of the Electronic Industries Association of Japan (EIA-J) conducted its first experiments on Oct. 3 at the '73 Japan Electronics Show (JES) Osaka, giving rise to hopes that discrete 4-channel stereo FM broadcasting would be tried out before the '74 JES in Tokyo. Meanwhile, Tokyo-based FM Kanto, headed by **Toshio Doko**, chairman of Toshiba, and **Nippon Ongaku Hoso** (Japan Music Broadcasting), headed by **Hideo Hirayama**, president of Dempa Publications, submitted a joint application to the Radio Wave Regulatory Bureau (Japan's FCC) on Sept. 29 to operate a new FM broadcasting station together. The two enterprises have joined forces since the bureau approved the application submitted by FM Tokyo, former FM Tokai (university broadcasting station), in 1970 although NOH had applied for an operator's permit two years previously. ... Japan sales volume of "Now and Then" by the **Carpenters** surpassed the 250,000 mark on Sept. 20, **Hirokazu Aihara**, manager, A&M department, King Record, disclosed here last week. The pop album was released here last May 25 at 2,000 yen (\$7.50). Also "Yesterday Once More" by the A&M recording duo has sold over 330,000 units since the 500 yen (\$1.90) single went on sale here on July 10, he added. It was the best-selling single in the first week of this month at the Yorodo music store in the Asakusa entertainment/shopping district of Tokyo and well within the Top 20 at a dozen other major record stores including **Yujiya** on Ginza and its name sake in Kyoto. ... The **Nippon Gakki Ginza Store** opened on Oct. 3 under its new name of **Sound Boutique Yamaha** and the **Brothers Four** were expected to sign autographs on Oct. 10 for Japanese fans down the road a piece, **Mitsubishi Electric** opened its refurbished "Sky Ring" tower at the Ginza intersection on Oct. 5, and Toshiba its "Ginza 7" showroom on Oct. 6. The openings coincided with the 6th annual Ginza Festival being held from Oct. 7.

HIDEO EGUCHI

DUBLIN

The **Plattermen** have changed their name to coincide with their first single for Vertigo, "Rock Off," distributed here by Polydor. They will be known outside Ireland as **Hammer**, but will still be billed at home as the Plattermen. The northern band is regarded as one of Ireland's most progressive outfits. ... **John Baldry** was here to record a spot for the RTE TV series "Talk About Pop" ... the program which the late **Jim Croce** recorded last July for RTE TV's "The Music Makers" series was screened on Oct. 3.

The **Wilburn Brothers** appeared in a country music jamboree at Dublin's Carlton with local acts includ-



GRT OF Canada recently hosted a press reception for **Dave Van Ronk**, center, to announce his signing with **Janus Records**, one of GRT's corporate affiliates. Celebrating the signing with **Van Ronk** are **Neill Dixon**, left, national promotion manager, GRT, Canada and **Esmond Edwards**, vice president and general manager of **Chess/Janus Records** in the U.S.

ing **Brian Coll**, **Ray Lynam**, **Philomena Begley**, **Brian Harkin**, **Linda Mayne**, the **California Brakemen** and **Ian Corrigan**. ... **Red Hurley's** new single will be "I Never Said Goodbye," previously recorded by **Engelbert Humperdinck**. ... **Gary Glitter** was in for two sell-out concerts at the National Stadium with **Limerick group Reform** in support. ... **Jackie Hayden**, field promotion manager of CBS Ireland, was over in Birmingham to meet **Ray Conniff** with regard to a special October campaign on his new album "Harmony," whereby anyone who buys a copy gets a free Conniff LP, "Happiness is Music," which isn't in the catalog. ... **Anthony Hanna**, who was with EMI (Ireland) for four years culminating in A&R manager, has left to become assistant to the area manager of Grafton Television.

During the label's first year with an Irish office, the best-selling CBS album was "**Simon and Garfunkel's** Greatest Hits" with sales over 25,000, and the top single was the 50,000 seller by **Dr. Hook and the Medicine Show** called "Sylvia's Mother." ... CBS has the distribution on Elektra of "**Patrick Kavanagh** at the King's Head," an album of poems by the late Irish poet read by **John Welsh** and **Patrick Magee**. They were recorded at the King's Head in Islington, London, and among the material from **Kavanagh's** Collected Poems (1964) are "On Raglan Road," "If You Ever Go to Dublin Town" (both sung), extracts from "The Great Hunger," "Who Killed James Joyce?," "Dark Island" and "Memory Of My Father." An epilogue was recorded in the studio. **Kavanagh** was born in 1904 and died in 1967.

Irish Record Factors have released the new **Gilbert O'Sullivan** LP "I'm A Writer, Not A Fighter" (MAM) which includes his last and current singles, "Get Down" and "Ooh Baby." ... The pipes, drums and military band of the **Royal Scots Dragoon Guards** have an LP called "Second to None" out on RCA including "The Road To The Isles," "Trumpeters' Holiday," "The Little Drummer Boy," "Dark Island" and "A Banda." ... Among new albums from **Demesne** are "The Best of the Bachelors, Vol. 1" (Hallmark) and a **Jim Reeves** LP, "We Thank Thee."

KEN STEWART

PARIS

France's first rock opera, "The French Revolution," which opened on Oct. 2, was badly received. One critic described it as "an ambitious vacuum with insipid music." ... **Pierre Perret** has announced the opening of a new music hall, **Les Varietes**. He has written 30 numbers for the occasion. ... **Stanislas Wi-**

told, once with Philips, has joined Polydor as joint national and international director. ... **Duncan Richards** has joined **Pathe Marconi-EMI** as press chief. He was formerly with Decca. ... **Jean-Pierre Martin** who directed **Jessu (Jeremy Faith)** and **Soul Mokossa (Manu Dibango)**, has joined Decca as producer. Reportedly, he will try to improve Decca sales on the French market while still encouraging Anglo-American imports.

Danielle Darrieux will star in a French version of "Hello, Dolly" to be called "Applauds." ... **Dionne Warwick** is to succeed **Marlene Dietrich** for the next gala organized by **Pierre Cardin**. It is announced for the end of October. ... **Odette Meslier** is organizing two **Maurice Chevalier** museums. The first, at **Marnes la Coquette**, where **Chevalier** lived, will be free to the public.

DG Gets 'Sesame'

HAMBURG—**Ernie, Bert and Bibo**, favorites of millions of children who watch the "Sesame Street" TV series can now be heard on record in Germany. After long negotiations, **Deutsche Grammophon** received a license to release the only authorized "Sesame Street" LP from the **American Children's Television Workshop (CTW)**.

The album was made in co-operation with the "Sesame Street" department at **North German Radio**, using the original texts of the German TV version. The LP comes complete with a 16-page booklet containing pictures of the program's characters and all song lyrics.

Performance Earnings

TORONTO—The just-released 1972 performing right earnings by Canadian writers and publishers affiliated with **CAPAC** demonstrate the continuing growth of the Maple music industry.

CAPAC has supplied **Billboard** with comparative figures for the past five years which bring home the emergence of Canadian music internationally with considerable force.

	1968	1969	1970	1971	1972
CAPAC MEMBERSHIP	1,100	1,300	1,675	2,000	2,582
MONIES PAID BY CAPAC TO ITS CANADIAN MEMBERS	\$1,875,000	1,835,000	2,090,000	2,433,000	2,844,000
FOREIGN P.R. ROYALTIES RECEIVED BY CAPAC CANADIAN MEMBERS	\$123,000	160,000	301,000	428,000	589,000



Super Sly!

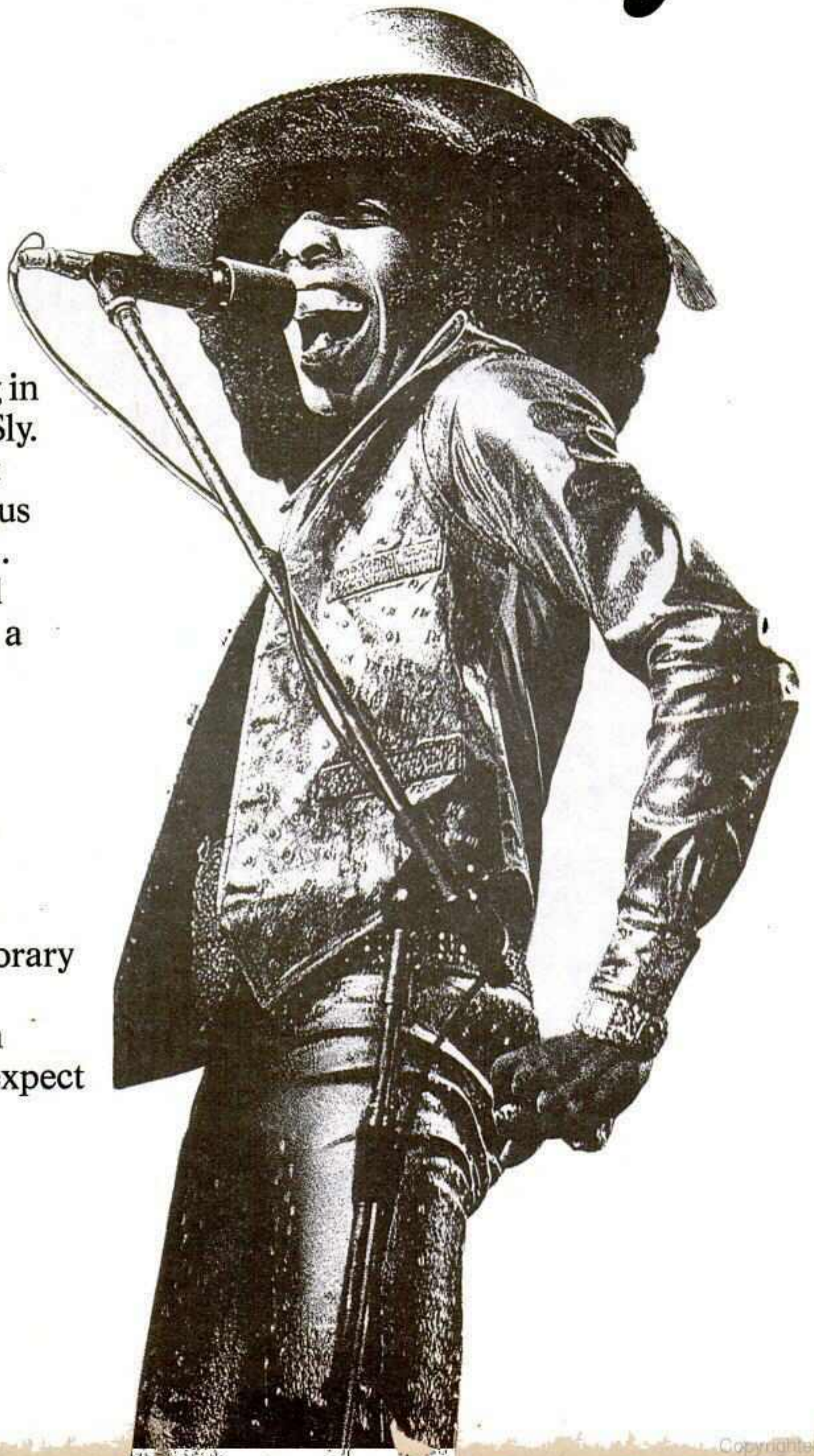
*He did it first.
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Seven Years of Constant Innovation

Much of what's happening in today's music began with Sly. From his first explosive hit single to the latest, his genius has changed and evolved... pioneered new sounds and new concepts making him a totally unique artist, songwriter, and startling concert performer.

Unprecedented Gold Singles and Albums

Sly's songs and recordings are all classics of contemporary music. No other catalog is as vital and relevant. When it comes to music, always expect the unexpected from Sly. When it comes to sales, expect success.





Nine Sold-Out Concerts at Madison Square Garden

Sly is unquestionably among the most exciting personalities now performing. Each of his concerts is an explosive, sold-out event. And now Sly is shattering his own attendance records. Coming soon:

Sly's tenth sold-out appearance at Madison Square Garden. Also, on Friday, October 26, Sly appears in a new role as the host of the NBC Midnight Special. The following night, Saturday, October 27th, Sly stars in Don Kirschner's third televised rock special. And Friday, November 23rd, Sly will continue his television blitz with In Concert.



Partial Itinerary

October

13 Curtis-Hixon Auditorium	Tampa, Fla.	25 University of California- Santa Barbara	Santa Barbara, Calif.	4 State College	Shippensburg, Pa.
14 U.S. Naval Academy	Annapolis, Md.	26 & 27 Palladium	Los Angeles, Calif.	10 Temple University	Philadelphia, Pa.
19 Expo Hall- Santa Clara Fairground	San Jose, Calif.	28 Coliseum	San Diego, Calif.	11 Civic Center	Savannah, Ga.
20 Memorial Auditorium	Sacramento, Calif.	31 Coliseum	Richmond, Va.	15 & 16 Coliseum	San Juan, Puerto Rico
21 Ice Palace	Las Vegas, Nev.	<i>November</i>		<i>December</i>	
22 Coliseum	Denver, Colo.	1 Georgia Tech	Atlanta, Ga.	7 Madison Square Garden	New York City, N.Y.
		3 Cornell University	Ithaca, N.Y.	16 Sport Center	Minneapolis, Minn.



Fresh Gold!

Sly's latest gold records
are also his latest releases.

The album "Fresh" is over
a million in sales.

The single "If You Want Me
to Stay" is gold.

Sly's new single:
just-released future gold.

"Frisky" from "Fresh."*

On Epic Records 



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† 5-11060 *KE 32134 Also available on tape © "EPIC" MARCA REG. T.M. PRINTED IN U.S.A.

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Billboard Hits of the World

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Artist
1	1	EYE LEVEL—*Simon Park Orchestra (Columbia)—De Wolfe
2	8	DAYDREAMER/PUPPY SONG—David Cassidy (Bell)—Palace/Sunbury (Rick Jarrard)
3	2	MY FRIEND STAN—*Stade (Polydor)—Barn (Chas Chandler)
4	4	NUTBUS CITY LIMITS—like & Tina Turner (United Artists)—United Artists (like Turner)
5	5	MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
6	6	THE LAUGHING GNOME—*David Bowie (Deram)—Essex (Mike Vernon)
7	3	BALLROOM BLITZ—*Sweet (RCA Victor)—Chinnichap/RAK (Phil Waiman)
8	9	CAROLINE—*Status Quo (Vertigo)—Valley (Status Quo)
9	7	FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
10	12	GOODBYE YELLOW BRICK ROAD—*(Elton John) (DJM)—DJM (Gus Dudgeon)
11	14	A HARD RAIN'S GONNA FALL—*Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)
12	20	GHETTO CHILD—Detroit Spinners (Atlantic)—April
13	10	JOY BRINGER—*Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)
14	29	SHOW DOWN—*Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)
15	11	ANGEL FINGERS—*Wizzard (Harvest) Roy Wood (Roy Wood)
16	—	SORROW—*David Bowie (RCA)—Dominion (D. Bowie/K. Scott)
17	22	THAT LADY—Isley Brothers (Epic)—Copyright Control (—)
18	26	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—Big Ben (Gordon Carroll)
19	15	SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
20	21	ANGIE—*Rolling Stones (Rolling Stones) Essex (Jimmy Miller)
21	18	I'VE BEEN HURT—*Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
22	13	OH NO NOT MY BABY—*Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart)
23	45	THIS FLIGHT TONIGHT—*Nazareth (Mooncrest)—Warner Bros. (R. Glover)
24	24	LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)—*Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)
25	17	ROCK ON—David Essex (CBS) Jeff Wayne (Jeff Wayne)
26	38	DECK OF CARDS—*Max Bygraves (Pye)—Campbell Connely (Cyril Stapleton)
27	23	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens)
28	28	TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
29	16	ALL THE WAY FROM MEMPHIS—*Mott the Hoople (CBS)—Island (Mott the Hoople)
30	40	5.15—*Who (Track)—Fabulous
31	35	LET'S GET IT ON—Marvin Gaye (Tania Motown)—Jobete London (M. Gaye/E. Townshend)
32	25	SKY WRITER—Jackson 5 (Tania Motown)—Jobete London (M. Larson/J. Marcellino)
33	43	HIGHER GROUND—Stevie Wonder (Tania Motown)—Jobete London (Stevie Wonder)
34	49	THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—*Hollies (Polydor)—Intersong (Ron Richards/Hollies)
35	30	DANCING ON A SATURDAY NIGHT—*Barry Blue (Bell)—ATV (Barry Blue)
36	—	TOP OF THE WORLD—Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty)
37	32	WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
38	19	OOH BABY—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
39	33	LIKE SISTER & BROTHER—*Drovers (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)
40	44	AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
41	39	LOVES ME LIKE A ROCK—Paul Simon (CBS)—Pattern (Phil Ramone)
42	27	YOUNG LOVE—Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa)
43	36	YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
44	34	SHINE ON SILVER SUN—*Strawbs (A&M)—Summertland

45	41	LAW OF THE LAND—Temptations (Tania Motown)—Jobete London (Norman Whitfield)
46	—	MILLY MOLLY MANDY—*Glyn Poole (York)—Francis Day & Hunter (Row/Raymond)
47	—	LOVE IS ALL—*Engelbert Humperdinck (Decca)—Donna (Gordon Mills)
48	—	DECK OF CARDS—*Wink Martindale (Dot)
49	—	DREAMBOAT—Limmie & the Family Cooking (Avco)—Intersong (S. Linzer/S. Metz)
50	—	THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Aznavour)

BELGIUM

(Courtesy of Telemoustique)

This Week	Artist
1	TOUT DONNE, TOUT REPRIS—Mike Brant
2	PEPPER BOX—The Peppers
3	ANGELIQUE—Christian Vidal
4	LA DRAGUE—Bedos & Daumier
5	MY FRIEND THE MIND—Demis Roussos
6	ANGIE—Rolling Stones (Rolling Stones)
7	PRISENCOLINENSAINCIUSOL—Adriano Celentano
8	GOODBYE, MY LOVE, GOODBYE—Demis Roussos
9	POUR TES SEIZ ANS—Emmanuel St. Laurent
10	SI TU SAVAIS COMBIEN JE T'AIME—Christian Adam

ALBUMS

This Week	Artist
1	FOREVER & EVER—Demis Roussos
2	JULIEN—Julian Clerc
3	GOATSHEAD SOUP—Rolling Stones (Rolling Stones)
4	DARK SIDE OF THE MOON—Pink Floyd
5	C'EST MA PRIERE—Mike Brant
6	JE VIENS DINER CE SOIR—Claude Francois
7	WHO DO YOU THINK WE ARE—Deep Purple
8	MOUNTAIN—Golden Earring
9	FAIS COMME L'OISEAU—Michael Fugain
10	INNERVISIONS—Stevie Wonder

DENMARK

(Courtesy of I.F.P.I.)

This Week	Artist
1	(LP) UBERALL AUF DER WELT—Freddy Breck (BASF)
2	(LP) ROTE ROSEN—Freddy Breck (BASF)
3	(SINGLE) BALLROOM WALTZ—The Sweet (RCA)—(Stig Anderson A/S)
4	(SINGLE) ROTE ROSEN—Freddy Breck (BASF)—(Multitone A/S)
5	(LP) DANSK GULD—Bjorn Tidman, Gitte Haenning m.fl. (EMI)
6	(LP) JOHNNY REIMER PARTY No. 6—Johnny Reimer (Philips)
7	(SINGLE) ROR VED MIG—Leica & Lucienne (Metronome)—(Multitone A/S)
8	(SINGLE) VAERSGO—Kim Larsen (CBS)
9	(SINGLE) BIND DIT GULE HARBAND—Johnny Reimer (Philips)—(Stig Anderson A/S)
10	(SINGLE) CARNIVAL—The Les Humphries Singers (Decca)—(Sikorski Scandinavia A/S)

FRANCE

(Courtesy of C.I.D.D.)

This Week	Artist
1	TOUT DONNE, TOUT REPRIS—Mike Brant (CBS)
2	LA DRAGUE—G. Bedos & S. Daumier (Barclay)
3	THIS WORLD TODAY IS A MESS (E)—D. Hightower (Decca)
4	PRISENCOLT—A. Celentano (Musidisc-Europe)
5	PEPPER BOX—The Peppers (Discodis/Sirocco)
6	LA SUITE DE MA VIE—Stone/Charden (Discodis/Ami)
7	SI TU SAVAIS COMBIEN JE T'AIME—C. Adam (Discodis/AZ)
8	CAN THE CAN—Suzi Quatro (Pathe Marconi/RAK)
9	LA MALADIE D'AMOUR—M. Sardou (Philips/Trema)
10	J'AI UN PROBLEME—Johnny Hallyday & Sylvie (Philips)

ALBUMS

This Week	Artist
1	JULIEN—J. Clerc (Pathe-Marconi/Pathe)
2	GOATS HEAD SOUP—Rolling Stones (WEA)
3	FOREVER & EVER—Demis Roussos (Philips)
4	LA REVOLUTION FRANCAISE ROCK OPERA—Les Choeurs De L'Opera, Etc. (Vogue)
5	MAXIME LE FORESTIER 2—M. Le Forestier (Polydor)
6	DARK SIDE OF THE MOON—Pink Floyd (Pathe Marconi/Harvest)

7	VIELLES CHANSONS DE FRANCE—N. Mouslouri (Philips/Fontana)
8	VOILA COMMENT—M. Schuman (Philips)
9	LIVE—Ten Years After (WEA)
10	MAXIME LE FORESTIER 1—M. Le Forestier (Polydor)

HOLLAND

(Courtesy of Radio Veronica & Bas Mul)

This Week	Artist
1	MY FRIEND THE WIND—Demis Roussos (Philips)—(Basart)
2	RADAR LOVE—Golden Earring (Polydor)—(Dayflow)
3	ANGIE—Rolling Stones (Rolling Stones)—(Dirty River Prod.)
4	THE BALLROOM BLITZ—The Sweet (RCA)—(Universal Songs)
5	EASY LIVIN'—Uriah Heep (Island)—(Basart)
6	AY NO DIGAS—Chris Montez And Raza (CBS)—(Chappell)
7	MARIBAJA—The Cats (EMI)—(Anagon)
8	DAG ZUSTER URSULA—Rob De Nijs (Philips)—(Veronica)
9	YOUNG LOVE—Donny Osmond (MGM)—(Basart)
10	VADO VIA—Drupi (Metronome)

ALBUMS

This Week	Artist
1	FOREVER & EVER—Demis Roussos (Philips)
2	MONTAN—Golden Earrings (Polydor)
3	GOATSHEAD SOUP—The Rolling Stones (Rolling Stones)
4	TELEPATHY—Louis Van Dijk/Rogier Van Otterloo (CBS)
5	ROTE ROSSEN FUR DICH—Freddy Breck (BASF)
6	HOE STERK IS DE EENZAME FIETSER—Boudewijn De Groot (Decca)
7	WHEN STONES ARE ROLLING—Fred Stuger (Park)
8	NOW & THEN—Carpenters (A&M)
9	OF LOSSE GROEVEN 7—Several Artists (Imperial)
10	INTROSPECTION—Thijs Van Leer (CBS)

JAPAN

(Courtesy of Music Labo, Inc.)

This Week	Artist
1	KANDA GAWA—Kousetsu Minami & Kaguyahime (Panam)—(C.M.P., P.M.P)
2	CHIGIRETA AI—Hideki Saijo (RCA)—(Nichion)
3	MIRYOKU NO MARCH—Hiromi Goh (CBS/Sony)—(Standard)
4	YESTERDAY ONCE MORE—Carpenters (A&M)—(P.M.P.)
5	IROZUKU MACHI—Saori Minami (CBS/Sony)—(Nichion)
6	ROMANCE—Garō (Mushroom)—(Alfa)
7	KOJIN JIGYO—Finger 5 (Philips)—(Nichion, Tokyo Music)
8	KOKORONO TABI—Tulip (Express)—(Shinko)
9	SOUGEN NO KAGAYAKI—Ages Chan (Warner)—(Watanabe)
10	TENTOU MUSHI NO SAMBA—Cherish (Victor)—(Victor)

MEXICO

(Courtesy of Ortiz)

This Week	Artist
1	EL—Strwcks (Son Art), Yndio (Philips)
2	DEJENNE LLORAR—Los Freddy's (Peerless)
3	EN ESTA PRIMAVERA—Juan Gabriel (RCA)
4	LA DISTANCIA—Roberto Carlos (CBS)
5	PROMISE OF A FISHERMAN (Promesa de Pescador)—Sergio Mendes (A&M)
6	LA MONTANA—Roberto Carlos (CBS)
7	PLAYGROUND ON MY MIND (Juego en mi mente)—Roberto Jordan (RCA)
8	FOREVER AND EVER (Por Siempre y Para Siempre)—Demis Roussos (Philips)
9	ZACAZONAPAN—Tono Zamora (Capitol)
10	BROTHER LOUIE—(Hernano Luis)—Stories (Kama Sutra)

SOUTH AFRICA

(Courtesy of Springbok Radio)

This Week	Artist
1	CLAP YOUR HANDS & STAMP YOUR FEET—Maria (Epidemic Rash)—(Clan Music)
2	BABY BLUE—George Baker Selection (Reprise)—(Clan Music)
3	TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—(Laetrec)
4	ONE & ONE IS ONE—Medicine Head (Polydor)—(B. Feldman (Sarraf))
5	ASHES OF LOVE—Dickey Lee (RCA)—(Acuff Rose)
6	I WANNA LIVE—Tommy Oliver (CBS)—(April Music)
7	WHEN BOUSOUKIS PLAYED—Vicky Leandros (Philips)—(Intersong (PTY.) Ltd.)

8	SHAMBALA—B.W. Stevenson (RCA)—(Laetrec)
9	MAORI LOVE SONG—Double Vision (Epidemic Rash)—(Jill/Clan Music)
10	BORN TO BE WITH YOU—Dave Edwards (RCA)—(E.H. Morris)

SPAIN

(Courtesy of "El Musical")

This Week	Artist
1	AMERICA—Nino Bravo (Polydor)
2	CAN THE CAN—Suzi Quatro (EMI)
3	ALSO SPRACH ZARAHUSTRRA—Eumir Deodato (Accion)
4	TODD POR NADA—Camilo Sesto (Ariola)
5	EVA MARIA—Formula V (Philips-F)
6	GIVE ME LOVE—George Harrison (EMI)
7	WE ARE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
8	Y VIVA ESPANA!—Manolo Escobar (Belter)
9	RIO REBELDE—Julio Iglesias (Columbia)
10	MY LOVE—Paul McCartney & Wings (EMI)

ALBUMS

This Week	Artist
1	NINO BRAVO Vol. 5—Nino Bravo (Polydor)
2	LOVE, DEVOTION, SURRENDER—Carlos Santana & Mahavishnu John McLaughlin (CBS)
3	BEATLES 1967-1970—The Beatles (EMI)
4	FOREIGNER—Cat Stevens (Ariola)
5	BEATLES 1962-1966—The Beatles (EMI)
6	FOREVER & EVER—Demis Roussos (Philips)
7	LIVING IN THE MATERIAL WORLD—George Harrison (EMI)
8	DEODATO I—Eumir Deodato (Accion)
9	RED ROSE SPEEDWAY—Paul McCartney & Wings (EMI)
10	CHICAGO 6—Chicago (CBS)

SWEDEN

(Courtesy of Radio Sweden)

This Week	Artist
1	(LP) KILLING ME SOFTLY—Roberta Flack (Atlantic)
2	(LP) GOATSHEAD SOUP—The Rolling Stones (Rolling Stones)
3	(LP) KOM IGEN—Lilli Lindfors (Metronome)
4	(LP) ANGEL CLARE—Garfunkel (CBS)
5	(LP) I'M A WRITER, NOT A FIGHTER—Gilbert O'Sullivan (MAM)
6	(SINGLE) KILLING ME SOFTLY—Roberta Flack (Atlantic)
7	(LP) SWEET FREEDOM—Uriah Heep (Bronze)
8	(SINGLE) SA GICK DET TILL—Yngve Forsell's Ork (Decca)
9	(LP) TRINITY—Ekseption (Philips)
10	AJ,AJ,AJ—Schyttz (Marianne)

WEST GERMANY

(Courtesy of Der Musikmarkt)

This Week	Artist
1	DER KLEINE PRINZ (EIN ENGEL, DER SEHNSUCHT HEIBT)—Bernd Cluver (Hanza)—(Ariola)
2	48 CRASH—Suzi Quatro (RAK)—(EMI Electrola)
3	CAN THE CAN—Suzi Quatro (Columbia)—(EMI Electrola)
4	THE FREE ELECTRIC BAND—Albert Hammond (Epic)—(CBS)
5	ROTE ROSEN—Freddy Breck (BASF)
6	ONE & ONE IS ONE—Medicine Head (Polydor)
7	ANGIE—Rolling Stones (Rolling Stones)—(WEA)
8	GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)—(Phonogram)
9	BALLROOM BLITZ—The Sweet (RCA)—(Teldec)
10	SCHMETTERLINGE KONNEN NICHT WEINEN—Jurgen Marcus (Telefunken)

No.1 in England

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Billboard's Top Album Picks

OCTOBER 27, 1973

Number of LPs reviewed this week 63 Last week 71

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Spotlight

NEIL DIAMOND—Jonathan Livingston Seagull Sound-track, Columbia KC 32550. Diamond's first film score is a dramatic, sweeping work which works well as mood music. The depth and beauty of a symphonic orchestral setting allows Diamond to present a wide range of colors, with several melody lines repeating themselves. But one gets the feeling that strains from previous Diamond works are the foundation for these tracks. "Lonely Looking Sky" and the shortened version of "Be" are the top vocals.

ANDY WILLIAMS—Solitaire, Columbia KC 32383. Andy seeks out a solid position within contemporary music and scores right on target. Top Los Angeles studio rock players provide a modern sound which augments the big orchestral setting. "Solitaire" and "Make It Easy For Me" are examples of Andy's distinct vocal sound dominating the material.

TRAFFIC—On The Road, Island SMAS 9336 (Capitol). This LP brims with jazz and Latin flavored pop. The playing is intense and hard edged. Steve Winwood's vocal weaves in beautifully with the horn-organ combination on the 15:10 "Low Spark of High Heeled Boys." Recorded in Germany, the septet is in fine form and leaves you involved in "(Sometimes I Feel So) Uninspired."

NEIL YOUNG—Time Fades Away, Reprise MS 2151 (Warner Bros.). Young's first "new" disk in almost two years again brings his distinctive vocals and sharp guitar work back into view. His vocals seem powerful than on previous efforts; the guitar on "Time Fades Away" and "Last Dance" is skillful.

JACKSON BROWNE—For Everyman, Asylum SD 5067 (Elektra-Asylum). Though this is only his second solo LP, Browne has long been a top writer and his soft vocals and sensitive guitar and piano lend well to "Colors of the Sun" and "These Days" while he rocks through "Redneck Friend." Laid back but not laid down; fine arrangements.

REDWING—Take Me Home, Fantasy F 9439. Sextet offers bright, snappy country flavored pop strong guitar work lays the foundation for the simple lyrics. "Fast Locomotive" blazes down the musical track, propelled by Andrew Samuels lead vocal-guitar.

DOBIE GRAY—Loving Arms, MCA 371. Comeback of the year Gray checks in with a Nashville cut LP with a strong country flavor on such cuts as "You and Me" and pop potential with title tune. Polished vocals and arrangements highlight LP.

BLUES PROJECT—Reunion in Central Park, Sounds of the South, MCA 2-8003. Double live set from one of most popular sixties bands featuring fine ballads such as "Steve's Song," and blues such as "I Can't Keep from Cryin' Sometimes." Fine instrumental work on all cuts.

PAUL BUTTERFIELD'S BETTER DAYS—I All Comes Back, Bearsville BR 2170 (Warner Bros.). Long regarded as one of national's top blues mouth harpists, Butterfield has moved one step closer to the commerciality which has consistently eluded him while remaining true to the blues. His vocals are steady, his backup band tight and his harmonica superb as ever.

HAWKWIND—Space Ritual, United Artists UA LA 120H2. One of Britain's top bands produces a wild mix of musical sound effects and space age lyrics on this double set. LP contains commercial material such as "Master of the Universe" as well as long, intricate solos which seem to swirl around the listener.

GEORGE CARLIN—Occupation: Foole, Little David LD 1005 (Atlantic). The very-hot Carlin's third Little David album leads off the label's big "Laugh Your Ass Off" comedy release, with two other humor LP's reviewed here. Carlin's new set capsules his current club routine with some side splitting raunchy bits, including the long section about the words too dirty for TV use.

BILL COSBY—Bill, MCA2 8005 (2 lp). Cosby's comedy LP's have been coming with less frequency lately. So it's a doubly rare treat to have a two-disk live set of absolute Cosby gems. America's finest living storyteller is utterly at peak form here, with an arsenal of gently universal memories of childhood, sports and the vagaries of life.

BURNS & SCHREIBER—Pure B.S.I., Little David LD 1006 (Atlantic). The reunited comedy team created a fine summer TV series and now their first album of current material. The cabdriver and bigot routine is still around, but their other characters include various faith healers, berserk cops and incompetent answer men. Cover is a great parody of "Believe It Or Not" cartoons.

THE COMMITTEE—Wide Wide World Of War, Little David LD 1007. (Atlantic). A wide-ranging and very funny sampling of the legendary improvisation troupe's live show. Title cut is a Cossell-style sportscaster jabbering about a Vietnam battle. Group is to tour extensively in support of the album.



LEFTY FRIZZELL—The Legendary Lefty Frizzell, ABC ABCX-799. Lefty really has become a legend in Country Music and this album will be remembered a long time. He's picked good material, some of others, some of his own, and does them all in the legendary Frizzell style.
Best cuts: "Lucky Arms" and "Railroad Lady."

FERLIN HUSKY—Sweet Honky Tonk, ABC ABCX-803. Quite a variety of material make up this album, from a couple of Ferlin's recent singles to those of others. It's well produced, well performed and should be a good one for him.
Best cuts: "I'll Never Play That Memory Again" and "Sweet Honky Tonk Music."

BRIAN COLLINS—This Is Brian Collins, Dot DOS 26017. A relatively new artist, this album should firmly establish Brian Collins. It's all easy listening, and he shows strength and smoothness beyond his years.
Best cuts: "My Love" and "Lonely Too Long."

BILLY CRASH CRADDOCK—Mr. Country Rock, ABC ABCX-788. Country rock is just what this album is all about. With his last and current single now high in the charts, he does several rock tunes with the country fiddles and steel that has made him distinctly Mr. Country Rock.

Best cuts: "Everybody Likes It" and "Sweet Magnolia Blossom."

pop picks—destined for the top half of the chart; recommended—destined for positions among the lower half of the survey. Review editor: Eliot Tiegel; reviewers: Nat Freeland, Bob Kirsch, Claude Hall, Bill Williams, Tom Moran, Duncan McDonald.

Recommended LP's

pop

SONNY & CHER—Live In Las Vegas Vol. 2, MCA2 8004 (2 LP). Snappy bickering and lots of live music on this second sampling of their Vegas act. For their TV fans to play nights the show isn't on.

EMITT RHODES—Farewell to Paradise, Dunhill DSX 50122 (ABC). As Emitt's liner notes explain, he's a recording artist, not just a writer-singer. He makes records by playing all instruments and recording them himself for his prettiest and most commercial LP yet.

BARNABY BYE—Room To Grow, Atlantic SD 7273. This new group's soft harmonic blend reminds one of a sophisticated Beach Boys. But there are large symphonic efforts which run contrasting to the rock material. An auspicious launching for this quartet. Best cuts: "The Day Came On," "She Was Pleased."

GRATEFUL DEAD—Wake of the Flood, Grateful Dead GD 01. The Dead's debut on their own new independent label is a smoothly versatile outing combining the classic Frisco group's range of interests—from blues to country and galactic rock—into one of their most attractively commercial packages.

ROD TAYLOR, Asylum 5062 (Elektra/Asylum). With help from brass and such "sidemen" as Larry Knechtel and Joni Mitchell, this Dylan-Leon Russell soundalike sings good country flavored pop. Catch the infectiousness of "Crossroads of the World."

TERESA BREWER—Music, Music, Music, Flying Dutchman AM 12013. A broad picture is what Teresa paints with old and new tunes. "Another Useless Day" is a socking interpretation.

THE MYSTIC MOODS—Clear Light, Warner Bros. BS 2743. Second LP in the more contemporary big-beat style of this long-running series. Theme, with appropriate sound effects, is mind-trip space flight. "Astral Trip" cut could be a hit single.

BONNIE RAITT—Takin' My Time, Warner Bros. BS 2729. Top mix of blues and ballads such as "I Gave My Love a Candle" from one of pop's most underrated female vocalists.

McKENZIE SPRING—Spring Suite, MCA 370. Fine folk rock with acoustic touch. Good vocals from Fran McKendree and electric violin from Michael Dreyfuss on cuts like "Winter."

T. BONE WALKER—Very Rare, Reprise 2XS 6483 (Warner Bros.). Big news here is the astonishing line-up of sidemen assembled by producers Lieber-Stoller, from jazz great Dizzy Gillespie to studio stars like Michael Omartian. T-Bone's blues packed here with maximum audience appeal.

SPOOKY TOOTH—Witness, Island SW 9337 (Capitol). British band's first after leaving A&M bristles with tight harmonies and solid rock. "Ocean Of Power" and "Things Change" show them off well.

CHARLES BEVEL—Meet "Mississippi Charles," A&M SP 4412. Neophyte makes a nice debut with some songs backing his simple vocals. Production saves the LP through clever usage of brass, reeds and strings. Best cut: "Sally B. White."

THREE MAN ARMY, Reprise MS 2150 (Warner Bros.). Good, solid, unpretentious hard rock which seems to be regaining ground today. Good example includes "Hold On."

KATHY DALTON—Amazing, Discreet MS 2168 (Warner Bros.). New vocalist with versatile style who can be old-fashioned on "At the Topcana" or belt with the best.

BARBARA JEAN ENGLISH, Alithia 9105. Extremely pretty soul balladeering from an East Coast writer-singer whose material listens like a programmer's delight.

BOB RUZICKA—Soft Rocker, MCA 375. The Canadian writer-singer's Nashville-recorded second album is a near-stunning collection of material which deserves wide coverage by voices more commercial than Ruzicka's.

Bell Ringing Loud & Clear 47 Songs Win ASCAP Awards

NEW YORK—The rapid growth of Bell Records' independent U.K. operation, formed last January, is reflected this week with the label represented on the Hits of the World singles chart in six positions, including David Cassidy's "Daydreamer/Puppy Song" at No. 2 after its second week on the chart. Earlier this year, Bell simultaneously held the top three singles positions both here and in the U.K.

According to Bell president Larry Uttal, the U.K. operation had previously been under a licensing deal "until I felt Bell viable enough in the U.S. to establish a similar independent operation in England."

Late last year, with the licensing deal ready to expire, Uttal opened a London office, hired a label manager, a staff and "geared up" for the first of the year when the company would go independent.

The company projected a conservative set of figures over the first year of operation, said Uttal. These figures were met within the first four months, when in April, Bell held the No. 1, 2, and 3 positions in the U.K. with the singles "Tie a Yellow Rib-

bon Round the Ole Oak Tree," by Dawn; David Cassidy's "I'm a Clown/Some Kind of a Summer," and "Hello, Hello, I'm Back Again," by Gary Glitter, respectively.

"I think one reason we did so well, so fast is that I did not rely solely on U.S. product for the English market. We had U.K. artists, producers and promotion people—the backbone of the company. And Bell's U.K. operation is completely independent of its American counterpart."

As an independent record head, Uttal said: "I prefer to direct the merchandising, promotion and sales. Since I have always used outside producers, I consider my company a service organization for the people who create the product. What we have done in England, is to establish a mini-Bell and I would like to spread out in other countries in the same manner."

Uttal also cited the importance of television promotion in breaking a record in England. Three weeks ago, he pointed out, David Cassidy flew to London expressly for a one-shot appearance on the BBC's "Top of the Pops."

Continued from page 4

ers: Galleon Music, Inc./Norlou Music; Producer: Don Law; Artist: Ray Price (Columbia).

She's My Rock—Writer: Sharon K. Dobbins; Publisher: Ironside Music; Producer: Earl Ball; Artist: Stoney Edwards (Capitol).

Sing Me A Love Song To Baby—Writers: Rayburn Anthony/Gene Dobbins/Jean Whitehead; Publishers: Venomous Music/Two Rivers Music; Producers: Billy Walker/Darrell Glenn; Artist: Billy Walker (MGM).

Smile, Somebody Loves You—Writer: Tony Austin; Publisher: Full Swing Music, Inc.; Producer: Roy Dea; Artist: Linda Gaff Lewis (Mercury).

Somebody Loves Me—Writers: Jerry Foster/Bill Rice; Publisher: Jack & Bill Music Company; Producer: Billy Sherrill; Artist: Johnny Paycheck (Epic).

Something About You I Love—Writers: Jerry Foster/Bill Rice; Publisher: Jack and Bill Music Company; Producer: Billy Sherrill; Artist: Johnny Paycheck (Epic).

Somewhere My Love—Writers: Maurice Jarre/Paul Francis Webster; Publisher: Robbins Music Corporation; Producer: Joe Allison; Artist: Red Steagall (Capitol).

Sweet Country Woman—Writers: Sandy St. John/Chuck Sharp; Publisher: Chappell and Co., Inc.; Producer: Billy Sherrill; Artist: Johnny Duncan (Columbia).

Take Time To Love Her—Writers: Jerry

Foster/Bill Rice—Publisher: Jack and Bill Music Company; Producer: Jerry Bradley; Artist: Nat Stuckey (RCA).

The Great Filling Station Holdup—Writer: Jimmy Buffett; Publisher: Let There Be Music, Inc.; Producer: Don Gant; Artist: Jimmy Buffett (ABC/Dunhill).

The Lawrence Welk—Hee Haw Counter-Revolution Polka—Writer: Vaughn Horton; Publisher: Happy-Go-Lucky Music; Producer: Joe Allison; Artist: Roy Clark (Dot).

Tomorrow Night—Writer: Sam Coslow; Publisher: Bourne Company; Producer: Chet Atkins; Artist: Charlie Rich (RCA).

Top Of The World—Writers: Richard Carpenter/John Bettis; Publishers: Almo Music Corp./Hammer & Nails Music; Producer: Glenn Sutton; Artist: Lynn Anderson (Columbia).

Touch The Morning—Writer: Eddy Raven; Publisher: Milene Music, Inc.; Producer: Wesley Rose; Artist: Don Gibson (Hickory).

Wheel Of Fortune—Writers: Bennie Benjamin/George David Weiss; Publisher: Valando Music, Inc.; Producer: Buck Owens; Artist: Susan Raye (Capitol).

Workin' On A Feelin'—Writers: Tom McKeon/Royce Porter; Publisher: Cross Keys Publishing Company; Producer: Glenn Sutton; Artist: Tommy Cash (Epic).

Who's Gonna Play This Old Piano—Writer: Ray Griff; Publisher: Blue Echo Music; Producer: Jerry Kennedy; Artist: Jerry Lee Lewis (Mercury).

You Give Me You—Writer: Harpeth Music; Producers: Dich Heard/Johnny Howard; Artist: Bobby G. Rice (Metromedia Country).

You Lay So Easy On My Mind—Writers: Donald L. Riis/Charlie Fields/Bobby G. Rice; Publisher: Americus Music; Producers: Dick Heard/Johnny Howard; Artist: Bobby G. Rice (Metromedia Country).

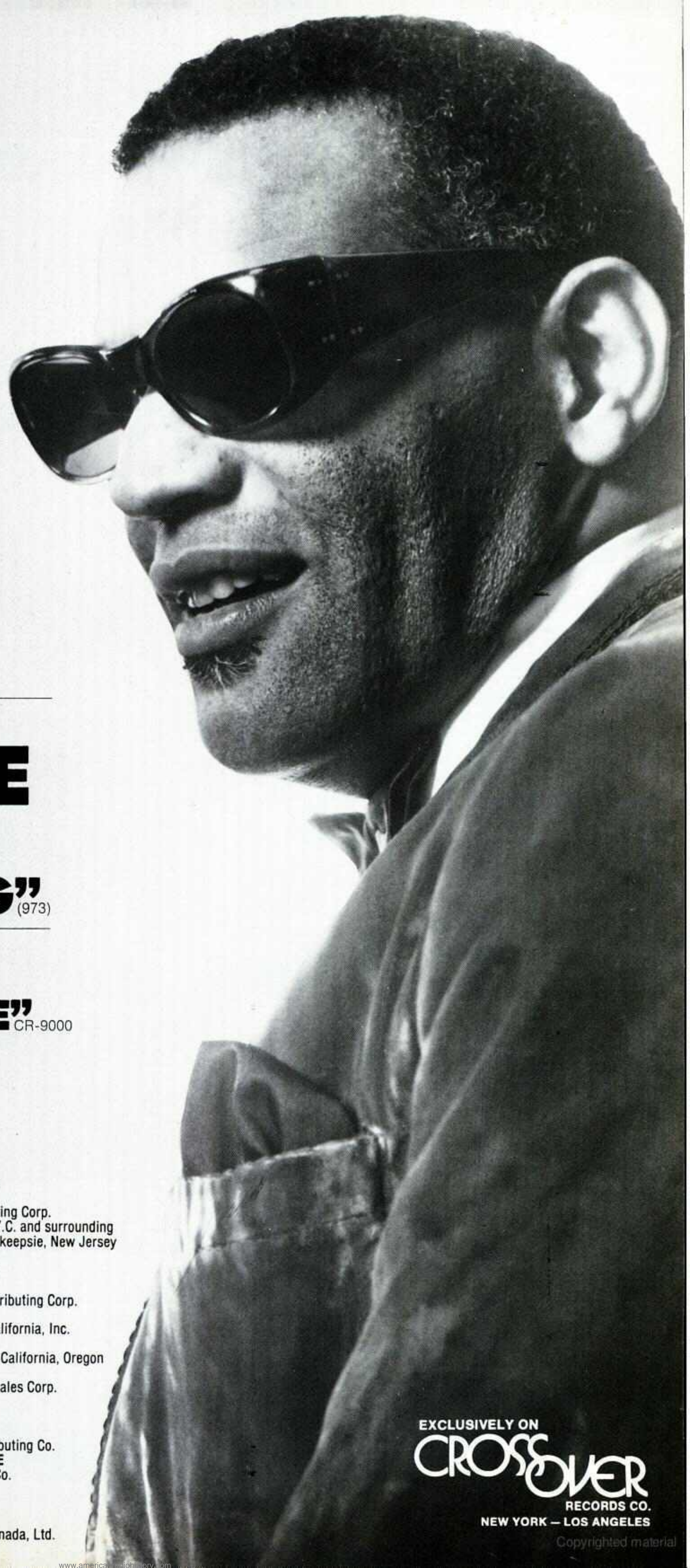
You're The Best Thing That Ever Happened To Me—Writer: Jim Weatherly; Publisher: Kecca Music, Inc.; Producer: Don Law; Artist: Ray Price (Columbia).

Finkelstein to Talk At Institute Panel

NEW YORK—Herman Finkelstein, general counsel for ASCAP, will serve as a member of the faculty for the Practicing Law Institute's program on "Legal and Business Problems of Television and Radio."

Finkelstein will focus on the acquisition of music rights by broadcasting stations.

The sessions have been scheduled for Nov. 29-30 at the St. Regis-Sheraton Hotel in New York, and Dec. 6-7 at the Sir Francis Drake Hotel in San Francisco.



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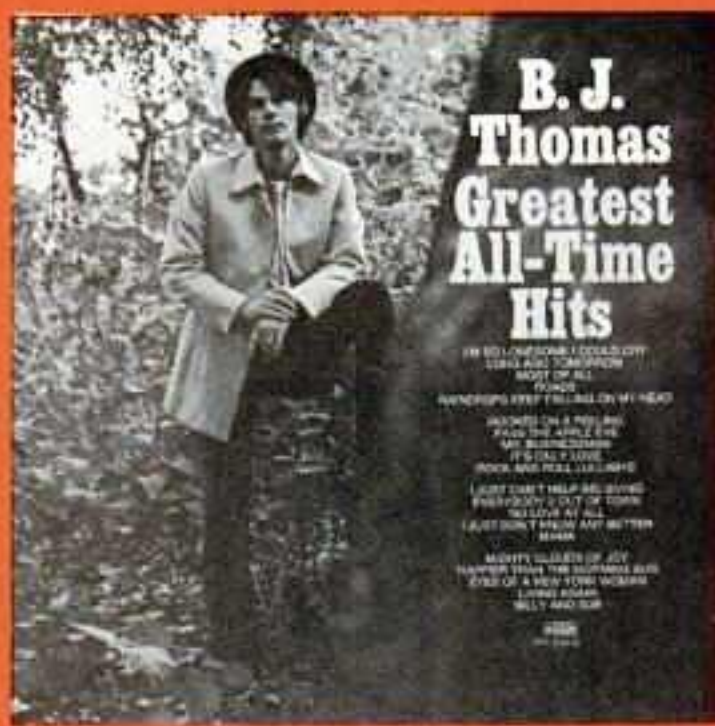
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SPS 2 5110 Dionne Warwick/Forever Gold
A Two Record Set—8 Track & Cassette No. 5110-7



SPS 2 5112 B. J. Thomas/Greatest All Time Hits
A Two Record Set—8 Track & Cassette No. 5112-7



SPS 5113 John Edward Beland
Also Available On 8 Track & Cassette

Wand



WDS 696 The Independents/Chuck, Helen, Eric, Maurice
Also Available On 8 Track & Cassette

HOB RECORDS



HBX 2158 The Prayer Wheels
We're In Heaven At Last



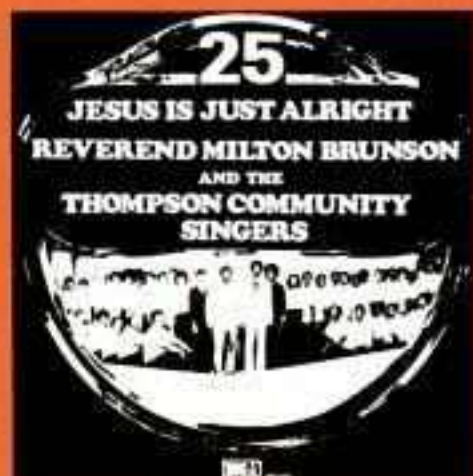
HBX 2159 Bishop Billy Robinson
And The Garden Of Prayer Church Of
God In Christ/More Love To Thee



HBX 2160 Shirley Caesar &
The Caesar Singers The Invitation
Also Available On 8 Track & Cassette



HBX 2161 Emma Creamer &
The Emma Creamer Singers
Move With The Spirit



HBX 2162 Reverend Milton Brunson
And The Thompson Community Singers
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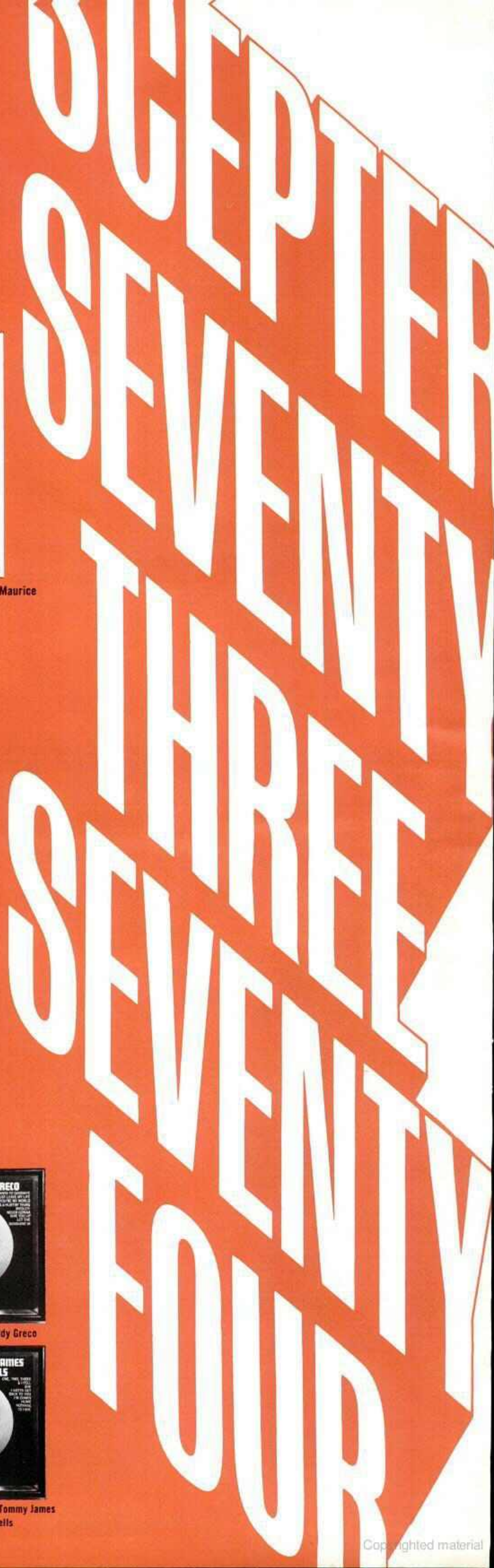
CTN 18023 The Best Of Yoga



CTN 18024 The Best Of Middle East Music



CTN 18025 The Best Of Tommy James
& The Shondells





HELEN REDDY—Leave Me Alone (Ruby Red Dress) (3:26); producer: Tom Catalano; writer: Linda Laurie; publishers: Anne-Rachel, Brooklyn, ASCAP. Capitol 3768. Change of pace for Ms. Reddy with this up tempo tale of a hard luck case who wants no part of the rest of the world for the moment. Fine brass arrangements work well with artist's powerful voice and catchy, repetitive chorus. Flip: "The Old Fashioned Way" (2:56); producer: same; writers: G. Garvarentz, A. Kasha, J. Hirschhorn; publisher: Chappell, ASCAP.

WAR—Me And Baby Brother (3:30); producer: Jerry Goldstein; writers: S. Allen, H. Brown, M. Dickerson, L. Jordan; publisher: Far Out, ASCAP. United Artists 350. Another set from this group with bases in rock, jazz and blues which should follow the same winning paths as their last two efforts. Consistent repetition of title throughout song works well. Flip: no info available.

MARVIN GAYE—Come Get To This (2:40); producer: Marvin Gaye; writer: M. Gaye; publisher: Jobete, ASCAP. Tama 54241 (Motown). Gaye has a knack for seguing from soul to pop and back in the same song and he does it well here in an up tempo cut from his fine "Let's Get It On," LP. The artist is backed well by a fine chorus and an excellently arranged orchestra. Tune ends with nostalgic twist. Flip: no info available.

also recommended

KRIS KRISTOFFERSON & RITA COOLIDGE—A Song I'd Like To Sing (3:34); producer: David Anderle; writer: Kris Kristofferson; publisher: Combine, BMI. A&M 1475.

ROGER MILLER—I Believe In The Sunshine (2:49); producer: Ron Bledsoe; writer: R. Miller; publisher: Roger Miller, BMI. Columbia 4-45948.

WET WILLIE—Country Side Of Life (2:48); producer: Johnny Sandlin; writer: Rick Hirsch; publisher: No Exit, BMI. Capricorn 0031 (Warner Bros.).

HOLLIES—The Day That Curly Billy Shot Down Crazy Sam McGee (4:52); producer: Hollies; writer: A. Clarke; publisher: Famous, ASCAP. Epic 5-11051 (Columbia).

B.J. THOMAS—Early Morning Hush (2:35); producer: Steve Tyrell; writer: Carole King; publisher: Colgems, ASCAP. Paramount 0239 (Famous).

DAVID CASSIDY—The Puppy Song (2:44); producer: Rick Jarrod; writer: Harry Nilsson; publisher: Dunbar, ASCAP. Bell 45,413.



EARTH, WIND & FIRE—Keep Your Head To The Sky (3:25); producer: Joe Wissert; writer: M. White; publisher: Hummit, BMI. Columbia 4-45953. E,W&F is an excellent soul horn band, versatile and inventive, which has been on the verge of breaking big for some time now. This title cut of their latest Columbia album is fine enough to put them on top where they belong. Beautiful, melodic, driving music in today's best soul crossover mode. Flip: "Build Your Next" (3:16); producer: same; writers: N. White, V. White; publisher: same.

JOE SIMON—River (3:10); producer: Brad Shapiro; writer: Eugene McDaniels; publisher: Lonport, BMI. Spring 141 (Polydor). A consistently popular and high-quality artist, Joe Simon comes up here with one of his most ambitiously produced singles yet. A compelling, intense blend of horns, girls chorus and Simon's hard-sell voice in a haunting plaint that could be his first big crossover. Flip: no info available.

EDWIN STARR—Love (The Lonely People's Prayer) (3:20); producer: Edwin Starr; writer: E. Starr; publishers: Jobete, Stone Agate, BMI. Motown 1276. Very pretty and intense Motown mover from a singer who could be getting the new big hit he's overdue for. Good lyric about universal needs for love. Flip: no info available.

also recommended

THE HUES CORPORATION—Miracle Maker (Sweet Soul Shaker) (3:16); producer: John Flores; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems Columbia, Summerhill, BMI. RCA APBO 0139.

ULTRA HIGH FREQUENCY—Incompatible (2:41); producers: Stan, Felder; writers: Mervin Steals, Melvin Steals; publishers: Nickel Shoe, Steal Bros., BMI. Wand 11262 (Scepter).

JACKIE MOORE—Both Ends Against The Middle (2:30); producers: Taylor, Hurtt, Bell; writers: P. Hurtt, S. Bell; publishers: Cotillion, Cookie Box, BMI. Atlantic 45-2989.

HORACE SILVER—Liberated Brother (3:45); producer: George Butler; writer: W. Irvine; publisher: Nodlew, BMI. Blue Note 325 (United Artists).

WEST COAST REVIVAL—It's Gonna Be Be Hard (2:56); producers: Jerry Goldstein, Joe Falsia; writer: J. Goldstein; publisher: Far Out, ASCAP. United Artists 351.

LYN COLLINS—We Want To Parrry, Parrry, Parrry Part I (3:00); producer: James Brown; writer: James Brown; publishers: Dynatone, Belinda, Unichappell, BMI. People 630 (Polydor).



SENATOR SAM J. ERWIN, JR.—Bridge Over Troubled Waters (2:30); producer: Al Ham; writer: Paul Simon; publisher: Paul Simon, BMI. Columbia 4-45956. Well, he really doesn't have the chops of the late Sen. E. Dirksen, but listen to Sam Erwin's recitation once and you'll never forget it. You can practically hear his eyebrows working.

HUDSON—If You Really Need Me (1:53); producer: Bernie Taupin; writer: Hudson; publisher: Lornhole, BMI. MCA 40141 (Rocket). Pretty and thick-textured ballad with good rock base in an auspicious producer debut by Elton lyricist Bernie Taupin.

SCRUBALOE CAIN—Feelin' Good On Sunday (3:00); producer: David M. Kershenbaum; writers: A. Foreman, H. Small; publisher: Two Tokes Tunes, BMI. RCA APBO 0148. First single from the group's debut album is an infectious good-timey rock that bodes well for their future.



JOHNNY RUSSELL—The Baptism of Jesse Taylor (2:43); producer: Jerry Bradley; writers: Dallas Frasier and Sanger Shafer; Blue Crest (BMI); RCA APBO 0165. Disk jockeys are dictating this one. So many got on it in his album it's being quickly released as a single. It's the best cut in a great LP. Flip: No info available.

TOM T. HALL—I Love (2:05); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73436. A little different approach from his story songs, but an outline of the things in life that turn him on. Flip: "Back When We Were Young" (2:59); same credits.

GARY BUCK—National Pastime (2:03); producer: Gary Buck; writer: Michael Donovan; Dunbar (BMI); RCA DJRO 0013. This fine Canadian stylist does a great job on this tune, which is a new approach to an old thought. Flip: no info.

ROGER MILLER—I Believe In The Sunshine (2:49); producer: Ron Bledsoe; writer: Roger Miller; Roger Miller (BMI); Columbia 4-45948. Roger is back to writing good material, and the fine arrangement by Don Tweedy adds much to this winner. Flip: No info.

RAY GRIFF—Darlin' (3:10); producer: Ray Griff & Jim Foglesong; writer: Ray Griff; Blue Echo (ASCAP); Dot 17471. A lot of feeling, strong lyrics, and good backup work make this one another in the string of successes for Griff, who consistently turns out top material. Flip: "What Got To You"; credits same.

DOLLY PARTON—Jolene (2:38); producer: Bob Ferguson; writer: Dolly Parton; Oweper (BMI); RCA DJAO 0145. One of her best. She outdoes "Joshua" with her entreaty to a raven-haired beauty. This one is really superb. Flip: "Love, You're So Beautiful Tonight"; writer: Porter Wagoner. Other credits same.

also recommended

RONNIE MILSAP—That Girl Who Waits On Table (2:57); producer: Tom Collins & Jack D. Johnson; writer: Bobby P. Barker; Chess Music (ASCAP) RCA DJAO-0097.

MEL STREET—Lovin' On Borrowed Time (3:05); producer: Dick Heard; writer: Street-Rabbit-Heard; publishers: Levisa Music/Briarpatch Music (BMI). Metromedia Country DJHO 0143.

CONNIE SMITH—Ain't Love A Good Thing (2:40); producer: George Richey; writer: D. Frazier; Blue Crest Music (BMI). Columbia 4-45954.

NICK NIXON—Leave Your Back Porch Light On (2:24); producer: Glenn Keener; writer: E. Rabbitt; Briarpatch Music (BMI). Mercury 73435.

PENNY DeHAVEN—I'll Be Doggone (2:04); producer: Jerry Kennedy; writers: W. Robinson-W. Moore-M. Tarplin; Jobete Music (ASCAP). Mercury 73434.

Spotlight—the most unusual of the week's releases; other songs listed are the consensus of a review panel's decision. Picks—a top 20 chart tune; recommended—from 20 to 60 on the Hot 100. Review editor—Eliot Tiegel.



POLYDOR has rented a Sunset Strip billboard for a year, heralding its artists albums and their tour dates. Previous monthly holders of the space were Rare Bird, John Mayall and Manfred Mann. Next month will see Mandrill's new album cover, "Just Outside of Town" painted atop the sign. Additional Polydor artists promotional efforts in Los Angeles include the rental of the windows at the Whisky A Go Go for a year. The displays will change weekly, and Polydor artists whose album covers will be showcased include Manfred Mann, Rare Bird, John Mayall, Lighthouse, Buckingham Nicks, Mandrill, Rory Gallagher, and Elliott Murphy, whose Polydor debut album is to be released shortly.

Hinterland Helps 'Lorelei'

Continued from page 3

Broadway through America, instead of playing Broadway first and then going out on the road.

By touring the country first and providing an untapped source of pre-New York money, "Lorelei" could easily reach Manhattan in a more secure financial situation than if it had to rely on opening night reviews to spark people to queue up

for tickets beyond the first week.

If a play draws a bad review from the influential New York newspaper critics, notably Clive Barnes of The New York Times, it usually closes.

Taking "Lorelei" on the road nine months before opening in New York is a gamble, which, if it pays off, portends an alternative for other musical producers other than living or dying by a Broadway opening exclusively.

Court Denies Suit Rehearing

Continued from page 3

also asked the Supreme Court to give assurance that it was not its intention to let state laws "grant financial bonanzas to local favorites," rather than fostering creativity as the constitution requires. The petition pointed out that the state laws grant perpetual copyright within the state's borders to works Congress had previously left in the public domain.

In the Supreme Court's June decision, four dissenting justices agreed with attorney Leeds that federal copyright law preempted state law in matters of copyright, and that the state antipiracy laws violated both constitutional and congressional intent by granting perpetual copyright, rather than the limited term of duration provided in federal law. But the Burger opinion held that the state-legislated protection for recordings was on too "narrow" a scale to collide seriously with the principle of limiting copyright duration under federal law.

Any further attempt to gain a Supreme Court rehearing in this case, would require petitioners to come up with some new aspect to the case. A notion for leave to file another petition would have to be made within 25 days.

Shelter Busing Audio & Video Studio to Gig

LOS ANGELES—Shelter Records is now ready to begin full scale operation of its custom built video bus, featuring four color cameras, four videotape recorders, a built-in editing system and sound capability.

The bus has already been used to record several Shelter artists in session, including Leon Russell, Mary McCreary and Phoebe Snow, and plans call for the bus to be used in recording Shelter acts on tour as well as in the studio.

"The idea is to build up a backlog of videotape of artists and events," said Shelter president Denny Cordell. "We are convinced that video, either in tape or disk form, will be an important mass consumer medium of the future. It may be several years away, but it will come. We've taped three of Leon's concerts already, and the truck will be used for other tapings."

Sol Gordon, Shelter's head of production, added that the truck will be available for rental to other record firms as well as to educational and industrial firms.

"One of the unique features of the bus," Gordon added, "is that editing can be done in the same mobile unit as the recording. In theory, we or someone else could record a concert and edit it while driving back. You can record anything, edit it and walk

out of the bus with the finished product."

The four cameras allow the same scene to be shot from four angles, with the operator selecting the scene or scenes he likes best and splicing them together. A full time crew will work the bus, and will also go out with the vehicle whenever it is rented. The crew includes chief engineer Craig Richins and technicians Rhody Roberts and Tim Houlygan.

Rental fees are variable according to the situation and are being firmed now. "We're setting up a route now for future tapings of concerts and sessions," Gordon said.

The tape has a three and one half hour running capacity, and equipment includes International Video Corporation recorders and Shiba-den cameras.

A demonstration for producers, engineers and recording executives in the Los Angeles area will be held Oct. 23-Oct. 25. There will probably be other demonstrations around the country.

Gold for 'Surrender'

NEW YORK—The joint Carlos Santana-John McLaughlin album, "Love, Devotion, Surrender," has been certified gold by the RIAA. The LP is on Columbia Records.

Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet) *

STAR PERFORMER: Star designates recording showing greatest upward movement compared to previous week's position.

HOT 100

COME GET TO THIS—Marvin Gaye (Tamla 54241) ME AND BABY BROTHER—War (United Artists 350) LEAVE ME ALONE (RUBY RED DRESS)—Helen Reddy (Capitol 3768) SEE TOP SINGLE PICKS REVIEWS, page 67

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'MIDNIGHT TRAIN TO GEORGIA', 'ANGIE', 'HALF-BREED', etc.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.

HOT 100 A-Z—(Publisher—Licensee)

Alphabetical index of songs and artists from the chart, including 'All I Know (Candy, ASCAP)', 'Dream On (Dakel/Frank Connel, BMI)', etc.

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Verigo VEL-1015
8-Track VC8-1015
Musicassette VCR-4-1015



THIS IS WHAT IT TAKES TO BRING BACK A LEGEND.

After more than two years, an electrifying album has brought the Spencer Davis Group back together—with cuts that surpass former hits like “Gimme Some

Lovin’,” “I’m a Man,” and “Somebody Help Me.” “Gluggo” is just out and already filling the airwaves, and looking like it’ll fill a Davis cup—with gold.

Features their next hit single, “Don’t Let It Bring You Down,” already receiving airplay all over the country.

TOUR DATES:

DATE	PLACE	CITY
10/26	Hammond Civic Center (w/Focus)	Hammond, Indiana
10/27	Masonic Temple (w/Focus)	Detroit, Michigan
10/29	Massey Hall	Toronto, Canada
11/2	Memorial Union, University of Indiana	Bloomington, Indiana
11/3	Elliot Hall of Music, Purdue University	Lafayette, Indiana
11/7	Northeast Louisiana University	Monroe, Louisiana
11/9	Tower Theater	Upper Darby, Pennsylvania (near Philadelphia)
11/10	State Theater	New Brunswick, New Jersey
11/11	Constitution Hall	Washington, D. C.
11/15	Richie Coliseum, University of Maryland	College Park, Maryland
11/17	Assembly Hall, Illinois University	Champaign, Illinois
11/20	Robin Center, Richmond University	Richmond, Virginia
11/21	Felt Forum, Madison Square Garden	New York, New York
11/23	Field House, Hofstra University	Hempstead, New York
11/24	Student Center, Greenwich High School	Greenwich, Connecticut
11/30	Auditorium, Gettysburg College	Gettysburg, Pennsylvania
12/1	Ithaca College	Ithaca, New York



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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	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	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	5	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98		6.98		6.98				36	27	74	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.97				71	71	8	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.95		6.95				
2	3	10	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97				37	29	15	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95				89	5	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95		6.95					
3	4	8	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98				38	39	7	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98					92	4	JESSE COLIN YOUNG Song For Julie Warner Brothers BS 2734	5.98		6.97		6.97					
4	2	7	MARVIN GAYE Let's Get It On Tamla T32991 (Motown)	5.98		6.98		6.98				39	41	21	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98		6.98					74	61	47	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98				
★	17	2	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98				40	40	100	LED ZEPPELIN Atlantic SD 7208	5.98		6.98		6.98				75	68	29	BEATLES 1967-1970 Apple SKBO 3404	9.98		11.98		11.98					
6	5	11	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98				41	38	9	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98		6.98				76	70	134	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98					
★	9	5	GARFUNKEL Angel Clare Columbia KC 31474	5.98		6.98		6.98				★	52	4	URIAH HEEP Sweet Freedom Warner Brothers BS 2724	5.98		6.97		6.97				77	83	11	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98		6.98					
8	6	9	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98				43	46	8	RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98		7.95		7.95				78	88	6	FOUR TOPS Main Street People ABC ABCX 50144	5.98		6.95		6.95					
★	12	8	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98		6.98		6.98				44	34	18	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98				93	6	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95		6.95						
10	10	19	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95				45	47	7	B.W. STEVENSON My Maria RCA APL1-0088	5.98		6.98		6.98				80	85	13	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95		6.95					
11	7	11	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				46	43	34	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98		6.98				81	64	17	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98		13.98		13.98					
12	8	9	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98				★	79	2	STEVE MILLER The Joker Capitol 11235	5.98		6.98		6.98				127	2	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98		6.98						
13	14	19	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98		6.95		6.95				49	53	24	AL GREEN Call Me Hi KSHL 32077 (London)	5.98		6.98		6.98				83	69	16	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98		6.97		6.97					
14	11	33	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				50	45	18	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95			84	72	29	BEATLES 1962-1966 Apple SKBO 3403	9.98		11.98		11.98					
★	22	37	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98				51	50	22	CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98				85	86	47	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		10.98	11.95				
16	19	13	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98				52	51	31	BREAD The Best Of Elektra ENS 75056	5.98		6.97		6.97	7.95			86	77	33	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97	8.95				
17	15	31	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			53	49	15	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95				★	—	1	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98					
18	18	6	ERIC CLAPTON Eric Clapton's Rainbow Concert RSD SD 877 (Atlantic)	5.98		6.98		6.98				54	57	47	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98				88	84	21	CURTIS MAYFIELD Back to the World Custom CRS 8015 (Buddah)	5.98		6.95		6.95	6.95				
19	20	20	EDDIE KENDRICKS Tamla T 327 L (Motown)	5.98		6.98		6.98				55	60	70	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98				89	90	7	CHI-LITES Brunswick 754197	5.98		6.98		6.98					
20	13	12	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98				56	48	19	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98				90	91	27	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98					
21	16	29	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97				★	82	4	THE MOTHERS Over-Nite Sensation Doc Reet MS 2149 (Warner Brothers)	5.98		6.97		6.97				★	182	2	THREE DOG NIGHT Cyan ABC/Dunhill 50158	5.98		6.95		6.95					
22	21	16	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98				58	54	38	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95			92	75	17	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98					
★	33	31	JIM CROCE Don't Mess With Jim ABC ABCX 756	5.98		6.95		6.95				59	55	61	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98			★	—	1	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97					
24	28	9	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98				★	76	6	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97				94	73	20	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98		6.98					
25	25	28	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95			61	59	14	STORIES About Us Kama Subra KSBS 2068 (Buddah)	5.98		6.95		6.95				95	78	22	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98		6.98	7.95				
26	31	6	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98				62	66	47	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97				96	87	32	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98		7.98					
27	26	23	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98				63	56	62	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95			97	81	12	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 51600	5.98		6.95		6.95					
28	30	6	HANK WILSON Hank Wilson's Back Volume 1 Shelter SW 8923 (Capitol)	5.98		6.98		6.98				64	65	13	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		6.98				98	94	25	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98					
29	24	14	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98				65	67	7	TEMPTATIONS Anthology Gordy Motown M 782A3	9.98		11.98		11.98				99	108	6	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98					
30	32	12	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.91			★	80	34	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98							100	98	23	YES Yessongs Atlantic SD 3-100	11.98		12.97		12.97						
31	23	16	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98				67	62	50	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98				★	135	3	MANDRILL Just Outside Of Town Polydor PD 5059	5.98		6.98		6.98					
32	37	17	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98		6.97		6.97				68	58	12	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97		6.97	7.95			102	100	28	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98					
33	36	13	ZZ TOP Tres Hombres London XPS 631	5.98	6.95			6.95				69	74	26	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98		6.98		6.98				103	106	50	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95				
★	42	6	CHER Half Breed MCA 2104	5.98		6.98		6.98				70	63	20	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98				104	102	10	MARK-ALMOND '73 Columbia KC 32486	5.98		6.98		6.98					
35	35	10	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98					105	96	29	BLOODSTONE Natural High London XPS 620	5.98		6.98		6.98				105	96	29	BLOODSTONE Natural High London XPS 620	5.98								

The Mancini Season.

RCA ABL1-0231
MUSIC FROM THE ORIGINAL SOUND TRACK
VISIONS OF EIGHT
COMPOSED AND CONDUCTED BY
HENRY MANCINI

RCA APD1-0013
THE CONCERT BAND SOUND OF HENRY MANCINI
MANCINI SALUTES SOUSA
Including:
The Stars and Stripes Forever
Washington Post - El Capitan
more

RCA LSP-4630 VICTOR
BIG HENRY LITTLE SCREEN MANCINI SCREEN
HIS ORCHESTRA & CHORUS
NICHOLAS AND ALEXANDRA ALL HIS CHILDREN SHAFT SUMMER OF '42 KOTCH
CADE'S COUNTY IRONSIDE MYSTERY MOVIE THEME ALL IN THE FAMILY TONIGHT SHOW

RCA APL1-0271
The STANLEY KRAMER Production of
MUSIC FROM THE FILM SCORE
OKLAHOMA CRUDE
COMPOSED AND CONDUCTED BY
HENRY MANCINI

RCA LSP-4689 VICTOR
Music from the TV Series
THE MANCINI GENERATION
HENRY MANCINI and His Orchestra
Including:
Theme from "The Mancini Generation"
Amazing Grace
The Swingin' Shepherd Blues
more

RCA LSP-4140 VICTOR
A WARM SHADE OF IVORY
THE PIANO ORCHESTRA AND CHORUS OF
HENRY MANCINI
Featuring Love Theme from ROMEO & JULIET

RCA LSP-2755 VICTOR
"CHARADE"
HENRY MANCINI
Cary and Audrey Grant and Hepburn
"Charade"

RCA LSP-4466 VICTOR
Mancini Love Story
Mancini plays the Theme from
Scores Again!

RCA LSP-1956 VICTOR
the music from
PETER GUNN
composed and conducted by
HENRY MANCINI
from the NBC television series
PETER GUNN

RCA LSP-2362 VICTOR
A PARAMOUNT PICTURE
"Breakfast at Tiffany's"
MUSIC FROM THE MOTION PICTURE
SCORE COMPOSED AND CONDUCTED BY
HENRY MANCINI

RCA VPS-6029 VICTOR
Henry Mancini
Including:
Days of Wine and Roses
Moon River
Love Theme from "Romeo and Juliet"
and more

RCA LSP-4542 VICTOR
MANCINI CONCERT
Henry Mancini
AND HIS CONCERT ORCHESTRA
PORTRAIT OF SIMON AND GARFUNKEL
MARCH WITH MANCINI
OVERTURE FROM "TOMMY"
(A Rock Opera)
BIG BAND MONTAGE
MEDLEY FROM "JESUS CHRIST, SUPERSTAR"
(A Rock Opera)

RCA LSP-6013 VICTOR
Henry Mancini presents The Academy Award Songs
31 "Oscar" Winners

RCA LSP-4307 VICTOR
MANCINI COUNTRY
HENRY MANCINI HIS PIANO, ORCHESTRA & CHORUS

RCA VPS-6053 VICTOR
THIS IS
HENRY MANCINI
vol. 2
Including:
Theme from Love Story
Raindrops Keep Fallin' on My Head
Girl from Ipanema
more

Mancini Season — all year round, every year, and especially now!

Mancini Season means a catalog of solid best-sellers that never go out of style: "Moon River," "Peter Gunn," "The Pink Panther," so many more. The way to celebrate Mancini Season is with these sixteen great albums and the special posters and colorful in-store display pieces designed to show them off.

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RCA
Records and Tapes



TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	95	17	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98
108	109	95	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98
109	112	11	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95
110	110	16	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98		6.98
111	115	29	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98
112	107	27	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98		6.98		7.95
113	99	16	SMOKEY ROBINSON Smokey Tamla T 328 L (Motown)	5.98		6.98		6.98
114	121	4	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98
115	123	24	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98		6.98		6.98
140	3	3	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98		6.98
117	118	12	ALAN PRICE/SOUNDTRACK O Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97
146	3	3	GILBERT O'SULLIVAN I'm A Writer Not A Fighter MAM 7 (London)	5.98		6.98		6.98
119	105	28	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98
120	119	9	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98		6.98		6.98
1	1	1	ISAAC HAYES Joy Enterprise ENS 5007 (Stax)	5.98		6.98		6.98
122	126	54	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98
123	103	16	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98
124	97	17	OSMONDS The Plan MGM/Kolob SE 4902	5.98		6.95		6.95
125	104	17	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98		6.98		8 7.95
126	101	10	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98		6.98		6.98
153	2	2	DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98
128	131	4	RASPBERRIES Side 3 Capitol SMAS 11220	5.98		6.98		6.98
129	113	24	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98		9.98		9.98
130	128	65	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98
155	3	3	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013	5.95		6.95		6.95
132	136	4	ANDREWS SISTERS Best Of MCA 2-4024	6.98		7.98		7.98
133	114	20	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98		6.98		6.98
134	117	49	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98
135	120	16	DICK CLARK 20 Years of Rock 'N' Roll Buddah BDS 5133-2	7.98				7.98
136	125	32	DAWN featuring Tony Orlando Tuneweaving Bell 1112	5.98		6.98		6.98
137	139	6	SHIRLEY BASSEY Live At Carnegie Hall United Artists UA LA 111-H2	7.98		9.98		9.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
152	3	3	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98
139	116	20	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97
140	142	7	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98		6.98
141	122	14	MAUREEN MCGOVERN The Morning After 20th Century T 419	5.98		6.98		6.98
164	2	2	SLADE Sladest Reprise MS2173 (Warner Brothers)	5.98		6.97		6.97
143	147	48	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98
144	124	16	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98		6.98		6.98
145	145	10	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98
169	3	3	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98		6.98
147	130	41	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97 7.95
148	129	19	TEN YEARS AFTER Recorded Live Columbia C2X 32288	7.98		9.98		9.98
177	2	2	LINDA RONSTADT Don't Cry Now Asylum SD 50564	5.98		6.98		6.98
150	111	14	LIVE & LET DIE Soundtrack United Artists UA LA100-G	6.98		7.98		7.98 8.95
151	133	67	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95
152	137	13	BEE GEES Best of the Bee Gees, Volume II RSO SD 875 (Atlantic)	5.98		6.98		6.98
186	2	2	LOU REED Berlin APS 1-0207 RCA	5.98		6.98		6.98
154	160	5	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124-F	5.98		6.98		6.98
155	163	6	HERBIE MANN Turtle Bay Atlantic SD 1642	5.98		6.98		6.98
156	156	12	MELISSA MANCHESTER Home To Myself Bell 1123	5.98		6.98		6.98
157	161	11	NAZARETH Razamanaz A&M SP 4396	5.98				
158	167	5	DOORS The Best Of Elektra EQ 5035		6.98		7.97	
159	162	4	JOHN MAYALL 10 Years Are Gone Polydor PD 2-3005	7.98		9.98		9.98
180	1	1	DR. HOOK & THE MEDICINE SHOW Belly Up Columbia KC 32270	5.98		6.98		6.98
181	1	1	DAVID GATES First Elektra EKS 75066	5.98		6.98		6.98
162	141	15	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95		6.95
163	170	2	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98		6.98
164	134	9	CAPTAIN BEYOND Sufficiently Breathless Capricorn CP 0115 (Warner Brothers)	5.98		6.98		6.98
165	150	47	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97 7.95
166	166	51	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98
167	172	3	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95		
168	143	10	MERLE HAGGARD I Love Dixie Blues... So I Recorded "Live" Capitol ST 11200	5.98		6.98		6.98
169	149	26	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95

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
171	157	7	BILLY PRESTON Everybody Likes Some Kind Of Music A&M SP 3526	5.98		6.98		6.98
172	158	22	ETTA JAMES Chess CH 50042	5.98		6.95		
173	159	32	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98
174	171	16	DR. JOHN In the Right Place Atco SD 7018	5.98		6.97		6.97
175	180	5	JIMI HENDRIX Soundtrack Recordings Reprise ZRS 6481	9.98		9.97		9.97 11.95
176	175	21	MILLIE JACKSON It Hurts So Good Spring SPR 5706 (Polydor)	5.98		6.98		6.98
199	2	2	FRAMPTON'S CAMEL A&M SP 4389	5.98				
178	168	8	HOLLIES Greatest Hits Epic KE 32061	5.98		6.98		6.98
1	1	1	PETER BANKS Two Sides of Sovereign SMAS 11217 (Capitol)	5.98		6.98		
1	1	1	JOHNNY RODRIGUEZ All I Ever Meant To Do Was Sing Mercury SRM 1-686	5.98		6.98		6.98
1	1	1	FRANK SINATRA Oh! Blue Eyes Is Back Reprise PS 2155 (Warner Brothers)	5.98		6.98		6.98
181	181	6	IAN MATTHEWS Valley Hi Elektra EKS 75061	5.98		6.98		6.98
182	165	28	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97
183	191	3	WILLIE HUTCH Fully Exposed Motown M 784 VI	5.98		6.98		6.98
1	1	1	BONNIE RAITT Takin' My Time Warner Brothers 7729	5.98		6.97		6.97
185	188	3	AEROSMITH Columbia KC 32005	5.98		6.98		6.98
1	1	1	GRATEFUL DEAD Wake Of The Flood Grateful Dead D1	5.98		6.98		6.98
187	193	2	PREMERATA FORNERIA MARCONI Photos of Ghosts Manticore 66668	5.98		6.97		6.97
188	173	45	THE SOUND OF MUSIC Soundtrack RCA LS0D 2005	6.98		7.95	8.95	7.95
189	1	1	FIRST CHOICE Armed & Extremely Dangerous Philly Groove 1400 (Bell)	5.98		6.95		6.95
190	189	3	MILES DAVIS Basic Miles Columbia KC 32025	5.98		6.98		6.98
191	1	1	MORGANA KING New Beginning Paramount PAS 6057	5.98		6.95		
192	192	3	JAN AKKERMAN Profile Sire SAS 7407 (Famous)	5.98				
193	190	4	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98
194	197	2	SOUNDTRACK Electra Glide in Blue United Artists CA 062H	5.98		6.98		6.88
195	195	3	RAX CONNIFF Harmony Columbia KC 32553	5.98		6.98		6.98
196	196	2	ERIC WEISBERG & DELIVERANCE Rural Free Delivery Warner Brothers 2720	5.98		6.97		6.97
197	194	6	FREDDY HART Trip To Heaven Capitol ST 11197	5.98		6.98		6.98
198	179	5	CALNONBALL ADDERLEY QUINTET Inside Straight Fantasy 9435	5.98		6.98		6.98
199	185	7	THOSE GLORIOUS MGM MUSICALS Singing in The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95		
200	198	3	RAMSEY LEWIS Golden Hits Columbia KC 32490	5.98		6.98		6.98

TOP LP's & TAPE

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Curt	

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Publishers Combatting Shrinking Paper Supply

• Continued from page 1

that we keep the same quality of stock rather than a lowering of our paper standards. We also don't have the same shortage problem others may have because we pay our bills to the printer promptly. He, in turn, distributes quickly to us," Carlton said.

Hansen is also continuing to maintain its productivity output based on its continued growth and is not cutting down on publishing of product at this time, according to Carlton.

Chappell Move

Chappell Music stated that it had anticipated the problem as "early as 12 months ago and had made contractual arrangements with printers and suppliers for future paper

needs, resulting in a continuity of production." Chappell spokesmen said that printing prices had risen some 17 percent since last year. The rise was attributed principally to manufacturers who had discontinued lower-priced lines, a general increase in salaries in the printing industry, rising bindery costs and other factors. "Should costs continue to mount, Chappell would consider a corresponding increase," a spokesman commented. At present, however, the firm will maintain its current prices.

Herman Steiger, director of publications at Robbins, Feist & Miller, stated that his firm had not yet felt the effects of the shortage because he had "five carloads of paper which are loaned to printers, who replace them as our needs arise. I must say, however, that I feel the printers are taking advantage of the cost situation by having us pay more on some items."

He said that he was cutting back on older, non-profitable items, but that the move was not necessarily dictated by the paper shortage. "It's simply a matter of good business. And we are being more selective regarding new material," Steiger said.

Belwyn-Mills began to feel the paper shortage about a month ago, with the problem adding up to a delivery delay from the mills. "We have to wait some six to eight weeks on certain items," according to Martin Winkler, head of the firm. "We're also experiencing difficulty in obtaining lightweight paper. The heavier the stock, the less difficult it is to get."

To attempt to keep up with the shortage, the firm has been forced to order stock much more in advance than previously. "In this way we get an estimate on delivery date and tonnage itself. However, we don't know what the price will be because our order is put through so much in advance," Winkler said. "We find, also, that there seems to be no shortage regarding special and more expensive paper."

Chicago APAA Show

• Continued from page 3

Curiously enough, quadrasonic is still slow according to dealer surveys car stereo, with sales ratios compared to 2-channel running from 2-20 percent. Car cassette player sales are also far behind 8-track (1-10 generally), but more manufacturers than ever are pushing cassette.

APAA at press time was hoping for another 25 exhibits so it could open up another area. Player manufacturers set included Afco Electronics, Audiovox, Automatic Radio, Boman Astrosonix, Car Tapes, Dyn, Gibbs, Inland Dynatronics, JFD, J.I.L., Kraco, Kustom Kreations, Lear Jet, Arthur Fulmer, Panasonic, Medallion, Mitsubishi, Motorola, Muntz, Sanyo, RCA and Tenna. Numerous accessory firms are also represented including Le-Bo, Reco-ton and speaker firms such as Electronic Industries and Jensen.

Hits' Songwriter Sherman Dead

LOS ANGELES—Albert (Al) Sherman, 76, a noted songwriter and father of two Academy award-winning songwriters, died here Sept. 16.

Sherman, writer of "You've Got To Be A Football Hero," plus many of the hit songs with which Eddie Cantor was associated, is survived by his widow, Rosa, and two sons, Robert B. and Richard M.

Neil Bogart, former Buddah Group co-president, has real estate men looking at property in Los Angeles. Is this because a West Coast conglomerate has reportedly offered him a cool \$1.5 million to start his own record label?

Jerry Wexler, Atlantic executive vice president, and Bob Dylan have been enjoying a production partnership. The pair collaborated on the production of Barry Goldberg's debut album for Atlantic, recorded over a three month period in Muscle Shoals, where Goldberg had worked earlier with tunesmith Gerry Goffin, during the recording of his album for Adelphi. The Goldberg LP marks Dylan's first crack at studio production from that side of the control room window (he does contribute some background vocals, though), as well as a reunion, since Goldberg performed with Dylan and the Paul Butterfield Band during Dylan's famous electric coming-out party at the Newport Folk Festival in 1965. There'll be a single ("I've Got to Use My Imagination," as well, penned by Goldberg and Goffin.

Thom Bell is not relinquishing his production involvement with the successful Philadelphia-based Stylistics. The group's new LP, which ships next week, was produced by Bell. ... Hear that Avco Records has acquired the Chambers Bros. and that Jimmy Einer, who has worked with Raspberries and Lighthouse, will produce them for Avco.

Is Bell Records negotiating with a new label, which has the backing of a veteran key entertainment figure, to handle national distribution. Label would be based on the Coast.

Neil Young coping with the paper shortage by supplying lyrics to his new Reprise LP, "Time Fades Away," on newsprint. ... The Johnny Nash and Wailers concert scheduled for Avery Fisher Hall this week in New York was cancelled due to poor up-front ticket sales. Has reggae had its day? ... Mac Davis will play host to Kris Kristofferson, Tom T. Hall, Patti Page, Anne Murray, Danny Davis and the Nashville Brass and the Earl Scruggs Revue on an NBC-TV special slated for Nov. 24. ... Clive Davis at Max's Kansas City applauding Peter Yarrow's closing night performance. ... Capitol to re-release the 1960 Stan Freberg hit, "The Old Payola Roll Blues"? ... Fabian Forte returning to singing. ... New York's Half Note jazz club celebrating its first anniversary up-town and its 16th year in operation. ... Bell Records shipping "Dawn's New Ragtime Follies" LP to press complete with straw hat, stripped vest and sleeve garters. Just in item for Halloween. ... Columbia has sent an SQ 4-channel version of Garfunkel's (he's dropping the Art) "All I Know" single to many radio stations. ... Leon Russell is shopping for a studio in Los Angeles. He and Denny Cordell already have several facilities in Oklahoma. ... Ross Ryan, whose debut LP was one of the first two releases of the EMI label, has been voted Australia's Best New Talent by that country's Federation of Commercial Broadcasters. His "Poem You Can Keep" LP also won the Record of the Year Award. ... Rod Stewart's party at Rodney Bingenheimer's L.A. Disco cancelled by his management on grounds the disco is too raunchy.

Elvis Presley admitted to Baptist Memorial Hospital in Memphis on Oct. 15 suffering from recurring pneumonia. Presley, carried in on a stretcher, has been plagued by illness throughout recent engagements in Las Vegas and Lake Tahoe. According to a hospital spokesman, his condition is satisfactory and he should be able to leave by the end of the month. He will recuperate at Graceland, his home in Memphis.

John Lennon and Van Morrison seen supping at Russ Friedman's Lost on Larrabee. ... Redbone playing benefit fest at Santa Ynez Indian Reservation. ... Hawkwind, England's legendary heavy metal group, touring their space ritual show in U.S. for first time. ... ELO returning for second U.S. tour, and Dory Previn making her very first full-scale tour. ... Wes Farrell and TV producer Pierre Cossette had a mob of would-be "Singing Cowboys" auditioning at their NBC Burbank tryouts. ... David Cassidy in secret four-day London visit. ... Three-part Moody Blues radio special playing in coordination with their current tour. ... Flash Cadillac playing Colorado benefit for crippled ski patrolmen. ... "Save the Children" film of soul star acts playing 1973 Chicago Black Expo. ... Crusaders recording live at Roxy. They're first instrumental group to play the Sunset Strip club. ... Paul Anka in German and Italian UNICEF benefit shows now. ... Mike Theodorakis, who wrote the music for "Zorba the Greek," will compose the score for Martin Bregman's "Serpico," the first American film for the Greek-born artist.

Dick Schory, president of Ovation Records, for the second consecutive year will baton a massed 150-piece alumni band at the Northwestern University homecoming. ... Irving B. Green, former president and founder of Mercury Record Corp., joins the growing list of industry pioneers who will be on the dias for Morris Levy's UJA testimonial Oct. 25 in New York City. Green is now retired and resides in Palm Springs.

Bette Midler broke Judy Garland's New York Palace record for opening day sales when \$150,000 in tickets were purchased for her December two-week stint at the

theater. ... Sergio Mendes and Brasil '77 head into cold, windy and warm climates with engagements in Alaska, Chicago and Puerto Rico. How does Mendes adjust? "I keep my cool," he says. ... Personal manager Phil Schapiro has set European booking deals for Bobby Rydell, Buddy Greco, Enzo Stuart and the Amazing Kreskin. ... George Moustaki, French singer-composer, will make his premier performance in the U.S. at Carnegie Hall later this month. ... A Rolling Stones live album is expected from Atlantic by year's end. ... Buffy Sainte-Marie, with a master already cut in Nashville with producer Norbert Putnam, is set to sign on the dotted line with a major at any moment. She left Vanguard two years ago, although the company continues to repackage and release her product. ... Oscar Toney, Jr.'s several-year-old Bell LP, "For Your Precious Love," resurging in department store bargain bins. ... Leon Russell leaves soon for a two-month tour of the Far East.

It looks like Phil Ochs is really starting to get busy again—on an international level. Phil, now vacationing in Africa, wrote two tunes there (his first in several years) and was excited enough to cut a single immediately—in Nairobi! One side is in Swahili, the other half English and half Congolese. No report on titles yet, but the disk will presumably be released in Africa. In other Ochs news, "The Legendary Gunfight at Carnegie Hall," a live set, is slated for Canadian release, while a greatest hits LP is set for Sweden. ... CAM-USA's Jimmy Jenner, to Morton D. Wax & Associates for public relations. ... Audiofidelity sales executives will visit key markets over the next few weeks as the label's Thimble Records takes on a more contemporary approach to product with upcoming releases by Mt. Airy, Turner & Kirwan and a protégé of pianist Earl (Fatha) Hines, Marva Josie. ... Dick Gregory hitting the promotional trail for his Poppy "Caught in the Act" LP, a recording of his final nightclub appearance. He will then concentrate on the college lecture circuit. ... Andy Williams tossed a cocktail party celebrating the release of Ray Stevens' new Barnaby album. ... Burt Reynolds ready to make his recording debut. ... Larry O'Neill, classically trained vocalist, is preparing a promotional/public appearance tour in conjunction with his first album release. "Masters Gone Modern (Now and Then)," on Fenoragh Records.

Columbia Special Products Division has re-issued 12 theater/soundtrack LP packages. Included in the release are the original Broadway cast recordings of "The Most Happy Fella," "Do I Hear a Waltz," "A Tree Grows in Brooklyn," "My Fair Lady," "Dear World" and "First Impressions." In addition, the label has re-issued the "On Kay," "Jumbo," "Babes in Arms," "Jacques Brel, American Debut," "An Evening with Alistair Cooke at the Piano" and "Harold Sings Arlen (with Friend)." The suggested list price on the product is \$6.98, with a \$17.85 suggested list on the three-record "Most Happy Fella" set.

MGM Records is mapping a merchandising campaign to support release in November of "General Electric Presents Sammy," the TV soundtrack LP from Sammy Davis' special which airs over NBC-TV on Nov. 16. ... Bill Monroe's "Grand Old Opry/WSM Song Folio #1," a collection of his leading bluegrass hits, has once again been made available by Peer-Southern Publications. ... Iggy and the Stooges, currently on the road, found a diminutive multicolor-haired figure in the audience for a show in Atlanta. The Iggy devotee turned out to be Elton John. ... Roger McGuinn in the studios this month, cutting a couple of tunes for single release. ... Earthquake has changed its name to Moonquake. New Fantasy single is, appropriately titled, "Remember."

A three-week nationwide promotional and publicity tour has been set for Asylum artist Chris Jagger. Plans for television appearances are being made as well as major press interviews and visits to radio stations. Jagger arrives in New York Monday (22). ... Composer John Barry is writing music for the experimental Eli Landau subscription TV and theater production by David Suskind of "The Glass Menagerie," which will star Katherine Hepburn in her dramatic TV debut. ... The Carpenters turned away an estimated 400 persons at their Riviera premiere. ... Barney Kessel and Stefan Grappelli packages added to Audiofidelity's Black Lion jazz LP release. ... "Till Tomorrow," Don McLean's syndicated TV special, includes the accidental filming of an actual bomb scare which occurred during the singer-composer's concert at Columbia University in New York last year. ... Johnny Tillotson's September recording session at Nashville's Columbia Studio with Billy Sherrill resulted in a new release coinciding with his Las Vegas stand. ... The National Jazz Ensemble, under the direction of Chuck Israels, will open its new Tully Hall series in New York Sunday (21). Pianist Bill Evans will be featured soloist. ... Eric Weissberg and Deliverance will record their version of "Concrete Canyon Boogie" from their "Rural Free Delivery" album for a single release on Warners. ... Sen. Sam Ervin cut "Bridge Over Troubled Water" with producer Al Ham for his "Senator Sam" LP. ... ABC/Dunhill's Orleans will attend the NBC Conference this year where the group will perform for talent buyers from colleges across the country.

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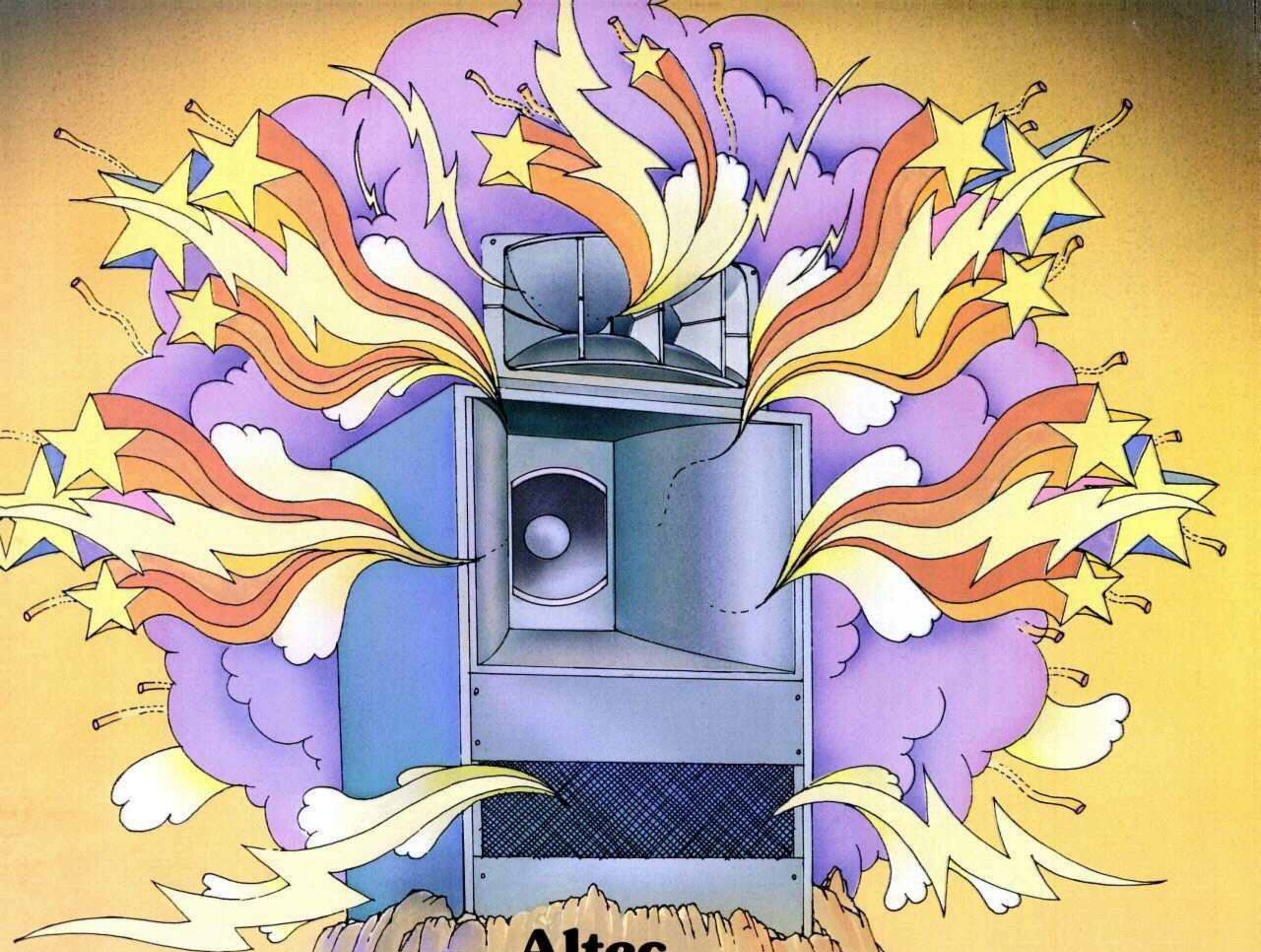
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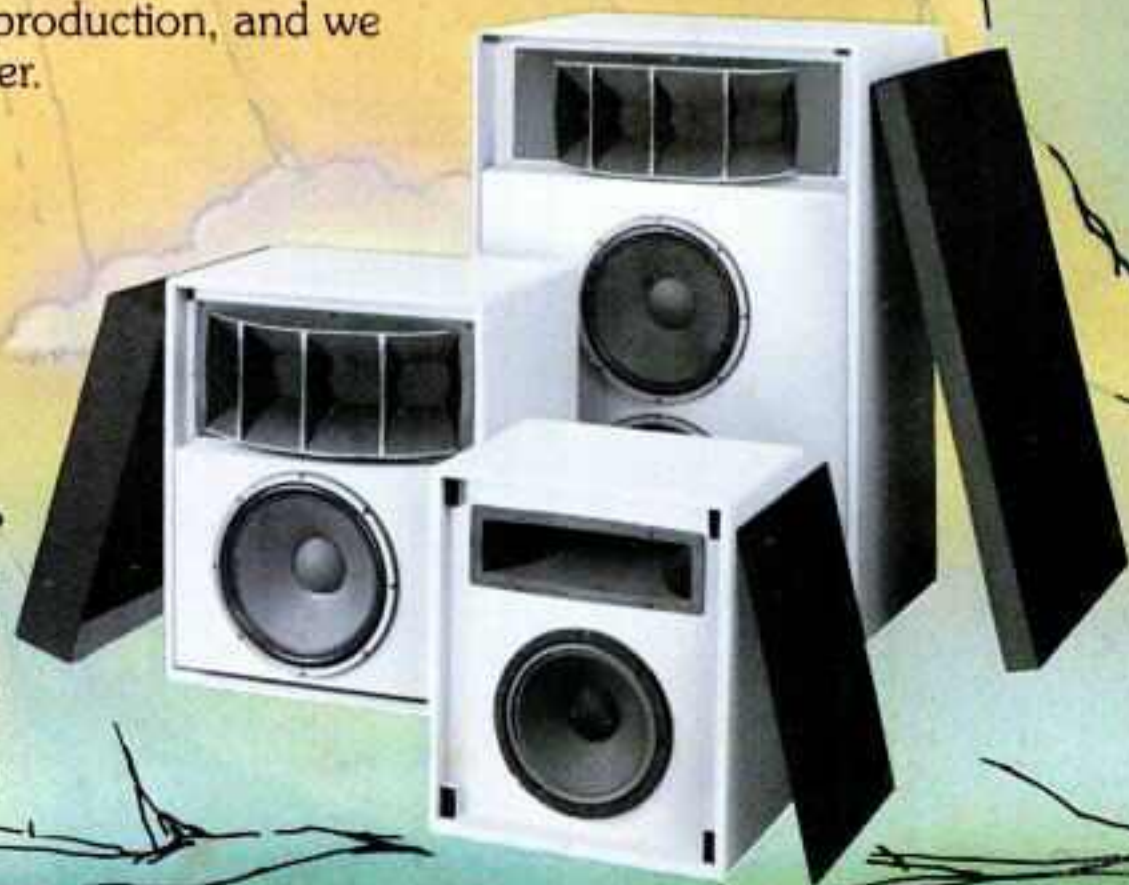
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