

# Oklahoma Hums With Musical Activity

A spotlight on it's burgeoning record community in this issue.

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TAPE/AUDIO/VIDEO PAGE 50

HOT 100 PAGE 84

TOP LP'S PAGES 86, 88

# Billboard

## First Full Copyright Hearing Set for March

By MILDRED HALL

WASHINGTON—The bill for general revision of the U.S. copyright law (S. 1361) will probably get its first consideration by the full Senate Judiciary Committee around the first of March, 1974. Meetings of the Copyrights Subcommittee under

chairman John L. McClellan have reportedly made "good progress," and have ironed out all but a few controversial issues in a series of executive meetings. One of the issues concerns the phrasing of the mechanical royalty provision in the compulsory licensing of copyrighted music.

Sen. McClellan (D., Ark.) has notified members of the subcommittee that an executive session to report the bill to the full Judiciary committee will be held on or about the first of February. That is the earliest date on which the Judiciary committee will be able to consider the copyright bill. By that date, says subcommittee counsel Tom Brennan, the subcommittee hopes to have tied

*(Continued on page 14)*

## MOA Holds Giant 25th, Vows Push For Label Link

By EARL PAIGE

CHICAGO—Music Operators of America (MOA) must accept major responsibility for there being only two labels at what will be its biggest ever jukebox show here this week at the Conrad Hilton Friday (9), said MOA director Fred Granger. He said MOA must work harder to draw label interest.

In a wide-ranging exclusive interview discussing this year's 25th anniversary convention and pointing to the next 25 years, Granger envisions the following:

- MOA seminars and promotions such as "National Jukebox Week" to obtain widest possible exposure for the jukebox;
- Jukeboxes, again with MOA

*(Continued on page 34)*

## New Extender Is Seen as Relief to Shortage of PVC

By JOHN SIPPEL

LOS ANGELES—The impending polyvinyl chloride shortage, which threatened to cut sharply in record manufacturing, may be averted by the discovery of an extender by Kesor-Century Corp., a major supplier of basic vinyls to pressing plants.

Russ Peters, technical service and sales manager of K-CC, told Billboard exclusively that his firm had

blueprinted full scale production of the extender for Jan. 15, 1974. Then word from suppliers of the basic materials his firm utilizes Wednesday (31) indicated that there would be a 25 percent cut already in November, necessitating the use of the extender almost immediately.

Peters said that K-CC would supply the extender first to its own plant in Saugus and in Delaware City, Del., and then would supply the extender to all firms. Peters said that his firm supplied 45,000,000 pounds of basic resins to pressing plants in 1972. Total record manufacturing

*(Continued on page 83)*

## U.K. Stores Facing Fees

LONDON—Retailers will be prosecuted by the Mechanical Copyright Protection Society if the U.K. copyright has not been paid on imported product. The MCPS is circulating a letter to all dealers pointing out Section Five of the Copyright Act, which specifically states that anyone selling, hiring or dis-

*(Continued on page 66)*

## England's Bootleg Crackdown Gains

By RICHARD ROBSON  
(Music Week Staff Member)

LONDON—Some \$9,000 in damages has been paid to record companies during the past six months by dealers and wholesalers who have admitted selling pirated tapes. The figure does not include costs which are awarded against offenders and which can sometimes amount to more than the damages.

The news underlines the strides the British Phonographic Industry is making in its fight against tape pirates and emphasizes the determination of the association to prevent the prosperity of the U.K. tape industry being undermined by the activities

*(Continued on page 65)*



Larry Norman's new album "So Long Ago The Garden" SE 4942 has just been released and features both sides of his new single "It's The Same Old Story" and "Christmas Time" K 14676. All cuts are Larry Norman originals. The entire album was recorded in London for MGM Records. (Advertisement)

## MCA Charts Vinyl Conservation Steps

By CLAUDE HALL

LOS ANGELES—The vinyl shortage may prove to be one of the most beneficial disasters to ever effect the record industry. The album "is quickly regaining" its full value, said Rick Frio, vice president of marketing for MCA Records.

MCA Records, which just wrapped up the most successful month in the entire history of the label, has, however, taken steps to minimize effects of the vinyl shortage. These include:

- Shelving 15 releases slated for Coral Records, the budget line;
- Limiting its prestige double-album repackages series (being organized by record veteran Milt Gabler) to the very best of the catalog product;
- Initially cutting promotional copies to radio stations in half and then cutting the list more from time to time;
- Limiting Christmas releases this year to only 12 of

*(Continued on page 90)*

## High Percentage of Freelancers Produce Country

By BILL WILLIAMS

NASHVILLE—"Independent producers not only are a trend in country music, they are a reality."

This was the statement of one record company executive of many polled in an effort to determine how far the swing away from in-house producers to the independents has gone.

The results are overwhelming. Independent producers now outnumber the in-house A&R men by a margin of 2-to-1 in the country field.

"Only the wealthiest of the companies can afford to keep in-house producers now," another spokesman said. "Certainly no smaller label can

*(Continued on page 47)*

(Advertisement)



# DIANA & MARVIN

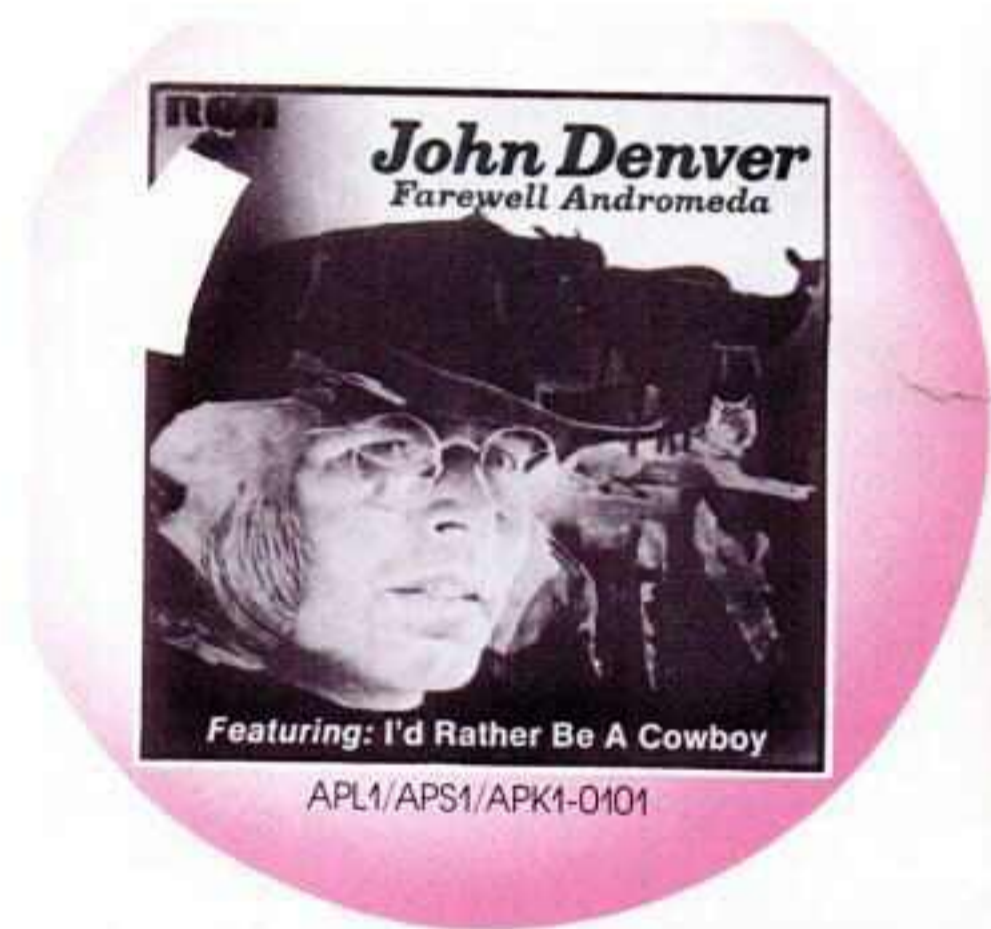


© 1973 Motown Record Corporation

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# John Denver's "Please, Daddy" is the new single that won't humbug you

APBO-0182



It's the third hit slated for the charts that's been forced from the album, "Farewell Andromeda." Just in time for the holiday season.

**RCA** Records and Tapes

Management III

Copyrighted material



ATLANTIC RECORDS president Ahmet Ertegun stopped backstage at Huntington Hartford's Show Club to chat with Barnaby Bye, the new Atlantic band whose first LP Ertegun produced with the group. Seen, from left, are Mike Ricciardella, Bobby Alessi, Ahmet Ertegun, Peppy Castro, Billy Alessi, and group's manager Jonathan Stuart.

# Vinyl Shortage Toughens Credit; Hikes Price & Limits Customers

LOS ANGELES—The polyvinyl chloride shortage, growing more grave weekly, has record pressing plants tightening credit controls, deleting overtime shifts and servicing only regular customers, a spot check of pressing plants indicated last week.

Typical of pressing plant credit terms stiffening, resulting from a similar tightening of terms from suppliers of raw materials, was a letter sent to all regular customers by Morris Ballen, president of Diskmakers, Philadelphia, wherein he required payment within 30 days, starting Nov. 1. Ballen, a 20-year veteran, said his cut in PVC has forced him to cut down on production, as did all plants surveyed. Ballen said that if

current shortages continue, he forecast a possible return to a 50 cent pressing price for LP's before the shortage is over. Prices now hover between 32 and 35 cents per LP pressing.

### General Price Hike

All plants canvassed said they had raised prices from one to several cents in the past six weeks. All said they had turned down business from new customers.

All plants admitted that because of the pure vinyl shortage, the quality of pressings would be inferior, but that pressing quality generally would be good. A number of pressers said they had asked customers to delete budget-priced pressings until the shortages were alleviated.

Hal Webber, Archer, Detroit, said he had driven over 1,000 miles recently to pick up 10,000 pounds of PVC. Kayward Davis, Vistal Record Mfg., Marietta, Ga., who does mostly gospel LP's for performers, and Burgess McNeill, Recordings Inc., Hunt Valley, Md., pointed out that because their business has increased in the past year, allocations based on last year's business, even if fully completed, would cut into their total production. Mrs. Wayne Raney, wife of the former King country star who now operates Rimrock

Mfg., Concord, Ark., said their orders for PVC are four to six weeks behind.

"Suppliers are calling your shots," declared Edward Joseph, general manager of Presswell, Ancora, N.J. "We're operating on allocation and suppliers don't want us to take on new accounts." He said the material squeeze is much greater than two months ago. Jerry Massler, vice president, Bestway Products, Mountain-side, N.J., said up to 40 percent of his orders for PVC have been curtailed in recent weeks. "We try to keep 40,000 to 50,000 pounds on hand, and so far have not had to cut back on prime account production."

David Bain, general manager, Viewlex-Sonic, reported his position "relatively speaking, is excellent."

*(Continued on page 83)*

## Payola Replies Show Promo \$ Hike

By MILDRED HALL

WASHINGTON—Later entries in the Senate Copyrights Subcommittee's payola quiz last week included United Artists and, somewhat previously, A & M Records.

Among the comments submitted by both major and independent

record companies, only one Gulf & Western's Famous Music Corp., indicated very heavy drive for play on soul outlets, and sales in black-oriented record stores. In its replies to the Subcommittee quiz, the company (which owns Blue Thumb, Paramount and Dot labels) candidly included a copy of a hard-sell, team-talk memo from national promotion director Herb Gordon to promoters in the field.

In a go-get-'em letter on a Billie Holiday LP ("Songs and Conversations") in July, Gordon wrote that he expected r&b airplay on this one, and ordered "strong support with each jock on the air. Remember, they have freedom, especially on

late night shows and weekends, to feature and preview new materials and LP cuts. . ."

The Gordon letter also ordered the field mono men not to forget any outlets. "Make a list of the r&b shops in your market and send it to me (in italics)." Also, they were ordered to "keep sales managers informed . . . and most important, make sure he gets records into these stores. I am very serious and expect each of you to follow these instructions. I'll be waiting to hear from you with results."

One of the results appeared to be a heavy turnover in Famous Music's promotional personnel, with a total

*(Continued on page 14)*

## Aronowitz Sets 5 Big Country Dates at Felt

NEW YORK—A series of five country concerts have been set for Madison Square Garden's 4,000-seat Felt Forum here beginning in January, with Al Aronowitz and Madison Square Garden Productions, Inc. acting as co-promoters (Billboard, Sept. 22).

Dates for the series and artists appearing include: Jan. 19, Buck Owens Show and the Nitty Gritty Dirt Band; Feb. 9, Charlie Rich, Tom T. Hall and Bill Monroe; Mar. 18, Lynn Anderson and David Bromberg; April 5, Merle Haggard Show along with the Osborne Brothers and Don Bowman; and May 11, Tammy Wynette and George Jones Show. All shows with the exception of the Haggard date will be Saturday events.

Promotions planned for the concerts include spots on WHN-AM, New York City's country music station, chartered buses for the concerts and special show trains from suburban areas. Tickets will be priced at \$7.50, \$6.50 and \$5.50.

## 50% Policy Kicks Off New Hunter

NEW YORK—The Record Hunter's new management under Jay Sonin is this week heralding the official opening of the store with a 50 percent discount to buyers on specific albums, an advertisement in The New York Times Sunday (4) announced the event and the records on sale, and with accessory giveaways.

The store has been open since the takeover (Billboard, Sept. 22), according to Sonin, who also heads the World of Music store, but the official "grand" opening will take place on Monday (5). Sonin said that the store is now about 90-95 percent re-

*(Continued on page 13)*

## Polygram Acquires UDC

NEW YORK—Polygram has acquired United Distributing Co. from United Artists Records. Under the agreement, effective Oct. 30, the distribution company will be renamed

Phonodisc Inc., and will be headed by Wornall F. (Bill) Farr.

Polydor, MGM and UA will continue to be distributed by Phonodisc. Farr will continue as Polygram's corporate vice president, marketing. (See Executive Turntable.) Farr stated, "Phonodisc's assignment is to develop an outstanding distribution operation for the companies served. No personnel changes are anticipated." He also said that Phonogram, the third Polygram company, will continue to be handled by independent distributors.

Farr will make national headquarters for the 475-employee Phonodisc operation in Los Angeles. During the earlier changeover period, headquarters will remain at the UA building in Hollywood.

*(Continued on page 13)*

## JVC Claims New Finer Mastering For CD-4 Disk

LOS ANGELES—New improvements in mastering of discrete CD-4 Quadradisc 4-channel records now provide extremely low playback distortion, wide dynamic range, improved channel crosstalk, and extended flat frequency response, according to Tom Nishida, resident engineer at the JVC America cutting center here.

A team of engineers from the Victor Company of Japan Ltd.'s audio engineering research center have been installing new cutting equipment here this past month. New Neutrex I and Neutrex II units will reduce stylus tracing playback distortion, they claim. A new crosstalk canceller minimizes crosstalk between left and right 30 khz carrier which is inherent to the cutter head.

Nishida also mentioned that RCA Records and the custom pressing division of Columbia Records are installing new CD-4 half-speed cutting systems. The new cutting units have improved half-speed audio limiters with low distortion and quick action, these three-way limiters allow low, mid, and high frequencies to be limited separately, providing much more control over problem dynamics than before.

## Quick Deadline Hurries P.O. Hike Comments

WASHINGTON—The Cost of Living Council has announced that it will accept both oral and written comment on the effects of proposed postal rate increases on industry users and consumers—but its Oct. 30 announcement provides the incredibly early deadline of hearings before a special panel of government officials to begin Nov. 14. Advance notice must be given prior to 5:00 p.m. on Nov. 7 to the COLC Executive Secretariat here.

Spokesmen for the record industry who wish to protest the proposed

*(Continued on page 80)*

## LA Label Meet Boosts Quadrasonic Disks

LOS ANGELES—A major step toward trying to unify the softgoods industry behind one specific quadrasonic concept was made here recently when a special gathering of representatives from at least 12 labels met to hear a comparison of the Sansui SQ matrix and JVC discrete CD-4 systems.

Recording engineer representatives from every major label with Los Angeles headquarters attended except Motown, United Artists and

Capitol. CBS, proponent of SQ matrix, was invited but did not come.

It is reported the vote was 8-2 in favor of Sansui with RCA and WEA representatives abstaining (both are manufacturing CD-4 disks).

Representatives involved in discrete disk production said at the gathering they were unhappy with the limitation of 300 LP's per master and with limitations on equalization and bass response being in manufacturing CD-4 disks.

## Ovation 45's Slated For Wurlitzer 'Q' Juke

CHICAGO—Wurlitzer Co. will introduce what it calls the first "true" quadrasonic jukebox at the Music Operators of America show here Friday (9). Another 4-channel jukebox system reported by Billboard over a year ago is still in test marketing phase in Florida.

Wurlitzer's uses CBS full logic matrix SQ and will be shown in a 200-selection two-speed adaption of its new model 3800 Americana jukebox. The 4-channel unit will be around \$100 to \$300 more than the ordinary stereo version, a spokesman said.

Bob Robins, president, Sound Stage, Inc., Miami, said he has a 4-channel system in 30 locations.

Wurlitzer's unit is not a kit, but will be assembled at the factory to include an auxiliary amplifier. It's understood Wurlitzer took into consideration eventual discrete CD-4 singles and that the machine can be easily modified to handle discrete 4-channel disks as well as matrix 45's.

The major source of 4-channel 45's is Ovation Records here, where president Dick Schory said 42 (Sansui QS) are available comprised of

about 15 recording acts. Ovation has not labeled the software as quadrasonic but intends to by January. CBS has issued one quadrasonic single and Wurlitzer had one made.

## McGlynn Opens 6th Store in Lexington, Ky.

HUNTINGTON, W. Va.—Mac McGlynn, operator of Music Man, a one-stop here, is adding his sixth retail outlet to his Davidson chain. The new store in downtown Lexington, Ky., is opening with an approximately \$20,000 inventory in records, tapes and audio accessories. No manager has been named.

McGlynn's other stores include two located here and one each in Beckley, W. Va.; Frankfort, Ky.; and Paintsville, Ky.

More Late News  
See Page 90

# Publishers Must Accelerate Royalties' Revenue: NMPA

By JOHN SIPPEL

LOS ANGELES—Greater royalties revenue from more sources was the underlying theme from four speakers at the first National Music Publishers Association (NMPA) meeting ever held here, attended by over 100 persons.

Representative of the remarks was Al Berman's suggestion that publishers get full details about any premium record project wherein a lower rate than the statutory 2 cents is involved. "Don't give the copy-right away. Give thought and study to it before you agree to a rate," he said. He pointed out how recently an anti-drug LP was put out by the Do It Now foundation, with many pub-

lishers agreeing to a rate. Berman said he learned that a large amount of money had been spent to promote the campaign by a national firm which actually conducted the campaign. He pointed, too, to a recent request from the U.S. Navy wherein they sent publishers a token \$1 payment, feeling this would suffice. Berman said some publishers agreed to the token payment, while others came to him for advice. He said he recommended a study to determine if the navy recording would be pressed gratis. If so, he said, he would see a reason to take the token payment. Berman pointed out that the Harry Fox Agency, which he

heads, does not and cannot make such determination for the publisher, but only act on the publisher's wishes.

### Possible Club Rate Revision

Berman also said he felt that there was "an erosion" in publishers' confidence in the current rates given to record clubs. He said he found more

(Continued on page 80)

## NARAS Sets Talk on Sex

NEW YORK—The New York chapter of National Academy of Recording Arts and Sciences will sponsor a meeting under the provocative title of "Sex and the Single!" on Thursday (8) at 6 p.m. in RCA Records Studio A, 110 W.44 St. Scheduled to appear as panelists are Yoko Ono and Scott Muni, along with Sid Maurer, Paul Sherman, Loraine Alterman and Marty Thau.

Pauline Rivelli, former editor, will produce the session. Father Norman O'Connor will moderate. The panel will cover such subjects as sex in relation to lyrics and album covers, industry hiring practices, homosexuality, and various other sex-related factors affecting both the creative and the commercial aspects of recording.

## UA Ties 'Day' LP With Tour

NEW YORK—United Artists Records has rush-shipped Electric Light Orchestra's "On The Third Day" LP to coincide with the group's 30-city U.S. and Canadian tour.

The tour, which opened in Philadelphia Oct. 26 and is scheduled to run through Dec. 6, includes such cities as Washington, Montreal, Ottawa, Toronto, St. Louis, Seattle, Los Angeles, New York, Denver, Phoenix, San Francisco, Memphis, Atlanta, Miami, Pittsburgh and Vancouver.



BROADCAST MUSIC Inc. hosts Men and Women of Music in Sports, at a luncheon held recently at the New York University Club, New York. On the dais, seated left to right, are John Condon, of Madison Square Garden, who was MC; Edward Cramer, BMI president; Jane Jarvis, of Shea Stadium; Ashley Miller of Madison Square Garden. Standing, left to right are Jack Shaindlin, musical consultant, Madison Square Garden, Capitol Center, Washington, who was given a special award as Music in Sports Man of the Year; and George (Toby) Wright of Yankee Stadium, Madison Square Garden and Nassau Coliseum.

## Executive Turntable

Rocco Catena, formerly with Capitol and more recently with Playboy Records as vice president, merchandising, has joined MGM as vice president, marketing. Stan Moress, who had been in marketing, moves to vice president, artist relations. Norm Goodwin, who was in charge of special projects, has left the firm.



FERGUSON



JOHNSON

Robert S. Ferguson appointed to the newly-created position of vice president, corporate relations, for Columbia Pictures Industries, Inc. Ferguson, who has served as vice president in charge of world-wide advertising for the firm's film division since 1963, will be involved with such firms as Screen Gems-Columbia Music, Bell Records and the Learning Corporation of America. . . . At Famous Music Corporation, Charlie Johnson named national director of artist development and artist relations. Previously national director of product planning and development, Johnson will relocate to Los Angeles where he will also head up Famous' newly-created West Coast division. Also, Charlie Salah promoted from promotion manager in the Detroit market to sales manager for the Midwest region. Salah, who will remain headquartered in Detroit, is replaced in his previous position by Sam Spano, formerly with Angott One-Stop in Detroit.

★ ★ ★

Marty Meluish, a veteran music business journalist, named Billboard's Canadian editor. He replaces Richie Yorke, who resigned after six years of Billboard service to pursue writing projects in the UK. . . . Ernie Farrell named vice president of promotion for Chelsea Records and Roxbury Records. He had been director of special projects for MGM Records in Los Angeles. . . . Peter Pasternak named artist relations director for 20th Century Records. He reports to national promotion director Paul Lovelace. Pasternak, a former Viva Records artist, had been working with MCA Music since September 1971 as assistant to Warren Brown, vice president of the publishing firm. . . . Dave Billman appointed national promotion director for Trip Records.



TRIPPETT



EPSTEIN



MORTON

Lee Trippett named associate director of merchandising for Epic and Columbia custom labels. Ms. Trippett will be involved in the planning of advertising and merchandising activities for West Coast artists, as well as being responsible for West Coast product management activities. . . . Lawrence J. Morton and Steven Epstein appointed music editors, Columbia Records Masterworks and Original Cast, a&r. Morton joins the firm after receiving his M.A. in music composition from New York's Hunter College. Epstein is also a recent graduate, receiving a B.S. in music from Hofstra College. . . . Bernadette Gorman named manager of international operations at Shelter Records. She was previously assistant to the general manager of Skyhill Publishing, a firm owned by Shelter. . . .

(Continued on page 74)

## Blue Thumb & 20th Hit \$1 Mil Month

LOS ANGELES—Blue Thumb Records claims October as the first month in its 4½-year history with gross billings of over \$1 million. Exact grosses for the Famous-distributed label were \$1,017,728.

### SERIES REVIEW:

## A&M Offers 5 Dual-LP Good Oldies

LOS ANGELES—A&M's own version of the twofer is its series called "Foursider." The \$5.98 packages consist of the best titles by Herb Alpert and the Tijuana Brass, Sergio Mendes and Brasil '66, Liza Minnelli, the Sandpipers, and Julius Wechter and the Baja Marimba Band.

The series thus offers major middle of the road attractions in the instrumental and vocal fields, led by Alpert with all the TJB's hits.

A uniform graphics look designed by Junie Osaki ties all the packages together, each with its own distinct color.

The TJB performs such memorable memory floggers as the first smash "The Lonely Bull," "Taste of Honey," "Whipped Cream," "Tijuana Taxi," "Zorba the Greek," "Casino Royale" and "This Guy's In Love With You."

Mendes and Brasil '66, in its hits compilation, recall "Mais Que Nada," "Look Around," "The Dock of the Bay," "Fool on the Hill," "Day Tripper" and "Lai Ladaia."

The Sandpipers, one of the label's first vocal groups, reprises "Guantanamera," "Kum Bay-Ya," "La Mer," "Come Saturday Morning" and "Cast Your Fate to the Wind."

Liza Minnelli's material, cut during a brief period with the label, includes: "Come Saturday Morning," "Come Rain or Come Shine," "MacArthur Park/Didn't We" and "Maybe This Time."

The Baja Marimba Band's former hits include: "Comin' In the Back Door," "Spanish Flea" plus "Spanish Eyes," "I'll Marimba You," "Cast Your Fate to the Wind," "Acapulco" and "The Portugese Washerwomen."

All the material in the series was compiled and edited by Clare Baren and Richard Burns. It all brings back memories of when these acts were riding high. ELIOT TIEGEL

LOS ANGELES—20th Century Records has just achieved its first million-dollar sales month, according to label president Ross Regan.

This includes the million-selling single "Heartbeat It's a Lovebeat" by the DeFranco Family. The firm was launched slightly over a year ago.

## Steady Push on Reggae, Calypso

NEW YORK—Steady Records, in conjunction with SMG Distributors, has launched an extensive promotion campaign on its catalog of reggae and calypso records, in Manhattan and suburbs. The company is also testing its products in some Florida markets, in a move to push the reggae sound nationwide.

The promotion includes point-of-purchase displays at all shops carrying Steady product. This is coupled with special price breaks on a number of select items including the recently released Solid Gold series.

Also included in the push are a number of radio spots with emphasis on those stations which address themselves to black, and Hispanic communities.

Art Trefferson, Steady president, noted that, although the bulk of his sales were still being realized in ethnic communities, there was a definite growth pattern showing more and more young American buyers leaning towards the Caribbean sound. The Steady label features some 30 reggae and calypso records.

## Just Sunshine, Ampex in Deal

NEW YORK—Ampex Music Division (AMD) and Just Sunshine Records have entered into an agreement whereby AMD will have exclusive tape duplicating and marketing rights to five of Just Sunshine's albums.

The albums involved in the agreement are by Betty Davis, the Voices of East Harlem, Ducks, Nick Holmes the Soulful Corner, and Mississippi Fred McDowell.

AMD has also launched a Christmas music promotion featuring 20 albums from eight record labels. The albums include Handel's Messiah, old fashioned Christmas melodies, and such popular artists as Joan Baez, the Jackson 5 and Mantovani.

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# AN AUSPICIOUS RECORDING DEBUT: "SENATOR SAM AT HOME."



Recent events have reminded America of one of its great national treasures: Senator Sam J. Ervin, Jr.

"Senator Sam at Home," recorded in Senator Ervin's library in Morganton, North Carolina, offers the kind of hope a troubled country thirsts for. From his hilarious accounts of "Zeke and the Snake" and "Jus' Right Likker" to his profound insights into Shakespeare, the Constitution, and the Bible, Senator Ervin re-introduces us to an America it's all too easy to forget.

Senator Sam's America is a place where honesty, integrity and dignity are still honored. Where the battles of wily country lawyers are still the stuff of legend, and old-time hymns the stuff of life. Where the lyrics of the National Anthem or "Bridge Over Troubled Water" are a solemn oath.

(Senator Ervin's reading of "Bridge Over Troubled Water,"<sup>4-45956</sup> which we've released as a single, has gotten immediate and overwhelming response from MOR, country, and Top-40 stations all over the country.)

"Senator Sam at Home" reintroduces America to one of its greatest statesmen, and, through him, to itself.

## **SENATOR SAM At Home**

including:  
Bridge Over Troubled Water  
The Fault Of Conformity/Friendship  
Zeke And The Snake/The Old Rugged Cross



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# Earnings Reports

**20TH-CENTURY FOX**  
(20th Records)

3rd qtr. to Sept. 30:	1973	1972
Net income including extra items	a\$1,522,000	\$714,000
Per share	.18	.09
nine-months		
Per share	b1.17	.71

a—Net before extraordinary items in 1973 was \$1.48 million compared to \$1,265,000 in 1972. b—Before extraordinary items net \$6.55 million or 77 cents a share compared to \$5.21 million or 61 cents a share in 1972.

**MARVIN JOSEPHSON ASSOCIATES**

1st qtr. to Sept. 30:	1973	1972
Revenues	\$2,975,300	\$2,574,000
Net income	330,300	257,600
Per share	.32	.25

**AVNET INC.**

1st qtr. to Sept. 30:	1973	1972
Sales	\$129,612,000	\$100,524,000
Net income	6,422,000	4,815,000
Per share	.46	.35

On a fully diluted basis, per share earnings were 42 cents in 1973 and 32 cents in 1972.

**WARNER COMMUNICATIONS**  
(Warner Bros.-Elektra-Atlantic Records)

3rd qtr. to Sept. 30:	1973	a1972
Revenues	\$131,796,000	\$118,676,000
Net income	12,682,000	13,227,000
bPer share	.60	.58
nine-months		
Revenues	401,321,000	355,394,000
Net income	39,867,000	37,820,000
bPer share	1.81	1.67

a—Restated. b—Based on common and common equivalent shares. Assuming full dilution, share earnings would be 57 cents for the quarter and \$1.73 for the nine months of 1973 compared with 54 cents and \$1.56 a share, respectively, in 1972.

**MATSUSHITA ELECTRIC**

3rd qtr. to Aug. 20:	1973	e1972
Sales	\$1,178,278,000	\$962,214,000
Net income	74,575,000	62,981,000
aPer share	.82	.69
nine-months		
Sales	3,347,955,000	2,851,295,000
Income	207,124,000	184,301,000
Special charge	d7,421,000	
Net income	c199,703,000	184,301,000
aPer share	b2.29	2.03

a—Per American Depository Share. b—Based on income before special charge. c—Equal to \$2.20 a

share. d—Losses from foreign exchange. e—Restated to reflect company's equity in the net assets of associated companies.  
Dollars amounts are computed at the rate of 266 yen to the U.S. dollar.

**VIEWLEX INC.**

Qtr. to Aug. 31:	1973	1972
Sales	\$12,418,000	\$12,934,000
Income	28,000	42,000
Special credit	f25,000	
Net income	g53,000	42,000
Per share	a.01	.01
Year to May 31		
Sales	47,168,000	46,014,000
Loss cont. oper.	14,939,000	b455,000
Loss disc. oper.		124,000
Loss	14,939,000	c331,000
Special item	d249,000	d1,245,000
Net loss	14,690,000	914,000
Per share	a.08	

a—Based on income before special item. b—Income equal to 11 cents a share. c—Credit from reversal of charge provided for proposed abandonment of plant. d—Debit. Consists of losses and costs incurred or anticipated as a result of decision to abandon a plant and end certain business and product lines of \$1,224,000 (including tax credit of \$128,000) and cost related to acquisition not concluded of \$21,250. e—Income. f—Tax-loss carry-forward. g—Equal to one cent a share.

# Market Quotations

As of closing, Thursday, November 1, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	6	463	13%	13%	13%	- 5%
41	21%	ABC	10	2658	31%	26%	26%	- 4%
15%	5%	AAV Corp.	5	31	6%	6%	6%	- 1/4
15%	3%	Ampex	11	319	5	4%	4%	+ 1/4
8%	2	Automatic Radio	7	29	3%	3%	3%	- 1/4
20%	8%	Avco Corp.	4	369	10%	10	10	- 1/4
15	6%	Avnet	6	470	10%	9%	9%	- 1/4
73%	22	Bell & Howell	9	749	33%	30%	30%	+ 2%
14%	6%	Capitol Ind	8	82	9%	9%	9%	- 1/4
52	25%	CBS	10	1844	36%	33%	33%	- 1
14%	4	Columbia Pictures		400	5%	5	5	- 1/2
3%	2%	Craig Corp.	6	68	3%	3%	3%	- 1/4
14	4%	Creative Management	6	34	5%	5%	5%	- 1/4
123%	67%	Disney Walt	42	2482	72	67%	67%	- 4%
6	2%	EMI	11	150	4	3%	3%	Unch.
74%	56%	General Electric	21	3133	67%	64%	64%	- 2%
44%	21%	Gulf & Western	7	669	29%	27%	27%	- 2%
16%	7%	Hammond Corp.	6	647	9	8%	8%	- 1/4
42%	6%	Handyman	7	461	9%	8%	8%	- 1/4
7	1%	Harvey Group	34	47	1%	1%	1%	+ 1/4
62%	29%	ITT		5267	36	33	33	- 2%
40%	8%	Lafayette Radio Elec.	6	665	12%	10%	10%	- 3%
35%	18%	Matsushita Elec. Ind	7	1693	23	22%	22%	+ 1/4
34%	4	Mattel Inc.		466	5%	4%	4%	- 1/4
35%	18%	MCA	9	168	27%	25	25	- 3
27%	13%	MGM	19	154	18%	17%	17%	+ 1/4
32%	9%	Metromedia	6	766	10%	9%	10%	Unch.
90	74%	3M	35	1210	90	86%	86%	- 3%
40%	10	Morse Electro Prod.	5	1449	13%	10	10	- 3%
67%	42%	Motorola	22	1946	65%	60%	60%	- 1%
39%	20%	No. American Philips	7	176	25%	24%	24%	- 1%
51%	22	Pickwick International	16	57	29%	27%	27%	- 2%
25%	6%	Playboy Enterprises	6	147	7%	6%	6%	- 1/4
45	22%	RCA	11	3354	25%	23%	23%	- 2%
57%	38	Sony Corp.	32	2312	35%	38	38	- 1%
39%	11%	Superscope	7	1077	35%	28%	29%	- 5%
49	15%	Tandy Corp.	15	800	30	27	27	- 2%
23	4%	Telecor	6	62	6%	6	6	- 1/4
14%	2%	Telex		491	4%	4%	4%	- 1/4
10%	2	Tenna Corp.		65	3	2%	2%	Unch.
32%	11	Transamerica	9	1944	11%	11	11	- 1/4
20	11%	Triangle	10	145	16%	16%	16%	+ 3/4
17	6	20th Century	8	271	7%	7%	7%	Unch.
50	11	Warner Communications	6	1494	13%	12%	12%	- 1/4
20%	10	Wurlitzer	7	52	10%	10	10	- 1/4
12	1	Viewlex		548	1%	1	1	- 1/4
56%	32%	Zenith	11	873	36%	35	35	- 1%

As of closing, Thursday, November 1, 1973

OVER THE COUNTER*	VOL.	High	Low	Close	OVER THE COUNTER*	VOL.	High	Low	Close
ABKCO Ind	0	2	1%	1%	Mills Music	—	—	—	—
Bally Mfg. Corp.	1101	63 1/4	55 1/2	55 1/2	Rection	8	2	1%	1%
Cartridge TV	0	3/4	1/4	1/4	Schwartz Bros.	25	2	2	2
Data Packaging	26	5%	5%	5%	United R & T	—	—	—	—
Gates Learjet	461	9%	7%	9%	Wallich's	—	—	—	—
Kustom Elec.	83	4%	4%	4%	M. C.	—	3/4	3/4	3/4
GRT	60	1%	1%	1%	Omega-Alpha	231	3%	3%	3%
Goody Sam	15	2	1 1/2	2	MMC Corp.	—	1/2	1/2	1/2
Integrity Ent.	—	1 1/2	1 1/4	1 1/4	Seeburg	176	29%	28%	28%
Koss Corp.	109	15%	15%	15%	Orrox	2	2 1/2	2	2 1/2
M. Josephson	4	14%	14%	14%	Memorex	—	4%	4%	4%

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

## Superscope Doubles Earnings

Superscope reported earnings for the third quarter ended Sept. 30 of \$2,419,000, or \$1.05 a share, compared to \$1,075,000, or 47 cents a share, for the same period in 1972. Sales for the quarter were \$33,098,000 compared to \$20,063,000 in 1972.  
Earnings for nine-months ended Sept. 30 were \$6,473,000, or \$2.81 a share, compared to \$2,780,000, or \$1.21 a share, for the year earlier period. Sales were \$83,111,000 compared to \$52,674,000 a year ago.  
Joe Tushinsky, chairman and president, attributed the following to the company's improved sales and earnings: *(Continued on page 90)*

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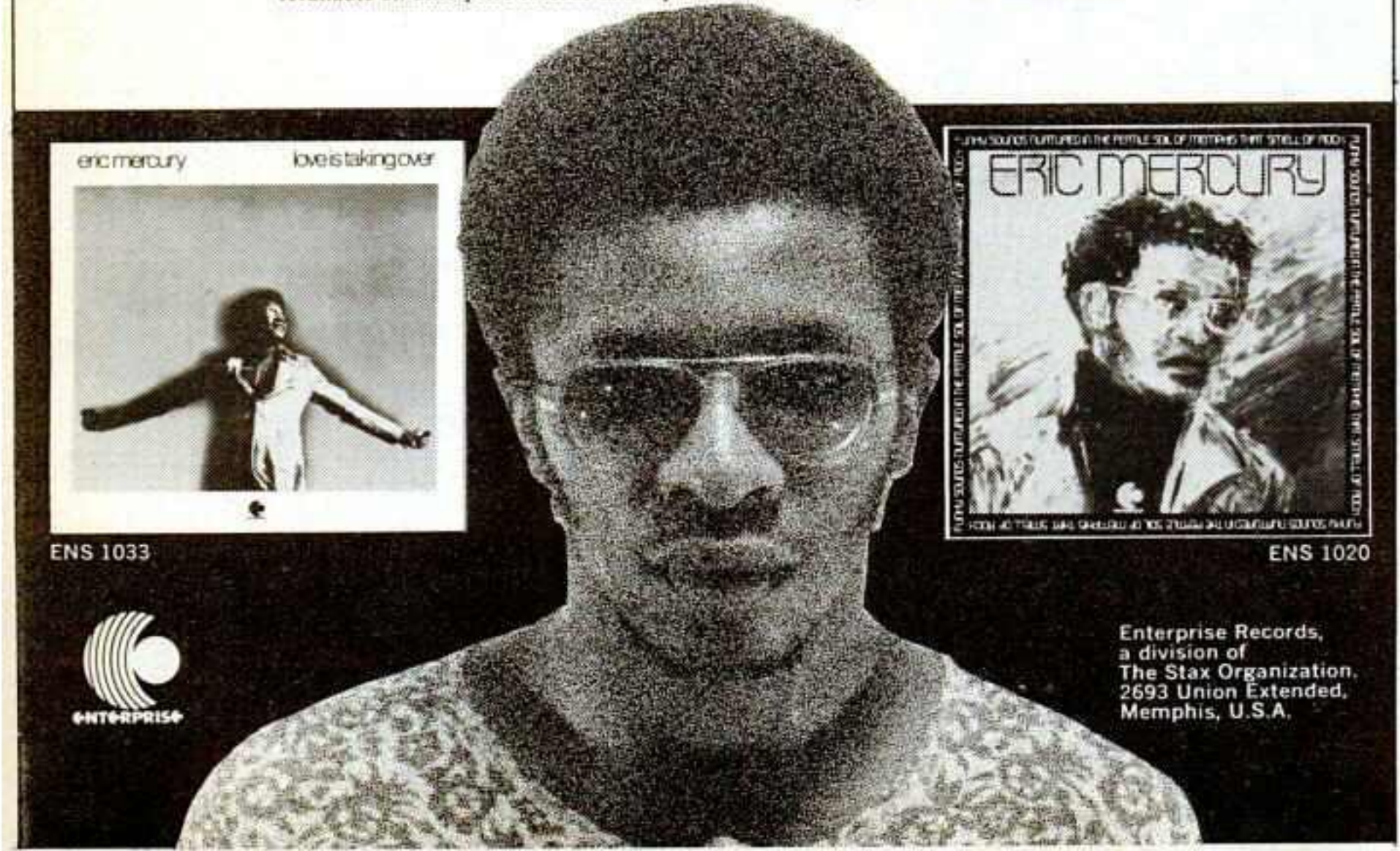
# 'LOVE IS TAKING OVER'

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# The Crusaders: Unsung Heroes. Another wordless wonder.



The Crusaders' newest album, *Unsung Heroes*, is their first single lp on Blue Thumb Records. It's also one of the longest playing lps on the market. More than 45 minutes of the kind of music that's made them America's premier instrumental group.

So, while *Unsung Heroes* may not be a two-record set like its smash predecessors, *Crusaders I* and *2nd Crusade*, it's bound to set some records.



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# First Illicit Tape Defendant Convicted in Tennessee Trial

NASHVILLE—Handing out a one-year suspended prison sentence after a mid-trial guilty plea, District Judge Tilman Grant pressed this

state's first conviction under the tough anti-piracy law.

Convicted was Nelson Duncan, a resident of Atlanta, who entered guilty pleas to four cases of tape piracy, specifically with manufacturing tapes, distributing or possessing them for wholesale, and possessing them for retail sales. The arrest was made in Chattanooga.

District Attorney General John Goza, who prosecuted the case, said similar charges against Duncan's brother, Lawrence Duncan, were dropped.

Goza was opposed to accepting the guilty plea, but did so at the request of several record companies who were aiding in the prosecution.

"What the record companies wanted was a sure and certain conviction, and this is what we did get for them—a sure and certain felony conviction under the new law."

Goza also noted that some 500 tapes had been confiscated as evidence in the Duncan case, along

with reels of blank tape and other equipment. Four of these were selected for prosecution.

Those taking part in the case representing record companies were Ronnie Light, RCA; Ron Bledsoe, CBS; Arnie Theis, MGM; Chic Dougherty, MCA, and Tex Davis, Monument.

John Polk, a "fulltime investigator for the record industry" also attended the trial. Polk is retained by the record companies. A former criminal investigation agent, Polk has been busy in these states making purchases and building cases. Several of these are expected to be brought to trial shortly.

## 2nd Decision Expected

Meanwhile, a decision was scheduled this past weekend in a case involving Russel Wing, 20, of Indianapolis, who was arrested while selling alleged illegal tapes at the Tennessee State Fair in September. Wing contended he did not know the 1,400 tapes in his possession were bootlegged.

Maximum sentence under the felony law is three years imprisonment and a \$25,000 fine.

## Crawley Heads 2 Friend Labels

MEMPHIS—Carl Friend, who entered the record business with a set of documentary LP's commemorating the 50 states, has started two soul-oriented record labels, Bluff City and Plush.

Ed Crawley, veteran soul regional director and more recently chief of Jerry Butler's Memphis Records, is president of the two labels. Crawley is considering major distribution or through independent distributors. Joe Arnold, once with the Memphis Horns, and Pete Mitchell, brother of A&R veteran Willie, are handling production. First acts signed are Phase Six and Joe Perkins.



PLAYING HIS NEW single for A. Schroeder International president Aaron Schroeder, left, is 20th Century Records artist Barry White. Watching also is Gary Le Mel, A.S.I. creative services director; and A.S.I. vice president Abby Schroeder, right. Scene was A.S.I.'s Los Angeles office and the tune was "Never, Never Gonna Let Ya Go."

## Famous Tie With Gemigo

NEW YORK—In a further expansion into the soul field, Famous Music has signed a distribution agreement with Gemigo Records, newly-formed label. Gemigo will be based in Chicago and is headed by Marv Stewart, manager of Curtis Mayfield, the Impressions, Leroy Hatson, and others. Stewart is also president of Mayfield's label, Curtom. Mayfield will continue to record for

Curtom but will produce for Gemigo.

First Gemigo single will be "Have You Heard the News," by group Diamond. The single, released this week, will be followed by Diamond's LP, set for a January release. Other planned Gemigo LP's will include one by Linda Clifford, co-produced by Tony Camillo and Mayfield.

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## SERIES REVIEW:

### 6 Prestige 2-Fers Spot Immortals

LOS ANGELES—The late King Curtis is in a jazz groove and the American release of material cut in Europe by the late Ben Webster and the always controversial Charlie Mingus herald a new series of \$5.98 two-fers from Prestige.

The King Curtis material (with liner notes by Atlantic's Jerry Wexler), pinpoints the saxophonist's work with the likes of such heavyweights as Nat Adderley, Wynton Kelly, Paul Chambers and Sam Jones. The sides were first cut in 1960-'61. A commercial funky flavor permeates the material on Curtis retitled "Jazz Groove."

Webster's tenor is heard on sessions from 1969 cut in the Netherlands and Copenhagen with small groups. Having lived in Europe since 1964, Webster's fluid horn has always been recognized for his stylistic impressions and the same holds true on "At Work in Europe."

Mingus' "Reincarnation of a Lovebird" was originally recorded in Paris in 1970 for Musicdisc. The tunes are a cross blending of the bassist's own "Pithecanthropus Erectus" to "I Left My Heart in San Francisco." Charles McPherson, Danny Richmond and Jaki Byard are on the sessions.

Trumper Art Farmer's "Farmer's Market" was originally cut in 1954-55-56 with a host of names of that period (Horace Silver, Quincy Jones, Percy Heath, Art Taylor, Gigi Gryce). The emphasis is on the East Coast school of hard pop playing.

Dizzy Gillespie's "In the Beginning" traces the hot steps in be-bop with such well known numbers as "Salt Peanuts," "Groovin' High," "Op Bop Sh'Bam." Charlie Parker jams on several of the cuts.

The Ellington "The Golden Duke" are 78's and run the gamut of many of his most respected works "Diminuendo in Blue," "Cotton-tail") plus duets with Billy Strayhorn and bassist Wendell Marshall.

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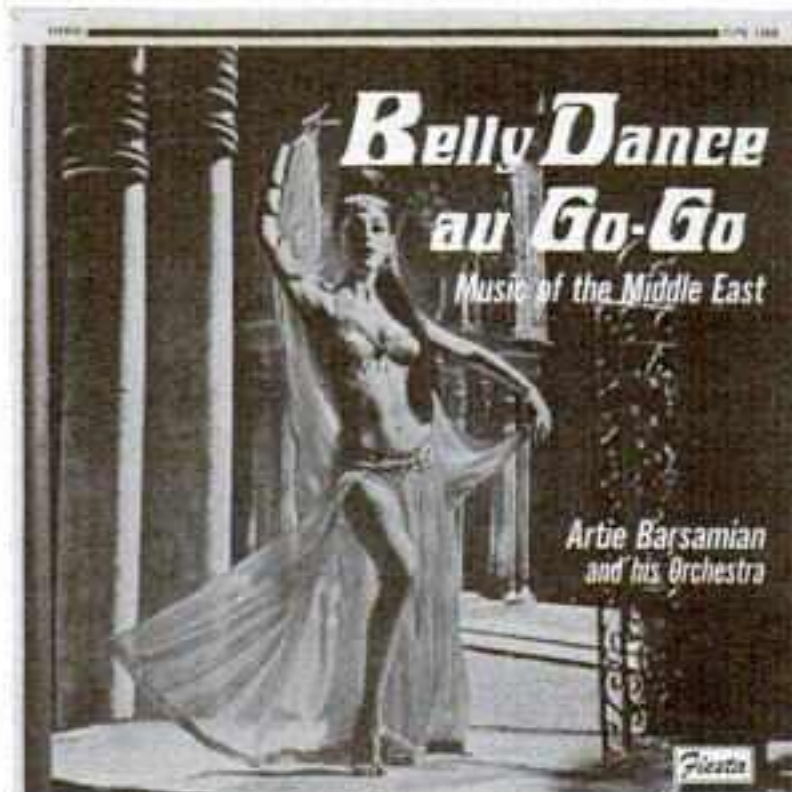
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To help us plan the content of the Fifth International Music Industry Conference (IMIC 5) we've enlisted the help of an International Advisory Committee. Their names are above.

We're naturally very grateful for their assistance because it will prove invaluable in the coming months. It will enable us to make the Billboard sponsored IMIC 5 the most important music conference of 1974.

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In short, IMIC 5 is a unique chance for you to learn something new.

The three days of seminars, forums and discussions will be your opportunity to stand back and take a look at what's happening around you.

Make the most of that opportunity now. Fill in the

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# Rodin Favors Current Composers for Movies

By CLAUDE HALL

LOS ANGELES—Movie producers are making a drastic mistake in not using more contemporary composers such as Elton John, Paul Simon, and Neil Diamond, according to Gil Rodin, an executive producer of soundtrack albums for MCA Records who has been responsible for many successful soundtrack albums over the years.

Currently projects at MCA Records involving soundtracks include "The String" featuring music by ragtime king Scott Joplin, which will be released around Christmas, and "Breezy" with music by Michel LeGrand which will be released Thanksgiving. The track of "Willie Dynamite" will be out early next year.

Of course, MCA Records also currently has "American Graffiti," a soundtrack album featuring oldies, that is No. 20 this week on Billboard's Top LP's & Tape Chart.

But MCA Records doesn't just release any soundtrack and, quite frankly, the music on the album is always much better than that in the movie. On "American Graffiti," for example, Rodin collected the original 15 ips master tapes on all 41 tunes from the record companies that produced the original. "Kids understand sound today. A record company can't afford to put out anything but the best quality sound possible. For example, there's a lot of sound leakage in the movie studios when the movie soundtrack is being recorded. The result is a different kind of quality than what I like. I believe in records. . . . I think records are the best sound in the world. So I go into a recording studio with the same music and the same musicians that were used on the soundtrack. We record the music again for the soundtrack that MCA releases.

"Some people might think this is wasting time . . . but something usually happens to the sales of the LP and I think the quality of the music has a lot to do with it."

Rodin, an original member of the Bob Crosby Band, sees probably a movie every two or three weeks. If impressed, he sets up a screening for other MCA Records executives "because, after all, they're the ones who'll have to sell any record we produce."

### Movie Co. Pressure

Because of the connection with Universal Pictures, Rodin admitted that there's always pressure from the movie firm for a record. "We make so many films here that it's unbelievable and the film company would like to have a record on them all. As

a record company, we have to be careful, though, because our main interest is in selling albums, not movies.

"But there's usually something about a movie that tells you whether it's going to be a hit or not . . . you can smell it." Only in the case of "Dillinger" was the LP soundtrack not especially successful while the movie was a hit.

"But if I were a movie producer instead of a record producer, I'd get Elton John and Paul Simon to do more movie scores. It's mostly the young adults today who're going to movies and these are their heroes. They would be great for the movies and great for the soundtracks that would come out as a result." True, contemporary composers such as Simon and Diamond are seeing some attention from movie producers, but not to the extent Rodin would like. "The movie producer gets to select the composer they want and I just don't think they know the music industry that well."

## Polygram/UDC

• *Continued from page 3*  
Later separate Phonodisc offices will be established.

The Phonodisc sales-warehousing branches are located in Los Angeles, San Francisco, Seattle, Chicago, Cleveland, Cincinnati, Detroit, New York, Baltimore, Philadelphia, Boston, Atlanta, Miami, Charlotte, Memphis, Dallas and Houston.

Sales offices reporting to these regional branches are in Denver, St. Louis, Minneapolis, Kansas City, Milwaukee, Buffalo, Pittsburgh, Richmond, Newark and New Orleans.

Michael Lipton, former head of UDC, will resume his affiliation with United Artists Records in January 1974, assisting Farr during the transition period.

Phonodisc's board of directors will be Chairman, Robert E. Brockway; Members: Bill Farr, John Fruin, Jerry Schoenbaum and Michael Stewart, president of United Artists Records.

## New Hunter Mgt.

• *Continued from page 3*

stocked and will carry an inventory of 100,000 records and tapes embracing all forms of music.

"Our policy will be low-price at all times, offering the same fine service of the Record Hunter name along with the price change," he said. Initial albums and tapes in the kick-off campaign include those by Frank Sinatra, Isaac Hayes, Elton John, and Neil Young, and classical albums—all being specially sale-priced.

## Blue Lion Tape, Disk Price Same

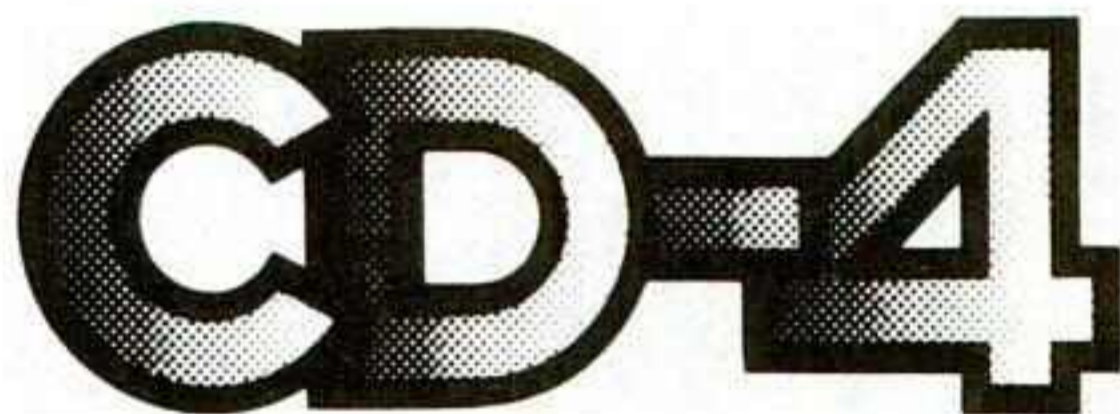
NEW YORK—Identical pricing for all records and 8-track tapes in the Black Lion jazz series has been set by Audiofidelity Enterprises. Herman Gimbel, AFE president, said the company will absorb the difference in manufacturing costs, with distributors offered identical discounts on tape and disk.

The first release of 12 Black Lion albums is scheduled for this month. List price is \$5.98.



IT WAS a grand night to remember for the 1,200 industry persons who attended the United Jewish Appeal music division dinner-dance Nov. 3 at the New York Hilton which honored Morris Levy. Levy, head of Roulette Records, left, receives plaque as Man of the Year from Herb Goldfarb, London Records executive and general manager of the gala, as Levy's son Adam watches. On right is Joe Smith, head of Warner/Reprise, who roasted and toasted the dais guests. Levy was also presented with a prize baby calf for his dairy farm. The event raised just under \$500,000, with additional pledges still uncounted. Music was handled by Harry James and Tito Puente. Bob Rosen was the UJA field coordinator who worked with Goldfarb. The dais included some 30 founders or leading forces in the industry.

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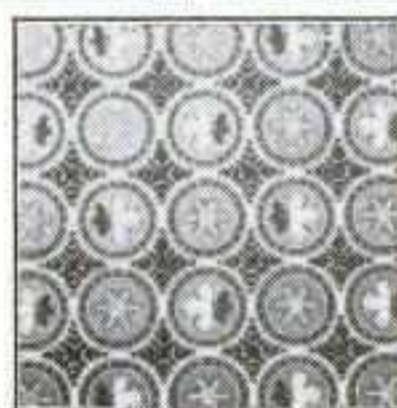


### CONTACT:

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## MCA ACQUIRES SOUNDTRACK

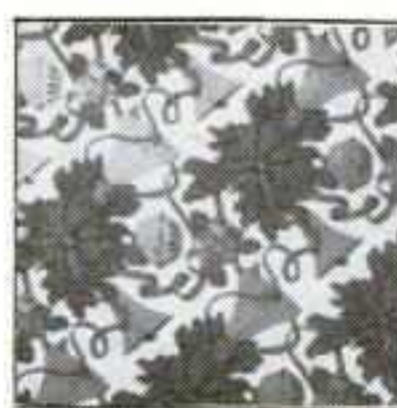
LOS ANGELES—MCA Records is releasing a soundtrack of the television movie, "Sunshine," which will be aired Friday (9) on CBS-TV network. To promote the LP and the movie, special projects executives Don Wasley, Jon Scott, and Dick Williams are showing 16mm movies to radio and record retailing executives in every major city coast-to-coast. The film features music by John Denver, who wrote several new tunes for it. A commercial will be aired during the TV show promoting the LP, said Vince Cosgrave, sales vice president for MCA Records. A single is also being rushed from the LP called "Sunshine."



XMAS LP #1



XMAS LP #2



XMAS LP #3



XMAS LP #4

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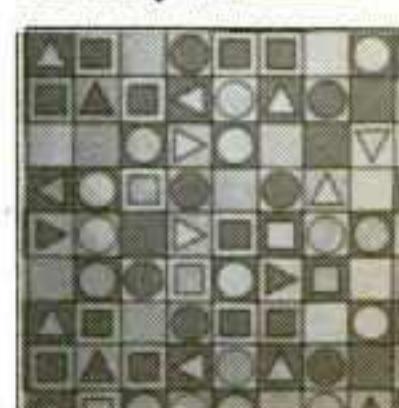
T-2 REG.



XMAS LP #5



Birthday #6



REG. GIFT #7



REG. GIFT #8

# Payola Replies Show Promo \$ Hike

• Continued from page 3

of 26 who "resigned" or left because of "reorganizations" since Jan. 1, 1971.

A & M records' entry, somewhat late due to heavy paper work required in the Newark U.S. Attorney's probe of record companies, said it opposed additional anti-payola legislation. A & M president Jerry Moss felt it would be unnecessary, but more particularly, he was "always concerned about legislation affecting the free flow of ideas and the civil rights implications of such legislation."

It paid Kal Rudman \$5,200 in 1971 and again in 1972, and Bill Gavin \$3,125 in 1972. A & M reported it had 19 outside promotional reps on

retainer at one time or another since 1970.

### UA Over Budget

United Artists, an even later entry, explained that the delay was due to the corporate transactions it has been currently engaged in (with MGM). The company said airplay was "vigorously" pursued, but in strictly legal ways. UA gave "oral" directives to promotion personnel in the past, but now they are in writing, and a no-payola declaration must be signed by promotion personnel. The company budgeted \$572,000 for record promotion, but actually spent \$628,471, it reports. Its 1972 budget for promotion was to have been \$465,000, but actually hit \$671,718.

Pleas came from labels in gospel, country western and folk music for access to airplay. Nashboro Excello said it had no payola among its small staff of 11 people, but would like to have the radio industry compelled to give a fair review to new product, regardless of company.

Vanguard said, "If large scale payola exists, it merely tends to further the growing monopolization of the record industry by a handful of ma-

ior companies." The tough competition for airplay is "compounded by the vertical penetration of the wholesale and retail markets by the major companies through their ownership of rack jobbers, distributors, and retailers." Vanguard saw no need for new anti-payola legislation, but for more enforcement of all pertinent laws, including "antitrust and fair trade practice regulations currently in effect."

Other labels accuse the radio stations of saying, in effect, if a company does not take advertising—it gets no airplay. This also favors the majors with big advertising budgets, said Golden State Records of San Francisco. Golden State singled out Warner-Elektra-Atlantic (WEA) as the kind of conglomerate which can gain control of large segments of the industry, of recording artists and airplay. The company asked antitrust action against conglomerates "holding so many different labels that the centralization is disguised."

### Promotion Costs Skyrocket

Avco avoided specific complaints. But the company distributes through 28 independent wholesalers, and a sample memo showed that it urged the distributors to enter into more cooperative advertising programs in local broadcasts and publications media. Avco, like many other independents, had to stretch its budget by the use of some 30 independent record promotion services since 1970, its answer showed.

Bell Records, a division of Columbia Pictures Industries, said it was a small company and operated with a small number of personnel. It made no accusations against majors. But its promotion costs in fiscal 1972 were up to \$767,000 from \$456,000 in 1971—typical of nearly every small and independent company answering the questionnaire: All public relation costs were up.

Buddah Records, owned by Viewlex, sent free promotional records to radio stations to the tune of \$252,000 in 1971 and \$290,000 in 1972. Promotional totals for 1972 were \$622,000. Buddah said each of its distributors gets 25 to 100 copies of each release for supply and re-supply of radio stations.

A number of labels wondered if there was some way of leveling off the deejay's life-and-death power of choice, such as making record companies pay for airplay of each record, thus keeping the decision out of the deejay's hands and reducing the need for payola. Sabre Records of San Antonio blamed the Top 40 format on the 1960 payola scandals, when radio stations set up a management group to pick the top 40 to be played, keeping everything under control. But they made matters worse, because "the smaller the playlist, the harder it is to get on it, and the more those with money are willing to pay."

## Falcone Gets Fine & Jail

NEW YORK—Pasquale Falcone, talent manager who was convicted in a heroin smuggling plot which eventually led to a Federal probe into possible drug payola in the music industry, was sentenced Oct. 30 to 10 years in prison and fined \$10,000 in Federal District Court in Newark, N.J.

Others in the case included Francine Berger, a sister of Wally Berger who was also convicted and is awaiting sentence, a former receptionist with Columbia Records. She was among those originally indicted but Judge Frederick B. Lacey eventually ordered her acquittal for lack of evidence.

# Hearing Set for March

• Continued from page 1

up the loose ends on such remaining problems as the requested exemption of smaller cable TV systems from copyright fees, the sports blackout controversy between CATV and TV broadcasters, and the mechanical royalty semantics.

The controversial performance royalty for copyrighted recordings in the revision bill appears to be holding its original passing vote among the subcommittee members, with Sen. Quentin N. Burdick (D., N. Dak.) still opposed. The full Judiciary committee will vote on whether the royalty remains in the bill that will go to the Senate floor for vote next year (Billboard, Oct. 27).

In the music area—the question is whether mechanical royalties should be required on all records "manufactured," as in the 1909 copyright law, or on all records "made and distributed," as it is worded in S. 1361. (The copyright law provides compulsory licensing of copyrighted music; once a first negotiated recording has been made. Anyone can then record the music on notice to the copyright owner, and payment of mechanical royalty set at 2 cents per tune in the present 1909 statute, and raised to 2½ cents in the revision bill—both amounts being "ceiling" rates, under which lower royalties can be negotiated between parties.)

### Berman Arranging Meeting

Al Berman of the Harry Fox office, the collecting agent for mechanical royalties for music publish-

ers, has been asked by the subcommittee to arrange a series of joint meetings between publishers and the record industry spokesmen to settle the question. Berman has told the subcommittee he expects the negotiations may take several weeks of meetings.

The subcommittee had changed the wording to records "made and distributed" to bring the phrasing closer to actual business practice. But music publishers want the royalty to be on all records "manufactured." Publishers have told the subcommittee they are worried about auditing problems with smaller companies. The publishers believe their ability to keep track of mechanicals would be diminished if the wording is broadened to records "made and distributed."

## Stones' Double Gold

NEW YORK — The Rolling Stones have struck double gold with an RIAA certification for the single, "Angie," and for the album from which it came, "Goats Head Soup." The group records for its own label, Rolling Stone Records, distributed by Atlantic.

## "BLOW YOUR WHISTLE"

K.C. & The Sunshine Junkanoo Band

(T.K. 1001)

Billboard .....	34
Cash Box .....	42
Record World .....	52

## "FOR YOUR LOVE"

GWEN McCRAE (Cat 1989)

Billboard .....	44
Cash Box .....	35
Record World .....	33 □

## "STORMY MONDAY"

LATIMORE (Glades 1716)

[From the LP "LATIMORE" Glades 6502]

Billboard .....	58
Cash Box .....	34
Record World .....	45 □

## "WHAT CAN I TELL HER"

TIMMY THOMAS (Glades 1717)

Billboard .....	78
Cash Box .....	68
Record World .....	72



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## Burbank Studios Completing \$2 Mil Audio/Video Facelift

LOS ANGELES—The Burbank Studios, combined home lot for Warner and Columbia films, is putting final touches on phase two of a \$2 million sound recording facility for simultaneous taping of movie scores and their soundtrack albums.

The main studio, a large room which can easily hold 100-member orchestras, has been in use for nearly a year. Bob Dylan cut "Billy the Kid & Pat Garrett" in the studio. Neil Diamond assembled his "Jonathan Livingston Seagull" score here.

An audience of some 300 witnessed live taping of Mel Brooks and Carl Reiner's "2000 and 13."

The large 16-track studio, features inventive use of lighting and varied wall surfacings. A lavish artist lounge suite adjoins the studio.

A new studio will be opened in mid-November for smaller groups. It will have a 24-track board.

Jim Winfree, chief of Burbank Studio record recording department (a separate administrative unit from the film scoring service) said, "What we feel is unique about our set-up is that we have boards and recording facilities as sophisticated as you could find in any of the world's finest studios plus full screening projection equipment for film scoring plus equipment that synchronizes soundtrack strip reels with magnetic recording tapes plus the large size of our studio floorspace."

(Continued on page 80)

## N.Y. Cafe in Live Step-Up

NEW YORK—The West End Cafe, an upper West Side bar and restaurant adjacent to the Columbia University campus, is expanding its live music policy, first initiated on a trial basis last summer.

The room's owner, Sidney Roberts, has named Ruthanne Ponnech, rock writer formerly with Columbia Records and Paramount Records, to handle booking and management and to act as liaison with the music industry in general.

New policy projects "name" bookings beginning in late November, with bookings also to focus on newer artists.

Located on Broadway at 114th St., the room has long drawn students as a staple of its crowd. Last summer, the management experimented first with live music, poetry readings and a weekend film series, with a sound system and lighting installed in the self-contained side room, capacity about 100, which had been added in recent years to the original room.

Club has not set a cover charge yet, and the current \$2.50 minimum is being tested until higher-priced acts are brought in.

Venue will also aim for music industry support by opening its doors for private parties and press functions. Booking information is available from Ms. Ponnech at 545 W. 111th St., New York, N.Y. 10025.

Al Hirt has signed an exclusive, long term recording contract with Monument Records, according to label president Fred Foster who will personally produce the trumpet player. Hirt is scheduled for at least two albums and two singles a year on Monument. Hirt previously recorded for RCA, scoring with hits "Java" and "Cotton Candy."

Oscar Toney, Jr., soul singer charted with "For Your Precious Love" on Bell in 1969, has signed with Atlantic Records. First record for the label is the Bread hit, "Everything I Own." The single precedes an Atlantic album. . . . The Chambers Brothers have signed with Avco Records. A forthcoming album, "Unbonded," will be produced by Jimmy Ienner. A nationwide tour will be set by Associated Booking Corp. . . . The Stax Organization has signed to its Gospel Truth label.

(Continued on page 80)

## ATI Names Agency

NEW YORK—Tranum, Robertson & Hughes, Inc., East Coast talent agency specializing in television and radio commercials, has been set to handle the American Talent International, Ltd., artists roster for all phases of production within the commercial radio and television field.

Chuck Tranum, TRH president, and ATI president Jeff Franklin, in announcing the association, cited the deal as giving TRH exclusive representation of ATI's entire roster for commercial musical backgrounds, voice-overs, on-camera appearances and any other phases of television and radio commercials.

## Country Series for 1974

\* NEW YORK—Country in New York, the country concert series here first unveiled last spring through two concerts at Lincoln Center's Philharmonic Hall, is being projected for 1974 as a five-show series held at the Felt Forum in Madison Square Garden Center.

Shows will combine top country acts with second-billed acts drawn both from younger, country-oriented acts and from traditional bluegrass artists.

First show, set for Jan. 19, will feature the Buck Owens Show, with Susan Raye and the Buckeroos. The Nitty Gritty Dirt Band will appear as extra added attraction.

Second concert in the series will

feature Charlie Rich, with Tom T. Hall and the Storytellers, and Bill Monroe and his Blue Grass Boys. Subsequent shows will be headlined by Lynn Anderson, Merle Haggard and Tammy Wynette and George Jones.

The series is being co-produced by Country in New York, Inc., originated by columnist Al Aronowitz and Madison Square Garden Productions, Inc. Ticket sales for all five shows begin shortly.

## Smothers & Mgr. Reunite

LOS ANGELES—Tommy and Dick Smothers have just closed their first engagement at the Playboy Club, Chicago, as a team after being away from personals for over three years. They will do promotional travel sporadically until Nov. 4 when they open at Harrah's, Lake Tahoe.

Their one-time road manager and later personal manager, Ken Fritz, who operates here, has re-signed the faters. They are booked by the William Morris agency.

Marge Johnson, now working the Bell Records, New York, returns here soon to re-join Fritz, with whose management office she was once associated.

## Kenton Forms Talent Agency

LOS ANGELES—Stan Kenton has founded Creative World Artists Management to represent jazz attractions and record them for release through Kenton's Creative World direct mail label. Drummers Louis Bellson and Shelly Manne and new vocalist Liz Pimentel are handled by the office.

Kenton's Creative World operation was founded in 1970. It also includes publishing and college clinics by the Kenton orchestra.

## Talent in Action

### JACKSON BROWNE PHILLIP GOODHAND-TAIT *Roxy, Los Angeles*

Jackson Browne's return to the local club scene offered several marked improvements from his last tenure here, most notably a bit more stage presence, more new material to work with and a three man backup band rather than a single accompanist.

Browne still carries the burden of having written a huge amount of successful songs for other artists, and he satisfied his audience by running through the best known ones including "Take It Easy" and "These Days." But with a new Asylum LP out, he also brought with him some tailor-made material such as "For Everyman" which is identified only with him. Alternating between piano and acoustic guitar, Browne displayed a laid-back style which is not offensive but which seems to suit his character and fine vocals. The only problems arising during the show, namely late starting time and below-par sound quality, did not appear to be the artist's fault. Browne does possess an engaging manner and a loyal following, and he should remain a strong attraction.

Opening the bill was British singer-songwriter-pianist Phillip Goodhand-Tait. Though his set was somewhat erratic there were high points such as "One More Rodeo," a good Western song. The artist was also joined by Merry Clayton, Clydie King and Vanetta Fields for several tunes. With more time for development, Goodhand-Tait could prove a more stable attraction.

BOB KIRSCH

### THE JSD BAND ALLAN TAYLOR *The Bitter End, New York*

Traditional English folk music is the JSD Band's main source of material, but, like a handful of other bands, notably Steeleye Span, the JSD aggregation has resuscitated those tunes with electric settings designed to kindle new interest.

Like Steeleye and the less tradition-bound Fairport Convention, the JSD Band focuses much of its energy on reels and jigs, with a certain boozey ambience belied by the band's proficiency on acoustic and electric instruments. Even traditional American tunes, like "The Cuckoo," get some airing, but the real strength lies in the band's overall approach, which proves once again that solid traditional material can weather the transition into new playing styles quite well.

Opening for the band's last minute stands, and finishing his second week at the Bitter End, was Allan Taylor, who recorded recently for United Artists and is now reportedly scouting for a new label. Taylor, reviewed in Talent in Action earlier this year, is a compelling writer with a strong, warm

stage presence and laudable directness with a lyric. His best material was his newest, most of it unrecorded, with "Misty on the Water" one of many high points.

SAM SUTHERLAND

### JOHN PRINE BUCKINGHAM NICKS *Troubadour, Los Angeles*

The Chicago folk-rock-country balladeer was a lot more impressive this time around at the Troubadour and for the first time this viewer was able to understand what other critics have been raving about in his stage shows.

Prine, whose next Atlantic LP ships shortly, showed the ability to have the audience liking him just by walking onstage and he didn't lose them despite an over-addiction to tuning up. Though best-known for strong but depressing songs like "Hello in There," dealing with senility, and "Sam Stone," the GI junkie, in his current presentation Prine stresses the humorous side of his repertoire. Particularly satisfactory was his ditty about donating body organs to science, with a refrain ending in "... the deaf can have my ears if they don't mind the size."

Buckingham Nicks, a Polydor act, is a lackluster male-female acoustic duo who towards the end of their set showed a couple of songs with chart possibilities. Keyboard and drums would help focus their on stage guitar sound.

NAT FREDLAND

### FREDA PAYNE *The Maisonette, St. Regis Hotel, New York*

For her new nightclub act, Freda Payne has largely abandoned her contemporary r&b material, and the often tough mix of sensuality and funk that defined her style, to focus on what can only be described as straight forward MOR material. While an occasional trace of sass remains, the results are, for the most part, disappointing.

Ms. Payne's choice of material seemed consistently awry, with several works by Jacques Brel offering the most conspicuous problems. Brel's material can be either compelling or simply awful, and the end result depends a great deal on the singer's subtlety and restraint. Ms. Payne's handling was only intermittently compelling. Elsewhere, "My Favorite Things" was updated to include a long list of favors and sensations that were frankly grotesque, not funny, as intended.

To her credit, her voice has a distinctive quality that carried the show and pleased patrons. But this crossover seems less natural, and much less promising, than the considerable success this artist's Invictus records have enjoyed.

SAM SUTHERLAND

## New on the Charts



RIPPLE

IAN THOMAS, 80—"Painted Ladies"—Janus

Ian Thomas is a 23-year-old Canadian who produces new acts for the CBC and has been a professional musician-songwriter since the age of 15. Single has Eagles-like "Hoo, Hoo" chorus hook and cute lyrics about having fun on a spree. Culled from debut "Ian Thomas" LP. Artist has no current tour plans.

RIPPLE, 85—"I Don't Know What It Is, But It Sure Is Funky"—GRC

Ripple is an integrated seven-man progressive soul horn group named after their favorite alcoholic beverage. They began in Kalamazoo, Mich. and are now based in Chicago while recording for Atlanta-based GRC and helmed by Jason Management of the same city. Humorously infectious single bodes well for their future.

DRUPI, 94—"VADO VIA"—A&M

He sounds a bit like an Italian Joe Cocker, in an off-beat but intriguing ballad with a trickily shifting arrangement. But the label doesn't have much information about Drupi. He's 24, a former pro scuba diver who was in a short-lived group before going solo with Italy's Riccordi. "Vi Vado" has been big hit in France, Belgium and now Italy and England.

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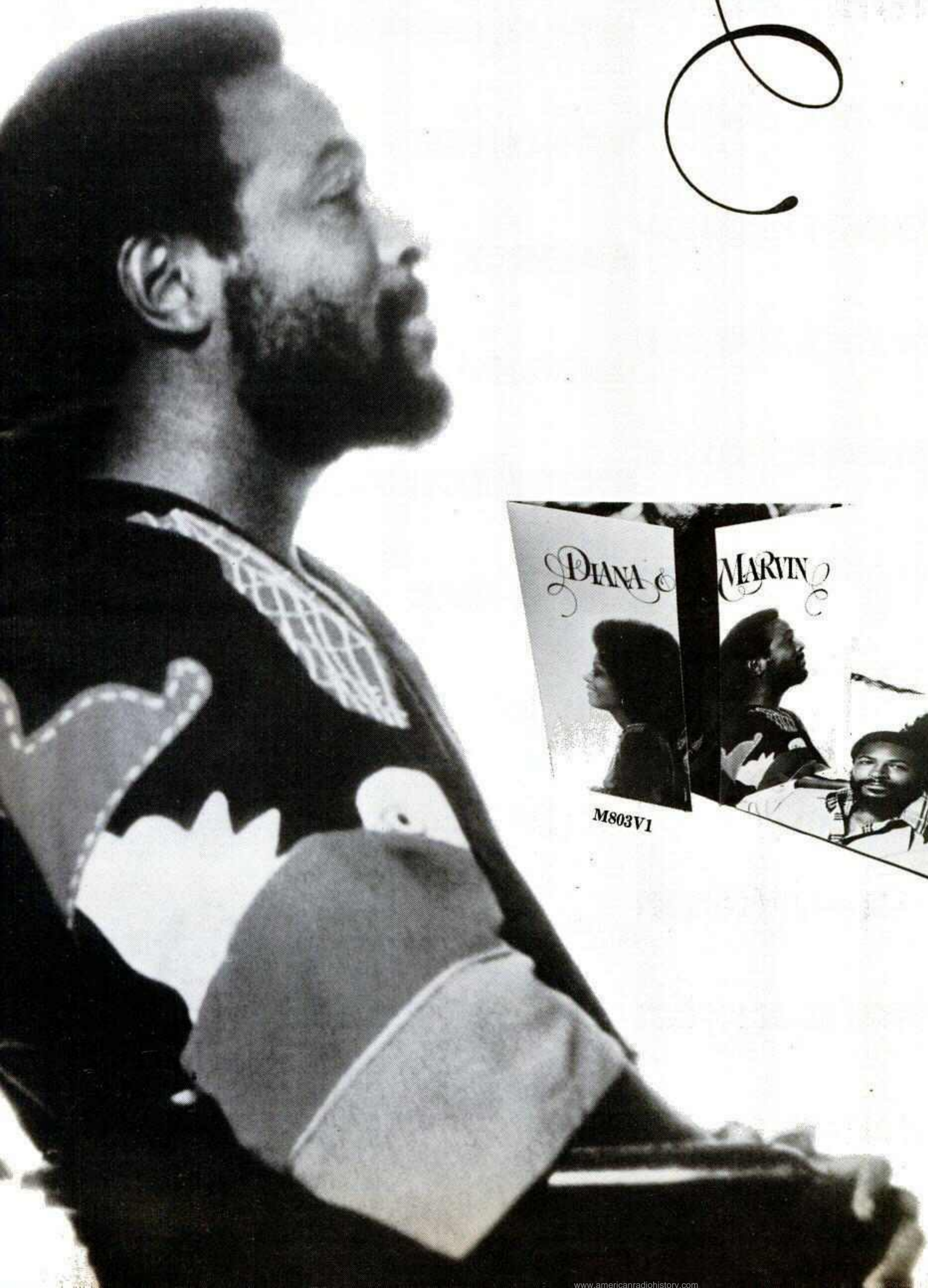


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# MARVIN



## 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.

- FRANKLYN AJAYE (A&M):** Liberty Hall, Houston, Texas, Nov. 8-11.
- KAY ADAMS (Capitol):** Branding Iron, San Bernardino, Calif. Nov. 10.
- \*JULIAN "CANNONBALL" ADDERLY (Fantasy):** St. Augustine's College, Raleigh, N.C. Nov. 5; Wilberforce Univ., Ohio (9); Keystone Korner, San Francisco (19-25).
- BUDDY ALAN (Capitol):** Long Branch, Hanford, Calif., Nov. 10; North Hall Auditorium, Memphis, Tenn. (15); Coliseum, Sioux Falls, S.D. (16); Memorial Hall, Kansas City, Kansas (19).
- ERIC ANDERSEN (Columbia):** My Father's Place, Roslyn, N.Y., Nov. 7-11; Ebbets Field, Denver, Colo. (13-18).
- \*ERNIE ASHWORTH (Hickory):** Greenville Sr. High School Gym, Mich. Nov. 11.
- \*CHET ATKINS (RCA):** Harrison High, Ark., Nov. 6; Municipal Auditorium, Charleston, S.C. (10).
- \*BRIAN AUGER (RCA):** Spectrum, Philadelphia, Nov. 10; State College, Trenton, N.J. (11); Whiskey, Los Angeles (14-18); A&M University, College Station, Texas (21); Mid. South College, Memphis, Tenn. (22); Brewery, E. Lansing, Mich. (26); Midtown Theatre, Grand Rapids, Mich. (28); Arena, St. Paul, Minn. (29); Adelbert Gym, Cleveland, Ohio (30).
- BABE RUTH (Capitol):** Springfield Civic Center, Mass. Nov. 5; Civic Center, Providence, R.I. (6); Brewery, Lansing, Mich. (7); Hara Arena, Dayton, Ohio (8); Teddy's Milwaukee, Wisc. (9-11); Dirty John's, Denver, Colo. (12-14).
- \*BACK DOOR (Warner Bros.):** Boston Gardens, Mass. Nov. 5; Coliseum, New Haven, Conn. (6); Civic Arena, Pittsburgh, Pa. (8); Charleston Civic Auditorium, W. Va. (9); Civic Centre, Salem, Va. (10); College of William & Mary, Williamsburg, Va. (11).
- BOBBY BARE (RCA):** Horseshoe Tavern, Toronto, Canada, Nov. 15-17.
- \*GARY BARTZ (Fantasy):** City College, N.Y., Nov. 25.
- \*BATTEAUX (Columbia):** Main Point, Bryn Mawr, Pa. Nov. 1-5; Nassau Community College, Garden City, N.Y. (8); Bergen Community College, Paramus, N.J. (12).
- \*BIG BAND CAVALCADE (RCA):** Masonic Temple, Scranton, Pa., Nov. 6; Mosque Auditorium, Richmond, Va. (7); Civic Center Theatre, Roanoke, Va. (8); Scope Theatre, Norfolk, Va. (9); Memorial Auditorium, Raleigh, N.C. (10); Evans Auditorium, Charlotte Coliseum, N.C. (11); Hunter Huss High School Auditorium, Gastonia, N.C. (12); A.L. Brown High School Auditorium, Kannapolis, N.C. (13); McLean Auditorium, Sanford, N.C. (14); Bell Auditorium, Augusta, Ga. (15); Civic Center Auditorium, Savannah, Ga. (16); Municipal Auditorium, Charleston, S.C. (17); Civic Auditorium, Jacksonville, Fla. (19); Municipal Auditorium, Orlando, Fla. (20); W. Palm Beach Auditorium, Fla. (21); Miami Beach Auditorium, Fla. (22); Van Wezel Perf. Arts Hall, Sarasota, Fla. (23); Bayfront Center, St. Petersburg, Fla. (24); Exhibition Hall, Ft. Myers, Fla. (25); Tivoli Theatre, Chattanooga, Tenn. (27); Civic Auditorium, Knoxville, Tenn. (28); War Memorial Auditorium, Nashville, Tenn. (29); Civic Center, Jackson, Tenn. (30).

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- BILL & TAFFY (RCA):** Cellar Door, Washington, D.C., Nov. 5-10; Constitution Hall, Washington, D.C. (17).
- \*ART BLAKEY (Fantasy):** Montclair High School, N.J., Nov. 17; Gilly's, Dayton, Ohio (27-Dec. 2).
- BOBBY BLAND (ABC/Dunhill):** Whiskey A Go Go, Los Angeles, Nov. 7-11; The Long Island Club, San Francisco (13); Ruthie's Inn, San Francisco (14-19); The Safari Room, San Jose, Calif. (21); Extension 225, Stockton, Calif. (22); Mr. D's, Sacramento, Calif. (23-26).
- BONNIE & CLYDE (Virgo):** Holiday Inn, Downtown, Dayton, Ohio, Nov. 5-Dec. 1.
- TONY BOOTH (Capitol):** Pangay's Nite Club, Lafayette, La., Nov. 14; North Hall Auditorium, Memphis, Tenn. (15); Coliseum, Sioux Falls, S.D. (16); Memorial Hall, Kansas City, Kansas (18).
- \*BROWNSVILLE STATION (Bell):** Albany Jr. College, Ga., Nov. 7; Catawba College, Salisbury, N.C. (8); Indiana State Univ., Terre Haute (10); Memorial Hall, Joplin, Mo. (11); Illinois State Univ., Normal (13); Wayne Community College, Goldsboro, N.C. (16).
- DORSEY BURNETTE (Capitol):** Forty Grand Club, Sacramento, Calif. Nov. 9-10.
- KENNY BURRELL (Fantasy):** La Casa, St. Louis, Mo., Nov. 5-10; Gilly's, Dayton, Ohio (13-18); Bakers Lounge, Detroit (21-Dec. 2).
- \*CHARLIE BYRD (Fantasy):** Elgin High School, Ill., Nov. 3; General Motors Institute, Flint, Mich. (5); N.C. State, Raleigh, (8); N.C. Wesleyan, Rocky Mount, (9); Suffolk High School, Va. (10); Maryland Inn, Annapolis, Md. (13-29).
- \*HAMID HAMILTON CAMP & THE SKY-MONTERS (Elektra):** Gracie Mansion Coffee House, Farleigh Dickinson Univ., Teaneck, N.J., Nov. 9-10; Earl of Ole Town, Chicago (14-16); Raven Gallery, Detroit (20-25); Passims, Cambridge, Mass. (28-Dec. 2).
- GLEN CAMPBELL (Capitol):** Las Vegas Hilton, Nev., Nov. 1-28.
- VIKKI CARR (Columbia):** Circle Star Theatre, San Carlos, Calif., Nov. 8-11; Tropicana Hotel, Las Vegas (23-Dec. 10).
- \*JOHNNY CARVER (ABC/Dunhill):** Ira Grant High School, Livingston, Wisc., Nov. 5; MCA Convention, Chicago (11); Tampa, Fla. (12-17); Brevard County Fair, Cocoa Beach, Fla. (18); Youngsville, N.C. (23); Jacksonville, N.C. (24); Coliseum, McAlister, Okla. (30).
- JOHNNY CASH (Columbia):** Tulsa, Okla., Nov. 7; Denver, Colo. (8); San Antonio, Texas (9); Houston, Texas (10); Chicago (14); Indianapolis, Ind. (15); Detroit (16); Grand Rapids, Mich. (17); Memphis, Tenn. (19); Tahoe, Nev. (21-26); International Hotel, Las Vegas (28-Dec. 1).
- \*TOMMY CASH (Epic):** Dowagiac Jr. H.S. Auditorium, Mich., Nov. 9; Bay City Central H.S., Mich. (10); Greenville Sr. High School, Mich. (11); Glens Falls Sr. High School, N.Y. (17); Rochambeau Club, Biddeford, Maine (24); Golden Horseshoe Lounge, Lebanon, Ky. (30).
- \*HARRY CHAPIN (Elektra):** Florida Southern College, Lakeland, Fla., Nov. 5; Alberson-Broadus, Phillippi, W. Va. (7); Sullins College, Bristol, Va. (8); N.C. State Raleigh, Nov. 9; Lenoir Rhyne College, Hickory, N.C. (10); Guilford College, Greensboro, N.C. (11); Univ. of N.C., Chapel Hill (12); Univ. of N.C., Greensboro, (13); Baptist College, Charleston, S.C. (15); Univ. of S.C., Columbia (16); Wofford College, Spartanburg, S.C. (17); Univ. of Ga., Athens (19); Armstrong State College, Savannah, Ga. (20); Carleton Univ., Ottawa, Ont. (25); Muskingham College, New Concord, Ohio (30).
- \*CHEECH & CHONG (A&M):** Auditorium Theatre, Denver, Colo. Nov. 5; Municipal Auditorium, Columbus, Ga. (6); Univ. of Akron, Performing Arts Hall, Akron, Ohio (9); Tenn. Tech College, Cookeville (10); Convention Center Indianapolis, Ind. (12); Univ. of Ala., Tuscaloosa (16); Masonic Auditorium, Detroit (18); Auditorium, Chicago (21); Westbury Music Fair, N.Y. (24-25); Capitol Theatre, Passaic, N.J. (30).
- VASSAR CLEMENTS (Rural):** Amazingrace Coffeehouse, Evanston, Ill. Nov. 23-28.
- THE COMMODORES (Motown):** Tour of Europe & Iran, Nov. 13-30.
- FLOYD CRAMER (RCA):** Oklahoma City, Okla. Nov. 9-10; Troy, N.Y. (15); Bangor, Maine (16); Scranton, Pa. (17).
- DICK CURLESS (Capitol):** Country Way, S. Paris, Maine, Nov. 9; Red Coach

- Steak House, N. Hampton, N.H. (11); Drummers Club, Worthington, Mass. (18).
- \*SKEETER DAVIS (RCA):** Roosevelt Jr. High School Auditorium, Mason City, Iowa, Nov. 9; Central Theatre, Passaic, N.J. (24).
- \*SPENCER DAVIS (Vertigo):** Northeast, La. Univ. Monroe, Nov. 7; Tower Theatre, Upper Darby, Pa. (9); State Theatre, New Brunswick, N.J. (10); Constitution Hall, Washington, D.C. (11); Richie Coliseum, Univ. of Maryland College Park (15); Assembly Hall, Univ. of Ill. Champaign (17); Felt Forum, N.Y. (21); Hofstra Univ., Hempstead, N.Y. (23); Greenwich High School, Conn. (24); State Univ. of Farmingdale, N.Y. (28).
- JOE DEE (Sunburst):** Four Winds Night Club, Yonkers, N.Y., Nov. 7-11.
- DELFOINIS (Bell):** Montego Bay, Jamaica, Trinidad & St. Croix, Nov. 19-28.
- \*JOHN DENVER (RCA):** Sports Arena, Toledo, Ohio, Nov. 10; State Univ. Youngstown (11).
- \*DEODATO (CTI):** Case-Western Reserve Univ., Cleveland, Ohio, Nov. 8; Southern Ill. Univ. Arena, Carbondale (9); Univ. of Ill. Champaign (10); Jenison Field House, Mich. State Univ. E. Lansing (11); Masonic Temple, Detroit (16); Brooklyn College Gym, N.Y. (17).
- \*DETROIT (Rainbow):** Bowsher High School, Toledo, Ohio, Nov. 9; Rock & Roll Farm, Wayne, Mich. (18); Latin Quarter, Detroit (20).
- CHERYL DILCHER (A&M):** Indianapolis, Ind., Nov. 5; Civic Auditorium, Seattle, Wash. (18-21).
- EARTH, WIND & FIRE (Columbia):** Houston Southern, Texas, Nov. 5; Fox Theatre, Stockton, Calif. (8); Paramount, Portland, Oregon (9); Paramount, Seattle, Wash. (10).
- BILLY ECKSTINE (Stax):** Frontier Hotel, Las Vegas, Nov. 21.
- STONEY EDWARDS (Capitol):** Palamino Club, Los Angeles, Nov. 9-10; Country Palace, Denver, Colo. (15).
- CASS ELLIOT (RCA):** Fairmont, San Francisco, Nov. 15-25.
- BILL EVANS (Fantasy):** Shelly's Manne Hole, Los Angeles, Nov. 6-18.
- \*FIFTH DIMENSION (Bell):** Celebrity Theatre, Phoenix, Ariz. Nov. 8; N.M. State Univ., Las Cruces, (9); Brigham Young Univ. Provo, Utah (10); Air Force Academy, Colorado Springs, Colo. (11); Omaha Civic Auditorium, Omaha, Nebr. (15); Univ. of Mo. Columbia (16); Iowa State Univ. (17); Kief Auditorium, St. Louis, Mo. (18); Westbury Music Fair, N.Y. (21-23).
- FIRST CHOICE (Bell):** Alden Theatre, Jamaica, N.Y., Nov. 9; Albee Theatre, Brooklyn, N.Y. (10); Symphony Hall, Newark, N.J. (11); Shulors Dania, Fla. (13-18); Beacon Theatre, N.Y. (22-25).
- \*FLASH CADILLAC (Epic):** Memorial Auditorium, Sacramento, Calif., Nov. 11; Long Beach Auditorium, Calif. (16); Memorial Auditorium, Colorado Springs, Colo. (23); Utah State Fieldhouse, Logan, Utah (28).
- \*LESTER FLATT (RCA):** Univ. of Mo., Columbia, Nov. 10.
- EDDIE FLOYD (Stax):** Virginia Area, Nov. 5; North & South Carolina (16); Florida Area (19-Dec. 3).
- FRIENDS OF DISTINCTION (RCA):** Marco Polo's Swinger Lounge, Miami, Fla., Nov. 15-25; Imperial Hotel, Nassau, Bahamas (26-Dec. 2).
- DAVID FRIZZELL (Capitol):** Kings Loft, Denver, Colo., Nov. 7; Silver Saddle, Pueblo, Colo. (8); Mr. K's, Ft. Morgan, Colo. (9); Beacon Club, Mills, Wyo. (12-14).
- DAVID FRYE (Buddah):** Miami & Houston, Nov. 9; Americana Hotel Miami (13); Jimmy's, N.Y. (14-Dec. 1).
- BOB GIBSON (Elektra):** Amazingrace Coffeehouse, Evanston, Ill. Nov. 16-19.
- DON GIBSON (Hickory):** Odeon Theatre, Lewisham, England, Nov. 16; Granada Theatre, Kettering, England (17); New Theatre, Norwich, England (18); Winter Garden, Bournemouth, England (20); Town Hall, Birmingham, England (23); Central Hall, Chatham, England (24); ABC Theatre, Gloucester, England (25).
- \*GUESS WHO (RCA):** Civic Auditorium, Bakersfield, Calif. Nov. 8; Convention Center, Las Vegas (9); Assembly Center Arena, Tulsa, Okla. (15); Bradley Univ. Peoria, Ill. (17); Battle Creek,

(Continued on page 24)

More Talent  
See Page 80

## Studio Track

By SAM SUTHERLAND

Easily the best news of the week is Stevie Wonder's return to the studio. Wonder spent several days last week at the newly renovated Broadway Recording Studios in New York, working with Malcolm Cecil and an old friend of the facility, Bob Margouleff. Wonder was reported to be in good spirits, and the sessions went well.

As for the room itself, that visit points to new vitality for the facility, which is broadening its session work to get back into more straight pop and r&b. Margouleff and Cecil are planning to use the room as their base in New York, and other visitors due in were Eddie Kramer, who'll be producing some of his acts there, and Ron Johnson, another old friend of Electric Lady who may be moving some of his work uptown.

\* \* \*

Meanwhile, Willie Nelson has finished sessions for his next Atlantic LP at Muscle Shoals Sound, working with that room's celebrated sessions aces David Hood, Barry Beckett, Roger Hawkins and Pete Carr. Additional support came from Fred Carter, Jr., on guitar, John Hughey, pedal steel man for Conway Twitty, fiddler Johnny Gimble and Eric Weissberg, who provided the banjo tracks.

Jerry Wexler produced the sessions, which were finished in just three days, including sweetening.

\* \* \*

The Institute of Audio Research is expanding its curriculum this year to include a producers and arrangers workshop, slated to run in New York next week, from Nov. 15 through 18. John Woram is leading the project, while other participants will include Bill Stahl, president of Ultra Sonic Recording Studios in Hempstead, N.Y., where Stahl will conduct one day of the sessions; Dick Schory, Ovation Records president; and Tom Jung, main man at Sound 80 in Minneapolis.

\* \* \*

At Sigma Sound Studios in Philadelphia, general manager Harry Chipetz has noted that Kenny Gamble, Leon Huff and Thom Bell have finalized the purchase of the old Cameo Parkway studio on South Broad Street. Studio A South, as the new room is to be called, should be completed by the first of the year.

As for Sigma's main room, activity has centered around Gamble and Huff finishing up LP's for Billy Paul, the O'Jays, and Harold Melvin and the Blue Notes, which were immediately pressed and shipped on completion. Thom Bell and Linda Creed completed the next single for the Stylistics on Avco, while Bobby Martin has been working a new Roulette vocalist, Barbara Roy.

Also in was LeBaron Taylor, producing dates with co-producers Phil Hurt and Tony Bell on Vivian Reed and Diane Steinberg. Dave Crawford, ABC/Dunhill's hitmeister, flew in from Atlanta to complete the mix on B.B. King's next single, while Marv Schlachter of Chess/Janus has negotiated a deal with Kenny Gamble that brings together Norman Harris and Bunny Sigler to produce tracks for the Whispers. ... Harold Melvin split from the Blue Notes just long enough to produce the Internationals for his own Million Dollar Management Corp. ... Stan Watson has been producing the Sound Experience for Bell. ... Billy Jackson producing the Tymes at Sigma.

\* \* \*

At United Recording in Holly-

wood, recent sessions have seen Boz Scaggs in, completing his next Columbia album with producer Johnny Bristol. Steve Maslow engineered the dates. ... John Ussery has been recording for Mercury with producer Doug Gilmore and Delaney Bramlett, and Doug Decker at the console. ... Mike Post produced John Davidson's new LP for 20th Century Records. John Boyd at the board. ... United was the scene for the De Franco Family, recording a new single and LP with Walt Meskell producing for Mike Post Productions. Boyd was the engineer on those dates, too. ... Andy Williams' new "Solitaire" set was sweetened at United, with Richard Perry producing and Bill Schnee engineering. ... Rick Nelson's latest album and singles were handled on 24-tracks at United, with Mike Nemo engineering.

\* \* \*

Down in Atlanta, the Sound Pit has been hosting John Edwards, working on his first LP for GRC's Aware label with producer Floyd Smith. Meanwhile, Round Robin, signed to Stax, and Monopoly Ltd. were among other acts doing sessions there.

\* \* \*

Hardly Your Average City Room, Con't: As sessions move further afield, one new room that has hosted major sessions is Chip Young's Studio in Murfreesboro, Tenn. Toni Brown has been working there, laying down tracks for her first solo project, on MCA, since departing Joy of Cooking. Lee Clayton also used the room to record his MCA debut.

Apparently Chip Young doesn't exactly subscribe to the recreational aesthetic of the more elegant rooms: where those facilities might have beer and soda in the icebox, the freezer on the front porch of Young's facility, a converted log cabin, contains, among other things, a dead fox. Young shot it and is keeping it on ice for later skinning.

\* \* \*

Gary Kellgren and Chris Stone, owners of the Record Plants in L.A. and Sausalito, Calif., are planning a "floating studio," to be based in Jamaica and to begin operation in January.

That studio would enable clients to record while cruising around the Caribbean, at a cost reported only slightly in excess of normal rates in Hollywood.

Which suggests a good deal of rolling as well as rocking.

\* \* \*

At RCA's recording complex in Manhattan, recent folks at work on oeuvres include John Denver, tracking his next one with producer Milt Okun and engineer Ray Hall; Jessica Harper, working with producer Don Heckman (east coast a&r head for the label) and engineer Mike Moran; and, mixing their masters, Jimmy Castor, David Werner and the Main Ingredient.

Also in New York, the Shirelles are working with Randy Erwin and engineer Jim Crotty, while Pete Spargo has been mixing tapes from the Cleo Laine/Johnny Dankworth concert recently recorded for RCA at Carnegie Hall. Ed Begley assisted on the Laine/Dankworth project.

Across the Great Divide, RCA's Hollywood facilities have been hosting the Guess Who, Henry Mancini, Papa John Creach and his new band, Bill & Taffy and Digby Richards.

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## Talent in Action

## JERRY LEE LEWIS

Roxy, Los Angeles

Anyone with nerve enough to walk onto a Los Angeles stage in a red-sequined suit with a foot long cigar dangling from his mouth has something going for him, and Jerry Lee Lewis, with a musical talent to match his flamboyance is one of the few who can pull off such an entrance.

Lewis, one of the nation's leading country stars and at one time a rock institution, is still one of the most charismatic personalities in music. Mixing his material between country and rock perfectly to appeal to all segments of the audience and throwing in his usual trademarks of playing his "pumping piano" with feet, rear end and any other areas of the anatomy free at the time, Lewis moved through country greats including "What Made Milwaukee Famous" and "No Headstone on My Grave" as well as rock tunes including "High School Confidential" and "What'd I Say?" His finale of "Me and Bobby McGee" brought much of the crowd to its feet and he left the stage shaking hands with ringersiders much in the style of a James Brown. The only spot of puzzlement, and also of disappointment, was Lewis' failure to do any of his major rock hits. He still remains, however, one of the most exciting and talented artists in music today.

Jerry Lee was preceded by his sister Linda Gail (who also sang background for him) in a less than perfect set. She is a good singer but often overstates a song and sings too loudly at times. His backup band did a short set before Linda Gail. **BOB KIRSCH**

GATO BARBIERI  
KEITH JARRETT  
ALICE COLTRANE

Carnegie Hall, New York

ABC/Impulse's newest concert series was opened by the accomplished pianist and tenor saxophonist, Keith Jarrett. Although he plays both instruments well, Keith's keyboard work is outstanding; exploratory, yet never losing an acute sensitivity. Unfortunately he suffered, as did those following him, from a sound system that was poorly balanced and over-amplified.

The Gato Barbieri Ensemble, featuring that acclaimed tenor sax man, was no disappointment to the enthusiastic and predominantly young audience. The members of the Ensemble played a variety of traditional instruments, and less familiar ones from South America. Gato's fusion of South American rhythms with new jazz currents creates a sound that is sonorous and highly energized. But while the overall effect does have musical merit, this presentation was an unfortunate illustration of the mushrooming pop-oriented commercialism that is the present jazz trend.

The lovely Alice Coltrane played organ and harp in her set which was highlighted by the extraordinary bass work of Jimmy Garrison. This jazz veteran plays as fine and mellow as ever, and he and Alice added a touch of class to the evening. Their five man group performed "Leo," "A Love Supreme" and other selections in the ethereal style that characterizes Alice's music.

**ABIGAIL LEWIS**

HARRY CHAPIN  
LAURI JACOBS  
BILLY BRAVER

Bitter End, New York

Elektra Records artist Harry Chapin, touting himself as a story-telling Americana, showcased a number of selections from his forthcoming album in his performance here. And, Chapin and company—company being a totally together three-man back-up—again and again delivered a sound which earmarks the group as one of the premiere acts on the market today.

Opening the set with such tunes as "Song For Myself," "Easy," and "Mr. Tanner," Chapin, through his original vocal styling and theatrical approach to the material, easily wooed the audience into his world of musical visions.

Other selections in the set included "Monophonic Six-String Orchestra," "Better Place To Be," "Half Way To Heaven," and "Mail Order Annie" and a good deal of the evening's success had to be credited to Ron Palmer, guitar and vocal, John Wallace, bass and vocals, and Mike Masters, the group's new addition on cello. True, Chapin is creator, coordinator and commentator; but his back-up complements his every move.

A richly deserved, and not too often seen, standing ovation by the club's audience prompted Chapin & Co. to return for an encore of "Taxi." A perfect ending for a solid night's entertainment.

Capitol Records artist Lauri Jacobs opened the evening's fare. Dividing her time between the guitar and piano, Miss Jacobs

demonstrated a good sound with both her own material and standards—intermingling a country twang throughout. The vocal potential is there, but her stage act could use some polish.

Comic Billy Braver filled the gaps between Miss Jacobs and Chapin. Scoring at times with some witty comments, Braver would also do well to tighten up his stage presentation. **JIM MELANSON**

JOHNNY RIVERS  
DON & DEWEY

Art Laboe's Club, Los Angeles

One never knows what's going to happen at Art Laboe's, and the most recent show was a prime example of the spontaneous atmosphere of the club as Johnny Rivers, who has not performed in Los Angeles for close to a year, stopped in for an unannounced session.

With the regular house band already augmented by such session stars as drummer Jim Gordon, guitarist Dean Parks and tenor sax man Tom Scott, Rivers had a strong base for his surprise appearance. There is an informal feeling at the club and this feeling showed through as Rivers ran down a medley of hits including "Memphis," "Baby, I Need Your Loving," and "Brown Eyed Girl." Though the set was entirely unrehearsed, everything ran smoothly and everyone, including Rivers, had a completely enjoyable evening. While the hits were well-received, the most interesting part of the evening was a 20-minute jam featuring a number of tunes and strong interaction between Rivers and the regular band members (who performed superbly) as well as the session stars.

Don & Dewey, who wrote many top hits during the '50's, moved through a strong set including "Cherry Pie," a number that they wrote but did not have the hit version of. Don, of course, is Don "Sugercane" Harris, a top musician who has played frequently with John Mayall, while Dewey Terry has recently emerged as a solo act. **BOB KIRSCH**

## JACK JONES

Empire Room, Waldorf-Astoria, N.Y.

He may spend a bit less time lingering on those full head tones, and that rich bottom may be a bit deeper and a bit rougher, but Jack Jones has retained most of his power over audiences, as demonstrated by his stand at the Empire Room.

Supported by his own travelling back up and the Bobby Rosengarden orchestra, Jones, now with RCA, moved from old standards to recent pop hits to offer the audience a wide range of material. While his strongest performances came with more melodic, older standards, Jones acquitted himself well on newer tunes, with the exception of a James Taylor/Gershwin medley that just didn't click.

If there's any real criticism of Jones' now familiar style, that would be for his insistence on loosening up his vocal style to provide a certain offhand, casual tone. He shares that attack with many other male vocalists who seem to feel that such an approach somehow contemporizes the more traditional, controlled style which they originally developed. Perhaps, but this reviewer finds the looseness somewhat self-defeating.

Still, the man has style and obvious charm, and his audience was appreciative indeed. **SAM SUTHERLAND**

## VIKKI CARR

Palace Theater, N.Y.

All the pomp and pageantry of opening night on Broadway was Vikki Carr's to savor when the pop entertainer opened a four night schedule of concerts at the Palace Theater, Oct. 25, and Ms. Carr rewarded the adulation with more than two hours of song, acting and philosophy.

Ms. Carr, Columbia Records, is a polished middle-of-the-road entertainer, with an incredible vocal range. The problem may be that she is just a bit too polished... that she has her act down pat to the point where it tips that delicate balance from sincerity to contrivance.

However, it is to her credit that she knows her audience, that she knows the well-timed tear in "With Pen In Hand" would evoke from them many a sympathetic tear, and that her moving testimony on "America, Love It Or Leave It" would bring the patriots to their feet for a standing ovation.

The problem in reviewing an act like Ms. Carr is that you want to like her. You realize that behind the goo and contrivance there is a genuine talent struggling to be free; but is forced to take a back seat to the overall effort to hone an act to that point of slickness that will wow audiences. The effort does not quite work.

Backing Ms. Carr was a 27 piece string **(Continued on page 80)**

## Creative Trends

## Wailers' Marley Spreads Reggae

By BOB KIRSCH

LOS ANGELES—Bob Marley is the leader of the Wailers, one of the world's most successful reggae groups and one of the few to venture beyond the Jamaican boundaries where reggae is the "people's music." He is also the writer of such hit songs as "Stir It Up" and "Guava Jelly," and has co-written tunes with Johnny Nash. With such experience under his belt, Marley is one of reggae's best spokesmen.

During his recent visit here, Marley discussed the meaning of reggae to him, why this music has not really "made it" in the U.S., talked of the Jamaican music scene in general and explained the connection between his belief in the Rastafari religion and his music.

"To me," Marley says, "reggae is the people's music. It deals with reality more than many other forms of music and in a much starker way. Nobody plays a leading role in the music, and perhaps this is because a lot of Jamaicans haven't had much musical schooling. There are no superstars. We just try to put it together with what we know. The rhythm is the important part, not a lead instrument."

With reggae by far the most important music in Jamaica and now showing quite a bit of success in England, why hasn't it caught on here?

## Need More Exposure

"The sound just hasn't been exposed enough here," says Marley, "but there are other reasons. A lot of Americans don't understand the full meaning of the lyrics. But the real setback was that at one time, four guys controlled the music scene in Jamaica. They owned the studios, the pressing plants, even the radio stations. So if it wasn't their music coming out, it didn't get played. If you did record for these people, you might be cheated on royalties or your record might be sold by them immediately for some fast money. They had no interest in furthering the music."

Marley says this position has changed some over the last few years, with more people becoming involved in the administrative end of Jamaican music and Englishmen like Chris Blackwell (for whom the Wailers record on his Island label) and Denny Cordell taking an interest in the people as well as the money.

"We've also had more non-Jamaicans doing reggae," he adds. "I really like Paul Simon's 'Mother and Child Reunion,' and I feel this is a real reggae song. But the Jamaicans still do their own music best."

## Wailers Self-Contained

The Wailers now own their own production company in Jamaica to help themselves and other artists, but Marley says he still finds studio owners hiding the best equipment when they come in. "It's a fight all the way," he says. "If you sell 20,000 records they may tell you you've sold 3,000 and there's no way to check it."

What of the future of reggae outside Jamaica? "Working with a man like Blackwell helps," Marley says, "because I trust him. The artists have more freedom now and reggae is played in more countries. And there is interest in music rather than purely money. The people in the U.S. are showing some more interest, but they still don't know a great deal about reggae. It's also true, however, that a lot of Jamaicans

don't really understand reggae and that includes the musicians. We're beginning to get the imitators now, and this doesn't help the sound."

Marley says he has no real influences and doesn't listen to many other artists. "If you listen to others you're bound to imitate," he says, "and I want to remain original. I can learn more by looking around me than listening to others."

## Rastafari Style

Marley is a Rasta, a member of the Rastafari religious sect which believes in Ethiopian Emperor Haile Selassie as supreme world ruler and preaches peace and brotherhood between all races. He says he cannot separate his religion from his music. One question which arises immediately is how Marley can write songs such as "I Shot the Sheriff" and "Small Axe" if he believes so strongly in peace. "Reggae reflects what goes on around us, right or

wrong," he answers. "We don't tell people to shoot anybody, we just say it happens."

The Rasta religion is also tied in with the group's current tour. "A lot of people ask me why I come to America when I can do very well in Jamaica," Marley says. "My answer is that I do want to spread peace and help others. We want to show that the world can get along very well without war, that humans must appreciate others as humans, not by race or religion."

"My music gets my message across," Marley adds, "so we are touring for more than commercial reasons. As for the harshness of my material, I compare it to the old American blues. It tells the truth from the people's viewpoint. But reggae is more free form than the blues. But most important, reggae is for everyone and we hope we can help everyone with our music."

## Roger Writes Again!

By NAT FREEDLAND

LOS ANGELES—In one of the most heartening returns to musical creativity in recent years, Roger Miller, the groundbreaker of progressive country songwriting, has come out with his first LP in two years, "Dear Folks, Sorry I Haven't Written Lately." And it contains all new Miller songs that compare favorably to his finest lilted nonsense tunes, which once won him an all-time record of 11 Grammys in 24 months.

Interestingly, at a recent Miller stand in the Lake Tahoe Sahara he concentrated on his newer material and performed it with a freewheeling looseness even more pronounced than on his debut Columbia album. "Yes, I really have to work with a song for months before I can get all of the possibilities out of it," Miller said in the hotel's commendably luxurious dressing room suite between shows.

However, current plans call for Miller's next album to be a live set, culled from a concert tour and both the newer songs and familiar material from his earlier "King of the Road" period of creativity.

Miller feels his writing dried up for several years due to tensions arising from too much time on the road and away from his family. Now, managed by N. Dann Moss who also handles attractions like Vikki Carr, Miller only travels 10 to 12 days a month and seems as relaxed offstage as he always did while performing.

## Back to TV

His ultimate goal is regain his own TV variety series, which would keep him home in Encino even more. He did once have a season as network TV host but feels that the show was too artificial in format to really show what he could do today.

Most of Miller's new songs were written in a little over a month before he went back into the studio, though a cut like "Mama Used to Love Me But She Died" had been featured in his live act for several years. He explained, "That's one of the songs I wrote just before leaving Mercury and I wanted to hold it until I was on the new label."

"Dear Folks" is already 34 on the country LP chart and gives every sign of crossing over. Miller considers himself a singer with a country background, rather than a country



ROGER MILLER

singer, however. He spent eight frustrating years in Nashville at a time when country music was rigidly formatted.

## Last-Ditch Effort

His "King of the Road" album which catapulted him to success, was cut by a discouraged Miller simply to raise money to move to California and try his luck at acting. He has since done enough acting bits to recognize that memorizing the lines of other writers is not for him.

However, Miller has returned to TV appearances such as a guest shot on a Burt Reynolds special airing early in 1974. And he provided the voice of the animated rooster Alan A'Dale character who narrates the all-new Walt Disney "Robin Hood" cartoon feature, of course singing a score made up of his own brand-new songs.

Roger Miller's continuing popularity was demonstrated by the strong turnout he pulled to the Lake Tahoe engagement, on a weekend of an announced gasoline strike and Jewish high holidays. Front-row audience members reached up eagerly to shake his hand at the end of the show in a stunningly appropriate welcome-back gesture.

## Isleys Strike Gold

NEW YORK—The Isley Brothers have struck gold with an RIAA certification for the single, "That Lady (Part I)." "Lady" is the first single released by the Isley Brothers since bringing their T-Neck label into the Columbia Custom label family. The group has seven previous gold records. "Lady" is from their T-Neck LP, "3 + 3."

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**POW!**

## What's Happening

By SAM SUTHERLAND

**Service Station:** At the University of California, San Diego in La Jolla, KSDT-CAFM program director **Linda Clark** has noted staff changes there that bring **Paul Hansen** into the music director's slot and **Amir Mansbacher** into the music staff coordinator's position. . . . At **Harvard College** in Cambridge, Mass., **WHRB-FM** has published its first playlist. Yes, the station has been around for quite awhile, and its programming has always involved a lot of music. Now the station is eager to communicate with other stations and with the music industry in general, and those interested in hearing from them, or discussing service there should contact **Jeffrey Schwartz**, the music director, or, for jazz, **Wylie Rollins**, at the station's offices, 45 Quincy St., Cambridge 02138. . . . **WITR-AM**, at **Rochester Institute of Technology**, Rochester, N.Y., the year has started off with extensive station promotion, via distribution of a special 20 min. stereo Eva-Tone sheet, record give-aways, buttons and posters. This year's staff includes general manager **Michael Lambert**, program director **Vinny Marini**, music director **Bob Alexander** and promotion manager **Terry Adams**. They can be reached at Box 9969, Rochester 14623. . . . At **Sam Houston State U.** in Huntsville, Tex., a radio station has been set up. The FCC has granted a permit for a non-commercial educational FM'er, with the station slated to have call letters **KSHU-FM**. . . . At the U. of Missouri, Rolla, **KMSM-FM** has undergone quite a change: now **KMNR-FM**, the station has a new broadcast frequency, new call letters, a new transmitter and a newly-fortified progressive format. Station manager is **Rick Dunham**, music director is **Dean Delker** and program director is **Glenn Anderson**. . . . At **WFPC-AM**, **Eckerd College**, St. Petersburg, plans are underway for a new FM educational station. Meanwhile, the staff is headed by **Peter Johnke**, general manager, music director **Paul Rice** and **Steve Ogden**, business manager, while **Steve Burgess** has taken the program director's slot. . . . At the U. of Delaware, Newark, **WDRB-AM**, formerly **WHEN-AM**, is now headed by general manager **Pete Booker**, program director **Al Haase** and music director **Tom Mitten**.

★ ★ ★

**PICKS AND PLAYS: MIDWEST—Illinois—WPGU-FM**, U. of Illinois, Champaign, Pat Ward reporting: "Wake of the Flood," (LP), **Grateful Dead**, Grateful Dead; "The Joker," **Steve Miller Band**, Capitol; "Home Free," (LP), **Dan Fogelberg**, Columbia. . . . **WNUR-FM**, Northeastern U., Evanston, Arthur Don reporting: "Happy To Meet, Sorry To Part," (LP), **Horslips**, Atco; "First Base," (LP), **Babe Ruth**, Capitol; "Slidewinder," (LP), **J. B. Hutto**, Delmark. . . . **WLUC-AM**, Loyola U. of Chicago, Jim Benz reporting: "My Old School," **Steely Dan**, ABC/Dunhill; "Comedian," (LP), **Franklyn Ajaye**, A&M; "Just Outside of Town," (LP), **Mandrill**, Polydor. . . . **WKDI-AM**, **WKDI-FM**, Northern Illinois U., Dekalb, Sheri Reeser reporting: "Very Rare," (LP), **T-Bone Walker**, Reprise; "Now Hear This," (LP), **Hanson**, Manticore; "Reunion in Central Park," (LP), **Blues Project**, Sounds of the South. . . . **WILN-AM**, Illinois State U., Bloomington-Normal, Steve Harris reporting: "Sanford & Son Theme," **Quincy Jones**, A&M; "Hello, It's Me," **Todd Rundgren**, Bearsville; "My Music," **Loggins & Messina**, Columbia. . . . **Michigan—WMMW-FM**, Central Michigan U., Mount Pleasant, Garaud MacTaggart reporting: "You Ain't Rollin' Your Roll Rite," (LP), **Augie Meyer**, Paramount; "Bodacious D. F.," (LP), **Bodacious D. F.**, RCA; "Craig Doerge," (LP), **Craig Doerge**, Columbia. . . . **WMSN-AM**, Michigan State U., East Lansing, Dave Lange reporting: "Takin' My Time," (LP), **Bonnie Raitt**, Warner Bros.; "Wake of the Flood," (LP), **Grateful Dead**, Grateful Dead; "Queen," (LP), **Queen**, Elektra. . . . **WEAK-AM**, Michigan State U., East Lansing, Jeff Smith reporting: "Life Ain't Easy," **Dr. Hook & The Medicine Show**, Columbia; "Evil," **Earth, Wind & Fire**, Columbia; "Angel Spread Your Wings," (LP cut, Breezy Stories), **Danny O'Keefe**, Atlantic. . . . **WIDR-AM**, Western Michigan U., Kalamazoo, Bill McKetrick reporting: "And Wherefore," **Strawbs**, A&M; "OI" Jelly Roll," **Sharks**, MCA; "Granicus," (LP), **Granicus**, RCA. . . . **WJMD-AM**, Kalamazoo, Rick Bihary & John Kerr reporting: "Takin' My Time," (LP), **Bonnie Raitt**, Warner Bros.; "Time Fades Away," (LP), **Neil Young**, Reprise; "The Joker," (LP), **Steve Miller Band** Capitol. . . . **Ohio WFIB-AM**, **WGUC-FM**, U. of Cincinnati, Ellen Roberts reporting: "Queen," (LP), **Queen**, Elektra; "Ringo," (LP), **Ringo Starr**, Apple; "Wake of the Flood," (LP), **Grateful Dead**, Grateful Dead. . . . **WKSU-FM**, Kent State U., Kent, Tom Yourchak reporting: "Blondel," (LP), **Amazing Blondel**, Island; "Chris Jagger," (LP), **Chris Jagger**, Asylum; "Shangrenade," (LP), **Harvey Mandel**, Janus. . . . **WUJC-AM**, **WUJC-FM**, John Carroll U., University Heights, Tim Iacofano reporting: "The Joker," **Steve Miller Band**, Capitol; "Queen," (LP), **Queen**, Elektra; "Time Fades Away," (LP), **Neil Young**, Reprise. . . . **Indiana—WIUS-AM**, Indiana U., Bloomington, Pat Zimmerman reporting: "Such a Night," **Dr. John**, Atco; "Adventures of Panama Red," (LP), **New Riders of the Purple Sage**, Columbia; "Over Nite Sensation," (LP), **Mothers of Invention**, DiscReet. . . . **Minnesota WMMR-AM**, U. of Minnesota, Minneapolis, Michael Wild reporting: "Brandy," **Scott English**, Janus; "Touch The Wind," **Mocedades**, Tara; "But For Love," **Jerry Naylor**, Columbia. . . . **Wisconsin—WSSU-FM**, U. of Wisconsin, Superior, Jim Brown & Paul Swanosky reporting: "Be," **Neil Diamond**, Columbia; "Loving Arms," **Dobie Gray**, MCA; "Granicus," (LP), **Granicus**, RCA. . . . **Missouri—KRC-AM**, **CAF**, Rockhurst College, Kansas City, Pete Modica reporting: "The Day That Curly Billy Shot Down Crazy Sam McGee," **Hollies**, Epic; "Keep Yourself Alive," **Queen**, Elektra; "Come Get To This," **Marvin Gaye**, Tamla.

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**SOUTH—North Carolina—WKNC-FM**, North Carolina State U., Raleigh, Monya White reporting: "Occupation: Foole," (LP), **George Carlin**, Little David; "Spectrum," (LP), **Billy Cobham**, Atlantic; "Berlin," (LP), **Lou Reed**, RCA. . . . **WASU-FM**, Appalachian State U., Boone, Philip Vincent reporting: "Lo & Behold," (LP), **Coulson, Dean, McGuinness & Flint**, Sire; "Bringing Home the Bacon," **Procol Harum**, Chrysalis; "Travelling Days," (LP), **JSD Band**, Warner Bros. . . . **WFDD-FM**, Wake Forest U., Winston-Salem, Dick Byrd reporting: "Profile," (LP), **Jan Akkerman**, Sire; "Still," (LP), **Pete Sinfield**, Manticore; "The Miraculous Hump Returns From The Moon," (LP), **Sopwith Camel**, Reprise.

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

## Who/Where/When

• Continued from page 20

Mich. (18); Western Carolina College, Cullowhee, N.C. (20); Coliseum, Corpus Christi, Texas (23); Ontario Motor Speedway Festival, Calif. (24); Henry Levitt Arena, Wichita, Kansas (25). **MERLE HAGGARD** (Capitol): Stampede Corral, Calgary, Alberta, Nov. 8; Center of Arts, Regina, Sask. (9); Centennial Auditorium, Saskatoon, Sask. (10); Playhouse Theatre, Winnipeg, Man. (11); Auditorium, Minneapolis, Minn. (14); Dane County Expo Center, Madison, Wisc. (15); Masonic Temple, Davenport, Iowa (16); Jackson Coliseum, Tenn. (17); Convention Center, Louisville, Ky. (18). **FREDDIE HART** (Capitol): People's Place, Norwood, La., Nov. 9; Walker Park Skating Rink, Blytheville, Ala. (10); Jetstar, Huntsville, Ala. (14); Maxwell Air Force Base, Montgomery, Ala. (15-16); Civic Auditorium, Thomasville, Ga. (17).

**JOHN HARTFORD** (Warner Bros.): Berkeley, Calif., Nov. 17; Nashville, Tenn. (25). **WOODY HERMAN** (Fantasy): Half Note Club, N.Y., Nov. 12-17. **CAROLYN HESTER** (RCA): Cellar Door, Washington, D.C., Nov. 5-10. **HOT TUNA** (Grunt): Queens College, N.Y., Nov. 5; Academy of Music, N.Y. (9-10); C.W. Post College, N.Y. (13); Palace Theatre, Albany, N.Y. (14); Schubert Theatre, Philadelphia (16); Orpheum, Boston (18). **LORI JACOBS** (Capitol): Passims, Boston, Nov. 15-18. **JAMBALAYA** (A&M): Ind. Univ., Bloomington, Nov. 10; Municipal Auditorium, Sioux City, Iowa (11); Century II, Wichita, Kansas (14); State Theatre, Monterey, Calif. (21); Arena, Bakersfield, Calif. (23); Humboldt State College, Eureka, Calif. (30). **JACK JONES** (RCA): Paladium, London, England, Nov. 12-24.

**GRANDPA JONES** (Dot): Shindig in the Barn, Lancaster, Pa., Nov. 17. **EDDIE KENDRICKS** (Motown): County Hall, Charleston, S.C., Nov. 17; Coliseum, Charlotte, N.C. (18); The Roxy, Los Angeles (28). **MERLE KILGORE** (Starday): Mt. Airy High School Auditorium, N.C., Nov. 9; Catawba College Gym, Salisbury, N.C. (10); Beckley Armory, W. Va. (16); Caldwell College N.J. (17); Gar-Field High School, Woodbridge, Va. (18); War Memorial Auditorium, Ft. Lauderdale, Fla. (20); Country Music Cabaret, Ft. Lauderdale (21). **ALBERT KING** (Stax): Palmer's Record Mart, Cleveland, Ohio, Nov. 11-13. **FREDDIE KING** (Capitol): Washington & Lee Univ., Lexington, Va. Nov. 9; Temple Univ. Philadelphia (10); Orpheum Theatre, Boston (11); Municipal Auditorium, Atlanta, Ga. (14). **LEO KOTTKE** (Capitol): Oregon Tech., Klamath Falls, Oregon, Nov. 13; Univ. of Oregon, Eugene (14-15); Mont. State Univ., Bozeman (17); Opera House, Seattle, Wash. (18); Southern Idaho College, Twin Falls (19). **MICHELE LEGRAND** (Bell): Jimmy's, N.Y., Nov. 27-31. **LIGHTHOUSE** (Polydor): American Theatre, St. Louis, Mo., Nov. 11.

## Classical Same, Rock Dips, Smaller Sites Mgrs.' Asso.

**NEW YORK**—Continued popularity for classical music, a decline in rock audiences and a shift away from larger concert halls to smaller facilities were among trends in campus concert programming unveiled by the fifth survey of college halls conducted by the Association of College and University Concert Managers, Inc.

The recently completed "Profile Survey V" sampled 62 percent of the ACUCM members in the U.S., Canada and Puerto Rico, to outline buying trends and audience acceptance patterns on campus, based on talent programming during the school year '72-'73.

## WBRF-FM Sets Radio Confab

**NEW YORK**—At Brandeis University, Waltham, Mass., station **WBRF-FM** is organizing an intercollegiate radio conference for New England campus radio outlets. The one-day meet is set for Saturday, Dec. 8 on the Brandeis campus near Boston.

Initial plans call for six seminars on various aspects of radio programming and administration. Also scheduled is a banquet and free concert for delegates.

Additional information is available from **WBRF-FM** music director Lisa Karlin, **WBRF-FM**, Brandeis U., 415 South St., Waltham 02154.

## Bennett in NTSU Tour?

**DENTON, Tex.**—Negotiations are underway between singer Tony Bennett and the North Texas State University One O'Clock Lab Band that will hopefully result in a December tour of the band and Bennett.

Bennett was quoted here as saying that he feels that there are a number of good college bands that could give Buddy Rich and Woody Herman a strong challenge. Bennett also stated that the NTSU band is probably the best of the college groups.

The One O'Clock band, and other NTSU bands in the university's jazz program, begun in 1947, have several additions this year, including Jay Saunders, an NTSU graduate on leave from Stan Kenton's band to complete work on his master's degree. He also conducts one of the lab bands.

Trends reported on 194 campuses showed theater road shows as the most frequently performed event during the 1972-1973 campus season, with 505 performances tabulated. Ballet again showed the highest average gross attendance, performing to audiences at 76 percent capacity.

Rock and pop programming, however, revealed a decline in audience drawing power, with average capacity estimated at 65 percent, marking a decrease of 13 percent since 1970-1971.

Continued popularity for chamber music was noted, ranking third in total number of performances, while average student attendance as a percentage of total audience continued to rise, this year reaching 57 percent.

As for the impact of pop and rock acts on the total billings, those acts accounted for 24 percent of all fees paid, although representing only 14 percent of the total performances.

Also suggested by the findings is the reversal of a trend toward the use of larger performance halls first considered significant during 1970-1971. Increased use of halls seating under 1,000 was noted for recitals, chamber music, folk music and big-name entertainers.

A slight decrease was noted in the average fee paid, with the average for 1973 set at \$3,111. Among those types of events showing an increase in fees, opera and choral events showed the greatest increases, while jazz artists also showed increases.

Decreases in average fees for specific program types ranged from slight to significant, with rock acts showing the most marked decrease, down \$1,494. The spokesmen for the survey indicated that this decrease did not reflect a reduction in artist and attraction fees, but rather an increase in booking activity for performers with lower fees.

The profile also indicated the continued acceleration in funding support provided by educational institutions, with total artist fees for the season estimated at \$8 million and gross attendance set at nearly 3.5 million at 3,521 performances.

A related pilot study showed that ACUCM member campuses are engaged in a \$100 million business annually, pointing toward indirect expenditures in staff salaries and benefits, operational costs of equipment, maintenance, utilities and promotional activity as further indicators of the over all activity in campus entertainment.

(Continued on page 80)



# Roger Williams Live!



Recorded live at the  
Showcase Theatre  
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Valencia, California.  
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superbly in front of  
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everyone including:  
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The Impossible  
Dream  
Autumn Leaves  
Born Free  
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## INTERVIEW:

# MOR Approach + Lengthy list + Early Oldies + Superstars + Good DJ's & Music Director = No. 1 Spot

**EDITOR'S NOTE:** This is the second installment of an in-depth interview with Don Nelson, general manager of WIRE-AM in Indianapolis, one of the most successful country music stations in the world. The interview was conducted by Claude Hall, radio-TV editor, Billboard Magazine.

**HALL:** In regards to programming WIRE-AM, did you start with the Top 40 approach to country music?

**NELSON:** No, simply because we wanted a 25-49 age target audience. There was a great Top 40 radio station in town... WIFE-AM with all those ratings... and so we took, really, a middle-of-the-road approach to country music.

**HALL:** How many records did you play at the start; do you remember now?

**NELSON:** Our playlist has always been long. Sometimes, too long. Sometimes it gets out of hand. But we've never just played 30 records... or just played 40 records. And, in our particular market... well, we're the country station in Indiana. You have WJJD-AM-FM in Chicago, WONE-AM in Dayton and WMNI-AM in Columbus... and when you have that kind of responsibility to your audience, you also have to break new product. True, our business is not to sell records. But it would be in neglect of our duty to our audience if we didn't expose new groups like the Brush Arbor you and I were talking with a little earlier. How would they ever get off the ground, how would they ever get great if somebody doesn't play their records? So, our playlist has always been long. Sometimes when it gets out of hand we have to go in and cut it back down, but our average playlist is probably around 70-75 records. But sometimes the list has been over a 100. That kind of playlist would probably turn some program directors blue... but there are times when it just happens.

**HALL:** Do you make it a purpose to play new records?

**NELSON:** Lee Shannon is the music director. He takes the program director, Bill Robinson, the best new records of the week, in his opinion, and they, he and Bill, get together on the records that are to be added.

And ever so often I bop up with some wild suggestion on a record. But Bill and I have, to me, the only kind of working relationship that a manager and program director should have—when it comes to product, he has total veto power over me. And we have a tacit agreement that as long as it works, it's great; if it doesn't I'll get a new program director. And that's the same arrangement I have with my people... as long as WIRE-AM is successful, it's great for me and if it ceases to work, they'll get a new manager. And that's a great way to operate.

**HALL:** And Bill probably has the same understanding with his air personalities.

**NELSON:** Very few general managers have the guts to have that kind of understanding—openly—with their program directors... and for me to come sailing in with some fantastic idea or some great record I just heard and for Robinson to smile and say: Why don't you go on back down to your office and talk to the national rep? He does this on a frequent basis. But we also think very closely together. And we rethought our whole radio station a couple of years ago. I got off in a corner and spent about 60 days on it... and I came up with 32 suggestions... and laid them all on Bill and we agreed on 27 of them.

**HALL:** But why change? You were No. 1 at the time. That was two or three years ago... was that when you told me you were revamping the format?

**NELSON:** And I never told you the details... for print. One of the changes, interestingly enough, was to get involved with oldies. And three years ago, the nostalgia craze hadn't really hit. We were into that scene long before it hit in pop music. And it was one of our big secrets at that time. Of course, everybody in the business is doing it now.

**HALL:** Didn't you also have a theory about major artists and programming?

**NELSON:** Right. We found that we were a country music station, but in analyzing our hours, we discovered that sometimes we would get so busy with the current hits, with oldies and with new releases, that we forgot to play a major country act.

So we came up with a list of 20 stars—the Charley Prides, the Johnny Cashes, the Glen Campbells, the Bill Andersons, people like that—and ruled that those had to be played. At least one every half-hour. It was really kind of a shock to us that we'd been often going for a full hour without playing at least one superstar.

**HALL:** Making the list of superstars was the first step. Then you gave the air personality on duty the prerogative of pulling the record to play?

**NELSON:** The air personality at WIRE-AM always has the prerogative of pulling the music for his entire show. Now, by having the list of superstars, the air personality could play a record by one of them in any of his categories—as a new release by a superstar, a current hit by a superstar, or an oldie. But, you know we're

*(Continued on page 28)*

## Tex. Program Meeting Set

**GALVESTON**—A group of Texas radio programmers have organized their own programming meeting here for Nov. 30-Dec. 2. Chuck Dunaway of Dunaway-Masky Productions, Houston, is meeting coordinator. The three-day event will be held at the Galvez Hotel here.

The meeting will discuss the problems and positive aspects of Texas radio and among the programmers and air personalities attending will be Bill Young, Ken Dowe, Scotty Brink, Lee Randall, Mike Lucas, Ed Shane, Bruce Brown, Ray Potter, Dave Ambrose, Rick Reynolds, Johnny Thompson, Danny O'Brien, Bob Hamilton, editor of the Bob Hamilton Radio Report, is also slated to attend.

Among the scheduled events will be open discussion hosted by Bill Young, program director of KILT-AM in Houston, on Dec. 1, along with an afternoon bull session. Mack Hudson will discuss "Developing a Personality on the Air" on the morning of Dec. 2.

For further details, contact Dunaway at 713-785-8939.

## KRLA-AM Breaking New Records

**LOS ANGELES**—KRLA-AM, a 50,000-watt station that has been a very important factor off-and-on in exposing new records, is again making a determined effort to break new records. Johnny Hayes, program director and a veteran of eight years with the station, said last week that he thought "records are such big news, I think everyone ought to know about them."

Thus, in his personal "crusade for new music," new records are not only being heralded on the station, but being talked about and discussed.

"And we're not waiting until they're top 15 in the market before adding them to the playlist," he said, scoffing at the other radio stations in the market who're scared to play new records. "We're here to serve the listeners, and that means providing them with not only fresh music, but the best music available. I feel it's a privilege for me to be associated with new music."

The KRLA-AM playlist ranges today from 75-to-80 records. In his search for the best of the new music, Hayes will listen as often as 10-to-15 times to a given record. The reason is that he feels he's "selling entertainment" and the new good music might come from any direction—jazz, MOR or country. For example, he says he

added Charlie Rich's "Most Beautiful Girl in the World" a week before the local country music station. He also added recently "The Way We Were" by Barbra Streisand, "Showdown" by the Electric Light Orchestra, "Sight and Sound" by David Gates from his Elektra Records album ("I think the single that the label released was a mistake"), and Billy Paul's "Thank You for Saving My Life" from his album, among other tunes, some singles, some cuts from LPs.

Not every record is introduced in the KRLA-AM format. "If you're playing 'She's a Woman' by the Beatles, you don't have to introduce it. Most listeners already know what that record is. It's only the unfamiliar records that you need to tell them about," Hayes said. "And we would never play the short version of a record... I don't want either the intro or the bridge of a record cut... the listeners deserve to hear the full record."

But, in any case, Hayes is playing a lot of new songs, including Ray Charles' "Come Live With Me" and Ringo Starr's "You're 16" and "Theme From MASH" by Ahmad Jamal as well as "Drifting Prophet" by the Mystic Moods. "We're trying to avoid any stigma on music."



**TOM ADAMS**, air personality with WIOD-AM in Miami, tries out an old Gary Owens joke on Clint Holmes, left, Epic Records artist. Actually, Adams claims that Holmes was "estatically happy after winning a clip-on tie in the shape of Linda Lovelace's tongue for correctly predicting his second record 'Shiddle-de-de' would sell a million copies."

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## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

**John Lund** is the new program director of WNEW-AM in New York and taking over as program director of WGAR-AM in Cleveland which Lund built as a considerable power is 4-8 p.m. air personality **Loren Owens**. **Charles H. (Chick) Watkins** has been named assistant program director of WGAR-AM. Owens has been with the station since April while Watkins started part-time with WGAR-AM in 1970 and worked up to production director. Owens once worked on the air as **Jefferson Kay** at WKGN-AM, Knoxville rock station.

records. . . . **Don DeBoef** is now at KTAV-FM, Knoxville, Iowa; he'd been at KBOE-FM in Oskaloosa, Iowa, under the name of **Don Howard**. Lineup at KTAV-FM includes **Dave Smiley** mornings, **Doug Smiley** afternoons, **DeBoef** evenings. DeBoef would like to hear from the guys at KBOK-AM in Sinop, Turkey, which he managed in 1970. . . . I just can't believe all of the letters and the phone notes that I've got to somehow get into the column this week. Whew!

★ ★ ★  
**Ronnie (Ronnie Knight) Dennington** has been named program director of WGCL-FM in Cleveland. . . . **Ira J. Lipson**, program director of WFAA-AM and KZEW-FM in Dallas, notes: "Strange to see such a factual dude as yourself wind up with some pretty weird errors in your pages. Especially tickled to see wrong info attributed to me person-

(Continued on page 32)

## CHI OLDIE FM NITERY

CHICAGO—WFYR-FM, an oldies station here, will originate remote broadcasts Friday and Saturday evenings from a new nightclub—FYR Station—atop the McCormick Inn Hotel here.

Air personality **Tony Rugero** will host the show, spinning records from the 1950's for dancing. He'll also do live celebrity interviews as well as play tapes of interviews recorded earlier in the week. The air personality will also be conducting from time to time sock hops and the show will often feature appearances of artists who were famous during the 50's. Rugero will be spinning records at the club six nights a week; only Friday and Saturday nights will be on the air. He was a regular personality with WFYR-FM.



**RUGERO**



**TOM CROSS**, air personality on KGFJ-AM in Los Angeles, congratulates the **Tavares**, a Capitol Records group, on their debut single "Check It Out." The group recently visited the soul station.

## Prime-Time Show Due

NEW YORK—The ABC-TV network, beaming at the successful ratings of its late night "In-Concert" series, and the more recent success of the Dick Clark Special on its "Wide World of Entertainment," will host a series of prime-time music specials "Dick Clark Presents the Rock & Roll Years," scheduled for first airing on Nov. 28.

The series, which will replace "Bob & Carol & Ted & Alice," this season's first prime-time network casualty, will trace the history of rock 'n' roll from what **Martin Starger**, vice president, programming, ABC Entertainment, calls "its turbulent birth to its exciting present."

According to **Starger**, the series which will be aired in five half-hour specials, will feature live performances taped at the Santa Monica Civic Auditorium in California. Also included will be vintage film and taped excerpts of past Dick Clark shows, as well as newsreel footage and selected motion picture sequences.

The series has been produced for ABC by Dick Clark Teleshows, Inc., with Clark as executive producer.

## XPRS-AM Shifts To Oldies Format

LOS ANGELES—XPRS-AM, a 50,000-watt station with transmitter south of the border in Mexico, has switched to an oldies format. The station previously featured soul music. Air personality lineup features **Bill Taylor** 6-10 a.m., **Les Beigel** 10 a.m.-2 p.m., **Dick Lyons** 2-6 p.m., **Rick Ward** 6-midnight. Taylor is program director. **Dave Sweeney** is general manager.

## MOR Approach

Continued from page 27

lucky at WIRE-AM. Our four daytime personalities are all ex-program directors of successful radio stations. And when they came to the station, we knew it was going to be exceedingly interesting—that it was going to work well or not at all. In our case, it's worked very well because the guys pull together. It's not unusual for a **Ken Speck** to go to **Lee Shannon** and say: Hey, tape me for a half-hour. And for the guys to sit down and critique themselves. And they can only do this out of the mutual respect for the jobs that each of them does. And another super thing about the station, with country music radio, is that we don't have problems with our air staff. Because these guys are professionals. I seriously can't recall when the last time was that we had a problem among our announcers or with our announcers. And if you don't have to waste your time with that kind of Mickey Mouse, then you have more time to devote to figuring out how to stay ahead of the pack.

**EDITOR'S NOTE:** Next week, more about the changes in programming to stay No. 1 in the market.



**WOLFGANG JACK**, HOST of NBC-TV's "The Midnight Special," clowns around with Stax Records artist **Johnnie Taylor**. Taylor performed several tunes on the Friday (2) show, including "I Believe in You, You Believe in Me" and "We're Getting Careless With Our Love." Jack also hosts an evening radio show on WNBC-AM, New York.

## Soul Amer Widens Format

MERIDIAN, Miss.—WINK-AM are the new call letters of the old WQIC-AM. The format will still be targeted at the black audience of East Mississippi and West Alabama, said new owner **Charles L. Young**, but with a broader base that includes Top 40 records, soul music and MOR, as well as some jazz and gospel. The lineup on the 5,000-watt daytime station includes **Brock Easter**, **Charles Jone**, **Leroy Davis**, **Reginald Williams** and **Thomas E. Smith**.

More  
Radio-TV Programming  
See Page 32

## GAYLE DUNNE



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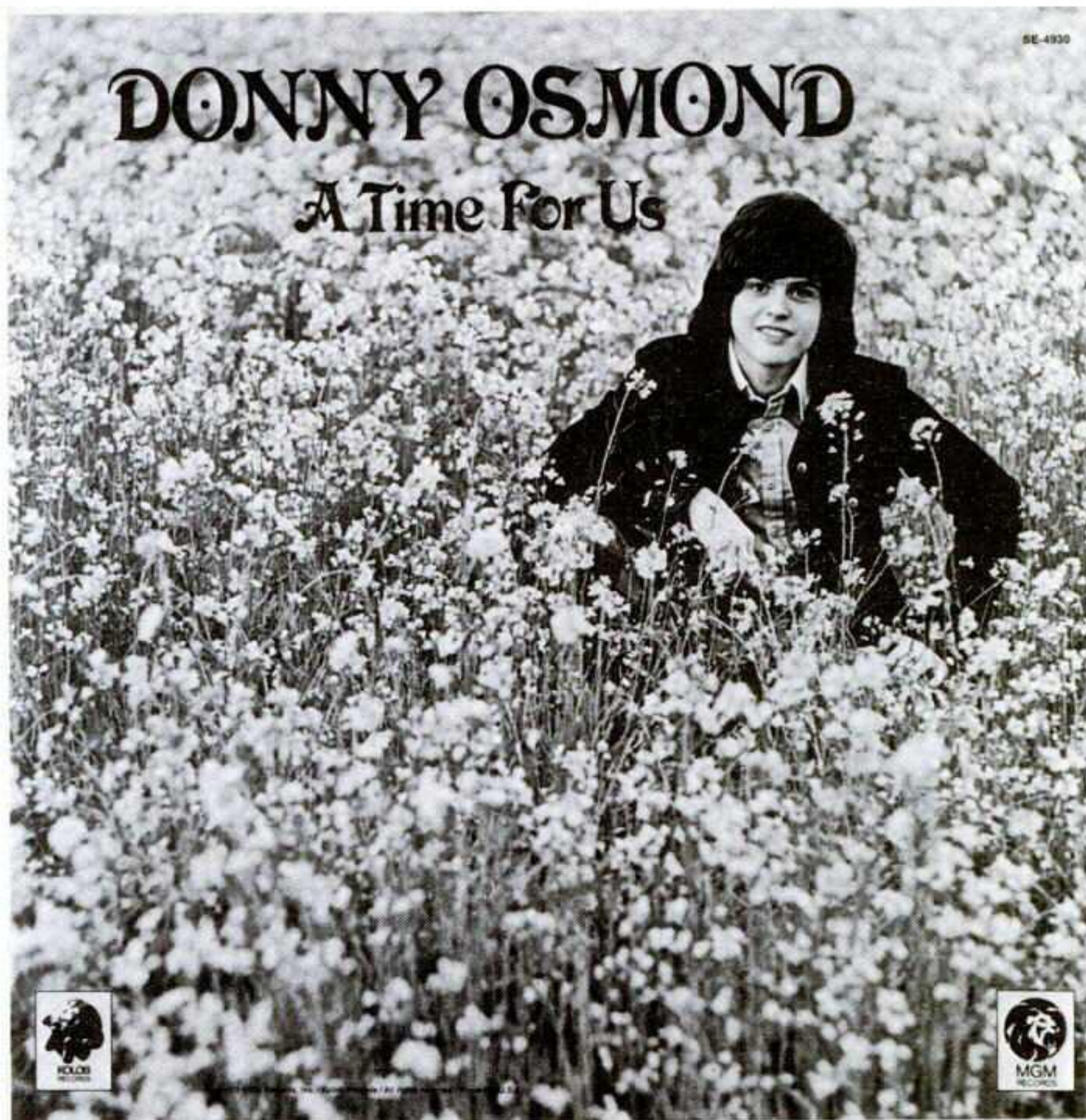
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# Soul Sauce

## Nitery Years Help Gregory On Campuses

By LEROY ROBINSON

LOS ANGELES—Black humor came alive in the sixties because Dick Gregory's presentation methods were far beyond anyone's expectations. And justifiably so. No comedian, black or white, had a chance to use American history as his platform, nor had one dared to be humorous and entertaining while at the same time being controversial and factual.

Needless to say, Gregory excited audiences in nightclubs from one coast to the next. He fought for human rights for his own minority group as well as for others. And questions reached him like: "Because you're a comedian does America take you serious?" To which Gregory replied:

"I don't know about America, but they didn't put me in jail 37 times because they thought I was funny. And the people I was demonstrating against didn't think I was funny either."

And so it has come to pass that Dick Gregory, comedian, is a very serious man, and he has a lot to say. So, for that reason, and some others of Gregory's, he has abandoned the nightclub circuit with his laugh-making being presented on records (on the Poppy label, distributed by United Artist), and through college lecture tours (he is one of the top five in the country most requested by campuses) he plans to take care of cleansing the souls of young Americans.

A typical Gregory lecture begins with: "I intend to examine America. In two hours I'm gonna tell you about all of her diseases. And I don't want anybody to tell me that they want to hear the nice things about America, because the nice things in a sick body have never cured the disease."

For eight years Gregory had made the college tour a part performance schedule, which eventually turned into 300 more than he could handle and still do nightclub and concert performances besides. But that is only one of the reasons for his abandoning clubs.

"In giving up clubs," explains Gregory, "I saw a conflict in going on college campuses and saying to the young kids, 'drugs and alcohol is bad.' And then turn around and say: 'Hey, come to the nightclub and catch my act.'"

"Of course," Gregory continued, "it had nothing to do with nightclubs, or alcohol, because I believe you got a right to smoke pot and drink alcohol, and be as sick and insane as the rest of the Americans."

As far as his lecturing goes, Gregory realizes that being a comedian might present some problems with the students not taking him serious. But he says: "I deal in the truth," and he knows that the truth is not going to be laughed at.

"However, my being a comedian has helped me become a tremendous lecturer. My timing doing nightclub work has helped. And I do say funny things. . . much funnier in lectures because I'm not that pressured for time," says Gregory.

Gregory, who started fasting for causes, is now fasting to keep the body clean, and still putting a prophecy, or two, out for public consumption. For three months prior to Agnew's desire to resign, Gregory had predicted it would happen.

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 11/10/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>
1	1	12	<b>MIDNIGHT TRAIN TO GEORGIA</b> —Gladys Knight & the Pips (Jim Welterly), Buddah 383 (Koca, ASCAP)	34	27	10	<b>BLOW YOUR WHISTLE</b> —K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sherlyn, BMI)	90	2	2	<b>RIVERS</b> —Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)
2	4	8	<b>SPACE RACE</b> —Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	39	43	5	<b>I WANNA KNOW YOUR NAME</b> —Intruders (K. Gamble, L. Huff), Gamble 757 2508 (Columbia) (Mighty Three/Blackwood, BMI)	83	4	4	<b>SHOW AND TELL</b> —Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)
3	2	13	<b>HEY GIRL (I Like Your Style)</b> —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	36	37	11	<b>HYMN #5</b> —Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Benell/Captain, BMI)	87	3	3	<b>LOVE CHAIN</b> —Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (UA) (Fame, BMI)
4	8	8	<b>THE LOVE I LOST (Part 1)</b> —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	37	31	10	<b>TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH</b> —Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	70	77	6	<b>NIJA WALK (Street Walk)</b> —Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Clita/Patrick Bradley, BMI)
5	7	14	<b>CHECK IT OUT</b> —Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	38	40	5	<b>YOU'RE IN GOOD HANDS</b> —Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	86	2	2	<b>ME &amp; MY BABY BROTHER</b> —War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)
6	3	12	<b>GET IT TOGETHER</b> —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	39	32	13	<b>HIGHER GROUND</b> —Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	73	75	6	<b>IF I COULD REACH OUT</b> —Otis Clay (George Jackson) Hi 2252 (London) (Fame, BMI)
7	12	7	<b>YOU'RE A SPECIAL PART OF ME</b> —Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	40	41	7	<b>YOU'VE GOT MY SOUL ON FIRE</b> —Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	74	56	9	<b>WHAT IT IS</b> —Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)
8	5	14	<b>FUNKY STUFF</b> —Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	42	53	4	<b>IF I WERE ONLY A CHILD AGAIN</b> —Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	75	61	7	<b>NEW KIND OF WOMAN</b> —Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus 71254 (Columbia) (Gold Forever, BMI)
9	6	14	<b>I CAN'T STAND THE RAIN</b> —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	43	33	10	<b>THIS TIME IT'S REAL</b> —Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kupka, ASCAP)	91	2	2	<b>I FOUND SUNSHINE</b> —Chi-Lites (Eugene Record), Brunswick 55503 (Julio Brian, BMI)
10	10	10	<b>LET ME BE YOUR LOVEMAKER</b> —Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	44	45	7	<b>IN THE RAIN</b> —Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	77	84	5	<b>DANGWA</b> —Manu Dibango (Manu Dibango), Atlantic 2983 (Cotillion, BMI)
11	13	10	<b>HAVING A PARTY</b> —Ovations (Sam Cook), MGM 14623 (Kags, BMI)	45	45	7	<b>FOR YOUR LOVE</b> —Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	80	82	2	<b>WHAT CAN I TELL HER</b> —Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)
12	14	10	<b>MY PRETENDING DAYS ARE OVER</b> —Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	46	57	4	<b>NEVER, NEVER GONNA GIVE YOU UP</b> —Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	81	85	3	<b>I'M THROUGH TRYING TO PROVE MY LOVE TO YOU</b> —Bobby Womack (B. Womack), United Artists 255 (Unart/Tracebob, BMI)
13	16	10	<b>I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY</b> —Ripple (Ripple), GRC 1004 (Act 1, BMI)	47	42	11	<b>RHAPSODY IN BLUE</b> —Deodato (George Gershwin), CTI 16 (New World, ASCAP)	82	82	2	<b>THIS TIME I'M GONE FOR GOOD</b> —Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (ABC) (Don, BMI)
14	9	14	<b>HURTS SO GOOD</b> —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	48	38	14	<b>ECSTASY</b> —Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	83	78	6	<b>COME LIVE WITH ME</b> —Ray Charles (Boudieux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)
15	11	12	<b>NUTBUSH CITY LIMITS</b> —Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	48	48	5	<b>STOP THIS MERRY-GO-ROUND</b> —John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moonsong Publishing Co., BMI)	84	89	3	<b>SISTER JAMES</b> —Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo) A&M 1461 (Broadside, BMI/Leigh, ASCAP)
16	17	10	<b>TASTE OF YOUR LOVE</b> —Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	49	52	10	<b>I'LL CATCH YOU WHEN YOU FALL</b> —Laura Lee (M. Smith, R. Dunbar), Hut Wax 7305 (Buddah) (Gold Forever, BMI)	85	89	3	<b>TOMORROW'S TRAIN</b> —Ponderosa Twins (M. Burton, S. Robinson), Astroscope 114 (Gambi, BMI)
17	21	7	<b>SOME GUYS HAVE ALL THE LUCK</b> —Persuaders (J. Fortgang), Alco 6943 (KCC, ASCAP)	50	47	7	<b>YOU'RE GONNA MISS ME</b> —Ann Sexton (Paul Kelly), 77 Records 133 (Tree, BMI)	86	71	6	<b>STONED TO THE BONE</b> —James Brown (James Brown), Polydor PD 14210 (Dynatone/Belinda/Unichappell, BMI)
18	18	8	<b>YOU'D BETTER BELIEVE IT</b> —Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stami, BMI)	51	51	11	<b>GIRL BLUE</b> —Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)	87	66	12	<b>THE BEST YEARS OF MY LIFE</b> —General Crook (General Crook) Wand 11260 (Scepter) (Germaine/Our Children's, BMI)
19	25	7	<b>FELL FOR YOU</b> —Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	52	60	7	<b>ALL THE WAY DOWN</b> —Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)	88	66	12	<b>BABY LAY YOUR HEAD DOWN</b> —Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)
20	26	6	<b>CHEAPER TO KEEP HER</b> —Johnny Taylor (Mack Rice), Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	53	55	12	<b>YOU CAN'T HIDE LOVE</b> —Creative Source (Skip Scarborough), Sussex 5019 (Alescar/Unichappell/Interior, BMI)	89	99	2	<b>MANGO MEAT</b> —Mandrill (Wilson Brothers), Polydor 14200 (Mandrill/Intersong/Chappell, ASCAP)
21	23	10	<b>YOU OUGHTA BE HERE WITH ME</b> —Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	54	74	2	<b>IT'S ALL OVER</b> —Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	90	99	2	<b>BOTH ENDS AGAINST THE MIDDLE</b> —Jackie Moore (P. Hartl, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)
22	35	5	<b>ROCKIN' ROLL BABY</b> —Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	55	59	5	<b>GET INVOLVED</b> —George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	91	98	2	<b>LIVING FOR THE CITY</b> —Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
23	15	12	<b>YES WE CAN CAN</b> —Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	56	76	2	<b>COME GET TO THIS</b> —Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	92	100	2	<b>SOMEBODY'S BEEN ENJOYING MY HOME</b> —Don Covay (L. Scott, E. Darby), Mercury 73430 (U-Van, ASCAP)
24	19	7	<b>JESSE</b> —Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	57	72	6	<b>I'VE GOT TO GO ON WITHOUT YOU</b> —William Bell (Larry McIntosh, Al Jackson), Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)	93	97	4	<b>IT'S SO NICE</b> —Sam Russell (Sam Russell, Irvin Hunt), Playboy 50031 (Pasa Alta, BMI)
25	28	11	<b>SMARTY PANTS</b> —First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	58	63	5	<b>STORMY MONDAY</b> —Lafimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	94	79	4	<b>LET'S RIDE TO THE MT. OP</b> —Zion Baptist Church Choir (Henderson-Simon), MS 121 (Myrrh) (Eight Nine, BMI, World Music Inc., ASCAP)
26	30	5	<b>WRAPPED UP IN YOUR WARM AND TENDER LOVE</b> —Tyrone Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	59	70	4	<b>YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING</b> —Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	95	—	1	<b>I JUST CAN'T STOP LOVING YOU</b> —Cornelius Brothers and Sister Rose (E. Cornelius), United Artists 313 (Unart. Stage Door, BMI)
27	34	7	<b>DOIN' WHAT COMES NATURALLY</b> —Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	60	62	7	<b>I'M A WINNER NOW</b> —Executive Suite (Felder/Harris), Babylon 1109 (Assorted, Six Strings, BMI)	96	94	4	<b>WHAT DO YOU WANT ME TO DO</b> —Lou Courtney (Lou Courtney), Rays 100 (Mercury) (Emalou/Ragmar, BMI)
28	29	6	<b>IF YOU DON'T DO IT THE FIRST TIME, BACK UP &amp; TRY IT AGAIN</b> —Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	61	73	3	<b>COME LAY SOME LOVIN'</b> —Margie Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)	97	—	1	<b>LET THERE BE DRUMS</b> —Incredible Bongo Band (R. Douglas, D. Malone), MGM 146359 (Don, BMI)
29	20	13	<b>KEEP ON TRUCKIN'</b> —Eddie Kendricks (F. Wilson, A. Pree, L. Gaston), Tamla 54348 (Motown) (Stone Diamond, BMI)	62	64	6	<b>DIRTY OL' MAN</b> —Three Degrees (Kenny Gamble, Leon Huff) Philadelphia International 3534 (Columbia) (Mighty Three, BMI)	98	—	1	<b>KEEP YOUR HEAD TO THE SKY</b> —Earth Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)
30	39	5	<b>SWEET UNDERSTANDING LOVE</b> —Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rail, BMI)	63	67	6	<b>HEY LITTLE GIRL</b> —Foster Sylvers (Dorian Burton, Eugene Randolph) MGM 14630 (Frost, BMI)	99	—	1	<b>IT DOESN'T TAKE MUCH</b> —Walter Jackson (L. Graham, D. Miller, R. Haley), Brunswick 55520 (Julio Brian, BMI)
31	46	4	<b>IF YOU'RE READY COME GO WITH ME</b> —Staple Singers (H. Banks, H. Jackson, C. Hampton), STA0179 (East/Memphis Music, BMI)	64	69	5	<b>THE LOVE WE HAD STAYS ON MY MIND</b> —Jerry Butler & Brenda Lee Eager (T. Calliar, L. Wade), Mercury 73422 (Butler Music by Chappell & Co., Inc., ASCAP)	100	80	8	<b>GETTING TOGETHER</b> —Brothers Guiding Light Featuring David (V. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)
32	22	12	<b>SEXY, SEXY, SEXY</b> —James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	65	68	8	<b>YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love)</b> —Barbara Jean English (English, Kerr), Alitha 6053 (Horn O' Plenty, ASCAP)	—	—	—	<b>LOVES ME LIKE A ROCK</b> —Dixie Hummingbirds (Paul Simon), Peacock 3198 (ABC) (Charing Cross, BMI)
33	24	11	<b>NEVER LET YOU GO</b> —Bloodstone (Pip Williams), London 1051 (Crystal Lukebox, BMI)	66	58	9	<b>BASKETBALL JONES Featuring Tyrone Shoelaces</b> —Cheech & Chong (T. Chong, C. Marlin), Ode 66038 (A&M) (India Ink, ASCAP)	—	—	—	—

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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	9	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	31	29	19	ALL I NEED IS TIME Gladys Knight & The Pips, Soul S 739 L (Motown)
2	2	11	DELIVER THE WORD War, United Artists UA LA128 F	★	43	3	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
3	4	23	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	33	28	6	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)
4	3	17	POINTER SISTERS Blue Thumb 48 (Famous)	34	38	5	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 HZ
★	7	10	AN ANTHOLOGY Temptations, Motown G 782 L	35	32	17	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
6	5	13	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	36	37	22	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
7	8	7	GET IT TOGETHER Jackson 5, Motown M 783 VI	37	33	23	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)
8	6	10	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	38	26	18	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265
9	9	10	CHI-LITES Brunswick BL 754197	39	40	5	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
10	12	8	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	40	46	3	AT THEIR BEST Crusaders, Motown M 796 VI
11	10	11	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	41	34	8	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
12	11	26	CALL ME Al Green, Hi XSHL 32077 (London)	42	22	9	2 Deodato, CTI 6029
13	14	18	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	★	-	1	BLACK & BLUE Harold Melvin & The Blue Notes, (Philadelphia KZ 32407 (Columbia)
★	19	7	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)	44	42	15	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444
15	16	21	EDDIE KENDRICKS Tamla T 327 L (Motown)	45	53	4	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739
16	18	28	NATURAL HIGH Bloodstone, London XPS 620	46	41	18	FACTS OF LIFE Bobby Womack, United Artists UA LA043 F
17	13	9	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	47	51	12	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
18	15	20	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	48	49	17	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
★	35	2	JOY Issac Hayes, Enterprise ENS 5007 (Columbia)	★	59	2	THE DELLS Cadet CA 50046
★	24	6	FULLY EXPOSED Willie Hutch, Motown M 748 VI	50	52	3	GOLDEN HITS FROM Ramsey Lewis, Columbia KC 32490
21	20	29	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	51	48	4	PLANETS OF LIFE Whispers, Janus JLS 3055
22	17	16	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	52	54	4	GREATEST HITS Main Ingredient, RCA APL 1-0314
23	25	21	MA Rare Earth, Rare Earth R 546 L (Motown)	53	44	19	TAYLORED IN SILK Johnnie Taylor, Stax STS 3014 (Columbia)
★	30	5	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	54	50	6	WORLD OF Ike & Tina Turner, United Artists UA LA 064 G2
★	31	5	WILD & PEACEFUL Kool & The Gang, Delite DEP 2013	55	58	4	YEARS GONE BYE Albert King, Stax STS-2010 (Columbia)
26	23	14	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	56	57	4	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
★	39	2	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	57	47	3	SOULFUL SOUNDS Cecil Holmes, Buddah BDS 5139
28	21	11	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	58	-	1	LOVE SIGN The Counts
★	36	3	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	59	60	2	FREEDOM FOR THE STALLION Hues Corporation, RCA APL 1 0323
30	27	28	BLACK BYRD Donald Byrd, Blue Note BN LA 047- F (United Artists)	60	-	1	CREATIVE SOURCE Sussex FRA 8027 (Buddah)

## Radio-TV Programming

### Yesteryear Hits

#### FIVE YEARS AGO November 9, 1968 SINGLES

- HEY JUDE  
Beatles (Apple)
- THOSE WERE THE DAYS  
Mary Hopkin (Apple)
- LOVE CHILD  
Diana Ross & The Supremes (Motown)
- LITTLE GREEN APPLES  
O.C. Smith (Columbia)
- HOLD ME TIGHT  
Johnny Nash (JAD)
- WHITE ROOM  
Cream (Atco)
- MAGIC CARPET RIDE  
Steppenwolf (Dunhill)
- ELENORE  
Turtles (White Whale)
- FIRE  
Crazy World Of Arthur Brown (Track)
- MIDNIGHT CONFESSIONS  
Grassroots (Dunhill)

#### FIVE YEARS AGO November 9, 1968 ALBUMS

- BIG BROTHER & THE HOLDING  
COMPANY  
Cheap Thrills (Columbia)
- JIMI HENDRIX EXPERIENCE  
Electric Ladyland (Reprise)
- JOSE FELICIANO  
Feliciano! (RCA)
- RASCALS  
Time Peace/Greatest Hits (Atlantic)
- CHAMBERS BROTHERS  
The Time Has Come (Columbia)
- JEFFERSON AIRPLANE  
Crown Of Creation (RCA)
- STEPPENWOLF  
The Second (Dunhill)
- CRAZY WORLD OF ARTHUR BROWN  
(Track)
- CREAM  
Wheels Of Fire (Atco)
- GLEN CAMPBELL  
Gentle On My Mind (Capitol)

#### TEN YEARS AGO November 9, 1963 SINGLES

- SUGAR SHACK  
Jimmy Glimmer & the Fireballs (Dot)
- DEEP PURPLE  
Nino Tempo & April Stevens (Atco)
- WASHINGTON SQUARE  
Village Stompers (Epic)
- IT'S ALL RIGHT  
Impressions (ABC-Paramount)
- MEAN WOMAN BLUES  
Roy Orbison (Monument)
- I'M LEAVING IT UP TO YOU  
Dale & Grace (Montel-Michele)
- MARIA ELENA  
Los Indios Tabajaras (RCA)
- BUSTED  
Ray Charles (ABC-Paramount)
- BOSSA NOVA BABY  
Elvis Presley (RCA)
- I CAN'T STAY MAD AT YOU  
Skeeter Davis (RCA)

#### TEN YEARS AGO November 9, 1963 ALBUMS

- PETER, PAUL & MARY  
In The Wind (Warner Brothers)
- THE SECOND BARBRA STREISAND  
ALBUM  
(Columbia)
- RAY CHARLES  
Ingredients in a Recipe For Soul (ABC-  
Paramount)
- ELVIS PRESLEY  
Elvis' Golden Records, Vol. 3 (RCA)
- TRINI LOPEZ AT P.J.'S  
(Reprise)
- PETER, PAUL & MARY  
(Warner Brothers)
- PETER, PAUL & MARY  
Moving (Warner Brothers)
- ALLAN SHERMAN  
My Son, The Nut (Warner Brothers)
- THE BARBRA STREISAND ALBUM  
(Columbia)
- BYE BYE BIRDIE  
Soundtrack (RCA)

### Davis Spearheading Thurs. NBC-TV Hour

LOS ANGELES—"Sammy Davis Starring in NBC Follies," a new hour music and variety series, has been launched by NBC-TV network. The show appears 10-11 p.m. (Pacific Time) on Thursdays.

### Vox Jox

Continued from page 28

ally. I've never said or implied that our station would be doing anything close to Top 40. WFAA-FM changed to KZEW-FM about a month ago. We're very close to WWWW-FM in Detroit, a format that I developed while I was programming in the Motor City. We do 20-minute music sets of progressive singles and tracks from top-selling LP's." Air personalities at KZEW-FM include assistant program director Ken Rundel 7-10 a.m., Mike Taylor until 2 p.m., Mark Addy 2-6 p.m., Gary Shaw 6-10 p.m., Mark Christopher 10 p.m.-2 a.m., and Jon Dillon 2-7 p.m., with Dave Thomas helping on weekends.

Besides his other activities on the air, Dick Summer is hosting a show called "Graffiti" 8:30-9 a.m. Sundays on WPLJ-FM in New York. The show will look at the media—radio, television, print, and the personalities that create and control what we see and hear. Not a bad idea for a show; we ought to pay more tribute to our own. . . . Gary (Gary Grant) Grossman reports in from KBOY-AM-FM in Medford, Ore., where he's now program director; KBOY-AM is a daytime rocker; the FM is automated MOR in the day and progressive rock at night. Jonathan R. James, who'd been program director of the two operations, was promoted to general manager but is still pulling the midday shift. Grant does the morning show and Bob Merrill, the music director, does the afternoon AM show. Ben Shepard and Richard Crow do the FM work. . . . Sandy Orkin, president of the Chicago Radio Syndicate, writes that his phone number in Chicago is 312-944-7724 and that's where you call if you'd like a demo on "Fame Game."

Scott Robbins, formerly of WPRO-AM in Providence, R.I., has left to join WCOD-AM, Hyannis, Mass., as music director and 6-10 p.m. air personality. . . . KMPC-AM, Los Angeles, is slating a 22-hour radio marathon Nov. 19-20 to raise funds for St. Jude Children's Research Hospital, according to general manager Stanley L. Spero. Going to put a lot of entertainment people on the air. I've always thought that Spero, though I don't know him personally, has a good grasp of the music industry. Reminds me a lot of Harvey Glascock when he was general manager of WNEW-AM in New York. Has that certain "flair" that makes a radio station a real valid part of show business.

Richard Good: I'll bet one bottle of beer on the Lakers; that's my limit, both minor and major. . . . The Don Martin School of Radio and Television has changed its name to the Don Martin School of Communications and moved into new studios in the Muir Building at Hollywood Blvd. and La Brea. Howard G. Townsend, president, says the school is adding several new courses. . . . Lineup at WMOD-FM in Washington includes J. (Murphy in the Morning) Michael Graves 6-10 a.m., Mike Fitzgerald 10 a.m.-2 p.m., Jeff Leonard 2-6 p.m., Same Segue 6-10 p.m., Irving G. Mucas 10 p.m.-2 a.m., Otto Mattion 2-6 p.m., with David Paul McNamee laboring as program director. And Graves notes: "As a morning man in a top 10 market, I would like to give this testimonial for Tom Adams and the Battery's Not Included Electric Weenie: I need three things to start my morn-

ing show with—first, a case of Coors (flown in from the West by Elephant Airlines which is slow but never forgets your address or flies over your house), a teddy bear (the one that the button eye fell out of), and my Electric Weenie." What in heck is Adams paying you guys for all of this egoboo? . . . Bill Kelly at WBVP-AM, Beaver Falls, Pa., reports "Flashback" by Paul Anka is a "really dynamite" single.

Dick Springfield, program director of WPOP-AM in Hartford, Conn., asks if we're moving the Radio Programming Forum to the East Coast for next year. Yes, it looks at this time as if the Forum will be held next year in some eastern city—New York, Washington, etc. We'll have more details within the next three weeks. I'm trying to get a low room rate so that more smaller market radio people can attend without having to mortgage their standby transmitters. Jack Thayer, Forum Chairman for this next year, is already selecting his advisors and working on agenda, etc. We'll have a questionnaire on potential topics and speakers in the next couple of weeks—a full page herein—which I'd like you gentlemen and ladies to watch for and answer. Okay?

WFIL-AM in Philadelphia may eventually get some competition. . . . Steve (Steve Conrad) Blecker, 617-933-1767, is looking for a Top 40 position. He's currently doing afternoons at WBSM-AM, New Bedford, Mass. . . . Mike Wagner is the new midday man at KDES-AM-FM, Palm Springs, Calif.; he'd been program director of UCLA's campus station, Los Angeles. His dad is Jack Wagner, former Los Angeles air personality and program director and his uncle is Roger Wagner, director of the Roger Wagner Chorale on Angel Records. The lineup at KDES-AM-FM now includes Ty Stevens 6-10 a.m., Mike Wagener 10 a.m.-3 p.m., Charles T. Stone 3-7 p.m., Lee McGowan 7-midnight, Greg Monica midnight-6 a.m., with Tom Clark, Greg Mitchell, and Rodd Stowell helping on weekends. . . . Auglie Blume, veteran record promotion executive, is starting a music tip-sheet. He's hunting for correspondents now. . . . Jay Thomas Smith, one of the ex-personalities of XPRS-AM, Los Angeles, is now on the air at WLOK-AM, soul station in Memphis.

KFRC-AM in San Francisco is giving out beach hats instead of teeshirts, I guess. Paul Drew and Harvey Metnick of RKO General Radio gave me one of them a week ago. Harvey must think I have the bighead or something; it was a couple of sizes large. . . . Jim Douglas, the new music director of WAJR-AM in Morgantown, W. Va., said the MOR station (which played progressive at night) has switched to an oldies format. Lineup includes Russ Morley 6-10 a.m., program director Woody O'Hara 10 a.m.-2 p.m., Douglas 2-6 p.m., Thomas Beachamp 6-10 p.m., and Rich Miles 10 p.m.-2 a.m. Says that he's not getting good record service from RCA Records. And I guess this is as good a point as any to warn everyone that if you aren't already using a car-

(Continued on page 47)

More  
Radio-TV Programming  
See Page 72



# AMERICA'S GREATEST VALUE 8-TRACK STEREO TAPE VOGUE - RIVIERA - SUPER 8 HIGH PROFITS - FAST SALES RETAIL \$1<sup>69</sup>

## COUNTRY AND WESTERN

R8-4 BOUQUET OF ROSES  
R8-10 FOY WILLING & THE RIDERS OF THE PURPLE SAGE  
R8-15 WICHITA LINEMAN  
R8-19 DREAMS OF THE EVERYDAY HOUSEWIFE  
R8-21 IT'S SUCH A PRETTY WORLD TODAY  
R8-23 NO LETTER TODAY  
R8-25 ANYTIME  
R8-33 ROOM FULL OF ROSES  
R8-34 ONCE A DAY  
R8-37 DON'T LET THE STARS GET IN YOUR EYES  
R8-38 STEEL GUITAR RAG  
R8-41 SONGS FOR TRUCK DRIVERS  
R8-42 SKIP A ROPE  
R8-43 LAST DATE  
R8-44 KING OF THE ROAD  
R8-48 LITTLE GREEN APPLES  
R8-49 RELEASE ME  
R8-50 GALVESTON  
R8-51 A BOY NAMED SUE  
R8-52 FOLSOM PRISON BLUES  
R8-55 HONEY  
R8-56 BY THE TIME I GET TO PHOENIX  
R8-58 HARPER VALLEY P.T.A.  
R8-59 GENTLE ON MY MIND  
R8-61 I LOVE YOU SO MUCH IT HURTS  
R8-62 I'M MOVIN' ON  
S-8-3003 TOP COUNTRY & WESTERN HITS VOL. 1  
S-8-3004 TOP COUNTRY & WESTERN HITS VOL. 2  
S-8-3007 COUNTRY & WESTERN INSTRU. VOL. 1  
S-8-3009 COUNTRY & WESTERN INSTRU. VOL. 2  
S-8-3036 ORANGE BLOSSOM SPECIAL & OTHER HOE DOWN FIDDLE HITS  
S-8-3037 THE NASHVILLE SOUND, VOL. 1 - COUNTRY & WESTERN VOCAL HITS  
S-8-3040 THE NASHVILLE SOUND, VOL. 2 - COUNTRY & WESTERN VOCAL HITS  
S-8-3041 MORE COUNTRY & WESTERN HITS  
S-8-3043 THE NASHVILLE SOUND, VOL. 3 - COUNTRY & WESTERN VOCAL HITS  
S-8-3049 THE NASHVILLE SOUND, VOL. 3 - COUNTRY & WESTERN INSTRU. HITS  
S-8-3054 THE NASHVILLE SOUND VOL. 4 - COUNTRY & WESTERN VOCAL HITS  
S-8-3055 TALL DARK STRANGER & OTHER COUNTRY & WESTERN FAVORITES  
S-8-3056 OKIE FROM MUSKOGEE & OTHER COUNTRY & WESTERN FAVORITES  
S-8-3057 MIDNIGHT COWBOY - NORM RALEIGH  
S-8-3059 THE NASHVILLE SOUND VOL. 5 - COUNTRY & WESTERN VOCAL HITS  
S-8-3062 THE ERA OF HANK WILLIAMS - JOHNNY WILLIAMS  
S-8-3069 TRUCK DRIVING SONGS - LEON COPAS  
S-8-3087 MY WOMAN, MY WOMAN, MY WIFE  
V8-101 SONGS FOR TRUCK DRIVERS  
V8-102 WESTERN SONGS & GUNFIGHTER BALLADS  
V8-105 TRY A LITTLE KINDNESS  
V8-108 WHERE HAVE ALL THE AVERAGE PEOPLE GONE  
V8-109 THE BEST OF BLUE GRASS  
V8-111 BIG IN VEGAS  
V8-112 FAVORITE HOE DOWN FIDDLE HITS  
V8-117 SEE RUBY FALL  
V8-119 SQUARE DANCE WITH CALLS  
V8-126 RING OF FIRE  
V8-128 BLUE GRASS GOSPEL  
V8-129 SONNY JAMES & EDDIE WILLS  
V8-132 FIREBALL MAIL  
V8-135 ERA OF JIM REEVES  
V8-137 DOWN ON THE CORNER  
V8-139 HILLBILLY HEAVEN - EDDIE DEAN  
V8-141 SNOWBIRD  
V8-143 BUMMIN' AROUND WITH JIMMY DEAN  
V8-145 THE FIGHTIN' SIDE OF ME  
V8-147 TRUE GRIT  
V8-148 YOU AND YOUR SWEET LOVE  
V8-150 DAVE DUDLEY SINGS LONELY CORNER & Other Western Favorites by Glenn Cass  
V8-152 JUST A MATTER OF TIME  
V8-155 WAITING FOR A TRAIN  
V8-157 COOL, COOL WATER - FOY WILLING  
V8-159 THE ERA OF HAWKSHAW HAWKINS  
V8-162 COUNTRY & WESTERN - SOUND OF Dave Dudley & Glen Cass  
V8-164 JOHNNY HORTON SINGS  
V8-167 HONEY COME BACK

## BIG BANDS

S-8-3001 GLEN MILLER ERA  
S-8-3002 TOMMY DORSEY ERA  
S-8-3017 THE ERA OF PEREZ PRADO & The Cha Cha Band  
S-8-3025 DANCE TO THE ERA OF HARRY JAMES, GLEN MILLER, STAN KENTON, PEREZ PRADO  
S-8-3030 DANCE TO THE ERA OF DUKE ELLINGTON, CHARLEY BARNET, STAN KENTON, WOODY HERMAN  
S-8-3061 DANCE TO THE SOUNDS OF THE BIG NAME BANDS  
S-8-3063 THE ERA OF BENNY GOODMAN  
S-8-3072 DANCE TO THE SOUNDS OF GLEN MILLER  
V8-122 CHARLIE BARNET ERA

## HAWAIIAN

R8-3 BEAUTIFUL HAWAII  
R8-27 HAWAIIAN LOVE SONGS  
S-8-3005 BEAUTIFUL BLUE HAWAII  
S-8-3071 SWEET LEILANI  
S-8-3081 HAWAIIAN WEDDING SONG (The Polynesians)  
V8-115 HAWAIIAN SUNSET

## DIXIELAND

R8-13 PETE FOUNTAIN & KINGS OF DIXIELAND  
R8-39 DIXIELAND PARADE  
S-8-3011 DIXIELAND JUBILEE  
V8-107 DIXIELAND  
V8-118 DIXIELAND, I JUST LOVE IT

## POLKA

S-8-3016 BEER BARREL POLKA (The Polka Dots)  
V8-121 HAPPY POLKA TIME  
V8-130 POLKA DOTS & POLKA CHIPS  
V8-140 POLKA PARADE  
V8-154 LET'S POLKA

## LUSH STRINGS

R8-5 MAGNIFICENT WALTZES  
R8-22 LOVE IS BLUE  
R8-35 ON CLOUD NINE  
S-8-3015 SOMEWHERE MY LOVE  
S-8-3026 THE HEART & SOUL OF SPAIN  
S-8-3033 HITS FROM THE GOLDEN WEST  
S-8-3035 BEAUTIFUL VIENNESE WALTZES  
S-8-3066 LOVER'S RHAPSODY  
S-8-3070 LOVE STORY (The Fascinating Strings)  
S-8-3077 THEME FROM ROMEO AND JULIET  
S-8-3084 ROMANTIC MOODS (Lush Strings)  
S-8-3089 THEME FROM DR. ZHIVAGO  
S-8-3090 FOR YOUNG LOVERS (Lush Strings)  
S-8-3092 EBB TIDE (Lush Strings)  
V8-106 LUSH STRINGS GO POLKA  
V8-116 MUSIC FOR EASY LISTENING  
V8-124 IMAGINATION - LUSH STRINGS  
V8-127 PARIS NIGHT LIFE  
V8-131 HOLIDAY FOR STRINGS  
V8-153 MUSIC FOR A LONELY EVENING  
V8-169 LUSH STRINGS PLAY FOR LOVERS

## JAZZ

V8-104 BUD SHANK - MAYNARD FERGUSON  
V8-120 VINCE GUARALDI  
V8-142 THE IMMORTAL NAT "KING" COLE Lester Young & The Gerald Wiggins Trio  
V8-144 JAZZ THEMES BY COLEMAN HAWKINS CHET BAKER  
V8-151 WEST COAST JAZZ  
V8-156 MODERN JAZZ GREATS  
V8-163 FANTASTIC JAZZ - COLEMAN HAWKINS

## LATIN

S-8-3006 FLAMENCO  
S-8-3008 THE BEST OF THE MEXICALI BRASS  
S-8-3029 LATIN DANCE PARTY (Tino Latino & His Orchestra)  
S-8-3088 VIVA MEXICALI BRASS (The Mexicali Brass)  
V8-165 LATIN DANCE PARTY  
V8-158 BRAZIL TODAY

## ORGAN

S-8-3074 HAMMOND ORGAN FAVORITES  
V8-125 THE MAGNIFICENT ORGAN  
V8-149 HAMMOND ORGAN FAVORITES

## ROCK N' ROLL

R8-14 MUSIC TO WATCH GIRLS BY  
R8-32 THOSE WERE THE DAYS  
R8-48 LITTLE GREEN APPLES  
R8-53 MacARTHUR PARK  
R8-54 UP UP AND AWAY  
R8-55 HONEY  
R8-56 BY THE TIME I GET TO PHOENIX  
R8-57 GIVE ME SOME LOVIN'  
R8-59 GENTLE ON MY MIND  
R8-60 SCARBOROUGH FAIR & SOUNDS OF SILENCE  
S-8-3038 TOP HITS OF TODAY, VOL. 2  
S-8-3078 SPINNING WHEEL (The Spinners)  
S-8-3080 ROSE GARDEN (The 19th & Cherry Gang)  
V8-114 HEAVY, HEAVY, HEAVY  
V8-123 LIGHT MY FIRE  
V8-160 PSYCHEDELIC GUITARS  
V8-161 DANCE PARTY TIME  
V8-166 HITS FROM TRINI LOPEZ, STEVE ALAIMO, JOHNNY TORRES  
V8-168 DANCE PARTY TIME - VOL. 2  
V8-170 A GO GO GUITAR

## VARIETY

R8-1 LAST TANGO IN PARIS  
R8-12 ZORBA THE GREEK  
R8-18 LOVERS RHAPSODY  
R8-20 BANJO RAMA  
R8-24 FOLK SONGS  
R8-36 WHIPPED CREAM  
R8-40 HARMONICA AND THE BLUES  
R8-46 A TASTE OF HONEY  
R8-47 ALL NIGHT LONG - Joe Houston  
S-8-3013 THE INK SPOTS SING (Charlie Owens & The Ink Spots)  
S-8-3018 BAR ROOM SINGING (The Bar Room Gang)  
S-8-3019 MUSIC FROM AROUND THE WORLD  
S-8-3042 OH HAPPY DAY (St. John Church of God In Christ Choir)  
S-8-3048 DYNAMIC BRASS (The Blue Velvet)  
S-8-3075 SPANISH RHAPSODY  
S-8-3076 WHAT NOW MY LOVE (Mexicali Brass)  
S-8-3079 BORN FREE (George Mann, Group & Orchestra)  
S-8-3082 THAT'S LIFE (George Mann Orchestra)  
V8-103 BROOK BENTON - JESSIE BELVIN  
V8-110 THE GIRL FROM IPANEMA  
V8-113 RED ROSES FOR A BLUE LADY  
V8-133 MORE BAR ROOM SINGING  
V8-136 EXCITING SOUNDS OF STEREO  
V8-138 FAMOUS FOLK SONGS  
V8-146 THE EXOTIC SOUNDS OF STEREO  
V8-171 THE BLUES - B.B. King, Elmore James, Ray Charles, Lightnin' Hopkins, Lowell Fulson, John Lee Hooker & Others  
V8-172 PEACE IN THE VALLEY - Faith & The Inspiration Singers

## CLASSICAL

R8-6 GAITE PARISSIENNE  
R8-7 CARMEN SUITE - MANFRED OVERATURE  
R8-8 1812 OVERTURE - MARCH SLAV  
R8-28 NEW WORLD SYMPHONY  
R8-29 SCHUBERT'S UNFINISHED SYMPHONY  
R8-30 BEETHOVEN'S 5TH SYMPHONY  
R8-31 MOONLIGHT SONATA  
S-8-3021 SUNSET from GRAND CANYON SUITE and Other music  
V8-134 TCHAIKOVSKY

## HONKY TONK PIANO

R8-9 RAGTIME PIANO  
R8-45 BEER BARREL PIANO  
S-8-3073 HONKY TONK PIANO

## MOVIE & SHOW THEMES

R8-2 THEME FROM "CABARET"  
R8-11 LAWRENCE OF ARABIA  
R8-16 THEME FROM "GEORGY GIRL"  
R8-17 THEME FROM "A MAN AND A WOMAN"  
R8-22 LOVE IS BLUE  
R8-26 THEME "THOROUGHLY MODERN MILLIE"  
S-8-3044 THE SOUND OF MUSIC & OTHER FAVORITES  
S-8-3077 THEME FROM "ROMEO AND JULIET"  
S-8-3089 THEME FROM "DR. ZHIVAGO"

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# Jukebox Programming

## MOA's Next 25: Vow Push for Labels

### See Early Review On Copyright Fee

By MILDRED HALL

WASHINGTON—The expected decision of the Senate Copyrights Subcommittee to drop its proposed 26.6 percent cost-of-living raise on jukebox and mechanical royalty rates, in favor of a review by the Copyright Tribunal to be established by the revision bill, may prove a mixed blessing to jukebox operators. The \$8 per box music performance royalty and the \$1 record performance royalty, could get very early review by the Tribunal, within two years or less after passage of S. 1361—assuming the bill retains the record performance royalty, (Billboard Oct. 27).

Informed sources have indicated that as of now, the controversial royalty for use of copyrighted recordings by jukebox operators and broadcasters, is still holding its own in the Senate Copyrights Subcommittee. The subcommittee is now marking up the revision bill, and will vote on a final draft which will go to the full Judiciary Committee. A Senate floor vote is not expected to be scheduled until early 1974.

Sen. John L. McClellan, chairman of the subcommittee, and sponsor of the revision bill, so long delayed by controversy over the cable TV and free copying rights of schools, has declared himself in favor of a full copyright for recordings. Federal copyright will protect the records from unauthorized copying, and entitle the record producers to statutory performance fees via compulsory licensing for commercial use. The 1967 House-passed bill provided only protection from unauthorized duplication.

(Continued on page 36)

Continued from page 1

help, going into more chain stores and fast food outlets to offset locations lost to urban renewal;

• More services to benefit all the members, one possibility being a cost of doing business survey;

• A year-long membership drive possibly starting in '74 (actually, there has been a surge lately with membership now pushing 900 firms, he said);

• Eventual settlement of the long copyright struggle ("but we will probably always have to watch it carefully");

• Continued steady improvement of the public image of the jukebox industry;

• Bigger MOA expositions, aided and definitely not hindered by the current trend to more state associations holding trade exhibits;

• Complete cooperation toward Billboard's conferences to improve the quality of singles, but careful study by MOA's board as to more specific involvement;

• His own retirement in "four or five years."

#### Label Push

Actually, because the Country

Music Association is here, there are theoretically more labels than just CBS and RCA. "Maybe we have to make more of an effort toward the labels," said the executive vice president, "the responsibility is on our shoulders to do a better job from our end so far as PR, understanding and closing the old gap (between operator and label)."

He sees label apathy stemming from the fact operators buy from one-stops (who also do not exhibit here) and from the fact few programmers attend MOA (they are home programming). "In the long run, the PR exposure involved is worthwhile for them (labels who are at MOA)." He said Columbia and RCA have always exhibited (perhaps missing only four shows) "and in all these years they obviously have found it valuable."

Characteristic of the candor he has always had in interviews with the press, Granger dodged only one question—why hardware advertising has almost disappeared in favor of

sales promotion (conventions such as MOA's, of course, being part of the sales promotion push). He said he could "sympathize" with the magazines' problem but could offer no further comment on why his industry cannot command more business paper coverage while at the very time it is booming."

At one point he excitedly showed a framed copy of MOA's code of ethics and said orders for this item at \$7 far exceeded expectations. He sees this as an indication of the operators' changing self-image of the industry. "MOA has helped convince the operator that he doesn't have to be apologetic about this business—which was a theme I heard more than anything else when I came to MOA (in 1964)."

As for state exhibits competing with MOA's, he said, "If we had five or six states putting on exhibitions, why the idea of trade shows would skyrocket."

#### Board Action

As for MOA taking no formal action on the push underway to improve the quality of singles when other industry groups are involved, he said, "We'll offer all the cooperation in the world. But my approach is to work through the board. Our best decisions are made that way and our poorest are made when just a few people decide to do something."

"Billboard has enough prestige to carry this project and the attendance at the first one was better than at our own (Notre Dame business) seminar," he said. "These seminars have to stand on their own. I feel very strongly, against brow-beating people to attend just to support things, it's like belonging to a club, it becomes unreal."

### BOX AWARD—HELEN REDDY

CHICAGO—Capitol artist Helen Reddy took the jukebox artist of the year award in the Music Operators of America (MOA) poll of best money-earning records and acts. Top popular song was "Tie a Yellow Ribbon 'round the Old Oak Tree" by Dawn on Bell, which also won the artists of the year award. Donna Fargo's Dot recording, "Funny Face," and Roberta Flack's Atlantic smash, "Killing Me Softly with His Song," took country and soul awards respectively.

## Plastic Lag Adds to Quality Woes for Single

By BOB KIRSCH

LOS ANGELES—The shortage of raw chemicals used in the manufacture of records will probably get worse before it gets better, but spokesmen involved in the making of such materials as polyvinyl chloride (PVC) continue to express optimism that the situation is only temporary.

The shortages stem from a point approximately 15 months ago when the nation's use of PVC resin reached a balance where supply matched demand. The resins used in making PVC are vinyl chloride (85 percent) and vinyl acetate (15 percent).

The prime use of PVC for the record industry is in the making of LP's. The material used in manufacturing single disks is polystyrene, which according to Bryce Johnson, industrial manager for Tenneco Chemicals in Piscataway, N.J., is "in even worse shape than PVC. There is a benzene shortage," Johnson says, "and benzene is the raw material from which all of these compounds come."

It is quite logical, according to industry spokesmen, that smaller pressing plants might report a jump in volume under the current conditions. "A record company may have to farm out some of his business when he finds his normal presser cannot meet his demands," one source says. "If a large company needs 300,000 LP's, he may order 350,000 from an independent presser and be happy if he receives 250,000. Since all of the major pressers are on allocation, it's logical that a number of orders will be farmed out."

#### 45s in Greater Threat

Spokesmen from the chemical industries also feel that record firms are going to have to be more careful with release schedules, both LP and 45's, after the end of the year. The situation may be, in fact, more severe in 45's than it is in LP's. "With polystyrene drying up even faster than PVC," Bruce Johnson points out, "there could be a single short-

age. Polystyrene is a low-end product and would probably be bought up more quickly than PVC."

What about the plight of the 45 rpm? With polystyrene in short supply, what will happen to the 45? One important development may be a formula for the injection molding of 45's recently developed by the Polymeric Systems Div. of the Richardson Co.

The system will supposedly add

life to disks and may ease the solvent and compound shortages. Tagged R-600, the formula is for utilization in the injection molding method of disk manufacture as opposed to the compression molding method. In injection molding (the means by which about half of the 45's are made), thermo plastic is forced into a mold by a screw, plunger or cylinder. The mold in this case is the record.

Whether the configuration be LP or 45, however, it is evident that the primary solution to the problem lies in building new plants for the manufacturer of raw chemicals, more prudent product planning for manufacturers, better marketing plans, the possibility of recycling, the possibility of outbidding other industries for material, seeking other sources and additional and continuing research and development.

THEY DID IT. MOA staff of (from left) Bonnie York, Barbara Brudnicki and Fred Granger put together biggest show ever.



## Quality Control Issue at a Glance

### JUKEBOX COMPLAINTS

- Records too thin, leads to warpage and failure of grabber arm to return disk to magazine
- Sticking, failure to track, often after disk has played successfully in shop test or after being on location
- Paper label peels, causing jam in magazine; also, paint from paper label piles up in grooves
- Sit-down diameter non-standard, needle comes down outside disk
- General erratic quality level, holes off center, label awry

### HOME PHONOGRAPH COMPLAINTS

- Slippage on automatic changers, from too-slick paper label and no drive rim area
- Loss of torque drive capability (as much as 36 percent) from slippage
- Drag force variables of from 2.5 grams to 3.8 grams from the ideal of 3.5 grams at 7 grams tracking force
- Record drop, relating to thinness and warpage

### ACTION

- Electronic Industries Association P8.2 home phonograph standards committee under chairman Orlando Taraborrelli of Philco-Ford has ad hoc committee drawing up new standards, comparing standards from International Electrotechnical Commission (European counterpart of EIA) and Electronic Industries Association of Japan plus other Japanese associations
- National Association of Recording Merchandisers (rackjobber group) un-

der its manufacturer committee studying better quality methods, hope for switch to small-hole center (latter also recommended by home phonograph experts)

- Recording Industries Association of America, organization of recording manufacturers, alerting members

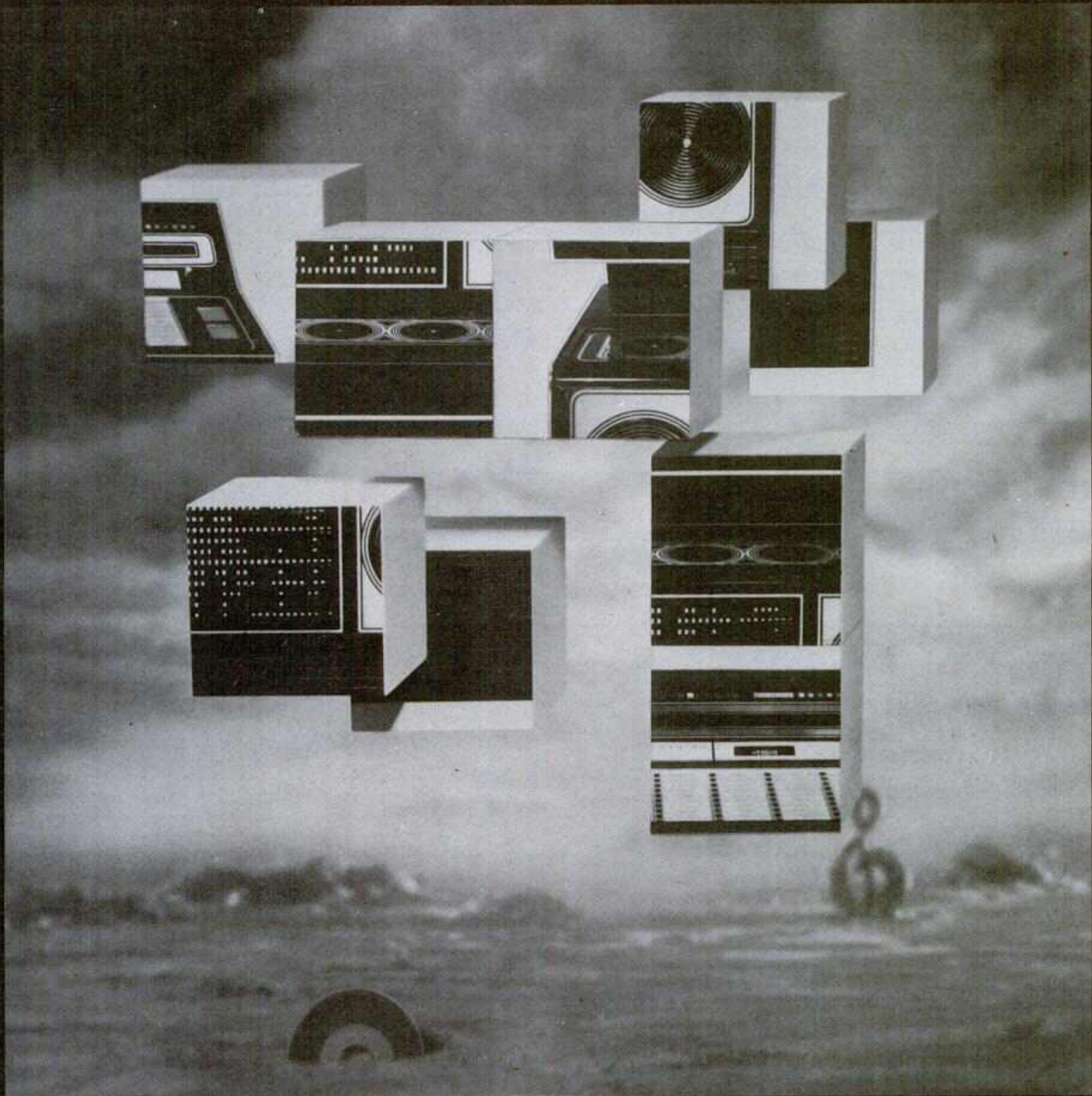
### RECOMMENDATIONS

- Thinness no less than .040-in., whereas RIAA standard allows for thinness of as little as .026-in.
- Standardization of drive radius area or possible serrated drive rim
- Specification of coefficient of paper label friction based on desired 7 grams tracking force
- Drag force analysis of how different compound mixes affect it
- Small-hole center for greater stability, better record drop
- Sit-down diameter of at least 6.687 (as recommended by Rock-Ola engineer William Findlay) and as opposed to RIAA's 6.781 diameter
- Flammability standard (recommended by Rowe engineer Henry Barkel, who points to stringent requirements for all other materials in jukeboxes)

### MONITORING

- Pressing plant identification on each disk
- Defect identification forms available from one-stops
- Hot-line 800 number to central source for fast reports
- Technical assistance (i.e. use of laboratory testing) offered by Seeburg engineer John Chapin

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## Fate of Singles Worries Labels; LP's, Tapes Dominate

By CLAUDE HALL

**EDITOR'S NOTE:** Radio & TV Programming and associate news editor Claude Hall was asked to put together a report on the future of the single as one of the major markets for it focuses this week at the giant jukebox show in Chicago.

LOS ANGELES—The fate of the single record is one of the major concerns now worrying many record company executives as the LP and tapes gain increasing attention. How-

ever, almost any executive will confirm that the single is the very best promotional tool available today to help promote sales of albums ... and it's in albums that record companies really do make profits—especially if the album has a hit single also going for it.

Of course, radio stations and the jukebox industry are two major users of singles; quite literally, the single is extremely valuable as a programming tool—the single facilitates individual music selection for both

the radio programmer and the jukebox programmer.

Frankly, the record industry is reluctant to see the continuing decline in singles sales. Many record labels are still making a lot of money out of singles, even though albums are bringing in the big buck. And, as for the record labels who aren't making money out of singles, they would like to.

What drastically hurt singles sales, most record executives feel, was the tight playlist on Top 40 stations. It seemed that several radio stations found that ratings increased as they narrowed the playlist. Other Top 40 program directors, unwilling to labor for creative programming as a method of increasing ratings, narrowed their playlists to meet the competition. So, record labels were depending soon upon medium markets for starting records—getting that initial exposure. Then, medium market Top 40 stations soon got into a ratings bind and copied their major-market brothers. Record labels had to retreat to small markets and it became more and more of a financial burden to try to break records from the ground floor up—the cost of getting reaction to a single in a small market and working it to a medium market and then laboring to speed it into the major markets was prohibitive.

The jukebox industry relies, to a great extent, on radio for initial exposure of product—to acquaint and familiarize potential jukebox customers with the records. If radio stations are reluctant to play new records, this limits sales to jukebox operators.

Then, to really put a dent into hopes for the future of the single, a large number of radio stations coast-to-coast went to either an oldies format or a "Q" format which is based on familiar records—that is, records already a hit. The result was even less exposure for fresh product.

### See Copyright Review

Continued from page 34

As presently worded, S. 1361 would not require review of statutory royalty rates by the Copyright Tribunal until five years after the bill's passage. But informed sources say the subcommittee estimates the inflationary factor has already continued for five years after the originally hoped-for date of 1970 for passage of a copyright revision. Members are said to feel that if the revision bill passes and is activated by 1975, the statutory rates should have early review.

The subcommittee's proposed 26.6 percent cost-of-living raise, strongly protested by the recording and jukebox industries, was based on a U.S. Consumer Price index rise between 1967 and 1972. The jukebox industry would fight any attempt to change the \$8 per year per box music performance royalty, won after a bitter floor fight against a proposed \$19.20 per box fee in the House-passed bill of 1967. The record industry has also strongly protested a proposed cost-of-living raise in mechanical royalty fees from 2.5 cents per tune, to about 3.1 cents. (Billboard Dec. 16, 1972).

### MOA Fight

Under leadership of the Music Operators of America (MOA), jukebox operators have high hopes of bringing enough pressure, together with the broadcasters, to kill the record performance royalty, if not on the Senate side, then on the House side, where they have always had strong sympathizers.

## What's Playing?

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

### CHATTANOOGA: SOUL PURCHASES



Lloyd Smalley  
Chattanooga Coin Machine Co.  
1820 Rossville Ave. 37408  
(615) 267-4222

- "Come Get to This," Marvin Gaye, Tamla 54241
- "Why Do You Want to Hurt Me," Mark IV, Mercury 73427
- "Stoned to the Bone, Parts 1 & 2," James Brown, Polydor 14210
- "Vision," Stevie Wonder, Tamla 54242
- "River," Joe Simon, Spring 141
- "I Got Another Woman," Clarence Carter, Fame 330
- "Break of Day," Ted Taylor, Ronn 74
- "Come Live With Me," Ray Charles, Crossover 973

### COOS BAY, ORE.: "HOT 100" PURCHASES



Gerry Gross  
Sunset Automatic Music Co.  
Box 997420  
(503) 267-2184

- "Queen of the Roller Derby," Leon Russell, Shelter 7337
- "Jesse"
- "Life Ain't Easy," Dr. Hook & the Medicine Show, Columbia 45925
- "I Got a Name"
- "Goodbye Yellow Brick Road," Elton John, MCA 40148
- "Knockin' on Heaven's Door"

### DELPHI, IND.: POP & COUNTRY PURCHASES

Mrs. Marjorie Sales  
Reid Sales Music Co.  
412 Cottage 46923  
(317) 564-3182

- "Woman From Tokyo," Deep Purple, Warner Brothers 7737
- "All I Know"
- "Nutbush City Limits," Ike & Tina Turner, United Artists 298
- "Rockin' Roll Baby," Stylistics, Avco 4625
- "Jesse"
- "Ooh Baby," Gilbert O'Sullivan, MAM 3633
- "Oh No Not My Baby," Rod Stewart, Mercury 73426
- "Amazing Love," Charley Pride, RCA 0073
- "Sometimes a Memory Ain't Enough"

### FAYETTEVILLE, N.C.: EASY LISTENING PURCHASES



Julius Nelson  
Venco Music Co. Inc.  
534 Hay St. 28302  
(919) 485-2117

- "Heartbeat It's a Lovebeat"
- "My Maria"
- "Paper Roses"
- Oldies
- "Behind Closed Doors"
- "Satin Sheets"

### JEFFERSON CITY, MO.: COUNTRY PURCHASES

Lloyd Grice  
United Distributors  
2121 Cedar Hill Road 65101  
(314) 636-4096

- "Bleep You," Cal Smith, MCA 40136
- Spinners
- "Broadminded Man"
- "The Most Beautiful Girl"
- "Midnight Oil"

### MAPLETON, IOWA: COUNTRY & POP PURCHASES

Rus Coopers  
Coopers Music  
523 Main 51034

- "Tequila," The Champs, MCA 60135
- "Little Girl Gone"
- "City of New Orleans," Sammi Smith, Mega 0118
- "Bleep You," Cal Smith, MCA 40136
- "Your Sweet Love (Keeps Me Homeward Bound)," Jimmy Dean, Columbia 45922
- "Hand in Hand With Love," Brian Collins, Dot 17466
- "Amazing Love," Charley Pride, RCA 0073
- "If You Can't Feel It (It Ain't There)" Pop
- "Nutbush City Limits," Ike & Tina Turner, United Artists 298
- "I Just Can't Stop Loving You," Cornelius Bros. & Sister Rose, United Artists 313
- "Skinny Dippin'," Demetrius Trapp, ABC 11383
- "I Got a Name"
- "Friends," Johnny Whitaker, Chelsea 0056
- "Space Race"
- Spinners
- "Paper Roses"
- "Loves Me Like a Rock"
- "Heartbeat It's a Lovebeat"

### MILWAUKEE: "HOT 100" PURCHASES



Al Hartel  
Badger Novelty Co. Inc.  
3057 N. 35th St. 53210  
(414) 442-1440

- "My Music," Loggins & Messina, Columbia 45952
- "Goodbye Yellow Brick Road," Elton John, MCA 40148
- "The Most Beautiful Girl," Charlie Rich, Epic 11040
- "Be," Neil Diamond, Columbia 45942
- "The Lady of the Night," David Houston, Epic 11048
- "I Can't Sit Still," Patti Page, Epic 11032

### PEORIA, ILL.: COUNTRY & POP PURCHASES

Bill Bush  
Les Montooth Phonograph Service  
506 Evans 61603  
(309) 676-8214

- "Rolling Rig," Dave Dudley, Rice 5064
- "The Last Love Song," Hank Williams Jr., MGM 14656
- "If We Make it Through December," Merle Haggard, Capitol 3746
- "Release Me," Charlie McCoy, Monument 8589
- "Love Lives Again," Patti Page, Epic 11032
- "Marie," Boots Randolph, Monument 8588
- Pop
- "Bio," Chuck Berry, Chess 2140
- "Let Me Serenade You," Three Dog Night, Dunhill 4370
- "Mammy Blue," Stories, Kama Sutra 584

### PENSACOLA, FLA.: EASY LISTENING PURCHASES

Dick Ewing  
Bialock Music Co.  
3927 Navy Blvd.  
(904) 455-1341

- "Be," Neil Diamond, Columbia 45942
- "Harmony," Ray Conniff, Columbia 45898
- "Paper Roses"
- "Solitaire," Andy Williams, Columbia 45936
- "Amazing Love," Charley Pride, RCA 0073
- "If You Can't Feel It (It Ain't There)"

### OSCEOLA, IOWA: "HOT 100" PURCHASES

Jack Jeffreys  
Jeffreys Amusement Co.  
Osceola 50213

- "Ooh Baby," Gilbert O'Sullivan, MAM3633
- "I Got a Name"
- Spinners
- "We May Never Pass This Way Again"
- "Paper Roses"
- Oldies
- "Spinning Wheel," Blood, Sweat & Tears
- "I Fought the Law," Bobby Fuller

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	4	7	<b>THE MOST BEAUTIFUL GIRL</b> Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
2	3	7	<b>WE MAY NEVER PASS THIS WAY (Again)</b> Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
3	1	9	<b>PAPER ROSES</b> Marie Osmond, MGM 14609 (Lewis, ASCAP)
4	2	8	<b>ALL I KNOW</b> Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
5	7	6	<b>TOP OF THE WORLD</b> Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
6	5	10	<b>KNOCKIN' ON HEAVEN'S DOOR</b> Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
7	6	8	<b>JESSE</b> Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
8	10	7	<b>I GOT A NAME</b> Jim Croce, ABC 11389 (Fox/Fantare, BMI)
9	11	5	<b>PHOTOGRAPH</b> Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI)
10	9	7	<b>FRIENDS</b> Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
11	12	12	<b>I'M COMING HOME</b> Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
12	8	9	<b>LET ME IN</b> Osmonds, MGM/Kolob 14617 (Kolob, BMI)
13	16	6	<b>JUST YOU &amp; ME</b> Chicago, Columbia 4-45933 (Big Elk, ASCAP)
14	13	14	<b>HALF-BREED</b> Cher, MCA 40102 (Blue Monday, BMI)
15	20	6	<b>I WON'T LAST A DAY WITHOUT YOU</b> Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
16	15	8	<b>RAMBLIN' MAN</b> Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
17	14	15	<b>LOVES ME LIKE A ROCK</b> Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
18	19	6	<b>LOVE DON'T CARE</b> Perry Como, RCA 0096 (Milene, BMI)
19	23	4	<b>CORAZON</b> Carole King, Ode 66039 (A&M) (Colgem, ASCAP)
20	18	8	<b>SISTER JAMES</b> Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/ Leigh, ASCAP)
21	24	5	<b>LET ME BE THERE</b> Olivia Newton-John, MCA 40101 (Gallico, BMI)
22	31	4	<b>SAIL AROUND THE WORLD</b> David Gates, Elektra 45868 (Kipahulu, ASCAP)
23	21	9	<b>MIDNIGHT TRAIN TO GEORGIA</b> Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
24	25	6	<b>SOLITAIRE</b> Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
25	35	3	<b>BE</b> Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
26	29	13	<b>WELCOME HOME</b> Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
27	26	7	<b>POUR A LITTLE MORE WINE</b> Wayne Newton, Chelsea 0091 (RCA) (Trousdale, BMI)
28	27	7	<b>RAISED ON ROCK</b> Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)
29	33	5	<b>VENUS</b> Christopher Paul, MGM South 7026 (Kec, Welbeck ASCAP)
30	-	1	<b>LEAVE ME ALONE (Ruby Red Dress)</b> Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
31	40	4	<b>THE WAY WE WERE</b> Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
32	32	5	<b>OOH BABY</b> Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
33	42	2	<b>GOODBYE YELLOW BRICK ROAD</b> Elton John, MCA 40148 (Dick James, none)
34	41	3	<b>CRUNCHY GRANOLA SUITE</b> Percy Faith, Columbia 4-5945 (Prophet, ASCAP)
35	34	6	<b>SPACE RACE</b> Billy Preston, A&M 1463 (W.E.P., BMI)
36	45	2	<b>THERE AIN'T NO WAY</b> Lobo, Big Tree 16012 (Bell) (Kaiser, Famous, ASCAP)
37	46	3	<b>COME LIVE WITH ME</b> Ray Charles, Crossover 973 (House of Bryant, BMI)
38	37	5	<b>COUNTRY SUNSHINE</b> Dottie West, RCA 0072 (Shada, ASCAP/Tree, BMI)
39	38	6	<b>ANGIE</b> Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
40	44	4	<b>TOGETHER (Body and Soul'n')</b> The Mission, Paramount 0213 (Contemporary Mission, BMI)
41	50	2	<b>HELLO, IT'S ME</b> Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
42	-	1	<b>MY MUSIC</b> Loggins & Messina, Columbia 4-45952 (Jasperilla/Gnosnos, ASCAP)
43	43	4	<b>YOU'RE A SPECIAL PART OF ME</b> Diana Ross & Marvin Gaye, Motown 1280 (Stein & Van Stock, ASCAP)
44	47	3	<b>WALKING IN THE GEORGIA RAIN</b> Sonny Geraci and Climax, Rocky Road 30074, (Bell) (Valendo, ASCAP)
45	49	2	<b>SWEET UNDERSTANDING LOVE</b> Four Tops, Dunhill 4366 (ABC/Dunhill, Rail, BMI)
46	48	2	<b>WHEREFORE AND WHY</b> Glen Campbell, Capitol 3736 (Warner Bros. Music, ASCAP)
47	-	1	<b>A SONG I'D LIKE TO SING</b> Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
48	-	1	<b>WHO'S IN THE STRAWBERRY PATCH WITH SALLY</b> Tony Orlando and Dawn, Bell 45,424 (Levine & Brown, BMI)
49	-	1	<b>ROCK 'N ROLL</b> Kevin Johnson, Mainstream 5548 (Tree, BMI)
50	-	1	<b>LOVE FOR YOU</b> Sonoma, Dunhill D 4365 (ABC/Hello There, ASCAP)

## Negram Pact With Amadeo

VIENNA—Hans I. Kellerman, general manager of Dutch record company Negram has closed a deal with Stefan von Friedberg, president of Austrian Amadeo Records.

The deal will run for three years, commencing Nov. 1. Negram will launch the label on the Dutch market with an initial release of 18 albums, which make up the beautifully designed classic Wonderland series, featuring such classic masterpieces as Tchaikovsky's "Piano Concerto No. 1," Beethoven's Fidelio and Egmont overtures and Bruckner's "First Symphony."

The Classic Wonderland release will be launched with publicity through newspapers, trade-magazines, posters and a sampler-record, which will be sold at a low price.

•The sampler-record, which will be titled "Classic Wonderland" contains popular pieces like Schumann's "Traumeri," Schubert's "Standchen," Chopin's "Tristesse" and "Ave Maria" by Bach and Gounod.

December will see more Amadeo releases by Negram, so Amadeo is a welcome supplement to the Negram-catalog.

## Steber Goes 'Continental' For RCA LP

NEW YORK—RCA Records has recorded live the recent Eleanor Steber recital at the Continental Baths in New York, according to R. Peter Munves, director of Classical Music for RCA Records, who said: "Few events of recent musical memory have created such a stir in New York as the appearance at the Continental Baths of the renowned Miss Steber in recital. It was billed as a 'Black Tie-Black Towel' event, was the talk of the town long before it came to pass.

"Therefore, we are rushing release of the album, to be titled, 'Steve Ostrow Presents Eleanor Steber Live at The Continental Baths,' to capitalize on all the word-of-mouth publicity this concert has garnered."

At the concert, the soprano appeared in the packed auditorium in formal evening wear with what has been described as a black towel toga.

Miss Steber, assisted by Edwin Biltcliffe at the piano and gypsy violinist Rabb Joska, sang arias from Mozart's "Idomeneo," "The Magic Flute" and "Cosi Fan Tutte," Charpentier's "Louise," Puccini's "La Boheme," and Massenet's "Manon" as well as a group of Viennese melodies including works by Johann Strauss and Franz Lehar.

The album was produced for RCA Red Seal by Joseph Habig.

## Teldec Issues Brahms Works

HAMBURG—Teldec releases in November are headed by a recording of Brahms symphonies, completed by Istvan Kertesz a few days before he drowned in the Mediterranean off the east coast of Haifa.

The Haydn variations which were to round off the series were taped as far as was possible, and completed by the Vienna Philharmonic orchestra which honored the late Hungarian musician by recording the rest of the work in the way Kertesz had rehearsed it with them—and without another conductor.

# Classical Music

## U.K. Gets Classical Label Formed By Import Distrib

LONDON—First new major British classical record label to hit the market for many years comes this month with the first release on CRD label of classics from Continental Record Distributors, hitherto confined to distribution mainly of imports. Now CRD will have its own label carrying its own name, releases including both licensed material from other sources and its own U.K.-recorded performances, disks retailing at \$6.25.

For the past few months hush-hush recording sessions to provide the new recordings have been in progress under producers CRD general manager Simon Lawman and classical promotion manager Roy Carter, under supervision of CRD chief Graham Pauncefort, who established CRD eight years ago after leaving DGG, where Carter also worked until he joined CRD in 1970.

Unusual first release will be a piano disk by London musician Joseph Cooper, known for his compering of the BBC-TV program "Face the Music." In this program Cooper introduces his "hidden melodies," in which he plays some popular and well-known tune arranged in the style of a classical composer. He has recorded 10 of these hidden melodies as Side 2 of the album on Side 1 he plays as "straight" pianist piano works of Chopin, Liszt, Brahms, Grieg, Scarlatti, Schubert and Schumann. With the disk will come a separate leaflet giving details of the hidden tunes so that listeners' guessing games need not be spoiled by knowing in advance what the melodies are, or the composer whose style is being used.

With the TV program attracting some 10 million viewers and due to return to BBC 2 screens early in the

New Year, the disk should have immediate appeal and sales opportunities. Cooper who will again compare it, is a former pupil of Egon Petri and Phonogram-recording pianist Claudio Arrau.

CRD's first release, includes two licensed recordings both from Caprice in Sweden.

"We have designed special album covers for all CRD releases," Roy Carter told Billboard. "All will be doublefold albums so that complete notes on the music can be issued as part of each release. We plan to bring out between eight and 12 classical issues a year, with simultaneous releases on cassettes and eight-track cartridges. Further releases are scheduled for next March, June and September."

## Angel-Joplin Promo Tie

NEW YORK—Angel Records has launched a promotion tied to Gunther Schuller's Scott Joplin concert Sunday (4) and "The Red Back Book," Angel album. The push involved radio promotion on WRVR, New York jazz station, and featured 70 spots on the all-night show from Oct. 22 to Nov. 2. Sale of the album was linked with all King Karol stores.

Also, an advertisement in the Village Voice announced the sale of the album at King Karol stores. The ad also pushed the concert, set for Alice Tully Hall in Lincoln Center. The album was also featured in King Karol store windows prior to the concert.

The album was sold in the lobby of the Hall the night of the concert.



MAL GOLDBERG, Discount Records West Coast Regional Director; Joan Sutherland; John Harper, Western Division District Manager, London Records; Terry McEwen, Manager, Classical Division, London Records, and Luciano Pavarotti. Miss Sutherland and Pavarotti were at the store to autograph copies of "Turandot."



JAIME LAREDO second from right, and Ruth Laredo recently visited Columbia Records to discuss recording plans with, from far left, Tom Frost, Columbia Records president Irwin Segelstein, and far right, Tom Shepard. Frost and Shepard are directors, Columbia Masterworks. Mr. and Mrs. Laredo recently signed an exclusive contract with Columbia Masterworks. Mrs. Laredo will soon begin recording the complete piano music of Maurice Ravel, while Laredo will record the Bach Violin Sonatas with Glenn Gould.

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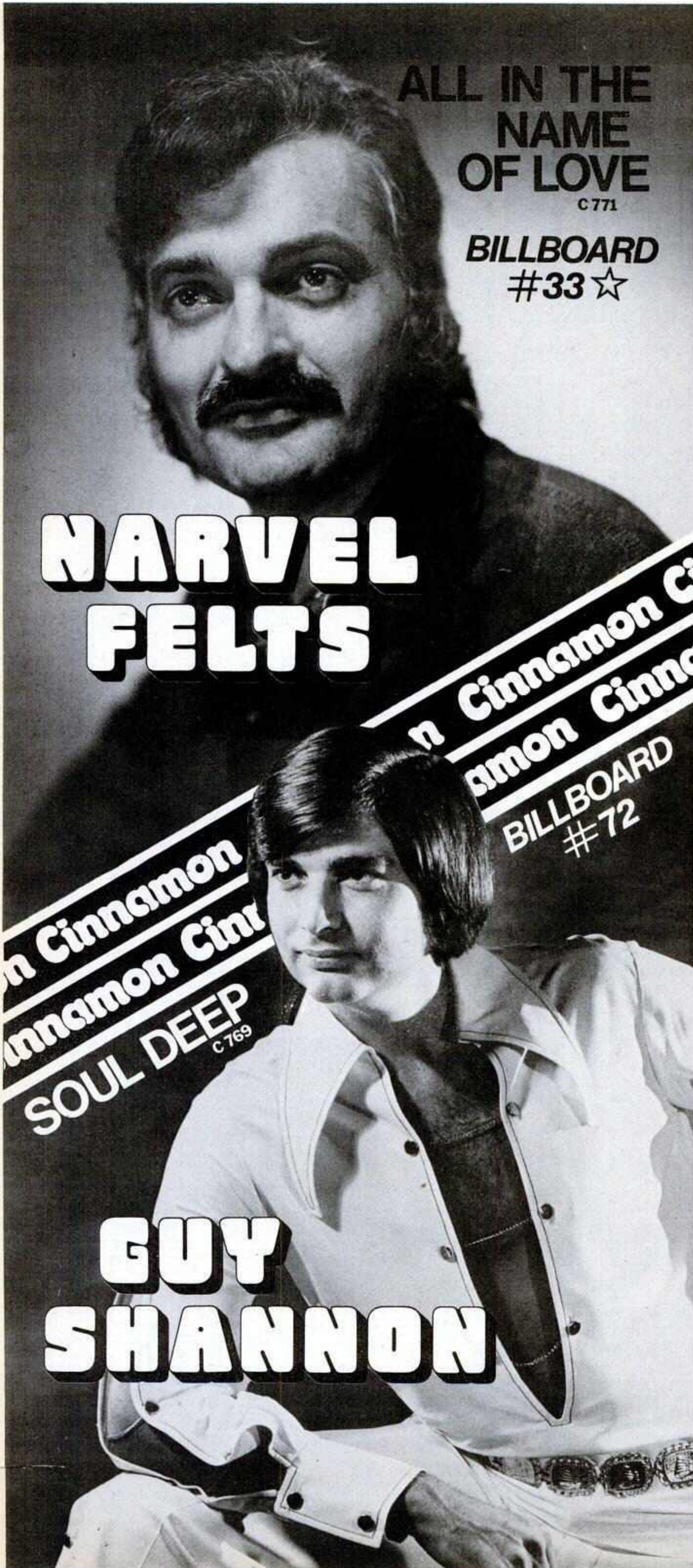
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## Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 11/10/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	2	6	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
2	3	10	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	5	6	PAPER ROSES—Marie Osmond, MGM SE 4910
4	1	31	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
5	7	20	SATIN SHEETS—Jeanne Pruett, MCA 338
6	4	10	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★	13	6	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
8	6	14	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
9	11	14	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL 1-0248
10	12	7	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686
11	8	12	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
★	20	16	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
13	10	29	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
14	9	14	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
15	14	15	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
16	17	34	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
17	18	7	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
★	22	21	SWEET COUNTRY—Charley Pride, RCA APL1-0217
19	21	7	SAWMILL—Mel Tillis, MGM SE 4907
20	23	5	EARL SCRUGGS REVUE—Earl Scruggs, Columbia KC 32426
21	15	8	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA 144F
22	24	34	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
23	16	14	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
★	30	4	MR. COUNTRY ROCK—Billy Crash Craddock, ABCX-788
25	19	23	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
26	29	4	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA APL 1-0322
27	25	12	ELVIS—Elvis Presley, RCA APL 1-0283
28	26	22	DON WILLIAMS, VOL. 1—JMI 4004
29	28	19	CLOWER POWER—Jerry Clower, MCA 317
★	38	5	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
★	40	2	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
32	35	9	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
33	36	5	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
34	34	5	CARRY ME BACK—Statler Bros., Mercury SRM 1-676
35	37	3	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC 32449
36	39	6	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia KC 32240
37	41	3	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM 1-677 (Phonogram)
38	32	7	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
★	48	2	BEST OF JIM ED BROWN—RCA APL1-0275
★	50	2	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
41	45	3	BEST OF GEORGE JONES VOL. II—RCA Victor APL1-0316
42	44	3	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
43	47	3	BUBBLING OVER—Dolly Parton, RCA 1-0286
44	46	2	GREATEST HITS VOLUME I—Connie Smith, RCA APL 1-0275
45	42	30	SUPERPICKER—Roy Clark, Dot DOS 26008 (Famous)
46	—	1	CLASS OF 73—Floyd Cramer, RCA APL 1-0299
47	49	2	MY FRIENDS CALL ME T.O.—Tommy Overstreet, DOS 26012 (Famous)
48	43	4	PLASTIC TRAINS, PAPER PLANES—Susan Raye, Capitol ST-11223
49	—	1	BRUSH ARBOR II—Capitol ST-11209
50	—	1	SWEET COUNTRY WOMAN—Johnny Duncan, Columbia KC 32440

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The most performed Country songs April 1, 1972 to March 31, 1973

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Jerry Reed  
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**ALL THE LONELY WOMEN IN THE WORLD**  
Bill Anderson  
Stallion Music, Inc.  
**ALWAYS ON MY MIND**  
Wayne Carson Thompson  
Mark James  
Johnny Christopher  
Press Music Co., Inc.  
Rose Bridge Music, Inc.  
**ANY OLE WIND THAT BLOWS**  
Dick Feller  
House of Cash, Inc.  
**BE MY BABY**  
Phil Spector  
Ellie Greenwich  
Jeff Barry  
Hudson Bay Music Co.  
Mother Bertha Music, Inc.  
**BORROWED ANGEL**  
Mel Street  
Levisa Music, Inc.  
**BY THE TIME I GET TO PHOENIX**  
Jim Webb  
Dramatis Music Corp.  
**CHANTILLY LACE**  
J. P. Richardson  
Glad Music Co.  
**CLASS OF '57**  
Harold Reid  
Don Reid  
House of Cash, Inc.  
**DO YOU REMEMBER THESE**  
Don Reid  
Harold Reid  
Larry Lee  
House of Cash, Inc.  
**DON'T SHE LOOK GOOD**  
Jerry Chesnut  
Passkey Music, Inc.  
**DREAM ME HOME**  
Mac Davis  
Screen Gems-Columbia Music, Inc.  
**EASY LOVING**  
Freddie Hart  
Blue Book Music  
**ELEVEN ROSES**  
Lamar Morris  
Darrell McCall  
Hank Williams Jr. Music, Inc.  
**EVERYBODY'S REACHING OUT FOR SOMEONE**  
Dickey Lee  
Allen Reynolds  
Jack Music, Inc.  
**EVERYTHING IS BEAUTIFUL**  
Ray Stevens  
Ahab Music Co., Inc.  
**FOOL ME**  
Joe Meacham  
Lowery Music Co., Inc.  
**FOR THE GOOD TIMES**  
Kris Kristofferson  
Buckhorn Music Publishing, Inc.  
**FUNNY FACE**  
Donna Fargo  
Algee Music Corp.  
Prima-Donna Music Co.  
**GENTLE ON MY MIND**  
John Hartford  
Glaser Publications, Inc.  
**GOOD THINGS**  
Billy Sherrill  
Norris Wilson  
Carmol Taylor  
Algee Music Corp.  
**GOOD TIME CHARLIE'S GOT THE BLUES**  
Danny O'Keefe  
Cotillion Music, Inc.  
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 Co.  
**HELP ME MAKE IT THROUGH THE NIGHT**  
Kris Kristofferson  
Combine Music Corp.

**HERE I AM AGAIN**

Shel Silverstein  
Evil Eye Music, Inc.  
**HOT ROD LINCOLN**  
Charles Ryan  
W. S. Stevenson  
Four Star Music Co., Inc.  
**I AIN'T NEVER**  
Mel Tillis  
Webb Pierce  
Cedarwood Publishing Co., Inc.  
**I CAN'T STOP LOVING YOU**  
Don Gibson  
Acuff-Rose Publications, Inc.  
**I STARTED LOVING YOU AGAIN**  
Merle Haggard  
Bonnie Owens  
Blue Book Music  
**I TAKE IT ON HOME**  
Kenny O'Dell  
House of Gold Music, Inc.  
**I WILL NEVER PASS THIS WAY AGAIN**  
Ron Gaylor  
Vegas Music International, Inc.  
**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, Inc.  
**IF YOU TOUCH ME (YOU'VE GOT TO LOVE ME)**  
Carmol Taylor  
Joe Stampley  
Norris Wilson  
Al Gallico Music Corp.  
Algee Music Corp.  
**I'M SO LONESOME I COULD CRY**  
Hank Williams  
Fred Rose Music, Inc.  
**IT'S GONNA TAKE A LITTLE BIT LONGER**  
Ben Peters  
Pigem Music Publishing Co., Inc.  
**IT'S NOT LOVE (BUT IT'S NOT BAD)**  
Glenn Martin  
Hank Cochran  
Tree Publishing Co., Inc.  
**I'VE FOUND SOMEONE OF MY OWN**  
Frank Robinson  
Run-A-Muck Music  
**I'VE GOT TO HAVE YOU**  
Kris Kristofferson  
Buckhorn Music Publishing, Inc.  
**JAMBALAYA (ON THE BAYOU)**  
Hank Williams  
Fred Rose Music, Inc.  
**THE JAMESTOWN FERRY**  
Mack Vickery  
Bobby Borchers  
Tree Publishing Co., Inc.  
**JUST FOR WHAT I AM**  
Dallas Frazier  
A. L. (Doodle) Owens  
Blue Crest Music, Inc.  
Hill and Range Songs, Inc.  
**KATE**  
Marty Robbins  
Mariposa Music, Inc.  
**KEEP ME IN MIND**  
Glenn Sutton  
George Richey  
Flagship Music, Inc.  
**THE KEY'S IN THE MAILBOX**  
Harlan Howard  
Fort Knox Music Co.  
**KISS AN ANGEL GOOD MORNIN'**  
Ben Peters  
Ben Peters Music  
**LET'S ALL GO DOWN TO THE RIVER**  
Earl Montgomery  
Sue Richards  
Altam Music Corp.  
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Freddy Weller  
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Young World Music  
Equinox Music  
**LONESOME 7-7203**  
Justin Tubb  
Cedarwood Publishing Co., Inc.  
**THE LONESOMEST LONESOME**  
Mac Davis  
Screen Gems-Columbia Music, Inc.  
**LOOKING BACK TO SEE**  
Jim Ed Brown  
Maxine Brown  
Dandelion Music Co.

**THE LORD KNOWS I'M DRINKING**

Bill Anderson  
Stallion Music, Inc.  
**LOST HER LOVE ON OUR LAST DATE**  
Floyd Cramer  
Conway Twitty  
Acuff-Rose Publications, Inc.  
**LOVE IS THE LOOK YOU'RE LOOKING FOR**  
Rose L. Maphis  
Neely's Bend Music, Inc.  
**LOVING YOU COULD NEVER BE BETTER**  
Charlene Montgomery  
Earl Montgomery  
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**MADE IN JAPAN**  
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Tree Publishing Co., Inc.  
**ME AND JESUS**  
Tom T. Hall  
Hallnote Music  
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Red Sovine  
Dale E. Noe  
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Mandan Music Corp.  
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Gayle Barnhill  
Rory Bourke  
Brougham Hall Music, Inc.  
Window Music Publishing Co., Inc.  
**OKLAHOMA SUNDAY MORNING**  
Tony Macaulay (PRS)  
Albert Louie Hammond (PRS)  
Michael Edward Hazelwood (PRS)  
Kenwood Music, Inc.  
Glen Campbell Music, Inc.  
Co-publisher in dispute  
**OLD DOGS—CHILDREN AND WATERMELON WINE**  
Tom T. Hall  
Hallnote Music  
**ONEY**  
Jerry Chesnut  
Passkey Music, Inc.  
**PASS ME BY (IF YOU'RE ONLY PASSING THROUGH)**  
Hillman Hall  
Hallnote Music  
**A PERFECT MATCH**  
Ben Peters  
Glenn Sutton  
Flagship Music, Inc.  
Algee Music Corp.  
**A PICTURE OF ME (WITHOUT YOU)**  
George Richey  
Norris Wilson  
Al Gallico Music Corp.  
Algee Music Corp.  
**PRETEND I NEVER HAPPENED**  
Willie Nelson  
Willie Nelson Music, Inc.  
**RATED X**  
Loretta Lynn  
Sure-Fire Music Co., Inc.  
**REACH OUT YOUR HAND AND TOUCH SOMEBODY**  
Billy Sherrill  
Tammy Wynette  
Algee Music Corp.  
Altam Music Corp.  
**RELEASE ME**  
Eddie Miller  
W. S. Stevenson  
Four Star Music Co., Inc.  
**RHYTHM OF THE RAIN**  
John Gummoe  
Warner-Tamerlane Publishing Corp.  
**THE ROADMASTER**  
Freddy Weller  
Spooner Oldham  
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Equinox Music

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Pigem Music Publishing Co., Inc.  
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Don Earl  
Nick Nixon  
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Don Reid  
House of Cash, Inc.  
**THAT'S WHY I LOVE YOU LIKE I DO**  
Jack Morrow  
Beechwood Music Corp.  
**THERE'S A PARTY GOIN' ON**  
Billy Sherrill  
Glenn Sutton  
Algee Music Corp.  
Flagship Music, Inc.  
**THIS MUCH A MAN**  
Marty Robbins  
Mariposa Music, Inc.  
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Red Lane  
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Tree Publishing Co., Inc.  
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**TO KNOW HIM IS TO LOVE HIM**  
Phil Spector  
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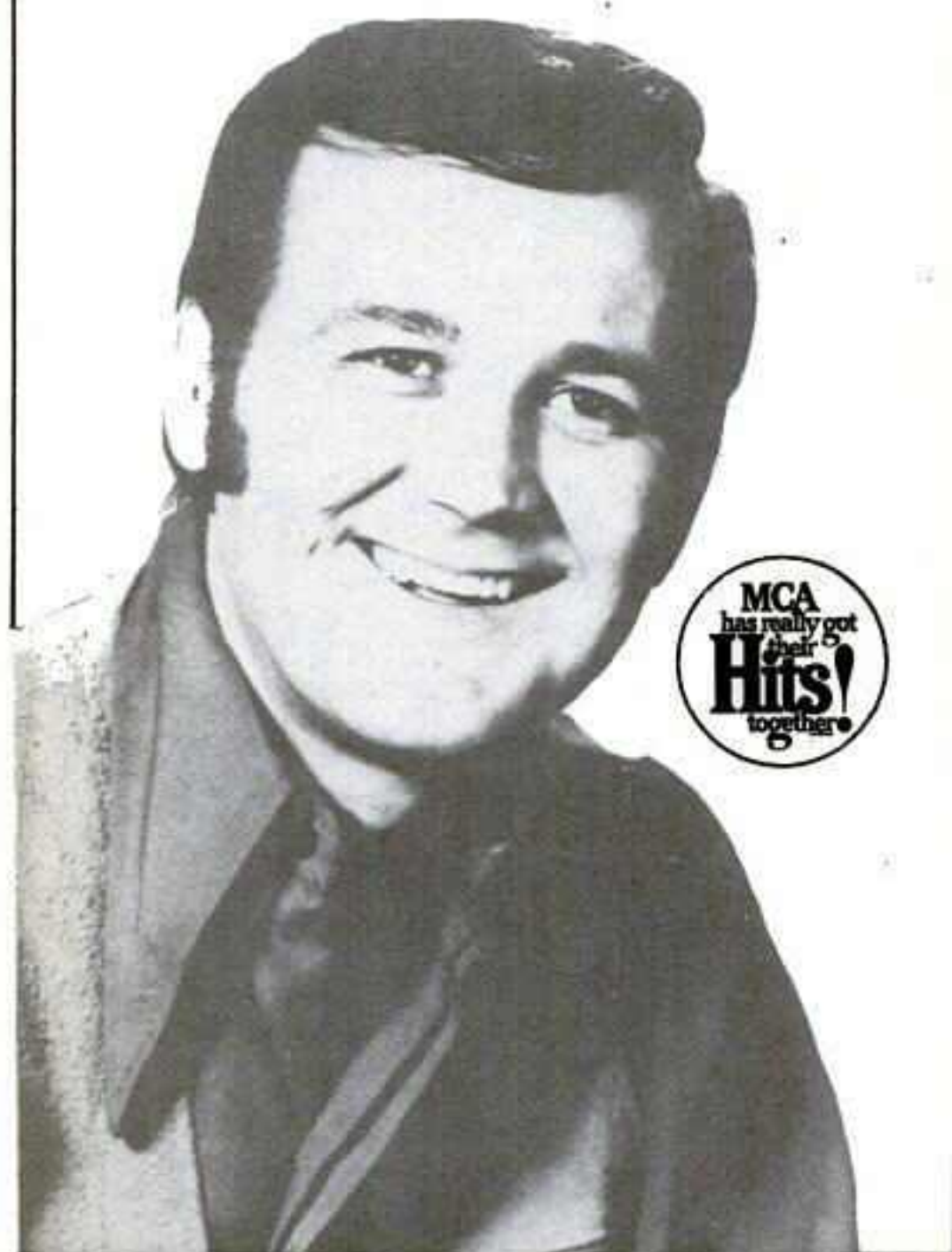


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# Country Music

## Pacemaker Adds Publishing and Management Arm

NEW YORK—Pacemaker Productions, a firm based here, has added management and publishing wings to its operation, the latter to be based in Nashville.

Pacemaker is owned and operated by Phil Levitin, manager of Ronnie Prophet. The production company will continue to function here.

Levitin and Prophet will become partners in the management division, which has just signed contracts with Sharon Vaughn, Bluefield, and a rock group called Dust.

The two publishing companies, to be run by Prophet in Nashville, are Frog Music (ASCAP) and Keoline Music (BMI).

Levitin recently placed Prophet into his own CBC television show in Canada, which has been renewed for another 13 weeks, and may move into syndication in the United States.

Bluefield, a pop-bluegrass group, has just completed a master under the guidance of Gary Paxton, and negotiations for its lease are underway with a major label.

## Fender Joins Intl. Festival

NASHVILLE—Fender Guitar Co. will involve itself in the International Country Music Festival near London in the spring of 1974, according to Mervyn Conn, the show promoter.

Conn said Fender would join the Billboard Group in the presentation of international awards for the first time.

The promoter also said talent has been lined up, for the most part, for the Easter-weekend show which attracts each year new record crowds.

Those who are confirmed are: George Jones and Tammy Wynette, Patsy Slegg, Bill Anderson, Bill Monroe, Johnny Rodriguez, Wanda Jackson, Johnny Wright, Kitty Wells, Jerry Clower and the Oak

## Waugh Gets Dual Honor

NASHVILLE — Irving Waugh, president of WSM, Inc., creator of Opryland and co-founder of Fan Fair, was honored twice in ceremonies here last week.

Waugh was given a special SESAC award for his various contributions, and then, for the second time in the past four years, was given the special president's award of the Country Music Association.

Waugh, along with Jack Stapp, also has been instrumental in the

## Musicor Handling Triune Globally

NASHVILLE—Triune Records, an independent based here, has signed a distribution deal with Musicor for worldwide handling.

Triune was founded less than a year ago by Jerry and Sam McBee. Under the agreement, Musicor and Triune's publishing firms will co-publish all original material on any of the recordings released on Triune.

Musicor was strong in the country field in the past, with its records by George Jones, Melba Montgomery, Tommy Cash, Judy Lynn, Gene Pitney and others.

Some of the old masters by these artists also will be released on the Triune label.

## Price & Pride Pace Record 6 Flags Year

ARLINGTON, TEX.—Charley Pride led all others in drawing crowds during the first full season of presenting live outside entertainment at Six Flags over Texas, according to Bruce Neal, public relations director of the park.

When Pride appeared here on Sept. 8, the Six Flags Arena, designed to hold 5,000, bulged with some 8,500 customers. For his second show he packed in another 7,000.

The second biggest outside act of the year to appear at the amusement park was Ray Price. Six-thousand more people than were anticipated paid admission on July 27 for his appearances.

Both Price and Pride live in nearby Dallas.

Others to appear this year included Charlie Rich, Jim Croce (in one of his last appearances), Johnny Rodriguez, Tom T. Hall, Tony Orlando and Dawn, Paul Williams, Bill Cosby, Hellen Reddy, Mac Davis, Bobbie Goldsboro and Rick Nelson.

In 1972, the park realized its biggest attendance in history with a to-

tal of 2,062,000 paid admissions. That figure was surpassed this year on Sept. 16. Closing day is Dec. 2.

Neal credits the new policy of booking such entertainment for the record-breaking figures.

## McConlin Opens Dallas Club to Attract Young

DALLAS—Gene McCoslin has left his position as manager of the Western Place, a well-known country nightclub here, to become co-owner and manager of The 57 Doors, where he plans to feature the same modern country music.

Using nothing but the kindest of words about his association with Vern Gatlin, owner of the Western Place, McCoslin said he and his partner, George McCorkle, hope to attract more of the younger crowd with progressive country.

His close friend, Willie Nelson, kicked off the new club with his show. Others who have appeared are Michael Murphey, the Greezy Wheels, Ray Wylie Hubbard, Kinky Friedman and Billie Jo Shaver.

Friedman had been tossed out of the Western Place after one performance in an altercation with Gatlin.

In addition to the new club, McCoslin is operating Joint Venture Advertising, a public relations and advertising agency. Among other accounts, it handles the Western Place.

## 'Birthday Week' Kudos Kustom

NASHVILLE—Kustom Electronics of Chanute, Kan., was honored four times during the "Grand Ole Opry" Birthday Celebration here last week.

Kustom received successive awards from SESAC, the Nashville Songwriters' Association, "Grand Ole Gospel," and Atlas Artists.

The firm again this year provided the sound systems for most of the functions of the week-long event. A special \$50,000 stereo system was brought in for the occasion.

Accepting the awards on behalf of Kustom was Chuck McKinney, president of the firm, and Fred Holmes, national sales manager.

The Songwriters honored Kustom for "three years of outstanding contribution," and Atlas Artists gave a similar award.

The "Grand Ole Gospel" award, given on the stage of the Opry House, was made by the Reverend Jimmy Rodgers Snow.

many network television shows originating from here and dealing with country music.

Waugh and Stapp were co-recipients of the president's award in 1969.

The award this year was presented by Mrs. Frances Preston.



GEORGE COOPER JR., center, president of local 257 of the AFM, announced his retirement at a special ceremony honoring him for his contributions to the industry. With him are Harold Bradley, spokesman for the Nashville recording musicians, and Mrs. Cooper.

NOVEMBER 10, 1973, BILLBOARD

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Billboard **Best Selling Classical LP's**

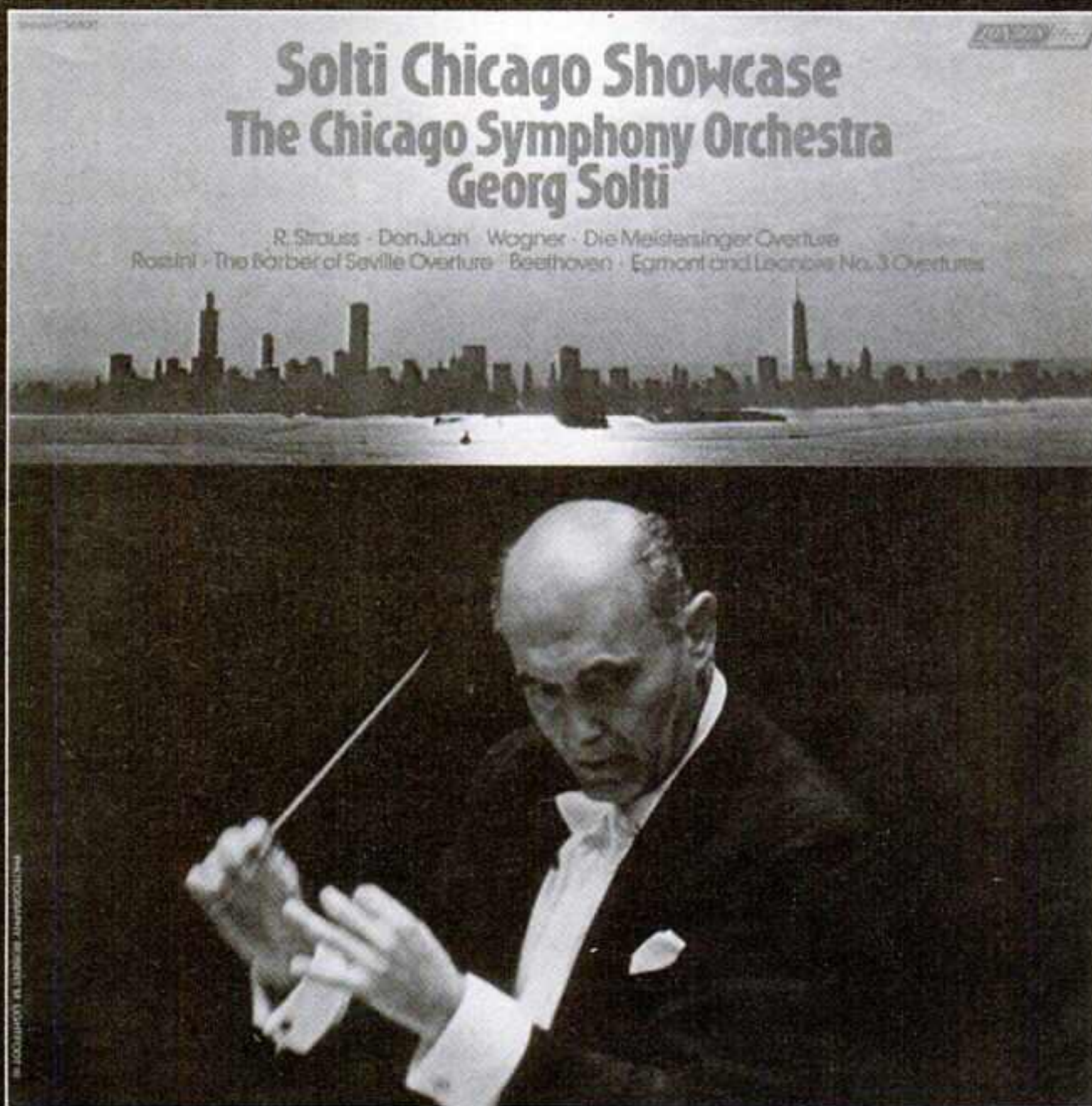
Billboard SPECIAL SURVEY for Week Ending 11/10/73  
(Published Every Two Weeks)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	19	<b>THE SEA HAWK</b> National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
2	5	13	<b>PUCCINI: LA BOHEME</b> Pavarotti/Freni/Von Karajan, London OSA 1299
3	1	11	<b>PIANO MUSIC BY GEORGE GERSHWIN</b> William Bolcom, piano, Nonesuch E 71284 (Elektra)
4	6	19	<b>THE RED BACK BOOK</b> Scott Joplin (Schuller) Angel S 36060 (Capitol)
5	8	19	<b>MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager</b> RCA 0136
6	7	19	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1</b> Nonesuch 71248 (Elektra)
7	12	3	<b>CLASSIC FILM SCORES FOR BETTE DAVIS:</b> National Philharmonic, RCA ARL 1-0183
8	4	19	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 2</b> Joshua Rifkin, Nonesuch 71264 (Elektra)
9	3	19	<b>BACH: Brandenburg Concertos</b> Nonesuch HB 73006
10	11	19	<b>VERDI: RIGOLETTO</b> Sutherland/Pavarotti, London Symphony London OSA 13105
11	10	3	<b>MOUSSOURSKY: Pictures At An Exhibition</b> (Richter, Szell), Odyssey Y 32223 (Columbia)
12	23	3	<b>PROKOFIEFF: Romeo And Juliet (Complete Ballet)</b> (Maazel conducting the Cleveland Orchestra) London CSA 2313
13	13	19	<b>TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH</b> Walter Carlos/Benjamin Folkman, Columbia MS 7194
14	9	19	<b>BACH: Complete Flute Sonatas</b> Odyssey Y2 31925 (Columbia)
15	22	19	<b>HOLST: THE PLANETS</b> Boston Symphony (Steinberg), DGG 2530102 (Polydor)
16	18	19	<b>MAHLER: 8th SYMPHONY</b> Chicago Symphony Orch. (Solti), London OSA 1295
17	16	13	<b>MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC</b> Angel S 36063 (Capitol)
18	28	19	<b>DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour</b> London OSA 13103
19	15	19	<b>SAN FRANCISCO SYMPHONY ORCH. (Ozawa)</b> <b>BERNSTEIN: Symphonic Dances From West Side Story</b> <b>RUSSO: Three Pieces for Blues Band &amp; Orch.</b> <b>SIEGEL SCHWALL BAND</b> DGG 2530 309 (Polydor)
20	19	19	<b>VERDI: GIOVANNA D'ARCO</b> Caballe Domingo, Angel SCL 3791
21	21	3	<b>HOLST: THE PLANETS</b> Bernstein, N.Y. Philharmonic, Columbia M 31125
22	-	1	<b>PUCCINI: Turandot (Mehta)</b> (Sutherland/Pavarotti/Caballe/Chiaurov/Krause/Pears) London OSA 13108
23	20	19	<b>BIZET: CARMEN</b> M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
24	14	19	<b>SONGS BY STEPHEN FOSTER</b> Nonesuch 71268 (Elektra)
25	17	17	<b>THE COPLAND ALBUM</b> Columbia MG 30071
26	26	9	<b>THE LAURITZ MELCHOIR ALBUM</b> Seraphim IB 6086 (Capitol)
27	29	7	<b>MAHLER: 5th Symphony</b> G. Solti/Chicago Symphony, London CSA 2228
28	33	19	<b>BERNSTEIN: MASS</b> Columbia M 231008
29	24	19	<b>HANDEL: WATER MUSIC</b> Leppard, Philips 6500-047 (Phonogram)
30	34	19	<b>HOLST: The Planets</b> Los Angeles Philharmonic (Mehta), London CS 6734
31	25	11	<b>ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC</b> Angel S 36063 (Capitol)
32	-	1	<b>TALES OF HOFFMAN: Offenbach</b> London OSA 13106
33	27	7	<b>BACH: The Well Tempered Clavier (Book 1)</b> Sviatoslav Richter, Melodiya/Angel SRC 4119 (Capitol)
34	-	1	<b>BEETHOVEN: "Pathetique," "Appassionata" &amp; "Moonlight Sonatas"</b> Claude Arrau, Phillips 6599-308
35	-	1	<b>RACHMANINOFF: Symphony No. 2 In E Minor</b> (Previn), Angel S-36954
36	-	1	<b>COMPLETE RACHMANINOFF: Vol. 1</b> Sergei Rachmaninoff, RCA ARM3-0261
37	35	5	<b>LEONARD PENNARIO: Warsaw Concerto &amp; Other Favorite Showpieces</b> Angel S 36062 (Capitol)
38	30	5	<b>THE POCKET BACH</b> George Fields, Angel S 36067
39	38	19	<b>ANNA BOLENA</b> Beverly Sills, ABC ATS 30015/4
40	32	19	<b>BACH BRANDENBURG CONCERTI: Collegium Aureum</b> VICS 6023 (Victrola)

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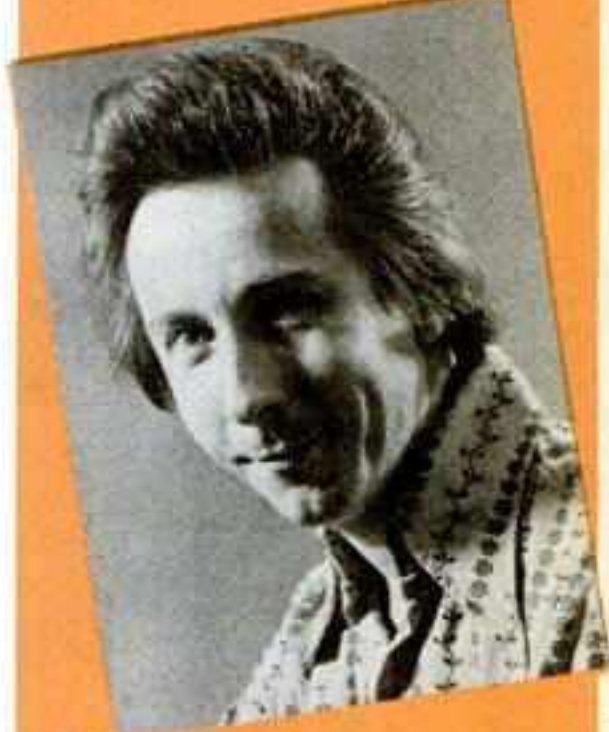
# Hot Country Singles

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★ 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	10	PAPER ROSES—Marie Osmond (J. Torre, F. Spielman), MGM 14509 (Lewis, ASCAP)	35	23	16	KID STUFF—Barbara Fairchild (Jerry Grutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	68	73	6	TOO MANY MEMORIES—Bobby Lewis (R. Bourke, G. Barnhill, Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)
2	3	12	SAWMILL—Mel Tillis (Mel Tillis, Horace Whitley), MGM 14585 (Cedarwood, BMI)	36★	46	5	LOVE ME/CRAWLIN' ON MY KNEES—Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)	69	74	5	DIXIE FRIED—Carl Perkins (Carl Perkins) Mercury 73425 (Cedarwood, Inc./Hi Lo Music Inc., BMI)
3	4	11	COUNTRY SUNSHINE—Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/Tree, BMI)	37	42	6	LILA—Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)	70	75	7	ALLEGHENY—Johnny Cash & June Carter (C. Gantry), Columbia 4-45929, (Combine, BMI)
4	1	11	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	38	35	10	AIN'T IT GOOD—Norro Wilson (N. Wilson, G. Ritchey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)	71	76	4	LOVIN' SOMEONE ON MY MIND—Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)
5	5	12	DON'T GIVE UP ON ME—Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	39	25	16	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)	72	77	6	SOUL DEEP—Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Earl Barton, BMI)
6	4	13	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	40	43	6	THAT'S WHAT I'LL DO—Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)	73★	—	1	I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Hallnote, BMI)
7	7	9	THE MOST BEAUTIFUL GIRL—Charlie Rich (Norro Wilson, Billy Sherrill, Rory Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	41	49	6	WRAP YOUR LOVE AROUND ME—Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)	74	72	11	I SEE HIS LOVE ALL OVER YOU—Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
8	8	11	TIL THE WATERS STOPS RUNNIN'—Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	42★	51	4	GOT LEAVING ON HER MIND—Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)	75	79	7	LOVE AND HONOR—Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)
9	10	9	I'M YOUR WOMAN—Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	43	45	10	I CAN'T SIT STILL—Patti Page (Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	76★	—	1	LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country DJHO 0143 (Levisa/Briarpatch, BMI)
10	13	9	SING ABOUT LOVE—Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	44	30	13	A PERFECT STRANGER—Freddy Weller (Freddy Weller), Columbia 4-45902 (Roadmaster, BMI)	77	80	6	BAD, BAD, BAD COWBOY—Tommy Glaser (Tommy Glaser), MGM 14622 (Glaser Brothers, BMI)
11	15	9	I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)	45	48	8	TOO MUCH HOLD BACK—Little David Wilkins (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)	78★	89	6	CALIFORNIA BLUES—Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)
12	6	15	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McNeil, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	46	32	14	DARLIN' (Don't Come Back)—Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	79	83	2	RAMBLIN' MAN—Jimmy Payne (Richard Betts), Cinnamon C 772 (No Exit, BMI)
13	17	7	LITTLE GIRL GONE—Donna Fargo (Donna Fargo), Dot 17476 (Prima Donna, BMI)	47★	56	4	THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	80★	93	2	THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA APB0-0097 (Chess, ASCAP)
14	9	13	SUNDAY SUNRISE—Brenda Lee (Mark James), MCA 40107 (Screen Gems/Columbia/Sweet Glory, BMI)	48	36	12	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE?—Terry Stafford (I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)	81	88	4	RELEASE ME—Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 8589 (Four Star, BMI)
15	11	13	THE MIDNIGHT OIL—Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	49★	58	4	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia)	82	84	3	IT'S RAINING IN SEATTLE—Wynn Stewart (Roger Murrah), RCA DJHO 0114 (Return, BMI)
16	20	7	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis (Stan Kesler), Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)	50	50	9	PRECIOUS MEMORIES FOLLOW ME—Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	83	86	4	SWEET BECKY WALKER—Larry Gatlin (Larry Gatlin), Monument 8584 (First Generation, BMI)
17	22	6	IF YOU CAN'T FEEL IT (It Ain't There)—Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)	51	55	7	CITY OF NEW ORLEANS—Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)	84★	98	2	JOLENE—Dolly Parton (Dolly Parton), RCA APB0 0145 (Oweper, BMI)
18	21	10	TALKING WITH MY LADY—Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)	52★	65	4	WHEREFORE & WHY—Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)	85	81	7	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Wayne Carson (D. Fritts), Monument 8581 (Columbia) (Combine, BMI)
19	12	13	TOO FAR GONE—Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	53	59	8	YOU'RE WEARIN' ME DOWN—Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)	86★	—	1	AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)
20	24	5	AMAZING LOVE—Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	54	60	6	FOR OL' TIMES SAKE—Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)	87	92	6	THE FIDDLE MAN—Red Steagall (Red Steagall), Capitol 3724 (Palo Duro, BMI)
21	18	11	BROAD-MINDED MAN—Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	55	39	12	IT'LL BE HER—David Rogers (B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	88	87	7	IF THE BACK DOOR COULD TALK—Ronnie Sessions (Hank Cochran), MGM 14619 (Tree, BMI)
22	19	13	I NEED SOMEBODY BAD—Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	56★	68	3	SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazaros) Dot 17480 (Chess-Charlie Boy, ASCAP)	89	95	3	GREEN DOOR—Mayf Nutter (M. Moore, B. Davis) Capitol 3734 (Hudson, BMI)
23	31	6	YOU ASK ME TO—Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)	57★	70	2	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Jack & Bill, ASCAP)	90	96	2	ROLLIN' RIG—Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)
24	27	12	LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	58★	69	5	SOME OLD CALIFORNIA MEMORY—Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill & Range, BMI)	91	100	2	ROSIE CRIES ALOT—Ferlin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)
25	28	8	THE WHOLE WORLD'S MAKING LOVE—Bobby G. Rice (Rice, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	59	62	8	I CAN'T GET OVER YOU TO SAVE MY LIFE—Lefty Frizzell (S.D. Shaler, Lefty Frizzell), ABC 16462 (Blue Crest, BMI)	92	94	3	COUNTRY BOOGIE WOOGIE—Linda Nash (Jim Owen) Ace of Hearts 0473 (Vector, BMI)
26	34	7	STAY ALL NIGHT—Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)	60	64	7	ROLLIN' IN MY SWEET BABY'S ARMS—Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)	93	99	2	I'M GONNA KEEP SEARCHING—Pat Roberts (G. Richey, C. Taylor, N. Wilson), Dot 17478 (Al Gallico/Algee, BMI)
27	16	17	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	61	67	6	SECRET LOVE—Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)	94	90	6	YOUR SWEET LOVE—Jimmy Dean (Jerry Outchfield), Columbia 4-45922 (Dixie Jane, BMI)
28	29	9	CARRY ME BACK—Statter Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	62	53	9	WARM LOVE—Don Gibson & Sue Thompson (Don Gibson), Hickory 303 (MGM) (Acuff-Rose, BMI)	95	91	2	ALL OR NOTHING WITH ME—Susan St. Marie (Foster, Rice), Cinnamon C 768 (Jack & Bill, ASCAP)
29	33	11	KISS IT & MAKE IT BETTER—Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songspanter, BMI)	63	54	8	SPARKLIN' BROWN EYES—Dickey Lee (Cox, Hobbs), RCA 0082 (Dixie, BMI)	96	—	1	BAPTISM OF JESSE—Johnny Russell (Dallas Frazier, Sanger Shafer), RCA APB0 0165 (Blue Crest, BMI)
30	47	3	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	64	71	5	MY LOVE IS DEEP—Pat Daisy (Ben Peters) RCA 0087 (Pi-Gem, BMI)	97	—	1	GOODBYE'S DON'T COME EASY—Warner Mack (Warner Mack), MCA 4137 (Hall-Clement, BMI)
31	37	10	LAY A LITTLE LOVIN' ON ME—Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)	65	61	8	I'LL BE YOUR BRIDGE—Wilma Burgess (Royce, Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)	98	—	1	ANOTHER FOOTBALL YEAR—Jeannie C. Riley (Barney M. Ashner, H.O. White Jr.), MGM 14666 (Wilderness, BMI)
32	26	10	PLASTIC TRAINS, PAPER PLANES—Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	66★	78	2	LADY OF THE NIGHT—David Houston (E. Montgomery, C. Richey), Epic 5-11048 (Algee/Altam, BMI)	99	97	4	EV'RYDAY WOMAN—Kenny Starr (Bob Morrison), MCA 40124 (Music City, ASCAP)
33	44	5	ALL IN THE NAME OF LOVE—Harvel Felts (Jerry Foster & Bill Rice) Cinnamon 771 (Jack & Bill, ASCAP)	67	63	5	BLEEP YOU/AN HOUR AND A SIX PACK—Cal Smith (Bobby Braddock) MCA 40136 (Tree, BMI)	100	—	1	TOO MANY MEMORIES—Billy Walker (Rory Bourke, Gayle Barnhill), MGM K 14669 (Tomake, ASCAP Brougham Hall/Window, BMI)
34	38	10	YOU KNOW WHO—Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)								

## headed for the Top 10

# BOBBY LEWIS



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3. AOH 0477

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A

# TULSA

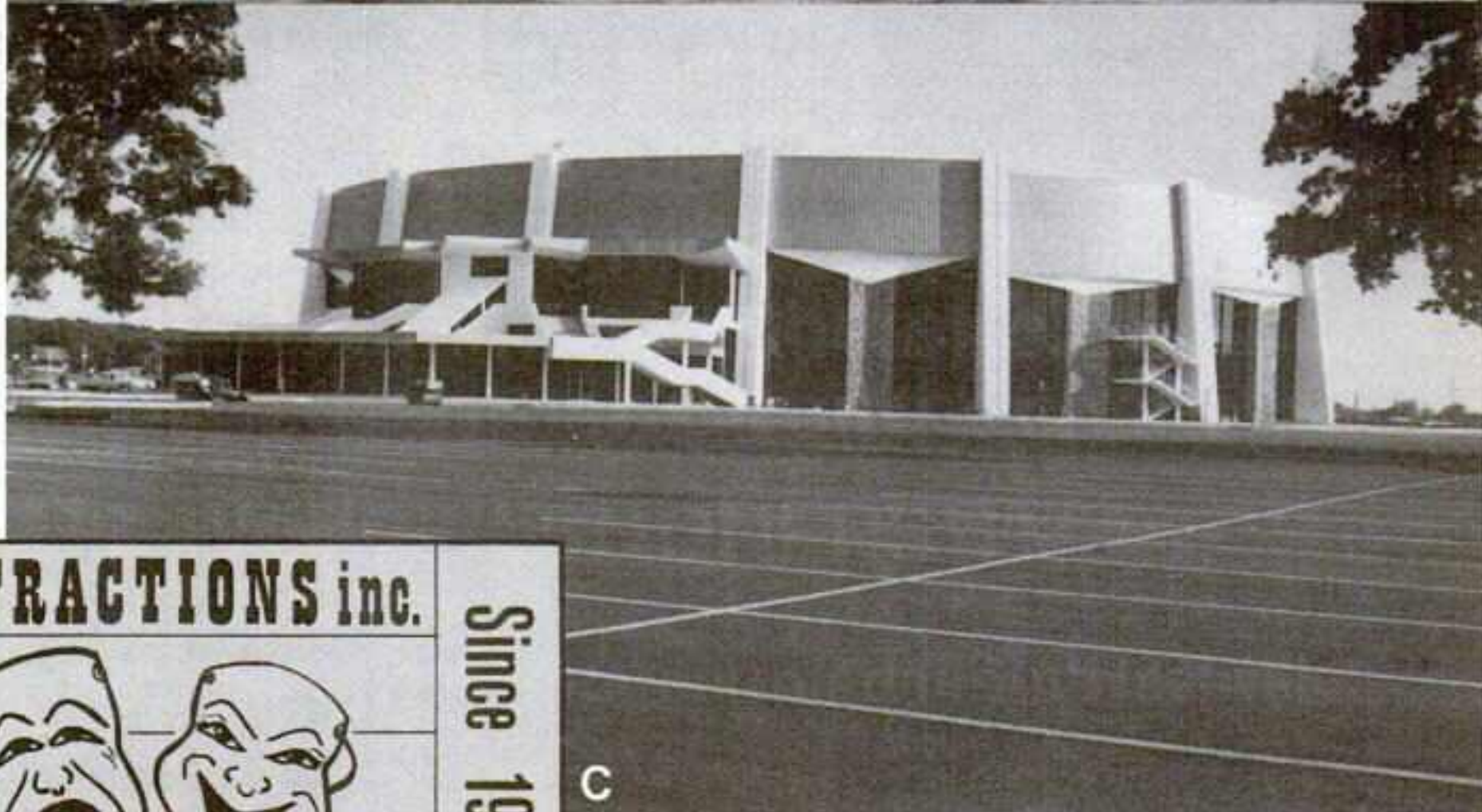
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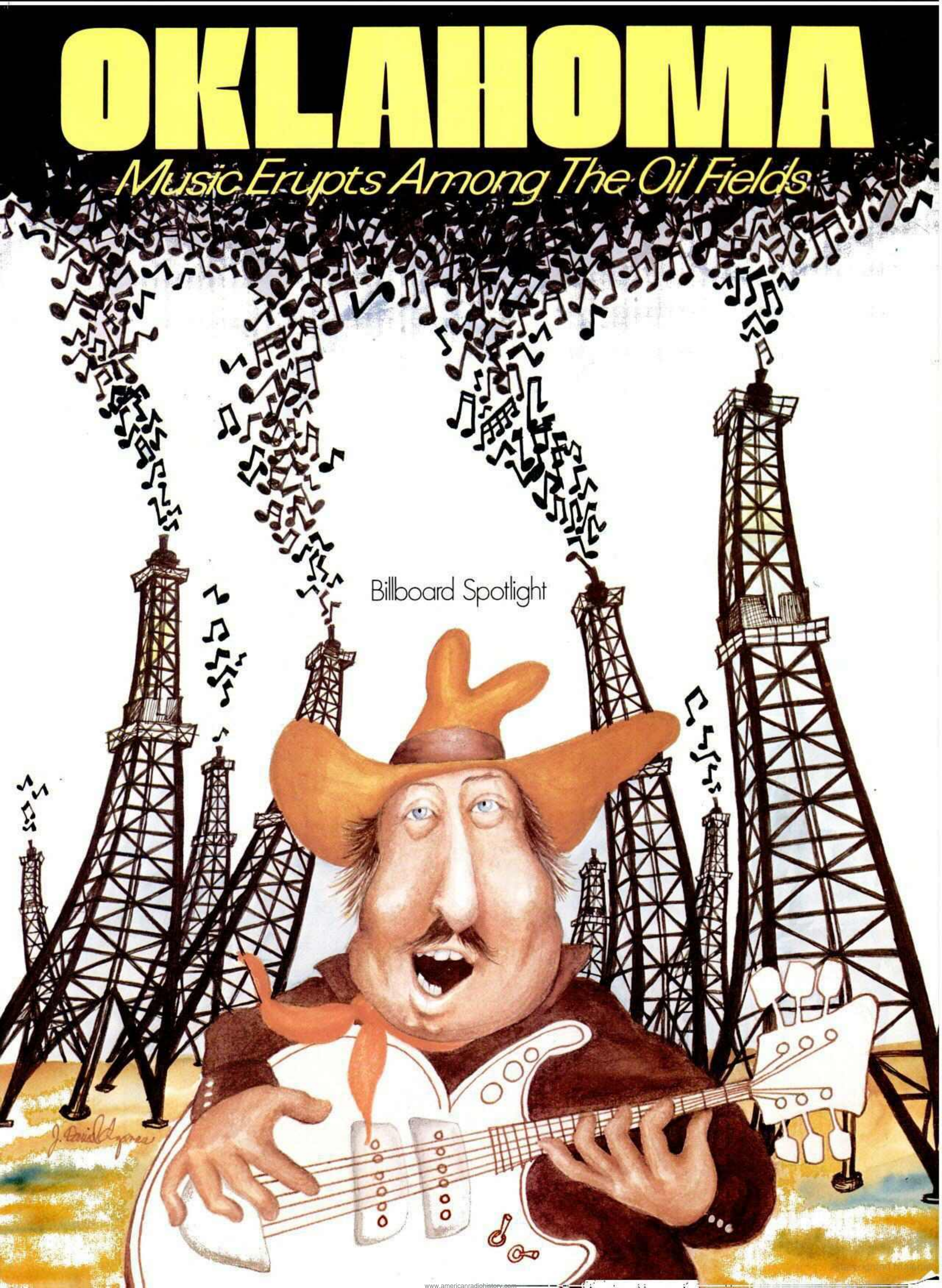
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Billboard Spotlight



J. David Agnew

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Leon Russell • J J Cale • Mary McCreary • Freddie King • El Rocho • Bill Davis Quartet • The GAP Band • Phoebe Snow • Nitzinger • Grease Lizard Band • D J Rogers • Clarence McDonald • Mike Gibson • The Jimmy Markham Revue • Xebec • Rick Reilly • Grandson • Max Lee • The Sceptics • Dennie Beard • George Highfil • Wes Reynolds • Jimmy Rogers • Ozark Mountain Folklore Assn. • Patrick Henderson • Flash Terry • She • Kevin Johnston • Sam Routh • Lee Montgomery • Maxine Sellers • Warm • Oscar Boyd • Gus Hardin • Buz Clifford • Richard Feldman • Jim Downing • Willis Alan Ramsey • Dr. John and Uriah Heep

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GEORGE NIGH  
Lieutenant Governor

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STATE OF OKLAHOMA  
OFFICE OF THE LIEUTENANT GOVERNOR

533 STATE CAPITOL BUILDING  
OKLAHOMA CITY, OKLAHOMA 73105

September 28, 1973

BILLBOARD  
9000 Sunset Boulevard  
Los Angeles, California 90069

Dear BILLBOARD:

I've been accused of being Oklahoma's number one booster, mainly because of my role as Chairman of the State's Tourism and Recreation Commission. But my pride is based on fact.

We're quite proud of Oklahoma's position in the world of show business, and particularly pleased with the rapid growth of Oklahoma-based music and recording operations.

Of course, your readers know that many of the top talents in the music business today have Oklahoma roots. I couldn't begin to name them.

Of course, I'm also greatly pleased that BILLBOARD has researched the Oklahoma scene and is helping us tell the music world about the many people and firms in our State who are important to the music industry.

Oklahoma's a great place to work or play. Thanks, BILLBOARD, for recognizing our State.

Sincerely,

A handwritten signature in black ink that reads "George Nigh". The signature is stylized and written in a cursive-like font.

George Nigh  
Lt. Governor

# OKLAHOMA is more than OK

By Bill Williams

**R**ichard Rogers could never properly be accused of understatement, but Oklahoma certainly is more than "OK." The superlatives, rather, would be manifold.

Musically, for many years, Oklahoma was a state about which people sang. Now, with things breaking out all over, it is a state from which people sing, play instruments, make films, do sessions, and become totally involved in the record industry. In this great decentralization process going on, this oil-rich, tradition-rich, friendly state is building from within and without.

Not the least of people responsible for much of this is a young, attractive, articulate lieutenant Governor named George Nigh. His name rings from every corner of the state where music people gather, as he receives their plaudits for what has been done and what probably will be accomplished. He is entertainment-conscious, and he works overtime to aid his constituents in this respect.

Nigh believes in the music and film industry, and he frequently is singled out as the individual who will bring it to the prominence it is now seeking.

In Tulsa there is a young banker with many of the same identifiable credentials, who is doing essentially the same thing in other avenues. Mike Brooks, vice president of the First National Bank and Trust, is a musician (for the fun of it) and a banker with a scholarly mind.

He knows the music business (indeed, is writing a thesis concerning it for a master's degree in banking) and, with the cooperation of his superiors, has been the prime mover in prime lending. He knows publishing and production and distribution and the like, and the Oklahoma music community is benefiting from this rarity.

The most prized commodity of all is there: leadership. The name of Jim Halsey is prominent. And there are others: Leon Russell, Tom Hartman, Oral Roberts, Bobby Boyd, Wendell Wightman, Mike Speegle, Ellie Joseph, Larry Benson, and artists Henson Cargill and Hank Thompson. There are others, of course, but these stand out from the crowd.

The state of Oklahoma is one of those areas, when circled, which show a populated source of raw music talent. From those hills and plains have come songwriters such as Jimmy Webb, Eddie Miller, Dallas Frazier, and Gene Sullivan.

In addition to Leon Russell and Cargill Thompson, there have been these artists: David Gates (Bread), Sheb Wooley, Merle Kilgore, Patti Page, Jody Miller, Conway Twitty, Anthony Armstrong Jones, Bobby Barnett, Merle Haggard, Dale Ward, Wanda Jackson, Norma Jean, Jean Shepard, Bob Wills, Tommy Duncan, Tommy Overstreet, Stoney Edwards, Dale Robertson, Anita Bryant, and publisher Bob Beckham. Again, just a sampling.

The reasoning follows that of other music centers: if the talent is there, why not (1) keep it at home, (2) woo it back home, (3) make it grow and prosper. This, in essence, is the philosophy of the Oklahoma leadership.

There is, however, one negative among all the positives which cannot escape mention. To the chagrin of all the legitimate operators in the state, there are the illegitimates. Illegal tape duplication flourishes in Oklahoma, primarily because there is no state law to abate it. Some of the dozens interviewed stated that it is nearly impossible to control because it



Leon Russell, the dynamic pianist-composer-performer (above), heads the list of Oklahoma performers whose influence is major in the pop music world.

is mixed, in some areas, with politics, and there are those who have encouraged the region as a refuge.

Until that "blackeye" goes away, there will always be a serious problem. However, there are those willing to fight, anxious to push for legislation, and ready to offer cooperation.

The two great mushrooming centers of the state are, of course, Tulsa and Oklahoma City, the latter the largest city in the world from the standpoint of square miles.

Tulsa is as different from Oklahoma City as, say, Fort Worth is from Dallas. The population of Tulsa is moving to such an extent that it could become one of the nation's largest within a decade. Yet it is relatively quiet and conservative.

It is, surprisingly, a port city, with barges coming in streams up from the Gulf of Mexico via a couple of rivers. Oklahoma City, on the other hand, has a more extensive night life, is probably more socially active, and is terribly concerned about football activity at Norman, just down the road.

There are common denominators, however. The warmth and friendship of the people is almost unreal. To a man (and a woman) there is a spirit of welcome, of cooperation, of understanding, of trust, of mutual respect and of togetherness which is surpassed nowhere. There is pride, but always tempered with a friendly western smile.

Oklahoma is more than OK. It's really something.



Two of the state's leading musical supporters are songwriter Eddie Miller (below left) and Lt. Gov. George Nigh. In adjoining photo, Oral Roberts (left) greets Johnny Cash on his TV show.



# Tulsa presents the

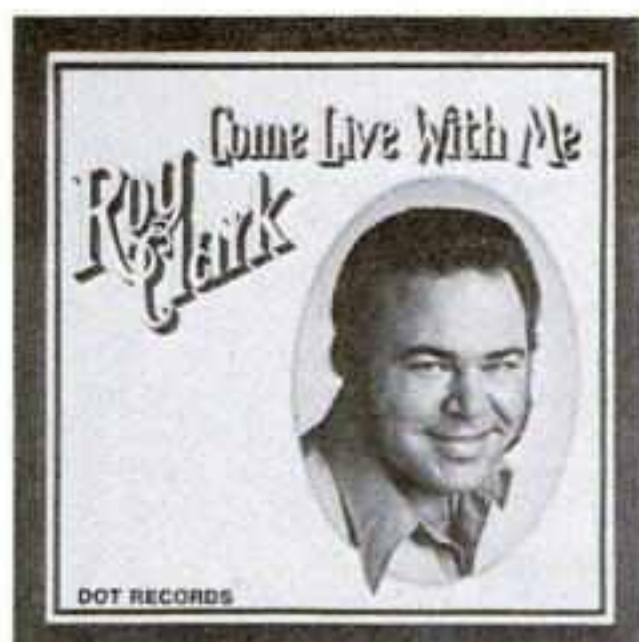


## “Entertainer Of The Year”\*

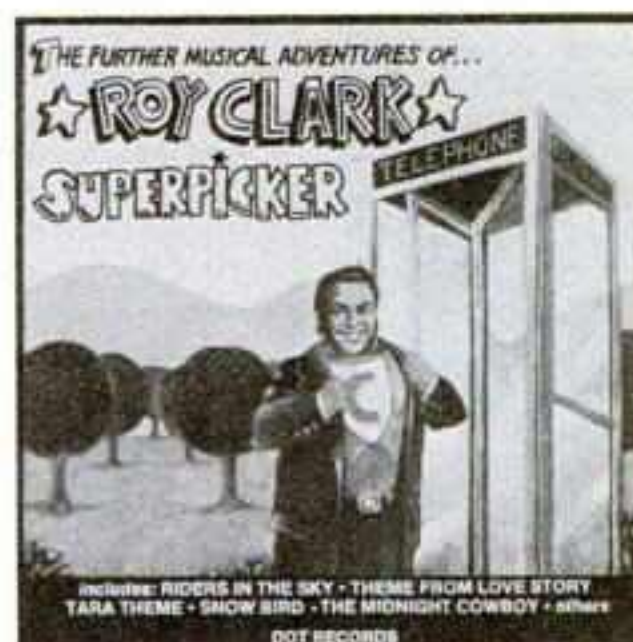
Some years ago, singer-picker-entertainer, Roy Clark selected Tulsa as his business home and it's been a happy association. Whether its Tulsa business, touring business (Sands, Las Vegas 10/31-11/31) or record business (“Somewhere Between Love & Tomorrow” DOA-17480, from his successful “Come Live With Me” album, and his new “Roy Clark’s Family Album” DOS-26019), its Roy and Tulsa hand and hand all the way.



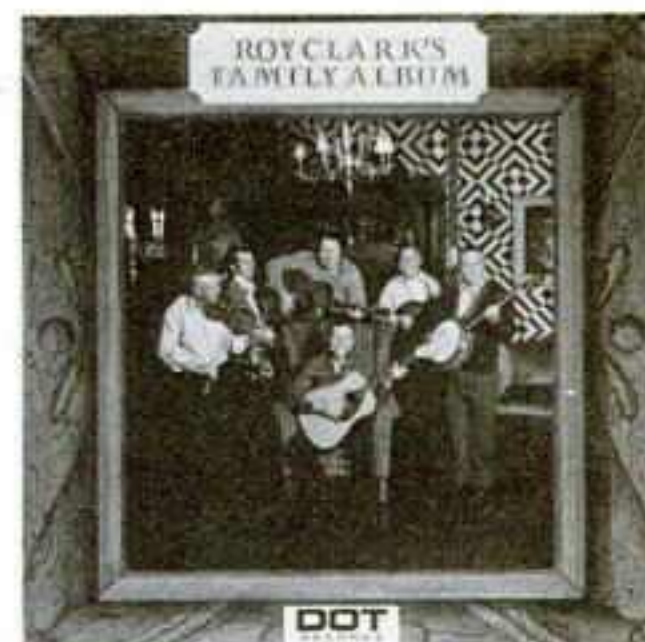
ROY CLARK LIVE  
DOS-26005



COME LIVE WITH ME  
DOS-26010



SUPERPICKER  
DOS-26008



ROY CLARK'S FAMILY ALBUM  
DOS-26019

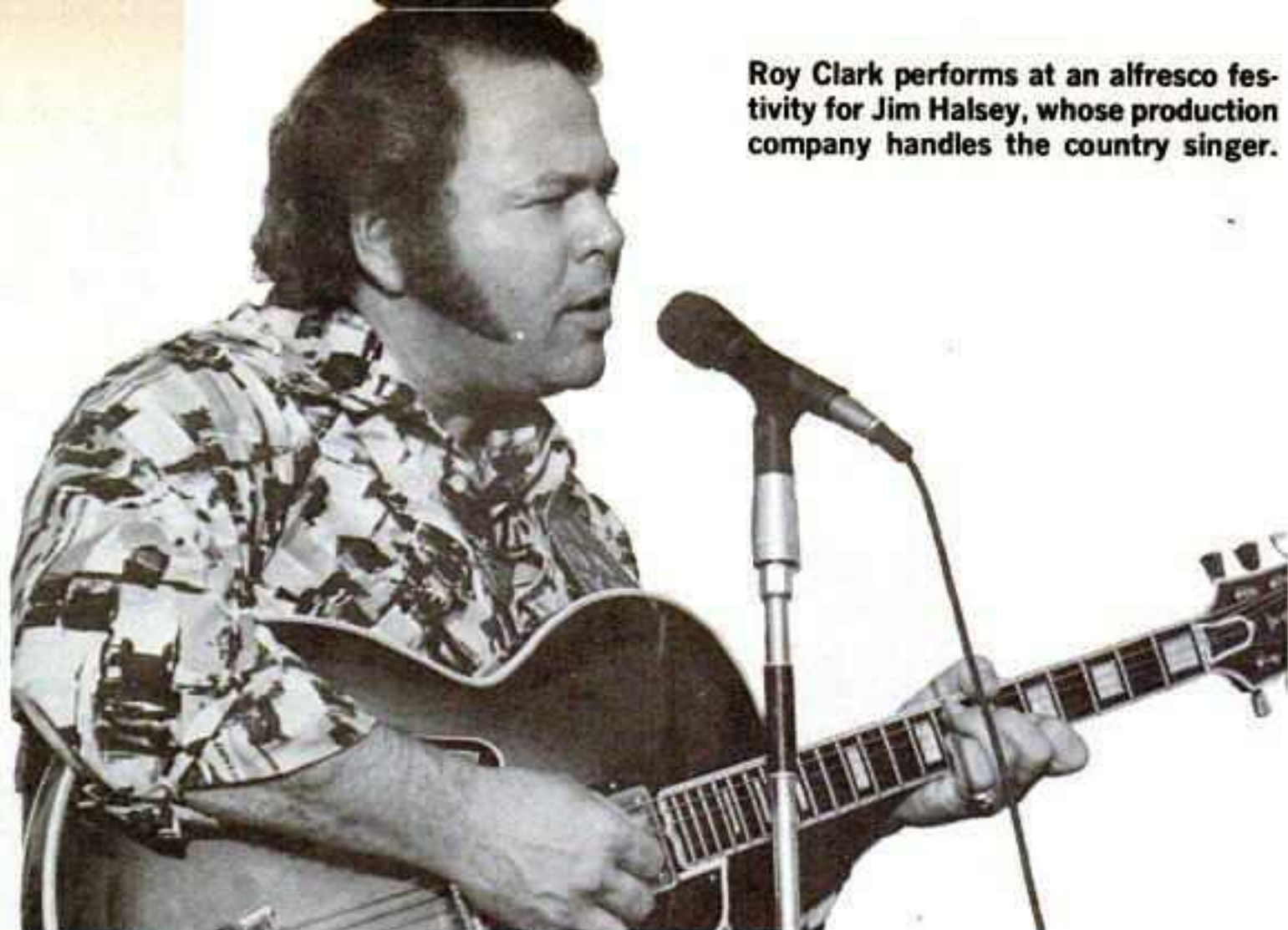
Exclusive Management  
The Jim Halsey Co., Inc.  
Tulsa, Oklahoma  
Dot Records

\*Awarded by CMA—October, 1973

Jim Halsey, (seated) the owner of many companies in the Oil Capitol City, with several friends.



Roy Clark performs at an alfresco festivity for Jim Halsey, whose production company handles the country singer.



Tommy Overstreet performs on his popular TV show.

J.J. Cale: one of Shelter's top acts.

Denny Cordell, the Englishman who operates Shelter Records with studios in Tulsa and in Leon Russell's house.



# Tulsa Has Jim Halsey, Leo Zabelin, Leon Russell And Oral Roberts

Talent and the Lord are on its side.

**E**ighty-four miles from Tulsa, as his Cadillac flies, lives a man named Jim Halsey. What Halsey has done for Oklahoma generally and Tulsa specifically would fill a book.

That spot 84 miles distant is a town called Independence, Kansas (not the more famous Independence, Mo.), just across the Oklahoma line, and the most unlikely place in America, perhaps, to produce a man who has brought a multimillion-dollar series of music or music-related industries to the Oil Capitol of the World.

Halsey today represents 24 different companies, all of them making money. They include his highly successful booking agency, his publishing firm, his production company, radio stations, a bank, a fabulous ranch, real estate holdings, ad infinitum. All but the bank, which is in Independence, are in Tulsa.

Halsey has a couple of rather interesting partners in most of his businesses: Roy Clark and Hank Thompson. More about his relationships with them later.

The booking agency makes a couple of indisputable claims right off the bat. He books more television shows than all of the other country agencies combined. He also does more business in Las Vegas than any other country agency. And his personnel (he prefers to call them his friends) do more charity work than any other group in the business. Yet his dollar volume is phenomenal.

Halsey's philosophy is simplicity in itself. He keeps his roster relatively small (17 acts) and stresses quality.

"I don't want big agency status," Halsey explains. "I merely want great artists with whom we can work, and for whom we can work."

Before getting to the artists, there is another point which should be observed. Halsey has that unique capacity of surrounding himself with talented people. In the same low-key mold as the head-man, everything is on a friendly, informal basis.

Take Ray Clevenger, a man who came out of Omaha to become a great West Coast producer after his graduation from Louisiana State University. Clevenger has won three Emmy Awards, and he now makes his home in Tulsa as creation director for the Halsey enterprises.

Currently he is in production on two television syndications, done with real class, for Hank Thompson and for Tommy Overstreet. The production is neither cluttered with complexity nor oversimplified with bales of hay. The sets, although inexpensive, are tasteful. Good portions of each show are shot at the Halsey ranch, an unbelievable spread some 20 minutes from Tulsa, dotted with cowboys, Charlet cattle, lakes, hills, outbuildings, and scenery which spills over the countryside. It's the most perfect movie set in the world, and Clevenger milks it for all it's worth.

Then there is Leo Zabelin, a name synonymous in the business with outstanding promotion. Leo has done it all: Mike Todd, Elizabeth Taylor, you name it. Now this very cooperative, energetic and well-organized fellow makes his home in Tulsa, where he has found the good life, and is an integral part of the Halsey operation.

John Hitt is senior vice president in charge of operations, talent and booking, for the agency. His qualities are well known through the industry. Dick Howard is vice president in charge of the recently-opened West

Coast office. Bob Taylor is vice president in charge of one-nighters, talent acquisition and overseas tours. Bill Hartman is music director, and in charge of the various publishing companies.

This empire began back when Jim Halsey was playing in a dance band in high school at Independence. It didn't take him long to notice that the guys driving the big cars were the bookers or promoters, and young Halsey figured he was in the wrong end of the business. So, at the age of 18, he rented an auditorium and booked a date for Leon McAuliffe at a dance. It was a success. He then booked in Bob Wills, and the man who was to become his lifelong friend and partner, Hank Thompson.

Now and then Halsey brought in a pop band, but the consistent money makers were always the country artists. Eventually he was bringing in Hank Thompson three to five times a month. Then, when Thompson's manager, Johnny Hitt (now senior vice president of the Halsey agency) left to join MCA, Jim took over Hank's management.

Halsey did book one big pop act that made him a lot of money: Guy Lombardo. He then went out and bought his first Cadillac.

By 1966, Halsey had become such a force in the booking and promotion end of the industry that he made a contractual agreement with GAC, and he moved to Los Angeles as vice president of the huge agency. But, as he puts it, the industry wasn't ready yet for big time booking for country acts. But he started many things which now are bearing fruit, not only for his own acts, but for others as well.

Halsey feels that, operating from his Tulsa base and with his close ties in Las Vegas and Los Angeles, he can do many things that have pronounced limitations in Nashville.

Jim Halsey is a "career builder" rather than just a booker. Everything he does with his artists (his friends) is based on the planning of their careers: their records, their television appearances, bookings, finances. He currently is working on next year's projections.

Right now everything is zeroed in on the string of companies going public. He wants to expand to seemingly unreachable heights (unreachable to anyone except Halsey), and the capitol raised by the public offering will allow him to do that. Such a move should come early next year.

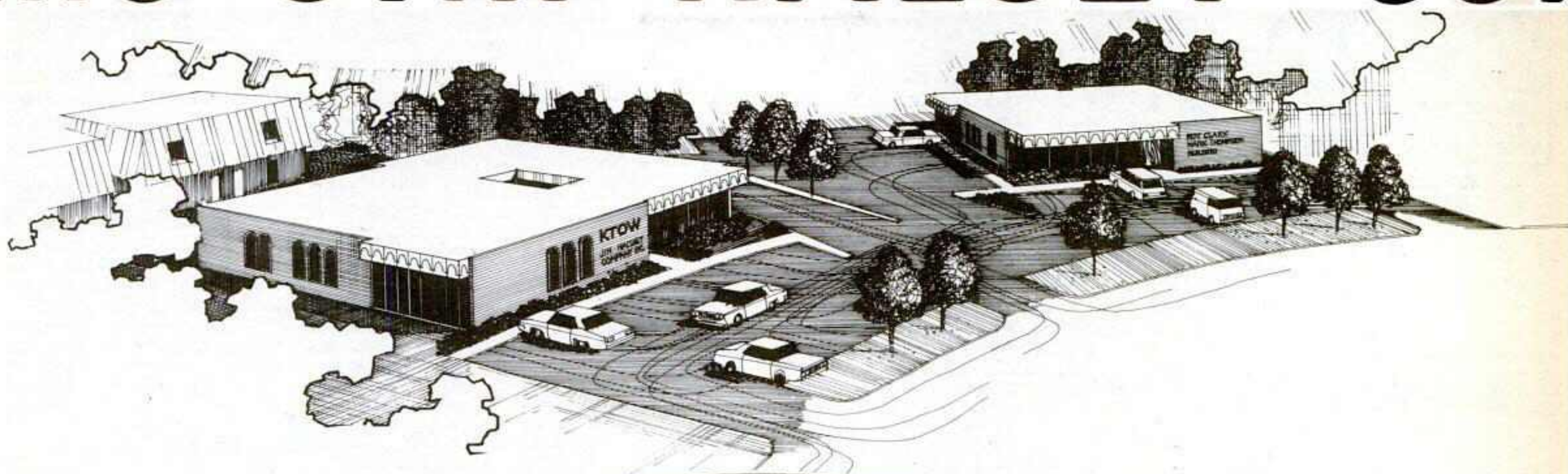
Meanwhile, he is going ahead with more expansion plans, all of it in Tulsa. A 16-track recording studio is next. His company now does all of the production for the Roy Clark and Hank Thompson records, which are leased to Dot. There are two production firms under his jurisdiction: Singin' T, and Nereco. His publishing companies (again in partnership with Thompson and Clark) include Brazos Valley (BMI), and Texoma (ASCAP). He's about to add Tommy Overstreet's publishing firms, and there may be others.

In his ranch and real estate business, Halsey has a fourth partner in Wayne Creasey. In his current radio station holding, KTOW, a partner is Mac Sanders. Halsey is now looking at other stations to purchase.

There is no way to put into words what Halsey has

(Continued on page O-8)

# the JIM HALSEY CO.



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 TOMMY OVERSTREET	 ROY CLARK	 GRANDPA JONES
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A group of student singers at Clairmore Jr. College.

• Continued from page O-6

done for Tulsa, and for Oklahoma, in a musical way. He's the big fish in the big pond.

Somewhat incredibly (in light of the competitive aspect), one of Halsey's closest friends and admirers (a mutual society) Jack Cresse of KVOO Radio. Halsey singles out Cresse as "a man who has been a great help to all of us here in Tulsa."

Actually, Cresse is a tough competitor of Halsey's, but that has no bearing on their respect and friendship. Halsey points out that Cresse's station is the first to program records of the Halsey artists. And Cresse expounds the virtues of Halsey, noting the things he has done to help put Tulsa on the map.

KVOO first caught the attention of country music fans back in the 1930's when it programmed Bob Wills live every day. Gene Autry had his first radio job at the station. In fact, clear back in 1924 when Otto Gray from Stillwater put together a cowboy string band called the Oklahoma Cowboys, the station was broadcasting country.

Others to go through there were Jimmy Wilson and his Catfish Band, Johnnie Lee Wills, Leon McAuliffe and his Cimarron Boys, Harold Goodman, Jimmy Wakeley and Johnny Bond. Tex Ritter was once employed there. The station recalls that Merle Haggard was the son of Oklahoma migrants who made their way to Bakersfield.

In mid-August of 1971, KVOO became a full-time, modern country station (24 hours a day), with its 50,000 watts. The station, and Cresse, are assets to Oklahoma, and Halsey is quick to point it out.

## 3-Year Old Shelter Has 2 Home Bases

(The following story on Shelter Records was researched and written by staff writer Bob Kirsch in Los Angeles.)

Since its inception some three years ago, Shelter Records has developed into one of the most unique and successful of the independent firms.

While holding to a small roster of artists, Shelter has established itself as a label based in two areas, Los Angeles and Tulsa. The firm has several complete studio facilities in Oklahoma, including video in the Tulsa studio. Accommodations are provided for artists, writers and producers in Tulsa.

Shelter (distributed by Capitol) also holds steadfastly to an in-house policy. Virtually every artist works on the label works on other artists projects, as writers, producers or performers. The label has its own publishing company, Skyhill, with offices in L.A. and Tulsa, and many of the artists shuttle back and forth regularly between the two cities.

The label has opened its Tulsa studios (located in a church) to a number of other artists and has two house bands. Label president and co-owner (with Leon Russell) Denny Cordell plans to keep the label as twin-based city as well as maintaining the "workshop" atmosphere in the Oklahoma facilities.

Cordell, now 30, began his career in the record business some eight years ago in England, producing such name artists as Procol Harum, Joe Cocker, the Move, the Moody Blues, T Rex and Georgie Fame in the ensuing years. He arrived in this country about three years ago and met Leon Russell, a native Oklahoman, while the two were working on a Delaney & Bonnie LP together.

Cordell was also producing Cocker at the time of the artist's Mad Dogs and Englishmen tour, and Russell was instrumental in that tour. "At that point," Cordell says, "Leon and I decided to form a label together to handle his product and other artists as they came along. Since Leon was from Oklahoma, and several of our other artists are now from that state, we decided to keep facilities there."

"Leon was living in Los Angeles at the time I met him," Cordell adds, "but when he decided to move back to Oklahoma, we decided to put studios in Tulsa. And Leon has since put up another facility at his home, some 60 miles from Tulsa."

What are some of the other reasons for keeping Shelter a twin city label?

"I have to stay in Los Angeles," Cordell says, "for obvious reasons. This is where much of the world's record business is

concentrated and you have to be in a major center like L.A. But by the same token, I don't have the money to compete exclusively here. I simply can't compete with all the other record and publishing companies. But what I have got is the Oklahoma facilities and the offer of a genuine workshop atmosphere where everyone is intimate with one another and we will pay individual attention to every artist."

What do the Oklahoma facilities consist of? "We have the main studio in Tulsa," Cordell says, "which is on Third Street and contained in a renovated old church. The ceiling is 40 feet high, which makes for good acoustics, and we have a 16-track and an 8-track board done by the same man who did the Olympic and Island studios in England. We are now in the process of modifying the boards."

"We also have complete video facilities in the studio," Cordell continues, "with the control booth located above the audio control booth. We've been shooting a lot of shows in that studio. We hope the video will add an extra dimension to all we do. I want it to force us into situations from which shows will appear."

"In other words, we will be taping sessions, coming up with formats and possibly come up with a TV show and a record at the same time. Meanwhile, it's all going into the vault so that when videodisk or videotape comes along at the consumer level, we will have a complete history of all our artists. Imagine being able to buy a history of a Bob Dylan, for example, from the early folk days to what he's into now. This is what we want to have with our people. We've already got 40 hours of Leon's Hank Wilson sessions in the can on film. Think of having that on videotape."

Besides the studio itself, Shelter owns the block the facilities are located on. "We keep 14 houses on that block for engineers, visiting artists, producers, publishing and other visitors," Cordell says. "We also have administrative offices there, including our publishing. So if you come to Tulsa with us, you really get a home away from home. You just check in and there's very little pressure on you."

Cordell adds that a lot of musicians have located in Tulsa in recent years, one reason being the club scene which he equates with the musical scene in Austin, Texas. "There are a number of small clubs there," he says, "which hold about 60 people each and in which you can hear any kind of music from rock to R&B to gospel to country. For example, you can hear J.J. Cale two nights a week in Tulsa, and he doesn't go on the road often."

As far as recording in the Tulsa studios, Cordell points out that Shelter artists such as Mary McCreary, J.J. Cale, D.J. Rodgers, Jimmy Rogers and the Gap Band have recorded there, as well as artists from other labels including El Roacho and Nitizinger.

At Russell's facility outside of Tulsa and set on a lakefront, (Continued on page O-9)



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# Tulsa Talent

• Continued from page O-8

there is a fully equipped studio with a 40-track board. Freddie King has recorded there, as well as Russell, who cut his "Carney" LP there. There is accommodation for 20 people "and it's a great place to get away to," Cordell says. "Artists come in and go fishing and water skiing and they're not rushed by the usual music business pressures. You're really isolated when you're there, since you have to come down a four mile dirt road just to get there. So if someone wants to see you, they have to make an effort." Bob Seeger is among the non-Shelter artists who have recorded at the lakefront facility.

Cordell has several other philosophies which are somewhat unique to the record business. "I'm looking for universal music that will reach people be it rock, gospel, country, blues or what have you," he says. "I want the kind of music that transcends categories and appeals to the emotions. For example, a lot of our artists fit into more than one category. I think of Leon as rock and country and I think of J.J. as blues as well as country."

Cordell also wants to keep the Shelter roster relatively small. "Unless I can have an intimate relationship with every artist, it just won't work," he says. "This is one reason why I've brought Ron Henry in as label manager. I let him handle a lot of the purely business matters, and this lets me get back into the studio as a producer and back on the road as sort of a talent scout.

"Shelter was an ideal and still is, but I never realized the day to day supervising of business affairs it would involve for me and it's hard to wear two hats at one time. A lot of the problems that crop up still demand my personal attention, but a lot of them can be handled by Ron, who has a thorough knowledge of the company. In addition, we've brought in Michael Ochs to do publicity, and he becomes the first in-house publicist we've had."

Cordell is already working his way back into production, handling LP's by Phoebe Snow, Mary McCreary and Gus, an all girl band. Cordell also contributed to the recent Hank Wilson LP.

Cordell feels the in-house nature of Shelter is very important. "Our publishing is located in Los Angeles and Oklahoma," he says, "and Don Williams, our head of publishing, is in Tulsa now training someone to take over down there. That wing will have its own identity, but will also be part of the whole. All of our artists help each other. J.J. produced Mary's LP, J.J. produced Jimmy's LP, Leon produced Freddie King's album and J.J. and myself contributed to the Hank Wilson album. Most of our people are writers and some, like J.J., write, produce and sing. And I've never noticed even a trace of jealousy among any of the artists toward another one."

Cordell has also signed a number of people who, in considering the size of the label, are not commercial "sure shots." Why this attitude? "You can never tell what will be commercial and what won't," Cordell says. "If someone had told me four years ago that Latin would play a major influence in pop, I would have said never. But we've had the Santana's and the Malo's since then. This can happen with any kind of music and any artist. Reggae, which I am heavily involved in, may never be a major fad. But it plays a part and this is the important thing. There are always a certain number of people who are delighted to find a certain kind of music available to them, and we would like to satisfy as much of that audience as possible."

As for limitations on the growth of the company, Cordell says, "I would not like to impose a limit of acts on a label. I know that I personally cannot produce more than three acts at once. But again, maybe J.J. can handle six artists and maybe we have three other producers that can work comfortably with six acts. In other words, we will keep the roster at a size that is comfortable for all of us."

Shelter, of course, is blessed with Leon Russell, one of the major rock stars in the world and one of the leading songwriters in the country. Cordell is quick to point out that the luxury of a superstar allows him to some experimentation he might not otherwise be able to afford, such as signing a non "sure shot" act and gaining exposure for new acts on Russell's worldwide tours. Income from the publishing of Russell's tunes as well as those of Willis Alan Ramsey and other artists also helps.

The luxury of being a small label is also seen in plans Cordell has for a potential Shelter in Jamaica trip. "Perhaps we can take everyone down there," he says, "and we can all do a few things. Maybe we will get a few reggae LP's or maybe a Shelter in Jamaica album. I have good studio connections down there, but the point is, we're small enough to be able to take a month and make this sort of trip. Then we bring the material back to Tulsa, see what we have and put something together."

## The Roberts Family: Religious Music Outlet

Back when he was five years old, his father lifted Richard Roberts onto a chair in Baltimore, and the youngster did a rendition of "I Believe." He has been singing ever since.

Richard is the 24-year-old son of Oral Roberts, the man  
(Continued on page O-10)

# A GREAT NEW SOUND

## RICHARD AND PATTI ROBERTS

Young . . . and talented . . . best describe these two new singing stars.

Via Oral Roberts quarterly prime time TV Specials and weekly half-hour show, "Oral Roberts Presents,"

Richard and Patti are welcomed regularly into more American homes than any other gospel singers. Their popularity has assured their success as recording artists . . . with their L.P. albums topping the sacred music charts. And the demand for personal appearances is far greater than their busy schedules will allow. Yes. The Oral Roberts Association is proud of Richard and Patti and expects even greater things as their stars continue to rise.

Look for Richard and Patti's L.P. recordings on the Light Record Label.

*My Father's Favorite Songs*, 1968 • *The Collegians*, 1968 • *Oral Roberts Presents*, 1969 • *Songs to Live By*, 1969 • *Festival*, 1970 • *Something Good Record*, 1970  
*Amazing Grace*, 1971 • *Harvest Celebration*, 1971 • *Old Gems, New Settings*, 1971  
*Oral Roberts in Hawaii*, 1971 • *Searching Questions*, 1971 • *A Quiet Place*, 1972  
*Christmas with Richard and Patti*, 1972 • *Country Roads*, 1972 • *It's Our World*, 1972  
• *Love Is*, 1972 • *9 Musical Packages*, 1972 • *O Great God*, 1972  
*Mini Musicals*, 1973  
*Patti*, 1973



Oral Roberts Association  
7777 S. Lewis  
Tulsa, Oklahoma 74102

# Tulsa Talent

• Continued from page O-9

who has ministered to millions through faith, and who has become a strong part of the Oklahoma music scene.

At the meeting in Baltimore, 10,000 heard the youngster sing. Since then, he has been heard by millions, via records, television shows and personal appearances. So has his young wife, Patti. The two, individually and collectively, have been seen more on television than any religious act in America.

Richard and Patti Roberts, who record for Light (a division of Word Records, Waco), do most of their recording at the TTG studio in Los Angeles. They record solos, duets, and join with the famed World Action Singers, again on recordings and appearances.

Richard has appeared on every televised show of the Oral Roberts half-hour variety, and on all of the TV one-hour specials. His wife has missed only a few (when the babies were coming).

In concert activity, the Roberts are booked by the Wayne Coombs Agency in Los Angeles. Primarily they play to church groups and civic groups, although they do include some secular singing in many of their shows.

Last July 15, Richard and Patti appeared with a 70-piece orchestra, directed by Ralph Carmichael, at the Christian Booksellers' Convention in Dallas. It was a first for religious music.

The Roberts do a great deal of contemporary music, mixed with the traditional gospel.

Unfortunately, Richard Roberts has a demanding father who keeps him busy right in Tulsa a great deal of the time. A graduate in radio and television, he now is directing television shows—everything from religious classes to basketball games. And basketball games around Oral Roberts University are mighty big events.

The University campus is, in itself, a sight to behold. Totally modernistic in design, it not only is a tribute to a man but a materialistic blessing to the young.

Fifty-two times a year, Roberts and his aides turn out a 30-minute television show which is shown to an estimated 4 million homes. Four times a year a one-hour special is produced, with some of the great names in the entertainment business, with an estimated audience of 37 million.

The half-hour shows utilize about 90 percent student help, with the balance consisting of top-flight professionals. The producer-director is Dick Ross.

The hour specials are videotaped by an NBC crew, and the 20th of these will be shown at Christmas. The Roberts crew expects to do one in the Holy Land next May.

Music is, of course, a vital part of all of these. Guests artists on the shows have included Johnny Cash, Roy Clark, Jerry Lewis, Pat Boone, Bobby Goldsboro, Roy Rogers, Dale Evans, Jimmy Durante, Skeeter Davis, Johnny Mathis, Lou Rawls, Andrae Crouch, Della Reese, Sarah Vaughan, Clara Ward, Pearl Bailey, Georgia Brown, Anita Bryant, Lani Custino, William Daniels, Harper Valley Express, Don Ho, Sherri Lewis, Jane Powell, Jeannie C. Riley, Jimmie Rogers, Kay Starr, the Surfers, and Romi Yamada.

George Woodin is executive vice president of Traco, Inc., the Television-Radio-Advertising Co., subsidiary of the Oral Roberts Association, and manager of the TV product facility. He buys the time for the shows on some 250 radio stations.

**Not far out of the city of Tulsa is another college which is doing something in music in a totally different way. Claremore Junior College has opened the Hank Thompson School of Country Music on its campus.**

Larry Fowler, the affable dean of information and development, notes that the school is the first of its kind in the nation, with a special curriculum dedicated to the study of country music. Thompson, the Dot artist who has sold over 30 million records, is chief advisor and guest lecturer.

Describing country music as a true American art form, the two-year school offers a country music artist major, and a country music business major. Associate of Arts degrees are being offered in both areas after the completion of 64 college hours. Courses are offered that deal with various techniques of the music industry, techniques for the performing artist, recording techniques, and the study of music reproduction. Other courses offered are the History of Country Music, and the Contemporary American Music Industry. Workshops also are offered.

And back in Tulsa proper, a good many things are going on. Bill Blair, for example, who is president and chairman of the board of United Films, is busy in the music industry through other avenues. His firm is a non-theatrical film distributor, gearing more than 50 percent of its product to the campuses across the nation.

Films had always been a hobby of his, and he built that hobby in 14 years to an industry of 35 employees with outlets in four cities (the fifth to open soon, and as many as eight eventually). United is the exclusive distributor for American International Pictures, with its library of 700 films, and also all of the post-1950 RKO-Radio pictures.

And even though he has all of these college-popular films to offer, the most exciting aspect of his operation is that involving filmed rock concerts. Just into this, he already has met

with instant success, showing such groups as Cream, Led Zeppelin and others.

"This is what the small campuses need for entertainment," Blair explains. "They can't afford the \$15,000 or \$25,000 for live concerts. There are some 2,500 of them like this. So we bring them the live film of the concert."

Blair points out that there also is a potentially big theatrical market for this, and he is moving into this distribution, too.

Blair has one complaint: "The people in Oklahoma really don't know we exist. They haven't become that entertainment-conscious yet." But, the way he continues to double his staff, the economics will make a mark, and the whole world will be aware.

Sonny Gray provides a different sort of music for the Tulsa area, and for much of the nation. He is the audio manager of International Teaching Tapes, and is manager of the firm's recording studio. This is all part of the Educational Development Corporation.

The studio itself does custom work, a lot of jingles, and some religious albums. But the parent firm does mostly film soundtracks, and is one of the largest cassette duplicators in the midwest. The firm recently was commissioned by Skitch Henderson, director of the Tulsa Philharmonic, to tape a series of concerts.

Sonny doubles as engineer along with John Hurst, and both are recording musicians. He designed the eight-track studio five years ago. It's now considered one of the finest in the area.

Still in Tulsa is the Derrick Recording Studio, appropriately named because of the surroundings. It's a successful operation which is moving up to 16-tracks by the end of this year. Most of the custom work it does is country and gospel, but a great deal of rock is happening there as well. Using preferred musicians, the studio now is averaging about 150 sessions a year. It has been in its present location for four years.

Bill Davis, president of the firm (which also has a label), says most of his customers come from the four state area of Missouri, Kansas, Oklahoma and Arkansas, but they have come in lesser amounts from just about everywhere.

Commercial work is picking up for Derrick. It has done scores of jingles in recent months, and this seems to be a current trend. It keeps his two mixers busy most of the time.

There are countless other good things to be said about Tulsa, one of which concerns Tom Carter, general assignment reporter of the Tulsa World. (Ron Butler is entertainment editor). A native of Moline, Ill., Carter draws high praise from the music industry people for his continued coverage of all facets of the business there. A dynamic personality, he has been trying to tell the story of the Tulsa music industry factually and with concern for everything and everyone. In that region, that includes country music in a big way.

Researched and written by Bill Williams; cover illustration, art direction J. Daniel Chapman; section editor Eliot Tiegel; advertising sales Bill Moran.

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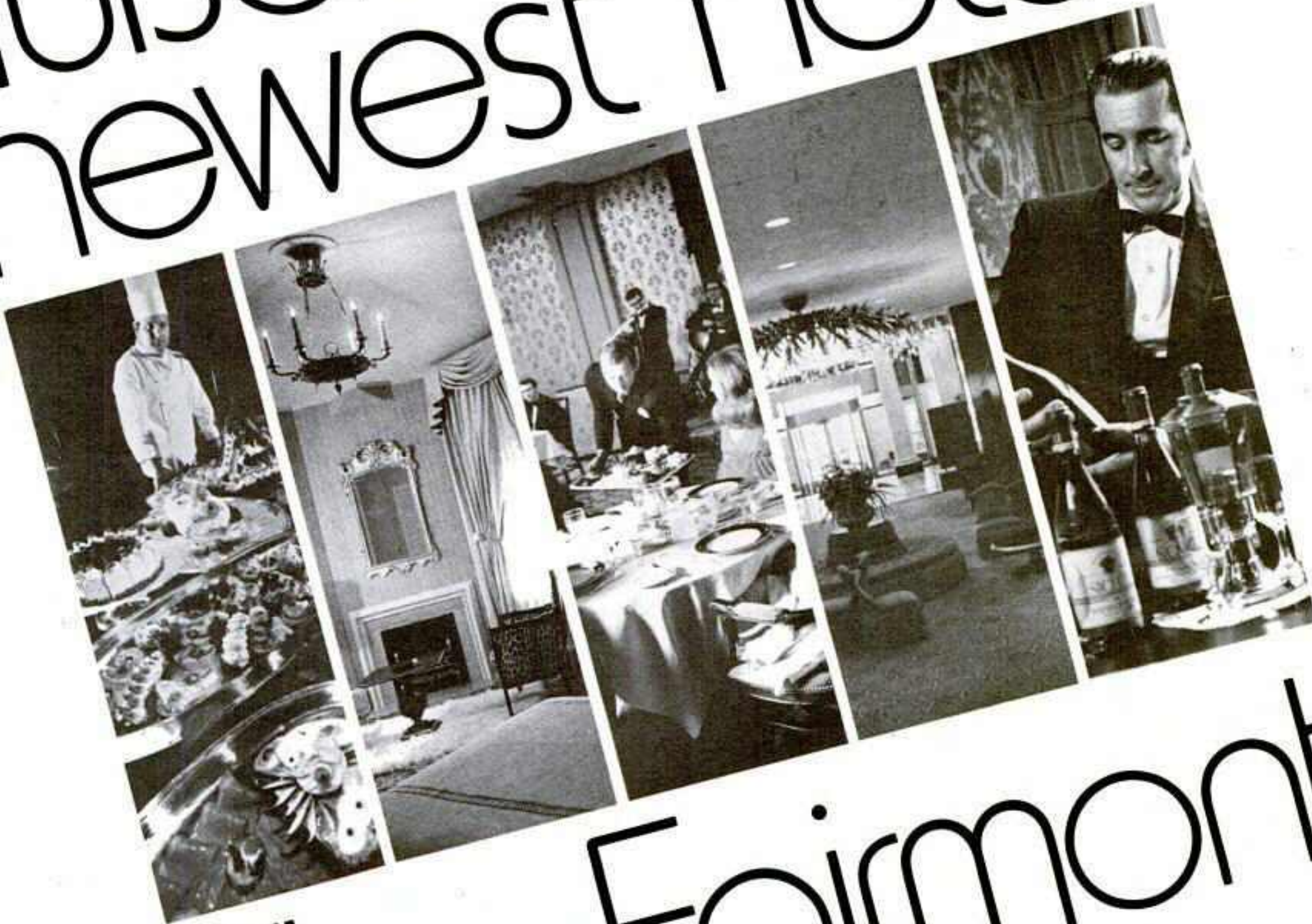
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# The Fairmont



Chuck Thompson (above left), the devoted and unpaid head of the Oklahoma Country Music Assn., talks up the organization. In the center photo, two other leading figures are Tom Hartman, president of Associated Recording Artists of America (left) and Chuck Myers, head of ARTco (right) with local industry figures.



Modern recording facilities allow musicians to reach out for stardom.

# Oklahoma City Has A Lot Of Talented Musical Women Who Give The City A Special Flavor

## Country, Gospel And Pop Also Keep The Guys In The Business Busy

One of the most remarkable things about Oklahoma City is a statuesque, blonde, attractive lady named Thelma Staats, who is assistant manager of the Ramada Inn South in that sprawling metropolis.

It all began many months ago when singer Sammi Smith wandered into the motel, announced her presence to Thelma, and got the red-carpet treatment. Since then it has become a mecca for entertainers in the area. They flock there, and every artist passing through stops there, and they all ask for the lady who has given the word hospitality new dimension.

If you happen to be in music, Thelma provides that plenty extra. A most incredible woman, she is a familiar name to everyone in the industry in and around the state capitol.

And an incredible amount is going on. Despite the still stringent liquor laws (no liquor by the drink), things are swinging in the area, and so much is happening.

Associated Recording Artists of America is a case in point. This is an artist licensing agency, with its finger in a lot of pies. One of these is acquiring old masters and releasing them as new product. President Tom Hartman is quick to point out that, in these acquisitions, full royalties are paid to the artists and others concerned.

In addition, it is producing new songs with existing artists, and leasing them to record labels. Although currently heavily involved in country and gospel now, ARRA is ready to make the move to MOR and Top 40. Hartman actually wants to build the roster to five good selling acts in each field.

Hartman is no stranger to music. A native of Oklahoma City, he began there in 1958 as a songwriter, and took his material to Buddy Killen of Tree in Nashville. He was so impressive that Tree had him join its staff as a full time man from 1965 to 1972, and became talent coordinator for the publishing company. He then managed the Tree office in Los Angeles for a time. But Hartman came home, back to Oklahoma City, where he worked briefly in radio, then helped form this company. It has been in business since last January.

Thus far, most of the ARRA product has been leased to ARTCo, simply because it's been available and willing. Chuck Myers of ARTCo notes that the record label and the licensing agency are in no way related, but have a pleasant relationship.

Currently coming out of the ARRA agency are such acts as the Blackwood Brothers, Jimmy Wakeley, Peggy Gale, Charlie Thompson, and Dale Robertson. The firm also acquired old Henny Youngman shows, and leases those. It is handling the Blackwood Singers now, and Coy Cook in the gospel field.

ARTCo, the label founded by Myers, is going to try to be the "first Oklahoma-based fully rounded recording company." Myers, who worked 20 years for MGM in sales, and also with Polydor, King and Atlantic, said he has a "good feeling for country music," but his overall aim is much broader. Myers, who commutes between Chicago and Oklahoma City, is president of the firm.

He explains that he has "first refusal" on all ARRA product. He says the product he has on the market is so good that distributors are paying.

Myers, brother-in-law of Shel Silverstein, explains that he recently purchased old films cut in Nashville in the early 1950's, and turned the audio into what he calls a quality production. They were re-channeled for stereo, and cleaned up.

He says his company is well financed, and thus will enjoy the luxury of longevity.

A man with a great deal of longevity,

and many other things, is Bobby Boyd, a five-eighths Choctaw Indian, with an incredible background. Bobby's Indian name is Tani-Tobi, and his tribal role number is 13-7-11, which he considers a very lucky number.

Others consider it lucky to have been associated with Boyd. With his handsome Indian features, Boyd began his career in entertainment as an actor, working in most of the John Wayne movies. His first association with music came with a European group called the Windjammers, whom he met in Hollywood. He took them to Nashville, contacted Chet Atkins, and suddenly found himself producing an album. After that, the group went back to Norway and Boyd went on producing.

Production came to Bobby naturally. He was around the Warner Bros., lot in Hollywood for a long time. In 1960, he produced a record called "You Can't Sit Down," relating to the twist. Then he formed Boyd Records, which was produced by United Artists.

He then produced independently for UA, Columbia and RCA, doing both country and pop product. He did some work for Dot-Paramount, and some for Reprise. All of his records he began on his Boyd label, and then sold the masters. Bobby worked for a time with Huey Meaux in Houston. Virtually everything he recorded, he sold.

Boyd has a company dealing with live remote productions, a unit which goes anywhere to record. He has done five LP's in Las Vegas, for example. And these albums are sold in advance to the artist.

Now Boyd is going to change his tactics. Instead of turning artists over to others, he plans to build his own label. "When I turned them over to the majors, we somehow lost that personal touch," he says. Now, he plans to retain the touch, and turn out top notch artists.

The list from the past is impressive. It includes Henson Cargill, Wayne Kemp and Bobby Barnett, just to name a few. Now he has such acts as 13-year old Jerry Wayne and Melinda Ann (who he records in Nashville), who also is a part-time student at Oklahoma City University. Her dad was in the music business, and she's been a performer since the age of nine.

Debbie Smith is another. This lovely lady has done movies for Walt Disney, has been singing and acting and dancing since the age of six. She recorded for a time for the Buena Vista label, and was, at one time, Little Miss World. She's a

pre-med major at Oklahoma City University, and wants to sing her way into the medical profession.

Turning briefly to Enid, just down the road where an umbrella company operates under the guidance of Mrs. Ellie Joseph, truly one of the most brilliant, determined and personable people in the business.

Mrs. Joseph operates the Gemini Record company, Talents Unlimited, Inc.; Indian Nations (ASCAP) publishing, First Line Music (BMI), and Art Unlimited her ad agency. She is president of all of these.

Her artists include Thumbs Carlisle, Dick Shuey, Linda Loren, Alan Lee, Anthony Priest, Don & Tony Sgro, and Johnny Dollar.

Everything under her jurisdiction works because she makes it work. She permeates the room with success; and she spreads confidence in abundance. Ellie began as a songwriter, and then became a publisher. Most of her work was recorded on the Bannister label at first, and then she decided to form her own label, and she has national distribution.

She also has six writers in each of her publishing companies. Charles Underwood is her producer, and Billy Justice does the arrangements. Her equally competent son, Steve Joseph, is the business representative of the company.

Ellie Joseph may be the very spark Oklahoma needs to become the success it seeks to be.

Larry Benson is another of the leaders, with his Benson Sound Studio in Oklahoma City, a 16-track facility which has been in operation for six years doing primarily custom work.

A one time Nashvillian (although an Oklahoma native), he was a former member of the Imperials. He came home to get married, while planning to go to work for the LeFevre studio in Atlanta, but decided to stay after going in service.

He recognized the need for a studio and, with a total budget of \$3,000, put it all together. Within nine months it was a full-time operation (he had been teaching music in the daytime) and doing sessions at night, with 2-tracks. It moved up to 16-tracks two years ago. He has a Spectrasonic Custom console, and a Skully 16-track machine.

During the week he was interviewed, he had concluded four and one half LP's, which gives some indication of the amount of work he has poured into his operation. It's mostly gospel work, but there is country, pop, rock, and jingles. He has done some work for London Records.

Benson has a complete staff orchestra (the first put together for sessions in Oklahoma City), and he plays on all of the sessions he produces. He also has a full-time orchestrator, Bill Hedrick. Chet Barnett is his chief engineer, and Gary Duggan does much of the mixing. Four others compliment his staff. One of them, Don Speer (son of famed gospel singer Brock Speer) is his studio manager.

Remarkably, some 90 percent of all of his work is from out of the state of Oklahoma, coming from all over the nation. Many of those sessions are for Heart Warming in Nashville. He does all of the sessions of Jimmy Swaggart, the Louisiana evangelist, who sells 700,000 LP's annually, and who is on 350 radio stations daily.

Always unselfish, Benson feels there is a need for even more studios in Oklahoma City. Once the boom starts taking place, he sees the area as a major center of recorded music.

Yvonne DeVaney and Sonny Lane (who are husband and wife) have an outstanding label going called Compo. While Yvonne heads the label, Sonny heads Sonny Lane Music, their publishing firm. Each then serves as vice president of the other.

(Continued on page O-14)



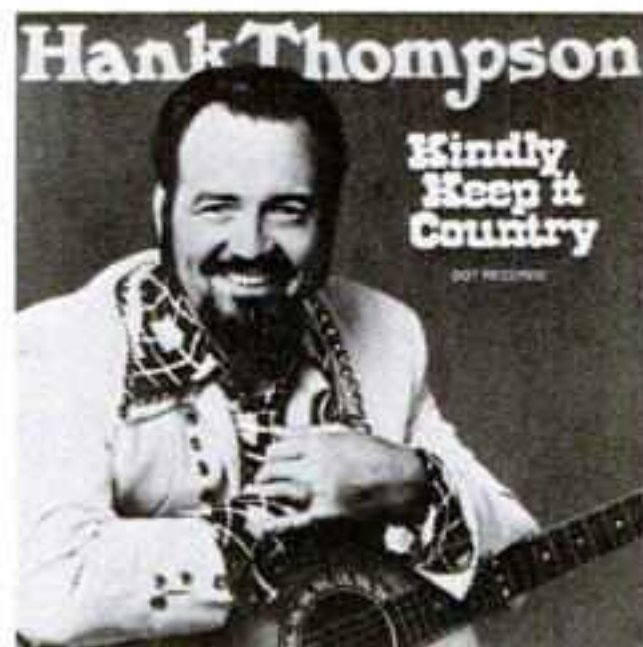
Bobby Boyd with new discovery Jerry Wayne and his dad.

# HANK OKLAHOMA THOMPSON



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Dot Records

# Oklahoma City

• Continued from page O-12

The label was begun in July of 1972, when Yvonne did her first single, "Ten Million and Two." Two more have followed. Others are coming out soon.

Miss DeVaney has been writing songs since 1956, and in the past eight or nine years has had phenomenal success. Her tunes have been recorded by Pat Boone, Dean Martin, Vic Dana, Billy Walker, Dottie West, Wanda Jackson, Hank Snow, the Hardin Trio, Lois Johnson and the Wilburn Brothers, to toss a few names around. There also are two other publishing firms under the grouping: Devaney (BMI), and Big Oakie and Compo Music (ASCAP).

Compo Records is working with 30 independent distributors and one stops. Since she has been so busy promoting the label, her writing has been curtailed somewhat. But she keeps hard at it.

Screen-Gems publishes her sheet music, and she has made a big dent in the Oklahoma market.

Dick Gilleland likes to go places, and thus he does mostly location work. He utilizes a 4-channel remote unit to do live recordings in clubs and the like, mostly LP's. His label is Century Records, and he has a custom studio as well. He also manufactures jackets which are sold in clubs.

Right now Gilleland is increasing the size of his studio, bringing in larger equipment. He made the move to Oklahoma City from Kansas City, primarily because he felt there was a greater opportunity there.

Quite obviously one of the most beautiful girls in the world is Carol Durham, who moved to Oklahoma City a few years ago from Atlanta. A Georgia peach she is, and then some.

Carol is a partner and co-owner with Jim Sowry, who is president of International Artists and an officer of Concerts International, which is headed by Carol. They are doing things that have native Oklahomans shaking their heads in disbelief, and doing them well.

The two got into the promotion business in the West Coast, but moved to Oklahoma City because of geographical location and opportunity.

First, Miss Durham formed a corporation to bring in Concerts to Oklahoma, Texas and Missouri. And she puts local acts on preceding the name groups, to give them exposure.

Jim Sowry, meanwhile, is building local show groups, and showcasting them nationally. The two of them also are trying to get local clubs to open up to local acts, something they have been reticent to do.

The couple now have 40 groups under contract, and is doing more and more national booking, bringing the names

into that part of the country. They also are making an effort to salvage local clubs (despite the drink laws) by providing them with outstanding talent.

These acts also are trained for recording, and neither Jim nor Carol wants them to cut until absolutely ready. They feel a few of them are very close.

Outstanding on their roster are Sylvester Smith, Love Fable, and St. John's Wood.

The CAM Studios of Oklahoma City and run by Dale McCoy. Two of them are 8-track, and one 16-track. McCoy is president of the company, whose studios are known as Sound Factory, USA.

The studios do mostly custom work, of all kinds. Most recently, albums have been cut there by Jerry Van Dyke, the Blackwood Brothers and the Weatherly Quartet.

They have done the Crusade for Christ albums, and all the work for ARRA.

Charlie Thompson works with the organizations, and produces the Blackwoods on the CAM label.

The film has its own record pressing plant (CAM), and may go shortly to four studios. Bids are out on equipment now.

Andrae Crouch is helping to bring in talent, and Danny Bell Hall recently cut an LP there. Crouch, by the way, maintains an office in Oklahoma City. He owns Shalom Records, which are produced there.

Tracy Dart, formerly with Capitol Records, is vice president of CAM, which stands for Custom Audio Manufacturing, and Monty Montgomery is general manager.

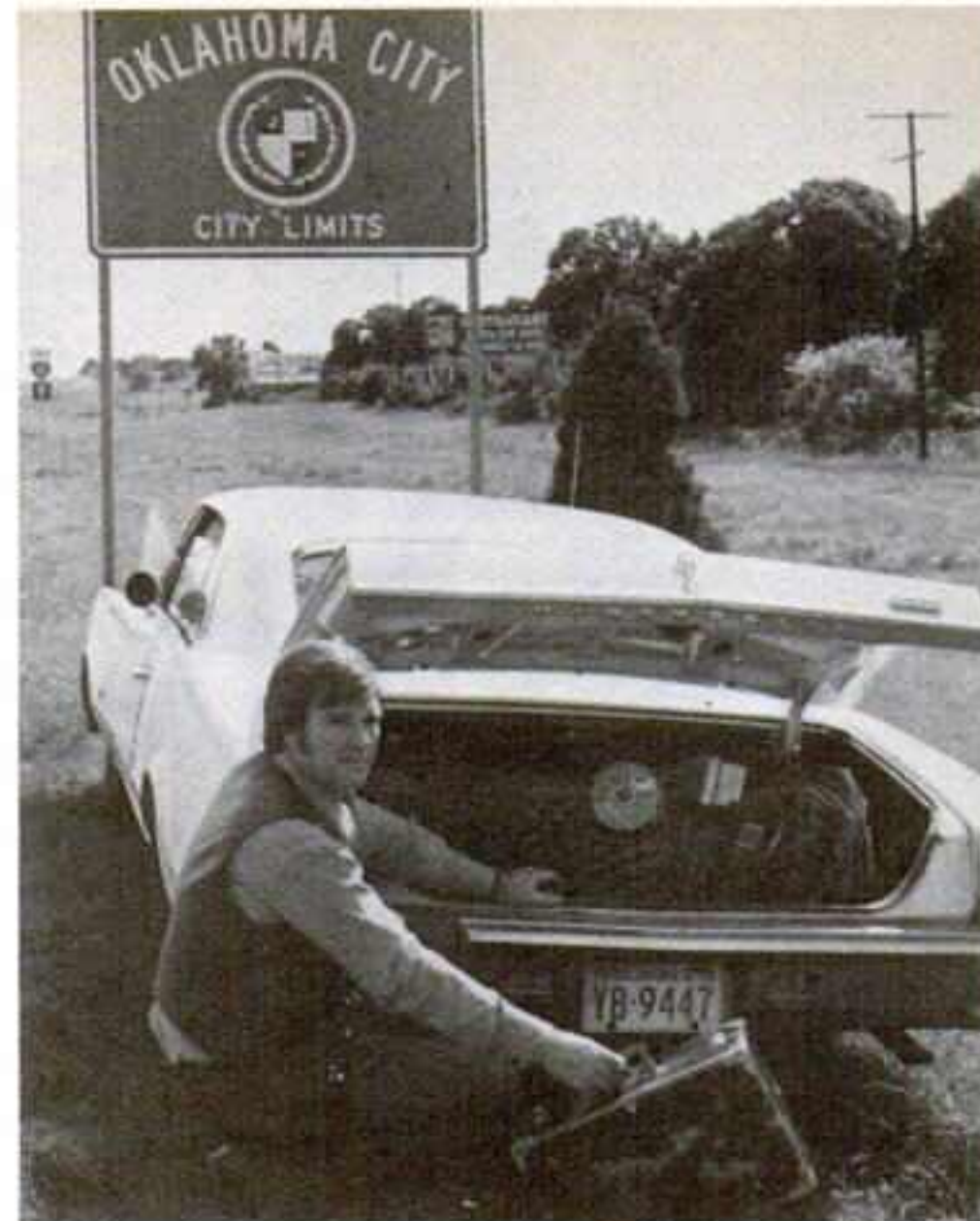
C-D-B Productions, Inc., also owns a recording studio in Oklahoma City, C&B Recordings. It also owns the Little River (BMI) publishing company, Impel Records, and Shorebird Records. Bobby Warren is president; Carl Warren (Bobby's father) is the chief engineer, and his mother, Dorothy Warren, is secretary.

This production firm is best known for "Groovy Grubworm," which it turned out a few years ago and won two BMI awards and a Grammy nomination. It was co-written and produced by Bobby Warren, done by Harlow Wilco and the Oakies, and leased to Shelby Singleton. Melvin Nash, one of the firm's writers, has had songs recorded by Norma Jean and Wanda Jackson.

Bobby worked on the road with Norma Jean for some time, and on her television show as a musician. His dad played bass, and Bobby the drums. They went into the production business in 1961. And they have co-written songs by Jim Reeves and Buck Owens.

The production company now is working with Buddy Green and many others. They also play regularly at Oklahoma University at Norman, where they showcase new talent.

Gene Sullivan also has an Oklahoma City Studio, and that's a name that should ring a lot of bells. Sullivan has written literally hundreds of recorded songs, the most notable of



Walt Wilder, a performer on the road, represents Western talent seeking the national break-through.

which was a thing called "When My Blue Moon Turns to Gold Again," immortalized by many including Elvis Presley.

Sullivan started writing back in 1940, and still another of his very big ones was "Live and Let Live." "Pass the Biscuits" was still another. That's the one which brought him his own recording contract at Columbia, and he stayed with that label for 15 years.

Since 1957 he hasn't cut a record, but he's about to again. It will be his old favorite, "Pass the Biscuits." Gene also did a radio and television show in Oklahoma City for 18 years. One of his old friends and fellow workers was Bob Beckham of Nashville, who now publishes the music of Kris Kristofferson.

Sullivan opened his studio in 1955, the first professional facility of its type there. Starting with one-track, it has grown to eight.

He feels Oklahoma music outlets have grown considerably, and will continue in that direction. He does custom work, (Continued on page O-16)

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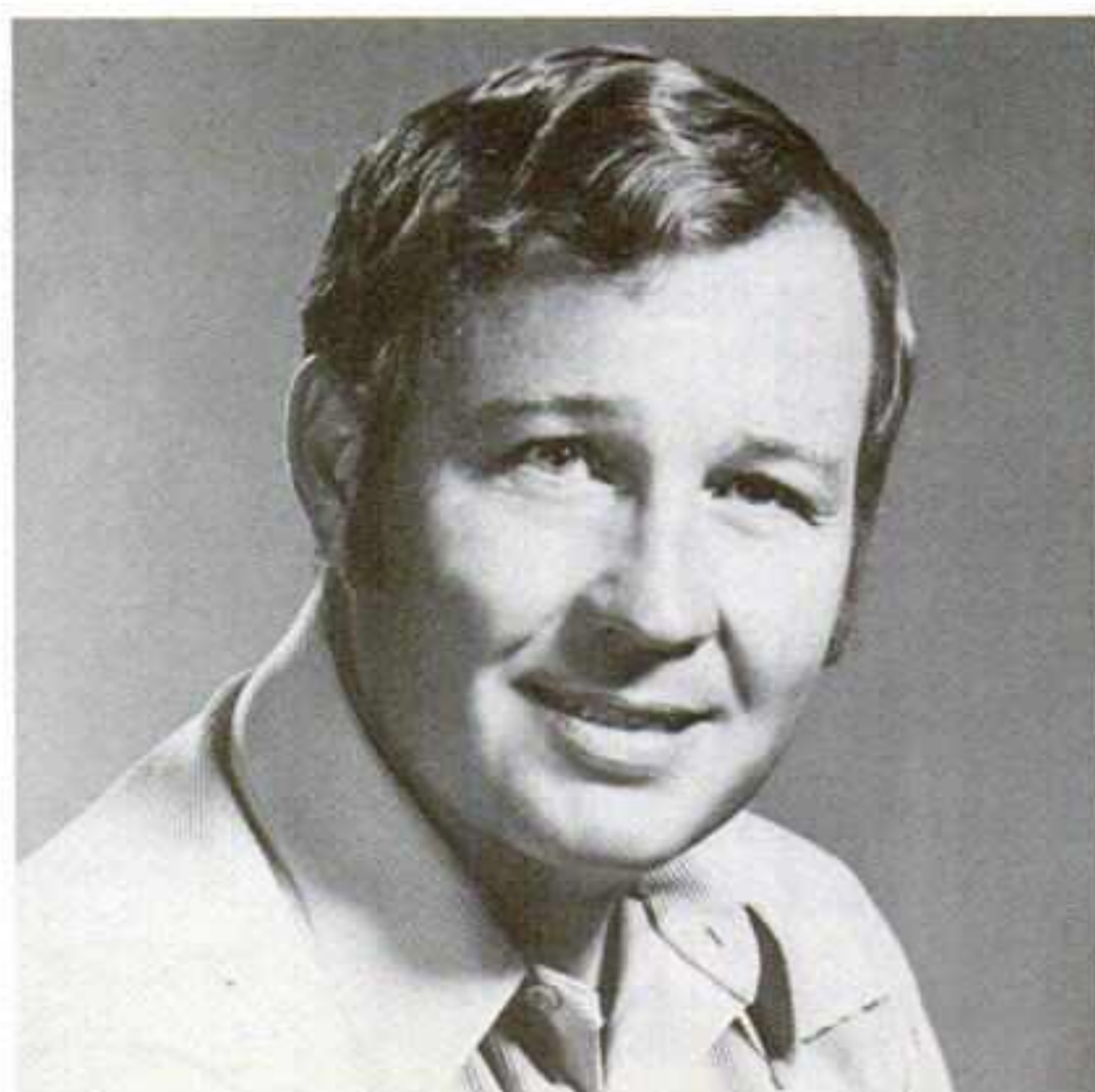
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### "Oklahoma Country Music Association" Announces New Headquarters

Chuck Thompson, president of the OCMA recently announced that the Ramada Inn South will be their new Headquarters. The Association founded in May of this year, was created for the purpose of building a better understanding of Country Music and to bring recognition to Oklahoma Country Artists. The ultimate goal of the OCMA is to build the Oklahoma Country Music Hall of Fame to honor those that have helped make country music what it is today.

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Thank You  
*Eddie Miller*

# Oklahoma City

• Continued from page O-14

and a lot of independent production in which he leases the masters. Right now his studio is recording everything, including jingles, gospel, country, rock r&b, and whatever else there is.

Jerry Fischer, of Blood, Sweat and Tears, did his first recordings at Gene's studio, when he was with a group called Nightbeats. Sullivan's son, Tommy, is now equipment manager for BS&T.

Sullivan knows everyone in the business, and can quickly call in the best session musicians to handle any sort of work.

Best news of all: Gene Sullivan has begun writing again. Payline Records is a small firm owned and operated by Wes McMahon, whose releases sell extremely well in that area and on the West Coast. McMahon currently is trying to work out his distribution problems.

Buck Roberts is the only artist on the label, but has been successful enough to make it with two releases. A young lady from Texas, Ginger Raten, has been added to the label, and her first release (seasonal) will be out before Christmas.

Last August 15, two young lawyers and a former deputy sheriff from Oklahoma were on their way to California with a master of a record called "The Ballad of Bobby Riggs." This was 74-hours after the idea by Grover Miskovsky (lawyer) had been written lyrically, put to music, sung by Lyle McPheeters (lawyer) and produced and recorded by Bob Hammer (former deputy).

After striking out in California, they discovered that ARTCo in Oklahoma City wanted it, and had it distributed to some 3,000 disk jockeys. But the record was dead. The trio, however, is not. They have formed a production company, Airmail Music, and plan a great deal more work. They are experienced writers, and they're in the business for real.

There is another plus. As lawyers, they are anxious to help clean up the problems in illegal duplication, and have pledged themselves toward this end. Currently they are taking part in seminars and the like.

Also, as lawyers, they know what life is all about, who is better equipped to write about it?

Hammer will be producing three artists: Lyle McPheeters, Ray Owens and Kpisty Lee.

On the subject of Lawyers, every area has its outstanding leaders in the field of entertainment law. It should be noted that in Oklahoma City these men are Wendell Wightman and Mike Speegle, who have assumed this position. Close friends of many of the artists and companies, many of them now are on a lawyer-client relationship.

Another leader in Oklahoma City is Chuck Thompson, a drummer and singer, but more than anything the unpaid head of the Oklahoma Country Music Assn., an organization which is doing big things, and has since 1967.

Chuck, a personable, sincere man, collected most of his ideas and aid from CMA headquarters in Nashville, and then made things work in Oklahoma. He helps new musicians and artists who move into the state. They get free advice, direction and guidance.

It's strictly a non-profit operation, and doesn't promote any individual. It's supported solely through its membership, and a fee of \$1 per gig paid by the working musicians. Doug Campbell is chairman of the board, and directors include Bob Nichols, Walt Wilder and Stan Kittrell. The group rents its office space from Gene Sullivan, who, on occasion, doesn't bother to collect.

There is no other such organization for musicians and entertainers in the state. Chuck supports himself working at night, and mans the office by day. An outstanding musician, he has played the Las Vegas circuit. But he devotes his time working for others. He believes in Oklahoma as a music center, and is perfectly willing to help non-members, believing that, eventually, they will join.

Jam sessions take place once a month, and club owners come into the OCMA headquarters to audition groups. There are members, by the way, all through the state.

One of these is Peggy Dennis, and she's not just another member. One of the most talented writers in the business, she also doubles in art work, and has aided the OCMA in this respect. Mrs. Dennis, who also works to help young artists, is an attractive lady herself. Her multiple talents assure her success in anything she undertakes.

Gerri Jones is a remarkable lady, a member of OCMA, a singer since childhood, and a professional at the age of 15. It's a remarkable story. When she was married, her husband brought her career to a halt. Later, when they were split, she reared three children, eventually re-married, and now has a husband pushing her career. And she is an outstanding talent.

Perhaps even more unusual is that she spends her days building jet engines at Tinker Field, and her nights performing in clubs in the area. She has a record out on Gene Sullivan's Sulley label, and is off and running on her second career.

Bobby Barnett is certainly a familiar name. This native of Cushing, Oklahoma, cut an Eddie Miller song, "This Old Heart," in 1960, which went to number six on the Billboard country chart. That was done on the Razorback label of Muskogee, which was picked up by Sparta of Canada and Republic in this country. Almost incredibly, Bobby cut 10 Miller tunes in a row.

In 1961, Barnett moved to the Boyd label, and later Reprise bought all the old masters. In 1963 he had another hit

song, "She Looks Good to the Crowd" (on the Simms label), and then a bunch of others, some of which spent 16 weeks on the chart. Columbia picked him up at that point, and the hits continued. Then he formed his own label, Bannister, out of Oklahoma City, and subsequently has had four releases.

His firm has 36 independent distributors, and he is the only artist. One of his more recent songs was written by Mike Murphy. He also books himself, and works only when he wants to go on the road, usually within a 350 mile radius at home.

Bobby, who writes 50 percent of what he sings, believes big things can happen in Oklahoma if the writers will provide the songs.

Gary Bean, with his close Oklahoma ties, is the city manager of Burkburnett, Texas. In the music business, his chief backer is Mayor T.M. Cornelius, of that same location. Gary came out of Cameron College in Oklahoma (before going to Texas Tech.) and thus the close tie. He was on the Copre label originally, but now is with Bobby Boyd. Their mutual friend, Don Sessions, got them together.

Gary, who despite being a city manager happens to be a fine singer, is always asked if he is related to old Judge Roy Bean. His stock answer: he's never bothered to find out, but he will one day.

Gip Schwan, another of Boyd's proteges, also has an unusual occupation for a singer. He builds banjos, great ones, on special order.

Schwan once was leader of the Greenfield Singers, and spent four years on the road. His most recent cut, "Shine Your Light on Me," has been catching on.

Schwan builds his banjos by hand, and recently did special inlay work for John Hartford's banjo. Now he's concentrating on the recording business, and shows a great deal of potential.

Nita Lee is a writer with an unusual entree into the music business. Her first song, written for the Cancer Society, has been endorsed all over the nation, and all royalties for it are going to the Society. Actually she had written songs in the past, but never did much with them.

This one was recorded by Red Sovine while he was in Oklahoma City, and the local Jaycees took it on as a project. Considerable money was raised in the fight against cancer, and Miss Lee now is getting nationwide attention.

Still another interesting story: Margaret Stewart is a rancher, a lady who handles quarter-horses like she owns them, which she does. She also rides cutting horses. She was a square dance caller in Oklahoma, and learned to play the banjo and mandolin. Now she is a recording artist, and a grandmother. Her granddaughter, Susan, who spent a lot of time on her ranch, was taught music by Mrs. Stewart.

Finally, she had 14 students, and then she began to travel.  
(Continued on page O-18)

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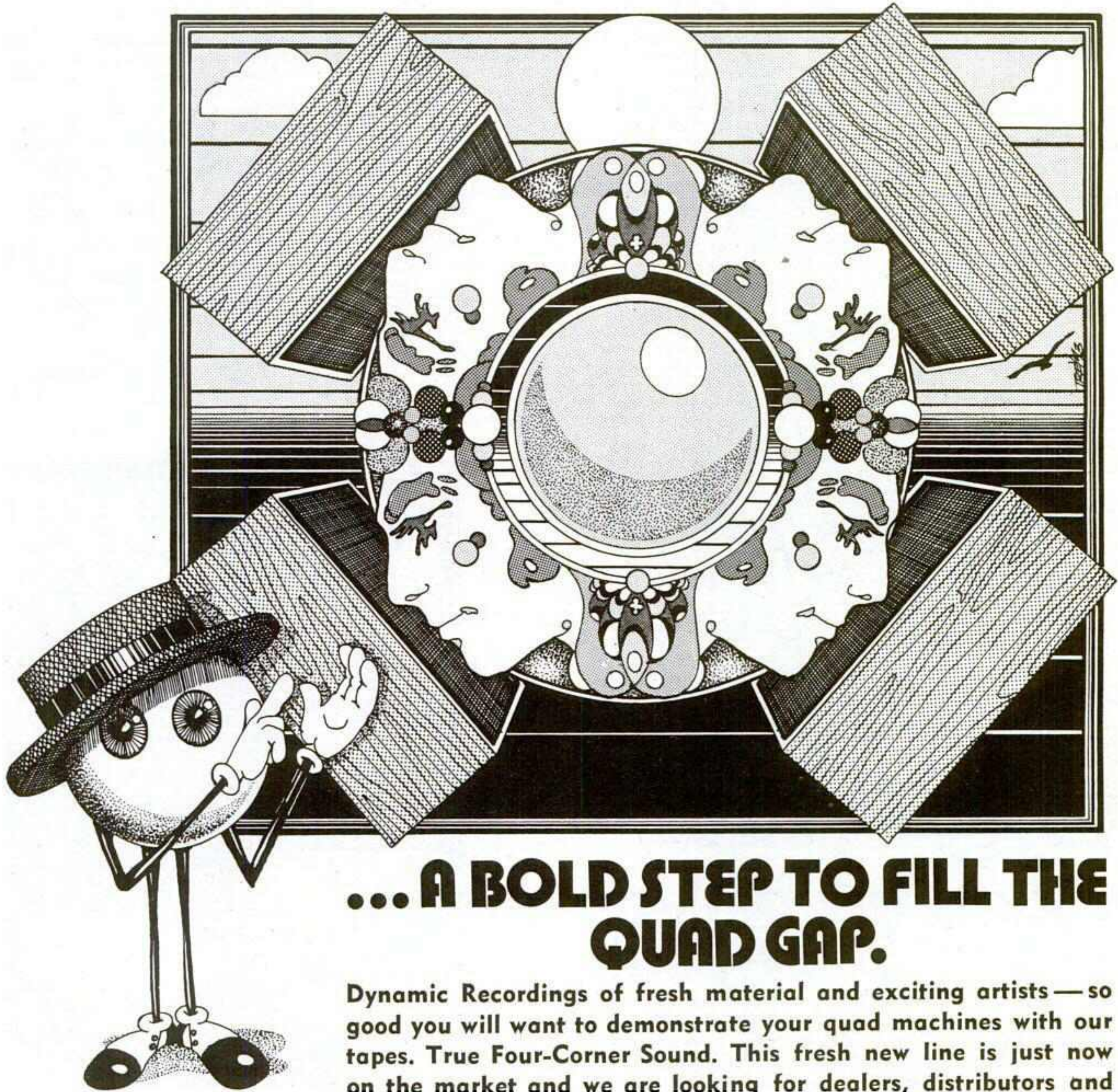
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# Oklahoma City

• Continued from page O-16

covering 600 miles every week, with 95 students. She formed a band with her top students, appeared on television, and someone suggested she do a record. Finally she cut an LP, with many of the songs written by her songwriting daughter, Judy. Now the album is out, titled "Margaret and the Country Kids," and it is causing a sensation in that region. The youngsters, by the way, appear at rodeos, shows, and wherever possible in the Oklahoma-Kansas region.

But perhaps the most amazing thing of all is that of Elmer Wilson, a one-time Oklahoma lawyer, who became a nationally-known attorney, political advisor, oil-man, and a gifted man in many respects. Looking for something to do, he decided to start a record label, and he called it Toro. So far, this man has done everything right, including employing talent scouts to find him good artists.

He feels he has found the best ever in a charming youngster named Cherie Greear, a native of Cache, Oklahoma, who was discovered by Billy Gray. When Elmer first heard her sing, he dropped what he was doing (a session), and signed her to a contract. Right now she is 13 years old, has a big, husky mature voice, and everyone is high on her. She has done a little of everything: television, concerts, package shows.

Although he bases his Toro company in Texas, Wilson's heart is still in Oklahoma.

Another youngster in the business in a big way is Jerry Wayne Hintchel, also 13 years old. The young red-haired boy with freckles has talent all over him. He has done scores of television shows, worked the national Cerebral Palsy Telethon, did the Easter Seal Show with Paul Anka and Sammy Davis Jr., in Las Vegas, and has worked with Ernie Ford and others of that caliber. He is now recording on the Boyd label, and this month will be in Hollywood taping the Dick Clark Show.

Ruth Sallee of Sallee Productions is an outstanding promoter of talent in that area. She is regarded by those in the area as an outstanding developer of artists. Miss Sallee works with them, and places them with competent, honest people.

Frances and Don Bernard represent John Bernard and Julie Jones, an exceptional couple from Norman, who do their recording there and in Oklahoma City. The two operate Paragold Records, with John and Julie as their principal artists, and an advertising agency. John and Julie have, in the past, backed nearly every major artist in the business.

Larry Frazier of Staff Recordings does a different sort of music. He records tapes for funeral homes.

A man who is doing much for all sorts of music in Oklahoma is John Acord III, entertainment editor of the Daily Ok-

lahoman. Fully knowledgeable in all fields of music, he keeps it constantly before the public, through his newspaper work and his FM radio shows. A keen observer of the scene, he has contributed greatly to the growth of music in his state.

Mickey Sherman once was the "national jitterbug champion." Now he's the head man at Quad Enterprises, an Oklahoma City firm bent on recording everyone in four dimensions. All of his recordings are done at the CAM Sound Factory, on 16-track.

Sherman stresses sound Values and Sound Values happens to be the name of his label. He is building masters, and is negotiating currently for a deal whereby he would sell or lease 11 of the 19 cuts he has in the can. He is dealing in tapes only at this stage.

All of his works are original, and he is paying full royalties to artists.

Sherman, after leaving his New York City home, moved to Denver and was one of the first to see the value of stereo. He began a retail record chain. But he moved to Oklahoma City to be near his son, who now works with him.

Finally, the story of Henson Cargill, one of the greatest of all names to come out of Oklahoma City, where he runs a buffalo ranch (just outside the city) and maintains all his activities.

Cargill, who recorded for a number of years for many major labels, is now with Atlantic Records. His "Skip a Rope" of a few years ago was a number one song.

Born of a family of trial lawyers and political leaders, he broke with tradition by going into music. For a time, however, Cargill studied animal husbandry, and he served for a time as a deputy sheriff. Then he began playing clubs throughout the West, and eventually he moved into recording. Last year his "Red Skies Over Georgia" was voted "Song of the Year" by the Nashville Songwriter's Association.

Oklahoma is more than OK.

There is a rock band from Erick, 100 miles out of Oklahoma City, called Buckwheat, which had been found by London Records and Los Angeles producer Andy DiMartino.

The combination has enabled the quintet plus female singer to gain some national exposure. Its single, "Simple Song of Freedom" was well played last year and was heard at the Democratic National Convention.

DiMartino heard them in San Diego and signed them to a production deal with London distributing their efforts. Originally they were known around the Oklahoma City area as Picket Fence and when they went to Honolulu for some jobs they were befriended by Three Dog Night.

The group represents London's one and only Oklahoma act. DiMartino has cut three LP's and four singles with them during the past two years. Their newest effort is the LP "Hot Tracks."

Having just signed with Marshal Resnick as their agent, the band will be touring the country next January.



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# Indie Producers Outnumber In House A&R Men 3 to 1

• Continued from page 1

afford the luxury, unless he has other duties."

Even RCA, which has some of the strongest in-house men in the business, now has an 8-6 ratio in independents. And Columbia, which has one of the strongest rosters going, along with Epic, finds independents outnumbering the salaried producers by 6-3. And the independents handle some of the leading acts: Ray Price, Sonny James, Tommy Cash, Patti Page, Barbara Fairchild, Jack Blanchard and Misty Morgan, to name a few.

MCA is one of the exceptions, where Owen Bradley, Walter Haynes and Snuffy Miller outnumber independents Chip Young and Joe Johnson. At Capitol the division is equal, considering the fact that retired Ken Nelson is still producing Merle Haggard, and that new vice president Frank Jones probably will do limited production work. But the independents used there are David Kirby, Bill Walker, Gary Paxton, Bill Rice, and the entire Buck Owens production staff. The in-house men are Joe Allison, Biff Collie, Audie Ashworth, and Steve Stone, in addition to Nelson.

#### ABC-Dunhill Exception

ABC-Dunhill has two in-house men, Don Gant and Ron Chancey, and no independents as of now. But at Atlantic, everyone but Jerry Wexler, who has just done a Willie

Nelson concept album at Muscle Shoals, are independents. They include Pete Drake, David Briggs, Earl Ball, Fred Carter Junior, Troy Seals, and Bob Milsap.

Dot also goes heavily independent. Jim Foglesong and Milton Blackford are in-house, while Ricci Mareno, Larry Butler, Norro Wilson, George Richey, Jim Webb and Tony Douglas operate independently.

At Mercury, it's Jerry Kennedy and Glen Keener, who are on staff, while Stan Kesler produced the latest Jerry Lee Lewis album.

Wesley Rose produces most of his own records at Hickory, occasionally using staffers Johnny Erdeylan and Mack Allen.

Cinnamon-Toast, the new strong, independent label, uses John Morris and Lewis Willis from in-house, and independents Jerry Foster, Tommy Allsup, Bill Rice and Dan Beck. Another new label, Triune, has Joe Nelson, Darrell Glenn and Royce Clark producing independently, and Jerry McBee is on the staff.

At Plantation, Shelby Singleton does all his own producing, but leases large numbers of masters. Thus, in effect, it is independent production.

At Metromedia Country, the ratio is 4-1. Gary S. Paxton, Nelson Larkin, Jimmy Peppers and Johnny Howard all handle their work as independents, and Dick Heard is the only staffer.

Starday uses Hal Rugg and Buddy Spicher independently, and only Merle Kilgore as an in-house production. He doubles by running the publishing company.

Independent record company Ace of Hearts uses two in-house producers only: Earl Richards and Gene Kennedy, while U-A goes the opposite direction. That firm has six regular independents: Larry Butler, Jack Clement, Tommy Allsup, Johnny Slate, Larry Henley and Bob Montgomery, while Kelso Herston is the only in-house producer.

#### MGM Shift

MGM has gone heavily independent, particularly in recent months. Now, according to all available information, it is totally so. Jim Vienneau is known to have submitted his resignation to the company, and is expected to announce his tie with another major label at almost any time. According to a company spokesman, there are no plans to replace him. This will leave 10 independents producing for the company, including all three Glaser brothers, Eddie Miller, Sonny James, Norro Wilson, Jim Mulloy, Jimmy Bowen, Don Costa and Mike Curb.

Despite the overwhelming preponderance of independents, there is at least one strong point to be made for the in-house producers. Of the top 20 songs in Billboard's country chart in last week's issue, 15 were produced by the in-house men.

## Vox Jox

• Continued from page 32

tridge system, you'd be advised to explore possibilities of installing one. Shortages of vinyl are serious. Many record companies will be cutting back even further on promotional copies. Even some of the bigger powers who used to get 25 copies of a single when they added it to their playlist may find themselves limited to one copy.

\* \* \*

I don't recall ever mentioning WLDB-AM in Atlantic City, N.J. But the station does quite well with a country music format under program director David J. Gundersen, who also does the morning show under the name of David James. Music director Owen Keating does the afternoon shift. Tom Ford handles the evening show, which features country album cuts and almost nil on the personality bit, which Bob (Bob Royal) Derby, Alan Hirsch, and Mike Fleischauer do weekend work. ... Lineup at WGIC-AM, Xenia, Ohio, includes Bill Nance in the mornings, followed by Judy Matsers with a 10-11 a.m. phone-in show, Jay Bracken 11 a.m.-2 p.m.; and Dan Jones in the afternoons. Richard A. Moran is general manager of the uptempo MOR station, which is now celebrating its 10th anniversary.

\* \* \*

Don Wallis of WRLA-AM in Plant City, Fla., write in complaining about the artists who didn't show up for interviews and shows during the recent Nashville country music convention, but praises thusly:

"Compliments are deserved by Columbia's Barbara Mandrell who gave you the impression she wanted to participate and was sweet, savvy, and sincere; Tom T. Hall who was sincere and intelligent as well as cooperative; Johnny Russell, cooperative and disarming; Doyle Holly who acted like he was having fun, not to mention the artists who did show and perform. Among the best were Charley Pride, Del Reeves and Johnny Russell." And, Don, I saw a lot of other artists working like crazy to be helpful during the DJ interview session—the Brush Arbor, Billy Walker who did his interviews standing up out in the middle of the room, and Buddy Alan, whom I saw across the room but couldn't get

(Continued on page 48)

## Fabor Robison Returns With Studio & Label

ANAHEIM, Calif.—Fabor Robison, pioneer manager and record label operator who introduced such acts as the late Johnny Horton, Jim Reeves and Bonnie Guitar, has returned to the business here.

He has opened the Fabor recording studio here. He is also releasing a single by Eddie Downs, Pomona single. The Fabor label has 11 independent distributors nationally and is adding more. Fred Stryker is working with Robison and handling publishing.

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## Nashville Scene

By BILL WILLIAMS

Johnny Darrell is back at United Artists after a prolonged absence. Kelso Herston will have his first single out shortly. . . . John Wesley Ryles, also out of circulation for a time, has signed with RCA, and will be produced by capable Ronnie Light. . . . Dot country has practically taken over Las Vegas. Roy Clark and Diana Trask are at the Sands, Donna Fargo is at the International Room, and Tommy Overstreet is due in for three weeks at the Hacienda. . . . Patti Page is doing an almost entirely country routine in her work in clubs and hotels. . . . Dot's Larry Baunach, fully recovered now and back at work following his strange auto injury, had the engine blow up on a rented car.

Bob Anderson, manager of radio at Opryland, is departing that post. But first he saw the first live remote done out of there to a foreign country. The show went to CFGM in Ontario, at a cost of 9 cents per mile per minute. . . . Jerry Seabolt's apartment was burglarized. They took all his worthwhile possessions. . . . William T. Anderson, friendly and talented editor of Country Song Round-up, is the father of a baby boy, Jason Vincent, who checked in at Darby, Conn. . . . Saul Holiff and Johnny Cash have split after years of working together. Saul wants to spend more time with his young family. . . . Willie Nelson is on the back roads of Texas again. He was honored in his hometown at the Abbott Homecoming, and he brought a few big names home with him: Way-

lon Jennings, Sammi Smith, Billy Joe Shaver, Johnny Darrell, Hank Wilson and Johnny Bush, with Kinky Friedmann as an added attraction. . . . Faron Young did the Mike Douglas Show with his friend Charley Pride, and special guests Joe Garagiola and Peter Marshall.

Don Holiman of MGM has produced a country album for the Irish Showband, for release in Eire, with the possibility of an American release. . . . O.B. McClinton will be showcased by agent Shorty Lavender in February before buyers at the Western Fair Association Convention in Disneyland. . . . Arlene Harden is taking time off awaiting the arrival of a baby. Same is true of Connie Smith, who is due any minute. . . . What price fame? Danny Davis has grounded his Martin 404 in Florida for a paint job that costs \$10,000. . . . Joe Stampley has just completed another Dot album under the production arm of Norro Wilson.

Nashville Bridge, a leading group in action here for nearly four years, has signed a contract with Gusto. The group is set for a series of long-stands at clubs in Indiana and in Nashville. Formed in 1964, the group has members from Missouri, Arkansas and Alabama. . . . Karen Blackwell, "Miss Wet and Wild," is playing a group of exclusive clubs for the next few months in addition to her active TV schedule. . . . Larry Lee has rejoined the House of Cash after a three month leave of absence. He thus will begin his fourth year

with the firm. Lee will concentrate on the gospel side, with a little handling of country songs, while Harlan Sanders will work mainly with the country product. . . . While Carl Perkins was out on his farm for picturing for his new album, he ran across an old horse drawn mower, a rarity these days.

Cinnamon, which is mushrooming, has signed two more artists: Hilda Bennett and Steve Brooks. Both contracts were handled by Larry Keith, of Windchime Music. . . . Brian Shaw has recorded his second single for RCA. . . . Josie Brown is set to record her second release on the same label. . . . Del Delamont has just finished a three week engagement at Granite City, Ill., and is now working the Ramada Inn in Saxton, Mo. . . . Grant Grieves is making the move from Kansas City to Nashville. . . . Joyce Owens now heading artist relations for Owens-Fair & Associates. Sharon Woods is the new receptionist. . . . Tom T. Hall has authored a book titled "Songwriting For Fun and Profit," which will be out soon. No one should know better than he. . . . "Hee Haw's" January series will include perhaps the greatest array of country talent ever lined up before anywhere.

Diana Trask, in the midst of a two-week engagement at the Executive Inn in Dallas, flew to Nashville to attend the Dot Records luncheon. Then she hurried west again for a series of dates, including a two week stint at the Sands in Las Vegas with Roy Clark.

## Vox Jox

• Continued from page 47

close enough to even say hello to. And many of the artists were available in the suites around the various hotels. Like Henson Cargill, Atlantic Records artist who hung out in the Atlantic suite several evenings: great guy; him and his wife are good people. And Jimmy Wakely was everywhere throughout the convention. But, as far as any artist being physically able to attend six nights of events, I just don't think anyone could have that much strength.

\* \* \*

A good note from Marion Woods, operations manager of KOKO-AM, Warrensburg, Mo., about a hot-air balloon flight promotion (he talked KOKO-AM air personality Dave Munday into flying in the darn thing). KOKO-AM features Bill Turnage, Woods, Bruce Reynolds, Mike Roberts, with Munday doing the 7-midnight slot and Steve Mitchell and Mark Pearce and Paul Bryant helping on weekends.

\* \* \*

Betty Breneman has departed RKO General Radio, Los Angeles; she was the music coordinator for the chain and is a fantastically nice person. Promotion executives respect her knowledge of music and like her because she always treats them with respect. . . . Carl Wendelkin, once program director of WMNI-AM, Columbus, Ohio, is back and now working there as community service director. . . . Al Anderson, music director and afternoon drive personality at WGAN-AM-

FM in Portland, Me., has gone to WKBW-AM in Buffalo, N.Y., as production director. Joining WGAN-AM-FM is Jeff Ryder, formerly the morning personality at WJTO-AM in Bath, Me. So, the lineup on WGAN-AM-FM, a contemporary MOR station, includes Bud Sawyer 5:30-9 a.m., Jack Tupper (now music director) 9-noon, program director Bob Dow noon-3 p.m., Ryder 3-7 p.m., talk-man Steve Morgan 7-11 p.m., and Tiffany Jones all-night.

## Sweet Fortune Enters Country

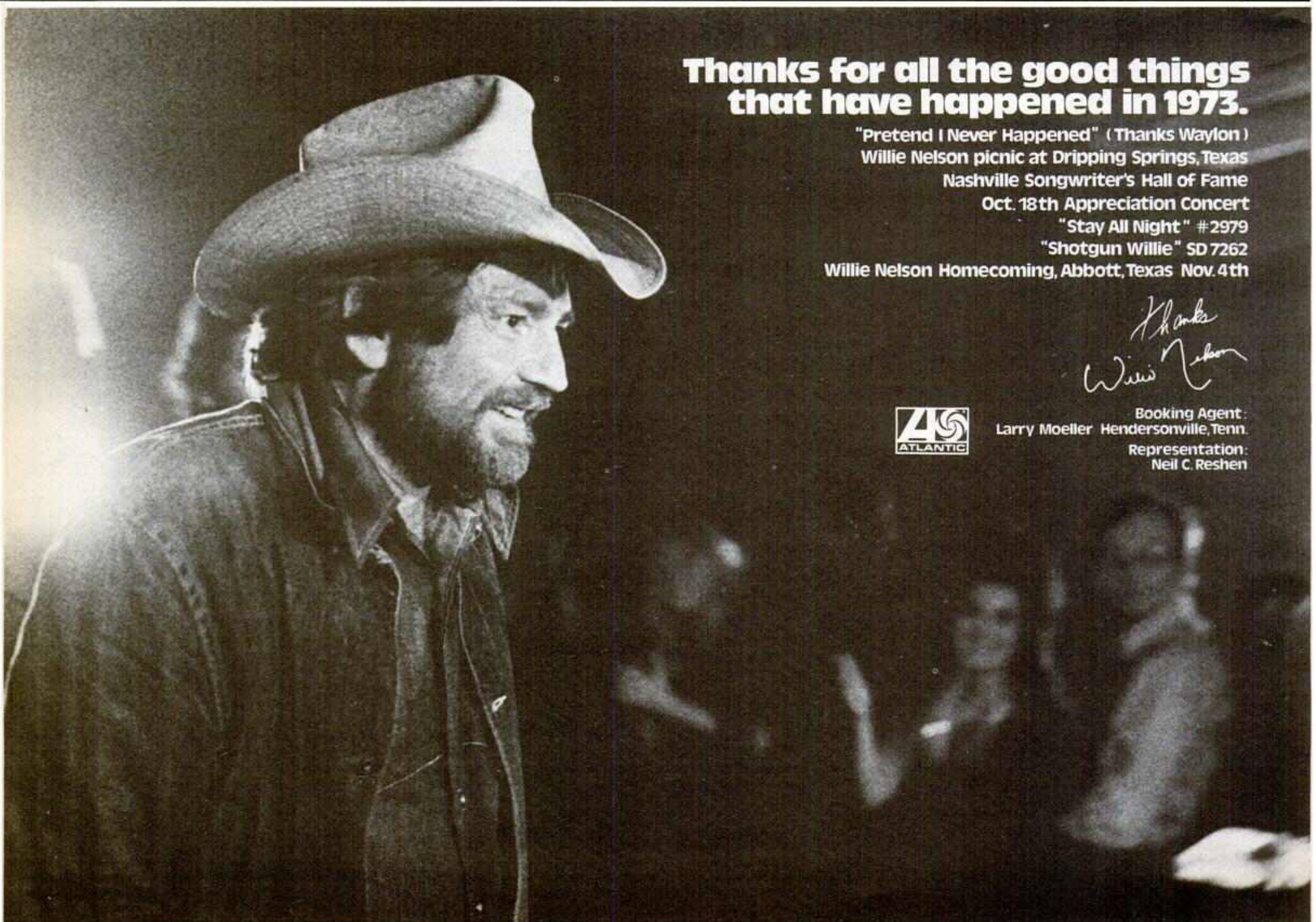
NASHVILLE—Ringling Bros., through its Sweet Fortune label, has entered the country field with an LP by Bob Sanders, with a single to follow.

Firm president Joe D'Imperio said the LP has been produced at the Jack Clement studio here by Jim Williamson, with Harold Bradley the session leader. The Jordanaires also are used as background vocalists. All of the songs on the album are self-written.

Ben Rosner, veteran in the country field and long-time official of the Country Music Association, is handling promotion.

"Since both Ben and Joe are country oriented, we should move quickly in this direction," Sanders said. The artist is moving here, to make his home.


Morty Wax is handling publicity for the artist and the label.



**Thanks for all the good things that have happened in 1973.**

"Pretend I Never Happened" (Thanks Waylon)  
 Willie Nelson picnic at Dripping Springs, Texas  
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## Winter CES Exhibits Up 40%

NEW YORK—The exhibitors list for the 1974 Winter Consumer Electronics Show (CES) has already jumped to more than 40 percent above this year's figures, according to Jack Wayman, staff vice president EIA Consumer Electronics Group, sponsors of the show.

Speaking at a special press preview of the show held here at the Rainbow Room, Wayman said many new exhibitors will be in the 1974 show. "These," he said, "will include a number of consumer electronics exhibitors who, while participating in other shows in January, are taking major space at the Winter CES."

The show dates are January 10-13, and according to Wayman, will bridge without overlapping the International Home Furnishings (IHF) Market and National Housewares Exposition (NHE).

The show is again scheduled for Chicago's Conrad Hilton Hotel, and according to Wayman, the 1974 dates will considerably ease the problem of securing an adequate number of rooms and suites.

Wayman assured that the CES had already secured over 5,000 rooms and suites for the accommodation of CES exhibitors and trade show visitors. He said, "It is adequate enough to house the entire industry, and still have sufficient suites for CES exhibitors hospitality suites."

Wayman also told the conference that the Winter CES would be able to accommodate increased space demands from exhibitors because of the greatly enlarged space it had been able to secure.

The 1974 show will, according to Wayman, occupy the second, third,

fourth, fifth and sixth floors of the Conrad Hilton, as well as the Imperial suites on the hotel's 26th floor.

Wayman disclosed that open exhibit space will be doubled by the addition of the Conrad Hilton's Grand Ballroom and foyer and the

*(Continued on page 52)*

## LUCASEY

# Car Stereo to Boom; Become More Complex

By EARL PAIGE

CHICAGO—Car stereo is going to be moving in many more outlets than in the past but is subject to so many rapid changes that buyers must be more informed than ever before too, said Ed Lucasey, national sales manager, Panasonic Auto Products, during a long interview here recently.

Already aiming at the new market represented by automobile dealers, Lucasey sees home equipment-oriented retailers increasing their attention on car stereo and cites examples such as Polk Bros. here. He said many home equipment outlets got away from car stereo and are now going back to it. As a result, he said Panasonic's auto products will be identified separately as never before in the upcoming Winter Consumer Electronics Show.

Here for the Automotive Parts & Accessories Association show, Lucasey prophesied:

- Problems for retailers and manufacturers who have rushed too fast into in-dash and who may find

*(Continued on page 54)*

## Pioneer to Tap Young Car Stereo Consumers

By BOB KIRSCH

LOS ANGELES—Pioneer Electronics of America has come up with what it feels are several significant directions in car stereo through the use of "focus groups" consisting of informal discussions between a research organization and groups of males between the ages of 18 and 24.

Among the trends now seen by Pioneer are less emphasis on in-dash than has generally been considered necessary in the industry, more emphasis on speakers growing awareness of quality among young buyers and the increasing importance of brand reputation.

Pioneer president Jack Doyle said the groups, each consisting of 8 to 10 members, were conducted over the past eight months in Los Angeles.

*(Continued on page 55)*

### Inside

- Radcliffe Joe's Report on Plan to Test 4 'Q' Radio Systems
- Hideo Eguchi on TV LP, Player Tie . . . also
- Dolby Adds Philips for 43 Licensees
- EIA Sets Video Systems Division
- TEAC Drops Software (Intl Section)
- Sony Markets Aiwa, Toyo (General News)

## Philly Hi-Fi Event Focus on 'Q' Despite Assn Anti-Show Stance

By MAURIE H. ORODENKER

PHILADELPHIA—The Institute of High Fidelity (IHF) staged the first Hi-Fi spectacular here in five years with over 50 manufacturers exhibiting and a dozen major dealers cooperating with quadrasonic featured. The event was all the more interesting because of anti-quadrasonic attitudes and strong opposition to just this kind of public show (in a hotel) by the local High Fidelity Dealers Association of Delaware Valley, who tried to run ads in opposition.

Actually, the Institute staged the show at the request of High Fidelity Music Show, Inc., owned and operated by Teresa Rogers and M. Robert Rogers, of New Hope, Va., which last produced the Philadelphia Hi-Fi Shows in local hotels in 1966 and 1968.

With cooperating dealers distributing dollar-off discount tickets for a gate geared to \$2.50, plus a highly promoted show prize—\$2,000 sound system, Gertrude Nelson Murphy, executive secretary of the Institute, counted on attracting between 10- and 12,000 for the weekend show.

Heavy emphasis was placed on quadrasonic equip-

ment by at least a half-dozen manufacturers. Moreover, seminar sessions running for 45 minutes were scheduled over the three days for a sampling and explanation of four channel sound, conducted by Robert Long, audio-video editor, of High Fidelity, a Billboard Publications magazine.

### Anti-Advertising Failed

The High Fidelity Dealers Association of Delaware Valley not only oppose quadrasonic, but the group is also vehemently opposed to public hi-fi shows as presented here. In fact, it was the hotel-type hi-fi show as this one that caused the association to be created.

It is significant to note that in spite of the opposition, among the 14 dealers who comprise the association, five association members were among the show's cooperating dealers. It was also learned that the association had attempted to get the local newspapers to publish a special hi-fi supplement as an opposition to the show. However, the papers (Inquirer and Bulletin) had already put out Sunday supplements for the show itself and the association effort failed.

*(Continued on page 55)*

### 'Q' CASSETTES SET FOR U.K.

LONDON—CBS early next year will release quadrasonic SQ matrix cassettes in the U.K. It is understood the tapes will be initially imported from the U.S. where Columbia will duplicate them and that the release will cover the firms' entire catalog of 4-channel LP's.

There is no quadrasonic cassette hardware available here yet but several firms are planning introductions.

## 41-unit Geller Chain In-Dash Push; New Store a Month

By GRIER LOWRY

KANSAS CITY, Mo.—Carl Geller, President, National Auto Sound here, recently outlined a change of direction for his company with a new concept which focuses exclusively on in-dash FM stereo car radio/tape sound systems. The format embraces company and associate store programs with active wholesale and retail plans in both divisions, the wholesale program aimed at car dealers.

National Auto Sound, the holding company, now has a total of 41 stores including seven associate stores. The company and associate stores function under various names including Kansas City Auto Sound in Kansas City and St. Louis, Tape Village in Atlanta and Augusta, Ga., Ohio Auto Sound in that state, etc. There are other operations in Jack-

sonville, Fla., Indianapolis, Tulsa and throughout the Southwest. The company recently opened its third store in Houston with the fourth store in that city scheduled for a mid-November opening. Plans are to add 12 stores a year.

In relating the influences behind the company's new tape unit, FM-radio in-dash concept, the founder of the firm said:

"The input in our pipelines with the car stereo manufacturers—the big outfits—all pointed to the fact that the car stereo player system, as we have sold it with the hang-ons, will be a thing of the past in a year or so. People have become disenchanted with this type system and the incursion of safety bags in cars will strike the death blow.

"The demise of the hang-on units has been gradually emerging for several years and right now hang-on installations represent only about 5 percent of our total sales," Geller said. "Two years ago Mike Landy, our vice president and myself took a hard look at the stereo retailing picture. No one else in the country had a vigorous, completely-packaged, in-dash tape player/FM radio stereo campaign underway. It was virgin territory. The key, we decided, rested with a full-force consumer campaign—radio-television, newspaper,

billboards—designed to develop an awareness in the general public of the extra fun available at comparatively little extra cost with in-dash FM stereo radio and FM stereo radio with tape player.

"We are strong on that making-driving fun theme," Geller said. "The growth of FM stations and FM radio sales have been a hand-in-hand proposition. The average per-

*(Continued on page 54)*

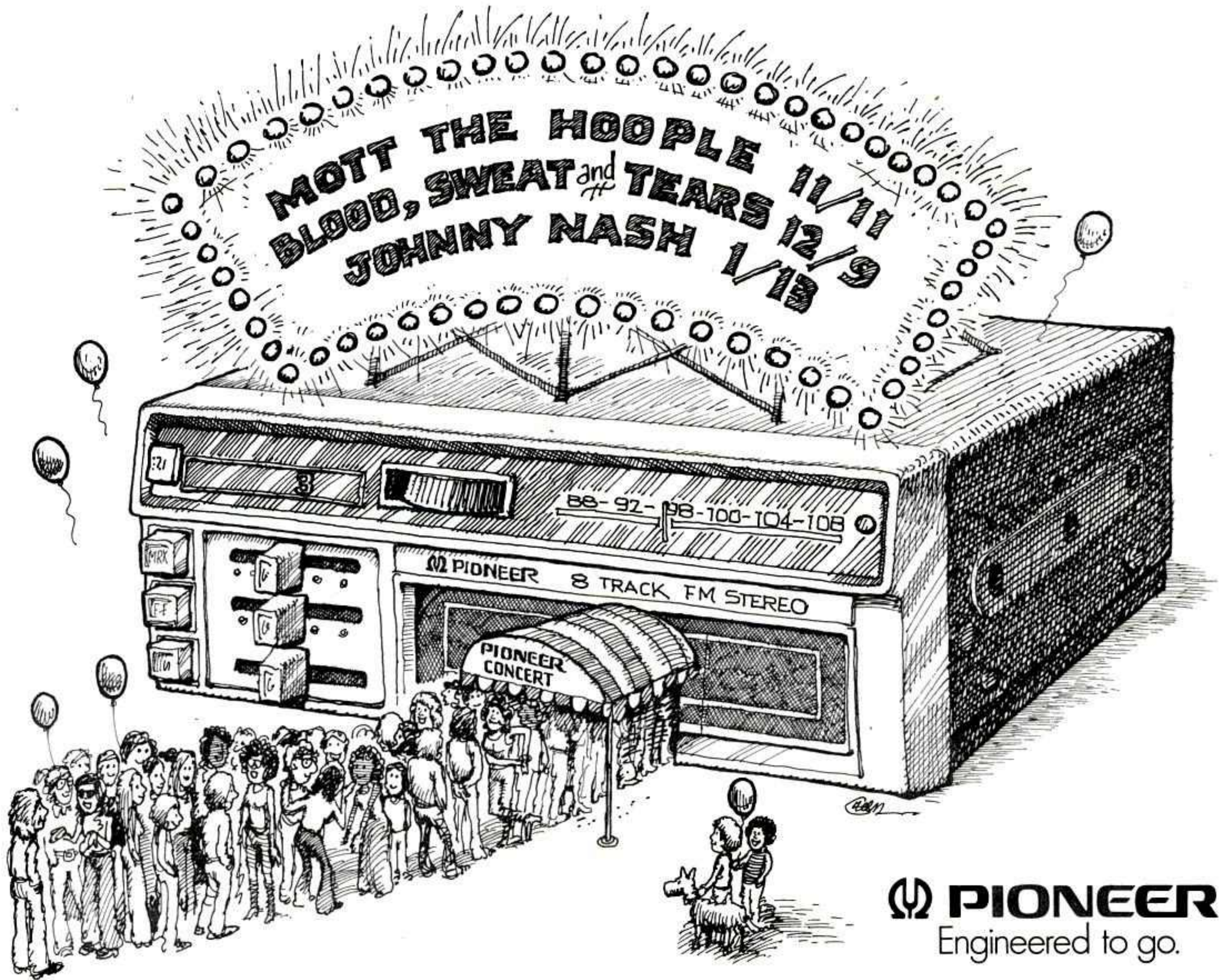


CARL GELLER (insert) with Motorola model 852 and Audiovox C977, two units the president of National Auto Sound in Kansas City, Mo. is pushing as part of the firm's total in-dash program (see poster on window left side of page). The firm has extensive stocks of prerecorded tapes.

### GELLER HIGHLIGHTS

- In-dash seen as taking over completely
- Strong push on "Make Driving Fun" theme
- Emphasis on reasonable price for AM/FM/Tape
- Associate stores target under-200,000 cities
- Car Dealer tie-in before and after-market
- Comprehensive training of technicians vital
- Cosmetics, sound two most important features
- 20 brands could be twice the amount necessary
- Tie-in with radio stations plugs tape players
- Cassette still behind but still promising

# PIONEER INVITES YOUNG MUSIC LOVERS TO LIVE FM CONCERTS.



Pioneer Electronics of America gets the youth market together with one of the most ambitious advertising campaigns ever devised to sell Car Stereo.

The monthly Pioneer Concert will broadcast the country's finest contemporary music groups as they perform LIVE before huge crowds in Arenas of Rock like Bill Graham's Winterland, The Troubador, Universal Studios' Amphitheatre, the Los Angeles Forum.

These are no politely staged radio studio concerts. Pioneer goes where Youth goes, and tapes the music scene just like it is. It's all heard on top radio stations around the country.

The Pioneer Concert series is promoted with college newspaper and national magazine ads, store displays, station playlists and tune-in announcements, plus on-the-air giveaways and nation-wide contests. It'll have the industry talking and customers buying...Pioneer. Tune in—and stock up!

**Pioneer Electronics of America**  
**1555 East Del Amo, Carson, California, 90746**

**PIONEER**  
Engineered to go.

## Japan TV LP Player Tie

TOKYO—Sanyo Electric will manufacture, distribute and sell TED system players in Japan, and King Record the video-disks, under manufacturing license and technological assistance agreements with TED (AEG Telefunken-Decca-Teldec) and an agreement between the two Japanese companies.

The agreements, jointly announced here on Oct. 22 by Sanyo and King, follow AEG Telefunken's announcement in Frankfurt on Sept. 20 that an agreement with the Asahi-NET group was pending.

Sanyo expects to turn out 50,000 TED system players in its initial production year starting in 1974, while King envisages an annual output of one million videodisks, with sales commencing in 1975. For this purpose, a new company is to be established by the Japanese record manufacturer and its parent publishing house, Kodansha.

Both Telefunken and Decca (London) have long-standing foreign record licensing agreements with King, which started out in 1930 as Kodansha's record division.

## Admiral, Rockwell Merge

NEW YORK — The Admiral Corp. has reached an agreement in principle with Rockwell International for the merger of the two companies.

The proposal, still to be presented to the boards of directors of both

companies, calls for the two companies to be merged on the basis of .56 of a share of Rockwell common stock for each share of Admiral's common stock outstanding.

Rockwell's shares presently being *(Continued on page 56)*

## Dolby, Philips Agreement

NEW YORK—Dolby Laboratories, moving steadily towards coping total industry acceptance of its noise reduction system, has signed Philips of Holland as its most recent licensee. The Dolby/Philips agreement brings to 43 the number cassette hardware manufacturers utilizing the Dolby B noise reduction system. Philips also manufactures its own noise limiter, available in some

of its commercial hardware, and in the equipment of some licensed hardware manufacturers.

According to Dolby officials there are now more than 100 different Dolbyized products available for consumer use, with more than one million pieces already sold.

The updated list of Dolby licensees includes such companies as BASF Systems, Bang and Olufsen

(Denmark), Lenco (Switzerland), Videosonic (U.K.), Neal (U.K.), Dual, Elac, Grundig, ITT, Nordmende, Tandberg, Telefunken and Uher.

Dolby officials claim that their licensees are now producing 8-track recorders and FM receivers as well as cassette and open-reel products.

They disclose that the system is being given a further filip through the growing use of Dolby A-Type encoded film soundtracks, and FM broadcasting equipment which is already into widespread experimental use in this country.

## CEG Sets VidSystem Arm; Back Conference

NEW YORK—The Consumer Electronics Group (CEG) has established a Video Systems Subdivision which, according to Donald G. Perry, chairman of the board of CEG, will sponsor a Video Systems Exposition and Conference.

The exposition and conference are scheduled as part of the Summer Consumer Electronics Show, for McCormick Place, Chicago, in June next year.

Richard O'Brien, vice president, video products, the Sony Corp., will head the new Video Systems Subdivision. The exposition and conference will, according to Perry be the definitive market for all facets of the video systems industry. He added, "It will offer manufacturers, suppliers, distributors, producing and duplicating facilities, software and programming producers, and professional services the opportunity to offer their products, systems and services.

### Winter CES Up 40%

• *Continued from page 50*

Normandie Lounge, as well as additional space on the third floor. The fifth and sixth floors will once again feature what Wayman calls a unique combination of exhibit space and hospitality suites.

In addition to the exhibits, the Winter CES will hold a series of retail oriented conferences. These are scheduled for January 11, 12, and 13 in the Upper Summit room of the hotel.

According to Wayman, each session will begin at 9 a.m. and will be preceded by a free continental breakfast. The theme for the conferences will be "Outlook '74."

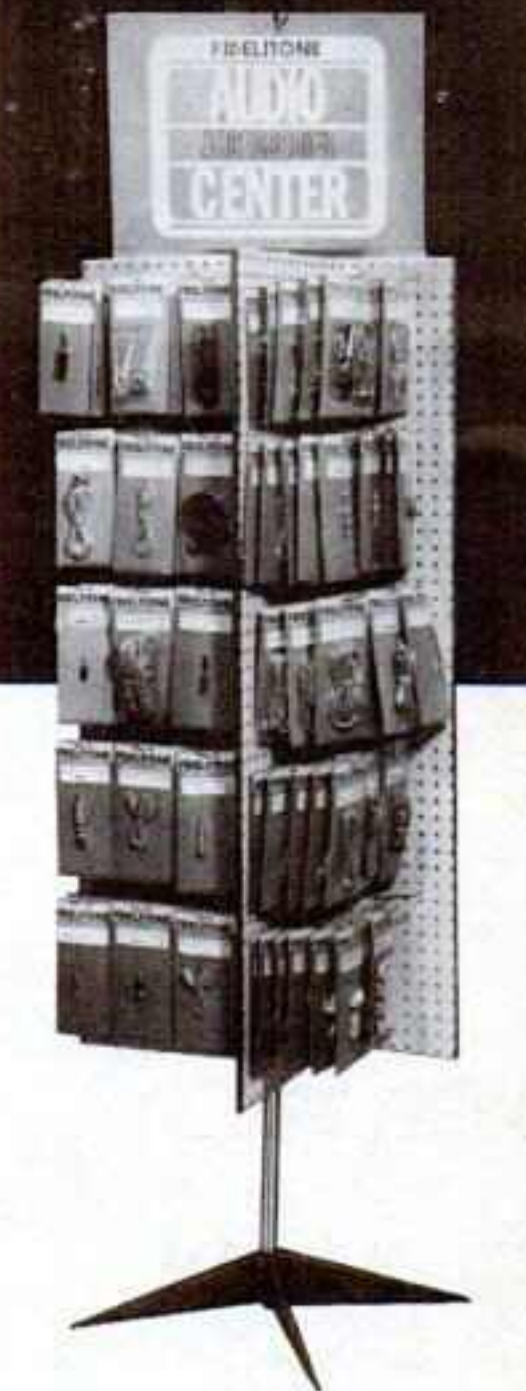
The first of the sessions will be on audio compacts, components and tape equipment. The second will deal with television receivers and video systems, and the third will address itself to electronic calculators.

Social highlight of the Winter CES 1974 will again be a Super Bowl party, scheduled for the exhibit areas on January 13 between 2 and 6 p.m.



RETAIL Pioneer Jack Frankford of Detroit checks out new Panasonic digital clock and player at the Automotive Parts & Accessories Assn. show.

## Fidelitone Pre-Picked "TOP-40" Accessories



Fidelitone has a plan to get you into the audio accessories business in the most profitable way. Using just four square feet of floor space, you can offer your customers a sales-tested, pre-picked assortment of the most-wanted, fastest-moving audio accessory items. All are beautifully packaged and carry Fidelitone's quality brand identification.

Competitively priced, and conveniently packed for easy re-ordering, Fidelitone's "Top-40" Accessory Program is designed for every audio dealer regardless of size or product mix.

Ask your Fidelitone Distributor today, or write . . .

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# THINK CHRISTMAS SALES!

**#54 HOLDS 24 8-TRACK TAPES**

50 up	\$2.75 each
100 up	2.50 each
250 up	2.40 each

*Quantities can be assorted*

**#HUL-8 HOME OR OFFICE UNIT FOR 8-Track Tapes**

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**

50 up	\$2.65 each
100 up	2.45 each
250 up	2.35 each

*Quantities can be assorted*

## DISTRIBUTOR PRICES AVAILABLE

on Quantity Orders (500 pc's & up) upon written request

*All Cassette and 8-Track Tape cases are covered in handsome Alligator Vinyl. Velvet-like inside*

**We also manufacture 45 and LP Record Jackets.**

Also Tape Sleeves, printed or plain, or Paper Bags for retailers. These can be printed with music or your special logo.

**#C-30 HOLDS 30 CASSETTE TAPES**

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

*Quantities can be assorted*

**#12 HOLDS 12 8-TRACK TAPES**

50 up	\$2.50 each
100 up	2.30 each
250 up	2.20 each

*Quantities can be assorted*

**#45 HOLDS 45 R.P.M. RECORDS**

50 up	\$1.90 each
100 up	1.80 each
250 up	1.70 each

*Quantities can be assorted*

**#LP FOR YOUR LP RECORDS**

50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

*Quantities can be assorted*

**#LS-8 LAZY SUSAN HOLDS 48 8-TRACK TAPES**

50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each		

*Quantities can be assorted*

Representatives Wanted. **Custom Case Mfg. Co., Inc.** We do Private Label.  
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# Rep Rap

The recent management series of seminars for the **Electronic Representatives Assn. (ERA)** proves there should be more intrachapter activity across the U.S., said **Tom Sullivan, Jr.**, executive director, **Chicagoland Chapter** of ERA. Comprising 1,900 rep firms and branches, ERA has 23 chapters. Sullivan noted that the seminar in Chicago (Billboard, Nov. 3) was attended by about 10 Chicagoland members, and some from the **Hoosier, Great Midwest of St. Louis and Heart of America** chapters.

"I receive letters from reps claiming they are on certain committees of certain chapters and there is no chapter letterhead. There just seems to be very little coordination between chapters, and these seminars are really a step in that direction."

\*\*\*

The Chicagoland ERA chapter is finally going ahead with a plan for manufacturers to present lines at its regular meetings, the next one Nov. 5 in Chicago at the **Lido, 5504 N. Milwaukee** at 5:30, according to Tom Sullivan, director. "We have been trying to convince manufacturers that it's a waste of money and effort to do massive mailings to line up reps when they can present a line at our meetings to usually 50 rep firms," he said.

**Tom Hohenadel**, an insurance rep, will be at the meeting to help Chicagoland members fill out applications for a new insurance program (Billboard, Oct. 20). The Chicagoland address: Suite 204, 1301 Waukegan Rd., Glenview, Ill. 60025 (312) 724-7880.

\*\*\*

Next in ERA's marketing and management seminars is the one at the **Sheraton Inn Hopkins, Cleveland, Nov. 16** to be conducted by **Jerry S. Frank**, president, **IMA, Inc.**, a management/marketing consulting firm. Topics will be developing overall sales and marketing plan; the individual product line/principal marketing plan; ways to "back sell" to principals. Fee is \$85 (\$100 to non-members). ERA is located at 233 E. Erie, Chicago 60611 (312) 649-1333.

\*\*\*

ERA's final seminar in its current series on management will be at the **Sheraton Luardia Hotel, New York, Dec. 7** with **Dr. Tom Thiss**, **Wilson Learning Corp.**, conducting. Dr. Thiss conducted the Chicago seminar (Billboard, Nov. 3).

\*\*\*

How do reps get together? **Irving J. Flanders** and **Murray Freed**, now associates in Flanders' firm, have known each other since high school days and married high school girlfriends. Freed has been a rep for six years in housewares, drugs, lumber, hardware and food and brings a whole new level of potential accounts to the firm. Flanders is located at 1021 Livernois, Ferndale, Mich. 48220 (313) 545-4633.

\*\*\*

**Kenneth R. Johnson**, former sales executive with **Teledyne Packard Bell** for over twenty years, has formed the **Ken Johnson Co.**, 8295 S. LaCienega, Englewood, Calif., 213-671-8221, to rep **Pilot Radio Corp.**, **Amphion speakers**, **C. Itoh (CI)**, **Display Media**, **Webcor**, **Eagle Industries**, **El Dorado** calculators, and most recently **Aimor Industries**. A seven-man sales force and three-man sub rep team cover Hawaii, So. Nev., Ariz., and ten counties in So. Cal. distributors are used in sparsely populated areas of Hawaii and Montana.

Johnson predicted that the organization will be the third largest manufacturers rep firm west of the Mississippi within two years, based on growth since the firm opened in April.

Johnson offers dealers in-depth pene-

tration of market areas, financial assistance in obtaining credit and loans, advertising, promotion, dating and controlled distribution services, and local warehousing, as well as an importing program for private label electronics to major buyers.

"Most people talk about training, but we do it," Johnson stated. Breakfast meetings with dealers' salesmen are held twice a week in different territories. A thirty minute presentation of sample lines, with dealers' salesmen playing the role of customer, helps

identify salient points for both reps and salesmen.

Johnson believes that a stable financial position allows his firm to create policies that are for the long term, not just "for today's commission." A firm background in

merchandising is required of all sales people, so that professional advice is available to the dealer in assisting him to move goods and reduce business risks, as well as advancing the reputation of the Ken Johnson Company.

# No Selling! JUST SALES!



(Display Rack Free with SD-4)



"With our simple concept of Voice/Music and Budget All-Purpose Tapes, the customer can make a purchase from our Self-Service Racks and know that he bought the right kind of tape for their purpose.

Longines Symphonette is a Brand Name that has a price structure that allows you a 40-50 per cent profit,

and is very competitive with no-name brands to reap you new business."

The Longines Symphonette profit opportunities are clear and simple, too. May we send you our prices and merchandising programs? Write or wire: Preferred Sounds, Inc., Rye, New York 10580. Or, faster yet, call 914-967-7701. Collect, of course!

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**LONGINES SYMPHONETTE**

Preferred Sounds, Inc. is a Longines Symphonette Company.

## MOVE 'EM OUT WITH THIS COMBINATION OFFER/COUNTER DISPLAY RACK

**THE TOTE BOX**—A great idea in itself! Imagine what happens when it's already packed with two high quality 60 or 90 minute all-purpose LONGINES SYMPHONETTE cassettes—built with watchmaker precision—at a retail price your customers can't resist. Naturally, there's plenty of margin for you.

**THE LONGINES SYMPHONETTE** exclusive pre-packed shipper/merchandise is loaded with 50 3-in-1/Offer Tote Box packages. All you do is open it up, put it on the counter and ring up sales! Dimensions at base: 16" x 13".



**"BLANK MAGNETIC RECORDING TAPES" BUILT WITH WATCHMAKER PRECISION**

40-60-90-120-Minute Cassettes / 40-80-Minute 8-Track / The Cassette / The Hot Pack / The Grabber / The Wheeler Dealer / The Fast Pack / The Super Marketer and Mini Marketer / Self-Service Displays / Cassette and 4-Way 8-Track Head Cleaners



ELECTRONIC Industries' focus on speakers is shown off by Sherry Edwards at the recent Automotive Parts & Accessories Assn. show.

# New Products



LOW-COST stereo set from Major includes two 12 x 7 in. speakers and phonograph with bubble-top dust cover. Price: \$39.95.



ASTRAL SOUND from Metro Sound is an in-dash cassette stereo tape player with AM/FM/stereo radio. The MS-7500 lists at \$129.95.



THE BSR McDonald Model TD8QW is a 4-channel 8-track cartridge deck listing at \$79.95. When used with 2-channel tapes, unit feeds signals to both front and rear amplifiers.



MOTOROLA'S Model TF852AX Car Entertainment Center contains an AM/FM/FM stereo radio and 8-track tape player in a compact panel-mounted unit. Carrying a \$199.95 price tag, the unit features a radio dial scale which folds up to insert tapes.



NEW packaging for Electronic Industries' line of car speakers features wood-grain boxes, bright colors, and shrink wrapping.

## do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

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Miami, Florida: P.O. Box 1000, Bldg. 4  
400 W. Flagler Street  
Phone: 305-448-9038

## LUCASEY WARNS IN-DASH RUSH

• *Continued from page 50*

they are heavily inventoried in kits and adaptors for too many models ("There is nothing as old as yesterday's kit");

- More use of metal and a search

for substitute materials in the face of continued polyvinyl chloride (PVC) shortages ("two configurations of speakers in our line are being redesigned in metal");

- Prices will be held (at least on Panasonic) and buyers show little evidence they fear lack of deliveries with all indications that car stereo sales will soar during the coming Christmas season;

- Continued increases in car cassette but need to upgrade units to a point of dependability found in 8-track because Detroit OEM users must be sold on cassette if it is to ever grow;

- Quadrasonic matrix as an interim factor and definitely not taking advantage of the forward compatibility of 4-channel (i.e., fact that discrete players enhance regular 2-channel 8-tracks in the consumers' libraries);

- Increased price point identity for units with stores going to good, better and best categories ("good—\$49 to \$59 as tops with leaders still as low as \$29; better—\$69 to \$99; best—\$159 and up").

### In-Dash

Lucasey said Panasonic deliberately moved cautiously into in-dash, first with seven Chevrolet models covered then Ford, Mercury and Pontiac with two more car brands to be added soon and then a look at foreign cars.

"We wanted to become more knowledgeable and we knew we could not be all things to all people," he said. "We also wanted our distributors to grow with the concept, and we wanted to get away from doubling dealers' inventories overnight."

Panasonic's approach is go with comprehensive universal kits ("our kit boxes are as big as a player") that reduce inventories of players. "The cost of money is fantastic. I see it at 10.5 percent and in some places 12 percent. Dealers must be liquid for their own benefit," he said, in warning about tying up so much money in huge in-dash kit inventories.

A key to keeping dealers liquid is Panasonic's continued marketing program through 51 distributors, he said.

Although the company is pushing for sales through new outlets such as car dealers and hi-fi specialist stores, Lucasey is still focusing on the mass merchandiser. "We want our units to be so easy to install that it's like buying a coffee pot off the shelf."

## Car Stereo

### AUTO SOUND

• *Continued from page 50*

son has had it up to here with AM radio programming. He's already for something different. He is spending more and more time in his car, he's battling traffic all the time, he's caught in traffic jams—he's wide-open for a way to make driving more fun.

"When we can tell him, 'hey, we've got something that makes it more fun at a price you can afford and we won't tie up your car all day installing it, we make an impression."

### Pricing

"We recognize that one of our goals in all facets of the program is to erase the idea that FM radio prices are prohibitive," the company head said. "We can show them that FM stereo costs can run as low as \$30 or \$40 over AM prices. You can sell tape players with this program because you can show them that the cost difference to add this feature isn't at all enormous."

Geller sees the same thing happening with FM stereo radio that happened in automotive air conditioning. His original enterprise, founded in 1954, was an automotive air conditioning company. He

pointed out that cooling systems in cars started with the Cadillacs and filtered down to the other cars. He feels this same situation is occurring in FM stereo with owners of Oldsmobiles, Pontiacs, and Fords hearing FM radio systems in their friends' luxury cars and their next step is to have one installed in their own vehicles.

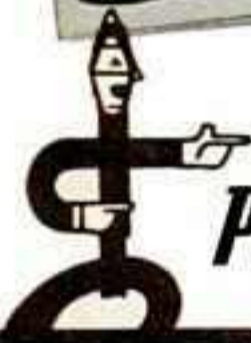
Expansion plans of the company center on the Southwest and in cities of under 200,000 population.

(To be continued)



## Pfanstiehl's needle guide gives you more

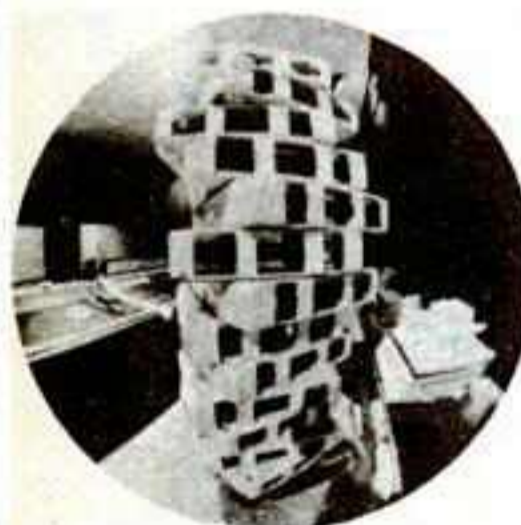
More set model numbers . . . More hard-to-find needle types . . . More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.



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## LOOK WHAT WE STARTED



You may not recognize our name. But, you'll certainly recognize our product. We're AVSCO. We make Lear Jet Stereo Cartridges. Working closely with Bill Lear, we developed the original 8-track cartridge and we were the first company to manufacture them. If it says "Lear Jet" . . . we make it. If you want Lear Jet quality . . . you get it from us. We're AVSCO. And we'd like you to know our name as well as the product we make.

## AVSCO PLASTICS

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Call: Don Birkeness (816) 781-6050

### 8 TRACK CUTOUTS

### TOP ARTISTS

### LATEST NUMBERS

### BIG QUANTITIES

MAJOR LABELS INCLUDING AMPEX, MOTOWN and GRT

COUNTRY WESTERN, EASY LISTENING, ROCK, GOSPEL, COMEDY .....\$1.35 ea.

Call us for Special Discount Price on 1000 or more

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538 Bayway Ave.,  
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## Name Droppers

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- Recoton
- Soma
- Casemakers
- Le-Bo
- Capehart
- Topp/Juliette
- Pickwick Intl.
- Audiovox
- Amberg
- Sperry Remington
- Arista
- Midland Intl.
- Koss Corp.
- Case Mfg.
- Miida
- Revox
- Duotone

## INDEPENDENT HOME ENTERTAINMENT SHOW

Jan. 12-16, 1974

Conrad Hilton  
CHICAGO

The Major Winter Show for Electronic and Accessory Products.

Need We Say More?

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2373 Collins Ave.,  
Miami Beach, Fla. 33139  
Ph. 305/534-8321

# Tape Duplicator

John E. Jackson, BASF Systems, Redford, Mass., emphasized the co-responsibility of manufacturer and duplicator in a presentation recently before the 46th Audio Engineering convention in New York, titled "The Tape Manufacturer Interfaces With the Tape Duplicator."

Quality standards by the manufacturer affect as much as 3,000,000 feet of cassette tape or over 12,000,000 feet of hub backed cartridge tape per day. Some areas affecting the quality of tape in manufacture include: selecting base film that is free from flaws, with uniform thickness and length tolerances; testing of chemical raw materials, in accordance with standard test procedures; testing of hubs and reels, end tabs, samplings of liquid dispersions; application of coatings in a dust free environment; efficient cut-

ting; performance testing; designing protective packaging.

The duplicator may perform specification tests when he receives shipment, and basic trust and communication are necessary between the duplicator and manufacturer to provide a consistently high quality product.

Customers of tape duplicators look to them for ideas in packaging too, said Charles Suber, publisher, down beat magazine, Chicago, who said the company is now going to bring out cassettes in conjunction with its textbooks. The first one will be an improvisation textbook by David Baker, head of jazz at Indiana Univ. It is a 300-page textbook with spiral binding and Suber wants ideas on possibly placing the cassette on a stiff piece of material to be bound into the book. He said the

cassette, already mastered, runs 90 minutes and that initial quantities will probably be 1,500 to 2,000 copies. The material is by a sextet and Suber said fidelity is important but not of audiophile quality either. "We expect the sound to be clear and distinct, for the ranges played to be identifiable."

Magic Dot, Inc., Minneapolis, has available free a new six-page brochure detailing the company's comprehensive series of touch-operable, solid state switches, including the 200 series switches for TTL, DTL and HTL; 300 series for remote operation; 400 series for MOS gate switching and Magic Dot's latest

solid-state, touch operable key-boards. Line drawings and photographs include typical characteristics for all series. Details are also included on seven available evaluation kits designed to permit engineers to become familiar with Magic Dot's switch technology.

## Philly Hi-Fi Event Focus on 'Q'

• Continued from page 50

Manufacturers exhibiting and demonstrating quadrasonic units included: Dynaco, Inc.; Electro-Voice; Hitachi; JVC America; Kenwood; Panasonic; Sansui; and GTE Sylvania. Other exhibitors included Acoustic Research, Altec, Applied

Physics Lab, Audioanalyst, Benjamin BIC/Venturi, Base, BSR (USA) Ltd., Cerwin-Vega, Crown International, Dokorder, Empire Scientific, Fairfax Industries, Fisher Radio, Garrard, Impro Industries.

Also: Infinity Systems, Jensen Sound Labs, Koss Corp., J.B. Lansing Sound, Magitron, Maxwell, Onkyo, Pickering, U.S. Pioneer Electronics, Rectilinear, Scientrex Inc., H.H. Scott Inc., Shure, Sony, Stanton Magnetics, Superflex Electronics, TDK and TEAC.

The cooperating dealers, most of whom conducted special in-store sales in direct tie-ins with the show, included Almo Electronics Corp., Audio Lab Stereo Center, Audio

World, Bryn Mawr Stereo and TV World, Barnett Bros., Dandy Radio Corp., Franklin Music, Globe Sales Co., Sam Goody, High Fidelity House, Koss Electronics Distributors, Nathan Muchniek, Penn Electronics Stereo Center, Radio Clinic, Radio 437 Store, Resco Stereo Centers, Shulman Record Co., Sound Associates, Sound Studio, Static Electronics, Stereo Discounters, and Wall to Wall Sound.

Cooperating dealers who were last listed as members by the High Fidelity Dealers Association of Delaware Valley include Bryn Mawr Stereo and TV World, Barnett Bros. Radio, Penn Electronics Stereo Center, Radio 437 Store, and Static Electronics.

## Pioneer Electronics Testing Young Car Stereo Consumers

• Continued from page 50

Chicago and New York under the supervision of Houlihan & Balacek Co., a general marketing research house. Approximately 15 groups have met, with each meeting lasting from an hour to an hour and a half.

The groups were split into two segments: car stereo consumers who had purchased a unit six to eight months prior to the meeting; and potential buyers, that is those who did not own a car stereo unit at the time of the meeting. Participants in the groups were acquired from certain lists and from word of mouth through organizations such as bridge and social clubs.

"We had talked to a number of

dealers," Doyle said, "and we felt that while the in-dash market is definitely growing and we have every intention of being prepared for it, there appears to be some hype in this marketing area."

Doyle pointed out that "What we heard in the focus groups was that the younger people, who make up the majority of the car stereo market, are not that turned on by in-dash. This age group is mobile and they trade cars fairly often, so this may be one reason. But there is also the question of the higher cost of both the unit and the installation. Another point is that most of these units come with AM radio as well as FM and a lot of younger people are not that interested in AM."

Other points brought out in the groups included the increasing quality consciousness of the buyer with each unit purchased. In other words, a number of the group members were on their second or third unit and were far more concerned with quality than those on their first unit. "They become more selective with each purchase," Doyle said. "They also become more aware of the importance of speakers to match a better quality unit. They're more concerned about service and they realize that they may well have some problems with a car stereo and they want to know where these can be remedied."

Features were not found to be an overriding consideration, nor was quadrasonic capability. Consumers were far more concerned with price

and what they were getting for what they paid.

Several other points were brought out during the discussions. Many consumers became consumers as a result of frustration with radio, expressing a desire to control their own listening. In addition, the 18 to 24 age group is still a "car cult" age in some respects. Finally, a number of the group members mentioned that they had 8-track units at home and had built up tape libraries which they wanted to listen to in the car.

Brand reputation also appeared as a significant factor in making a buying decision, with word of mouth among contemporaries one of the more important means of spreading a good or bad reputation. In addition, the young buyer's "perception of sound quality" is also felt to be important. Audiophiles, felt to be a fairly small group, are also heavily dependent on brand.

As for the non-consumers, most said they had not purchased a car stereo either because of cost factors or because of theft probability. Theft loomed as the biggest deterrent among the focus groups for not purchasing a unit.

John Houlihan of the research company said that he brought a subject outline into each meeting and directed the discussion somewhat. Once the talk began, however, Houlihan said he let it take its course and did not attempt to guide it in any way. His main function, he added, was to make sure the discussion remained focused on the key areas.

Doyle said he was pleased with the results of the focus groups and added that the program will probably be on-going. Pioneer has previously conducted such groups in home stereo, and Doyle said he will not limit discussion to car units in the future.



MOTOROLA's C.J. "Red" Gentry (right) shows off in-dash models for Norton Millman, Millman Dist., Springfield, Mass., at recent auto parts show.

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## U.K. Case Mfr. Seeks U.S. Licensee

NEW YORK—A British tape and record accessory manufacturer, Top Secret Ltd., is offering what it calls a stylish caddy for cassette and 8-track tapes for manufacture under license in this country.

The caddy, designated Rolo, is

constructed of plastic frame comprising endpiece and rectangular base with a stainless steel spring that uncoils along a shallow trough in the base. As the cassettes are removed the spring automatically recoils to maintain tension.

## GE Meet: Set 4 'Q' FM Tests

NEW YORK—The National Quadraphonic Radio Committee (NQRC) is expected to start field tests of FM 4-channel broadcasting sometime during the first quarter of 1974, according to C. Franklin Hix, manager, engineering, Consumer

Products Division, General Electric Co.

Speaking at a specially convened press conference at GE's Syracuse, N.Y., Hix said that a GE discrete 4-channel broadcast system was among four being tested by the

NQRC. The others are by inventor Lou Dorren, Nippon/Columbia, and Zenith. Two semi-discrete systems by RCA and Nippon/Columbia are also being tested.

Hix said that GE was active in its support of the NQRC, with many engineering personnel participating in various panels. He said too that the GE system was proposed to the FCC in 1971, and to the NQRC last year.

"We believe," Hix continued, "that the 4-4-4 system level of discreteness is an absolute must, and that our system will provide the best optimum of performance and value in the receiver."

Hix said that in support of the Subjective Aspects Committee of the NQRC, GE was in the process of conducting a listening test in which 100 people, selected at random, were being subjected individually to prerecorded signals, and music fed through appropriate candidate systems for the purposes of determining the ability to perceive acoustic direction, and to give an evaluation of subjective appreciation of the various systems.

GE's "auditors" have been culled from a cross section of environments including farmers in Syracuse, and office workers in San Francisco.

Hix said the tests were well thought out and objective. He added that although there was no immediate data for public consumption, the test results would eventually be published under the auspices of the NQRC.

Hix felt that despite the encouraging results of the tests, it was unlikely that the consumer would have the privilege of hearing discrete FM broadcasts in his home in the near future. "To our minds it is still several years in the future," he said.

Meanwhile, the NQRC named Emil Torick of CBS Laboratories to head a panel recently appointed to study the compatibility of matrix quadraphonic with standard 2-channel stereo FM broadcasting.

### Admiral in Merger

• *Continued from page 52*

issued and outstanding approximate 27,250,000, while Admiral's shares approximate 5,900,000.

According to officials at Admiral, the merger proposal will be presented to the boards of directors of both companies at a meeting scheduled for Nov. 9.

Should the transaction be approved it would still be subject to negotiation of a definitive merger agreement, as well as approval by the directors of both companies and stockholders of Admiral.

The merger is expected to be completed by the spring of 1974 should all the necessary approvals be obtained. Admiral would then become a division of Rockwell.



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Mike, I'd like to thank you personally for the "dynamite" placement of the ad. Being formerly in the advertising business, I know how important proper placement is for an ad.

We'd like to thank Billboard for the integral part they've played in the successful promotion of the Scott Ross Show, but above all, we give all the glory to Jesus Christ!

Blessings on you.

For Jesus,

*Jacqui Brown*  
Jacqui Brown  
SCOTT ROSS SHOW

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NEW ORLEANS tape retailers Royce and Patty Ballard of Tape City flank Robert Hoke of Utah in the auto parts booth.

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## Feliciano's Career! Electric, No Let-Up

By Phil Gelormine

NEW YORK—RCA Records artist Jose Feliciano observed that a Latin artist can cross the bridge between the Latin and pop markets by gaining "a grasp of the English language and an understanding of the mood of American music as it relates to the native feeling of Latin." Feliciano, who crossed that bridge himself in 1968 with a restyling of the Doors' rock hit, "Light My Fire," noted the crossover potential of several exclusively Latin performers. Sandro for one, he felt could possibly reach a broader public in time. "There are a lot of talented writers in the Latin-American field," he said, citing Juan Carlos as a favorite composer of his.

Feliciano revealed that he will shortly record a new Spanish album for his Latin fans, his first in four years. "I'm really looking forward to it," the blind musician said of the project. "It will consist of some of my own tunes and a variety of others." The LP will be recorded in his new 16-track recording studio in Orange, Calif., under the umbrella of Feliciano Enterprises, a corporation involved in everything from real estate to music publishing. His current album, "Compartments" was cut there, mixed and released in quadraphonic.

The next Feliciano pop album, also recorded in his own studio which he also leases, is expected

from RCA in January. Titled, "For My Love, Mother Music," it will feature three new compositions by the artist and include some noted sidemen such as Ronnie Tutt, Jim Kelter and Larry Muhoberac. Tower of Power play horns on the disk.

On the new album, Feliciano will again make use of the electric guitar, an instrument his fans are becoming increasingly accustomed to hearing him play. "I've always played the electric," he claimed, "but my former management felt I was more closely identified with the acoustic sound. I felt boxed in. It was hard for them to understand I wanted to play electric guitar just like everyone else was. Now, I have that freedom."

That freedom came 19 months ago when his wife, Janna Feliciano, began actively managing her husband's career. Eventually, they formed Mother Music Management. Besides guiding Feliciano's career, Mother Music is designed to manage established individual artists, music groups and new talent. Of the young company Feliciano said: "I'd like to keep the client roster small for now, so I can deliver on anything I might promise to my artists and build up a reputation that way."

When not recording or on the road making personal appearances, Feliciano studies acting with Hollywood director Jeff Corey. He noted an advantage between singing and acting since his first lessons. Said he: "When you interpret a song, in essence you are playing a character, developing an attitude. I find acting comes very natural to me." He is sorry the ABC-TV series "Longstreet," about a blind investigator, was cancelled and would like to be offered that kind of role. "I'd like to portray a musician working in a New York or L.A. club, who is also a private eye on the side," he said, genuinely enthused at the prospect. Water-skiing, sailing and horseback riding occupy his other interests, but his first love his entertaining.

"You can't coast as a performer," he added. "Everytime you go on stage or make a record, you lay it on the line. You have to keep proving yourself. If you can do that and enjoy doing it at the same time—you're a happy person. And a happy person can share that joy with his friends—his audience."

## Latin Scene

MIAMI

**Conjunto Universal**, a group of 14 Cuban-born musicians, will depart for New York Nov. 17 to perform at various clubs and dance halls. The group's tour, which will cover some 10 days, marks the first time that a local Latin dance band has reflected enough strength to be featured in New York. The Velvet Records group includes such artists as **Jaime Garcia**, **Rolando Rivero**, **Fernando Garcia**, **Roberto Faz**, **Ernesto Alvarez**, **Tommy Saydal**, and **Oliver "El Nino."**

**Luisito Marti**, singer with **Johnny Ventura's** combo has had his own LP released on Mate Records. ... **Richard Nader's** Latin Festival comes to town Nov. 24. Featured on the bill are **Tito Puente** (Tico) and **Eddie Palmieri** (Mango). Centro Espanol and the Miami Dancing Club are bringing **Tipica Novel** (TR) into town the same weekend. ... **Eddie Palmieri's** latest LP is due for release in a few weeks. ... Radio station WOCN-AM, under the direction of **Bebo Kramer**, has been doing well in recent Pulse ratings with its Spanish MOR format.

Sonido International Records has released an album by **Angelica Maria**. ... UA Latino Records artist **Chucho Avellanet** will be appearing soon at the Club Montmatre. ... **Roberto Roena's** latest single here has been prompting retailer requests for an album which has yet to be released. ... Three Ultra Record Stores here are running a special promotion in conjunction with A&M Records product by **Los Tijuana's**, **The Sandpipers** and **Sergio Mendes**.

ART (ARTURO) KAPPER

NEW YORK

**Marco Antonio Muniz**, having recently completed a four-week stint at the Chateau Madrid here, taped a one-hour television special last week for airing here during the Christmas holidays over UHF Channel 47. **Joe Cayre**, president of Caytronics Corp., said that he plans to use the special as part of a promotional campaign backing Muniz' product. Muniz' RCA Mexico product, which now totals some 28 LP's, is distributed in the U.S. by Caytronics.

Le Joint III, a West Side entertainment spot here, featured **Tito Puente** and his orchestra Sunday (4). Puente's performance was the first in a weekly series of Latin acts, now scheduled through November. Other acts included in the series are: the **Joe Cuba Sextet** (11); **Orchestra Harlow** (18); and **Charlie Palmieri** (25). The series is co-hosted and produced by **Paquito Navarro**, a disk jockey at radio station WHOM.

**Manolo Sanlucar**, a flamenco guitarist who records for CBS Records in Spain, followed a concert performance at Alice Tully Hall here Oct. 28 with a private performance at CBS Records executive offices Nov. 1. Among those in attendance were CBS' **Sol Rabinowitz**, **Tomas Munoz** and **Peter de Rougemont**. ... The drive by NARAS officials here to enlist new Latin members continues. One reason for the drive is to help create a viable Latin membership in order to introduce a Latin category in the Grammy Award nominations. ... Is it time for Latin manufacturers here and in Miami to form an association in order to pool resources in the fight against tape pirates and bootleggers?

JIM MELANSON



OFFICERS of the Latin American Record Assn., formed in Los Angeles last month (Billboard, Oct. 13) are, from left to right, with position and firm affiliation: **Jorge Borrego**, vice president, **Guero Records**; **Valentin Velasco**, secretary, **Peerless-Musart**; **Mildred Weiss**, treasurer, **MPA Records**; and **Oswaldo Venzor**, president, **Orfeon Records**.

Billboard SPECIAL SURVEY for Week Ending 11/10/73

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	<b>LOS FREDDYS</b> "Quiero Ser Feliz," Echo 25109	6	<b>INDIO</b> "Sin Tu Amor," Miami 6069
2	<b>LOS BABYS</b> "El Amor Que Te Dado," Peerless 1699	7	<b>VICKI CARR</b> "En Espanol," Columbia KC31470
3	<b>VICENTE FERNANDEZ</b> "La Misma," Caytronics 1359	8	<b>JULIO IGLESIAS</b> "Asi Nacemos," Alhambra 12
4	<b>ROBERTO SASIAN</b> "Roberto Sasian," GAS 4110	9	<b>LOS 3 ASES</b> "1973," Arcano 3225 (Caytronics)
5	<b>LUCHA VILLA</b> "Puro Norte Vol. #3," Musart 1612	10	<b>IMELDA MILLER</b> "Corazon Vagabundo," Arcano DKL1-3224 (Caytronics)
IN NEW YORK			
1	<b>ISMAEL MIRANDA</b> "Asi Se Compose Un Son," Fania 00437	6	<b>ROBERTO TORRES</b> "El Castigador," Mericana MYS 114 (Caytronics)
2	<b>ORCH. LA SELECTA</b> "Jibaro Soy," Borinquen 1245	7	<b>CAMILO SESTO</b> "Amor... Amor," Pronto 1006 (Caytronics)
3	<b>WILLIE COLON</b> "Lo Mato," Fania SLP00444	8	<b>RAY BARRETTO</b> "The Other Road," Fania SLP00448
4	<b>GRAN COMBO</b> "En Accion," EGC 004	9	<b>EDDIE PALMIERI</b> "Sentido," Mango 103 (Coco)
5	<b>ISMAEL RIVERA</b> "Vengo Por La Maceta," Tico-1311 (Roulette)	10	<b>PELLIN RODRIGUEZ</b> "Mi Amor Por Ti," Borinquen 1244
IN MIAMI			
1	<b>GRAN COMBO</b> "Enaccion," EGC 004	6	<b>JULIO IGLESIAS</b> "Asi Nacemos," Alhambra 12
2	<b>ROBERTO LEDESMA</b> "Amor," Musart 1611	7	<b>CONJUNTO UNIVERSAL</b> "Mantecado," Velvet 1471
3	<b>WILLIE COLON</b> "Lo Mato," Fania SLP00444	8	<b>ROBERTO CARLOS</b> "Detalles," Caytronics 1368
4	<b>PACHECO</b> "Tres De Cafe Dos De Azucar," Fania 436	9	<b>LISETTE</b> "Juntos," Borinquen 1472
5	<b>CHEO FELICIANO</b> "With A Little Help From My Friend," Vaya21 (Fania)	10	<b>SOPHY</b> "Perdon," Velvet 1474
IN TEXAS			
1	<b>LATIN BREED</b> "Return of Latin Breed," GC 106	6	<b>LITTLE JOE—LA FAMILIA</b> "Total," Buena Suerte 1041
2	<b>ALFONSO RAMOS</b> "Un Cielo," Capri 1026	7	<b>VICENTE FERNANDEZ</b> "Volver, Volver," Caytronics 1333
3	<b>VICENTE FERNANDEZ</b> "La Misma," Caytronics 1359	8	<b>ANTONIO AGUILAR</b> "Corridos De Caballos," Musart 1563
4	<b>SUNNY &amp; THE SUNLINERS</b> "El Preferido," Keyloc 3018	9	<b>VICKI CARR</b> "En Espanol," Columbia KC 31470
5	<b>FREDDIE MARTINEZ</b> "El Farolito De Amor," Freddie 1009	10	<b>WALLY GONZALES</b> "Mi Cuchi Cuchi," Bego 1097
IN CHICAGO			
1	<b>SUPER TRIO</b> "73," Montilla 261	6	<b>ISMAEL MIRANDA</b> "Asi Se Compose Un Son," Fania 00437
2	<b>WILLIE COLON</b> "Lo Mato," Fania SLP00444	7	<b>LOS ANGELES NEGRO</b> "Vuelven De Nueve," Fania 00445
3	<b>VICENTE FERNANDEZ</b> "La Misma," Caytronics 1359	8	<b>FREDDIE MARTINEZ</b> "Tonto," Freddie 1014
4	<b>ORCH. LA SELECTA</b> "Jibaro Soy," Borinquen 1245	9	<b>SOPHY</b> "Locura Tengo Por Ti," Velvet 1464
5	<b>LOS DIABLOS</b> "Que Vuelva Conmigo," Musimex 5030	10	<b>JULIO IGLESIAS</b> "Asi Nacemos," Alhambra 12

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## Fania Ends Con Series

NEW YORK—Fania Records has completed the third program in a series of free concerts for the inmates of Riker's Island prison here.

The series, originated by Fania talent coordinator Ray Aviles, Captain James Rosas and Joe Encarnacion of the New York City Department of Correction Public Relations office, and Jesse Harris, supervisor of the prison.

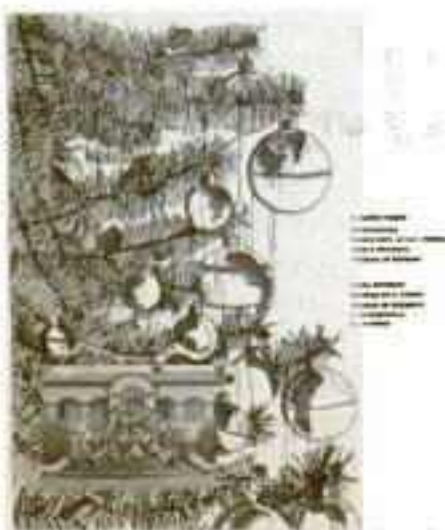
Acts which have appeared in the series include the group **Tipica 73**, **Andy Harlow** and **Orchestra Harlow**. Aviles stated that the label is also "exploring" the possibilities of recording "live" LP's in conjunction with the series.



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# AN INDUSTRY REPORT ON BENELUX

## HOLLAND

### Fact File

Population: 13.3 million.  
Per Capita Annual Income: \$1,600.  
Rate of Exchange: \$1 = 2.48 guilders.  
Per Capita Annual Expenditure on Records & Tapes: \$6.42.  
Public Holidays: New Year's Day, Easter Monday, April 30 (Queen's birthday), Ascension, Whit Monday, December 25, 26.

### Record Sales 1972

Total record and tape retail sales: \$85,450,000.  
Total record sales: \$75 million (40 million units).  
Average retail price per record: LP's \$4; EP's \$2; singles \$1.55.  
Stereo sales: 93 percent of total.  
Tax on records and tapes: Import Tax 15%, VAT 16%.  
Record club sales: 7 percent of total.

### Tape Sales 1972

Total pre-recorded retail sales (cassettes, cartridges, reel to reel): \$10,450,000 (1,601,000 units).  
Total cassette retail sales: \$9 million (1.4 million units).  
Total cartridge retail sales: \$450,000 (77,000 units).  
Total reel-to-reel retail sales: \$1 million (124,000 units).  
Average retail price per tape: Cartridge \$6.50; cassette \$5; reel to reel \$7.

### Radio & TV Stations

TV: Two state-owned channels (the three West German TV stations can also be picked up in the eastern regions of the country).  
Radio: Three official stations—Hilversum 1, 2 and 3. Unofficial offshore stations Radio Nordsee and Radio Veronica closing down following Dutch ratification of Strasbourg Treaty.

### Music Publications

Muziek Express, Muziek Parade (popular music); Luister and RTN (classical music).

### Equipment Penetration

Radios in use: 9.1 million (3.6 million home, 4 million portable, 1.5 million car) TV receivers in use: 2 million.  
Homes with record players: 2.5 million (60 percent stereo).  
Jukeboxes: 23,000.

### Outlets

Record and tapes sales outlets: 2,500 (including about 1,000 rack jobbing outlets).

### Rights Situation

Mechanical rights are paid at the rate of 8 percent of the retail price. Holland is not a signatory to the Rome Convention but the state radio and television pays record performance rights to the industry.

### Charts

The most widely accepted chart has been that compiled by the offshore station, Radio Veronica, based on weekly returns from 50 retail shops selected from a pool of 200.

## BELGIUM

### Fact File

Population: 9,690,991 (60 percent Flemish-speaking, 40 percent French-speaking).  
Per capita annual income: 115,900 Belgium francs.  
Rate of exchange: \$1 = 36.25 francs.  
Per Capita Annual Expenditure on Records & Tapes: \$6.42.  
Public holidays: New Year's Day, May 1 (Labor Day), Whit Monday, July 21 (Independence Day), August 15 (Assumption), Nov. 1 (All Saints Day), Nov. 11 (Armistice Day), Nov. 15 (King's Birthday), Dec. 25.

### Record Sales 1972

Total record and tape retail sales: \$54 million.  
Total record sales: (Figures not available).  
Average retail price per record: LP's \$4; EP's \$2; singles \$1.55 to \$1.75.  
Stereo sales: 90% of the total.  
Tax on records & tapes: Import Tax 15%, VAT 16%.  
Record club sales: 3½% of the total.

### Tape Sales 1972

Total pre-recorded retail sales (cassettes, cartridges, reel to reel): \$7 million. (700,000 units).  
Total cassette retail sales: (Figures not available).  
Total cartridge retail sales: (Figures not available).  
Total reel-to-reel retail sales: (Figures not available).  
Average retail price per tape: Cartridge: \$5 to \$7; cassette \$4 to \$6.50; reel-to-reel: \$7 to \$8.50.

### Radio & TV Stations

TV: Two state-owned channels, one Flemish, one French-speaking. Also receivable in certain areas are the TV programs of Luxembourg, West Germany, France and Holland.  
Radio: Two state-owned stations, one Flemish, one French-speaking. Also receivable are Radio Luxembourg, Europe No. 1.

### Music Publications

Humo (Flemish), Moustique (French), Jukebox (Flemish)

### Equipment Penetration

Radios in use: (7.9 million) 2.9 million home, 3.4 million portable, 1.6 million car.  
TV receivers in use: 1,900,000.  
Homes with record players: 1.5 million (50 percent stereo).  
Jukeboxes: 43,000.

### Outlets

Record and Tapes: sales outlets: 1,400 (including 400 racks).

### Rights Situation

Mechanical rights are paid at the rate of 8 percent of the retail price. Belgium is not a signatory to the Rome Convention but the state radio and television pays record performance rights to the industry.

### Charts

The most widely accepted charts are those published in Humo (for the Flemish part of the country) and Moustique (for the French-speaking region).

# Billboard

## The International Persuader



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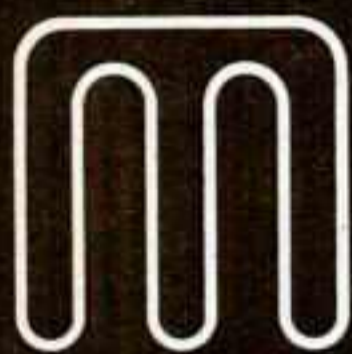
# BELGIUM

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## Company Reports: Holland

### BOVEMA-EMI

The Dutch EMI affiliate has been in existence for more than 25 years and can today claim something like a 25 percent market share in Holland.

Headed by 34-year-old Roel Kruize, who joined the company in 1962, Bovema has been one of the foremost companies in Holland in developing the international potential of Dutch talent—with acts like the *Cats*, *Dizzy Man's Band*, *Solution* and *Kayak*.

The classical division, headed by Klaus A. Posthuma, is also producing product with international appeal, combining a standard repertoire with lesser-known classical works performed by young, highly talented artists. Oboe player *Han de Vries* has made a big impression in many countries, as have singer *Marco Bakker* and flautist *Abbie de Quant*. Today Bovema accounts for about 20 percent of the total Dutch turnover from classical records.

In addition to its involvement in recording, the Bovema EMI group embraces recording studios (Intertone), a distribution center (Intergram), a pressing plant (Interdisc), a printing plant (Interdisc), music publishing (Anagon) and a management company, Bovema EMI management—a newly formed affiliate headed by former CNR Records executive Fred Hartog.

### CBS HOLLAND

One of the most successful CBS initiatives this year has been the series of concerts staged on Scheveningen Pier in August which, as well as stimulating the tourist trade in the resort also helped promote record sales for such artists as *Redbone*, *Titanic*, *Colin Blunstone*, the *Buffoons* and *Albert West*.

CBS, whose president, John Vis, presented the concerts in association with Radio Veronica, tied in with the performances by releasing a special album featuring the artists involved.

On the national front, CBS has had a highly successful year with stong-selling recordings by *Thijs van Leer*, *Chris Hinze*, *Rita Reys*, *Wim Overgaw* and *Louis van Dyke*. These albums have also made a considerable impression beyond the Dutch borders.

### APRIL MUSIC

For April Music, Holland NV, the year started with an important exclusive publishing deal with composer-arranger-conductor *Rogier Van Otterloo* . . . the movie "Turks Fruit," for which he wrote the music and which was released in February, became one of the most successful films ever shown in Holland.

And *Thijs Van Leer's* first solo album, *Introspection*, included two original Van Otterloo compositions, the other tracks being arranged by him—and it was certified platinum for sales of 100,000 copies in Holland alone.

Now CBS Holland has released the "Telepathy" album, which links the talents of *Van Otterloo* with famous pianist *Louis Van Dyke*.

April Music has also signed, on an exclusive deal, flautist and composer *Chris Hinze*—the agreement is with recently formed affiliate company, *Keytone Music*. A third important deal is soon to be announced, and composer-artist *Wisse Schep* has already renewed his world-wide contract with April—a second album is due this autumn.

Belgian publishing company *Martha Music*, associated with the April group, had its first international hit with *Do You Love Me*, written and recorded by *Sharif Dean*.

The Philadelphia Sound made its way into Holland via hit singles by *Billy Paul*, *Harold Melvin*, the *O'Jays*, and is still building in popularity. *Roberta Flack's* "Killing Me Softly With His Song" also topped the Dutch charts. The American group *Redbone* did pretty well again, culminating in a gold disc for "We Were All Wounded At Wounded Knee"—the award was made to them during the Veronica-CBS pop festival in September.

### ARIOLA

The business "wedding" of Ariola Eurodisc Benelux with Inelco, the firm handling distribution and sales, is going well.

Publicity manager *Bob Holwerda* says: "We are getting an ever larger share of the total market—and, remarkably, the percentage of classical items is gradually increasing. As the repertoire grows, so does the number of items. We now have almost 5,000 album titles in our catalog—far more than when we started a couple of years ago.

"And the turnover increase for Ariola is about 10 percent, or twice the average. Only the 'hot' items are pressed by Ariola in Holland, the rest coming from plants in Germany."

*Holwerda* added: "We've successfully battled with the white imports since we cut the price of various A&M and Island albums by 20 percent, so that it was not competitive for white importers to sell in an attractive way to dealers. So we have not only won back the sympathy of our own clients but also given a slap in the face to the white importers."

Ariola is under the managing direction of *Wim Schippers* (formerly with Bovema and Phonogram), with *Anton Witkamp* (formerly with Phonogram) as label manager. Former *Negram* executive *Evert Wilbrink* is label manager for the Island repertoire.

## Company Reports: Belgium

### EMI BELGIUM

For EMI Belgium, the runaway success of the year, according to record division chief *Emil Garin*, has been in the field of prerecorded tape. "Our turnover from cartridges and cassettes is 77.9 percent up on 1972 and we reckon now to have 60 percent of the market in prerecorded tape."

EMI, which recently moved to new premises at 65, rue du Clinic, Brussels, is expanding sales in all areas—singles and albums, pop and classical—and according to managing director *Stanley Robins*, derives most of its income from foreign material. As well as the major Anglo-American EMI artists whose records sell well in Belgium, the company also scores consistently in the French speaking region with product from *Pathe-Marconi* in France and in the Flemish speaking region with product from Bovema, the EMI company in Holland. *Johnny Jordaan*, for example, has had considerable success in Belgium.

### EUROVOX

The Eurovox Music Group has been exerting a growing international influence over the last few years. In July it founded its own company in Berlin thus adding to existing affiliates in Japan, Australia, Brazil and the Argentine.

In Benelux, Eurovox handles the British catalogs of *Gale Music*, *Lupus Music* and *Valentine Music* and claims to be the foremost Belgian company in the matter of obtaining local recordings of foreign copyrights. Last year in the overall top 20 songs listed by SABAM, the Belgian performing right society, Eurovox had Nos. 1, 7 and 11.

The group's record company, P.M.P., has a number of different labels—Arcade (distributed in Belgium by Barclay; Cannon (by EMI); and Valentine (by Phonogram). P.M.P. also distributes the German cartridge and cassette lines, ASA, SMS and PIT.

Among the group's leading artists are *Pro Deo*, now scoring internationally with "Koo Koo Loo," the Russian singer *Viktor Klimentko*, who has been successful in Germany with "Kalinka" and *Shampoo* and the *Hearts of Soul*.

Another important affiliate of the group is the Eurovox Printing Company which is one of Belgium's most modern sleeve printing plants, doing custom work for EMI, Philips, CBS, BASF and Olympia among others. Eurovox also has a large catalog of budget albums which are sold in 27 countries.

Says *Louis Van Rijmenant*, president of the group: "The market increased by about 15 percent each year—but all that glitters is not gold. Production costs are up 20 percent and promotion costs are up 30 percent. That is why we are concentrating on the co-ordination of the European market instead of limiting ourselves to local action. We try to push copyrights and records simultaneously in Benelux, France and Germany—and it pays off because in two years we have tripled our business."

### CBS

One of the highlights on the talent front as far as CBS Belgium is concerned is the presentation of a gold disk to *Sharif Dean* for 100,000 sales in Belgium of his single, "Do You Love Me?" *Dean's* follow-up single couples "No More Troubles" with "Goodbye And Thank You." . . . *Anne-Marie David* has a best-selling follow-up to her Eurovision hit, "Tu Te Reconnaîtras" with "Lui" and "Comme Une Valse." . . . CBS is doing strong promotion on "Wonderful" by *Colin Blunstone* and "Rose Growin' By The Sidewalk" by *J. Vincent Edwards*. . . "Ay No Digas" by *Chris Montez* made the charts in Belgium and the records of *Albert Hammond* are doing extremely well. Another big U.S. hit was *Bobby Vinton's* "Hurt" which was No. 1 for seven weeks. . . . Success too for the solo albums of *Paul Simon* and *Art Garfunkel* and the *Bob Dylan* soundtrack album for "Pat Garrett and Billy The Kid" and for the single "Knockin' On Heaven's Door." . . . From CBS France the Belgian company is scoring with *David-Alexandre Winter's* single "Laisse-Moi Le Temps" and with releases by *Joe Dassin*, *Caravelli* and *Emil Prud'homme*. . . . The promotion department has been devoting much effort to Britain's *David Essex*, and another strong international artist, *Ivan Rebroff* will get good Belgian exposure when he appears in a big BRT show on Nov. 12. Also starring will be local artist *Johnny White*. . . . The *Buffoons* have followed up their recent hits, "My Girl Donna" and "Arizona" with "Let It Be Me." . . . Great things expected from *Redbone* with "Wovoka" and from *Neil Diamond* with the single "Be" and the LP "Jonathan Livingstone Seagull."

## Company Reports: Holland — BASF

BASF has been active in the Dutch market for a year and a half, exploiting principally product emanating from the parent company in Germany. The company has scored with the *Harmonia Mundi* classical repertoire and also with the excellent MPS jazz catalog.

In addition BASF is developing a strong roster of local talent, embracing both established Dutch artists and up-and-coming talent and it recently took over representation of the Project 3.

Perhaps the company's biggest success has been German artist *Freddy Breck* whose three hit singles have sold more than 100,000 copies in Holland.

NOVEMBER 10, 1973, BILLBOARD

Copyrighted material

**WIM BRANDSTEDER**, president of Inelco, Holland, came into the music industry soon after the second World War when he joined Dureco. He played a major role in promoting close collaboration between the record dealers' association (NVGI) and the record importers' and manufacturers' association (NVGD) and was also very much involved with the foundation of the record industry's promotion organization, the Collective Committee for Gramophone Campaigns (CCGC).

A vigorous advocate of stereo in the early sixties, Brandsteder has also seen his faith in the budget market powerfully vindicated over the years. Inelco in Holland handles the RCA, MCA A&M and Erato labels and also handles distribution of Ariola-Benelux product.



## Benelux Industry's State of Health Is Extremely Good

One of the main problems facing the record industry in Benelux, according to Wim Brandsteder, is that of direct imports, particularly from the U.K., now that devaluation plus a declining import tax have made British-made records an attractive proposition for Dutch and Belgian importers.

Nevertheless, the industry in Holland and Belgium, he says, is in an extremely healthy state with turnover in 1972 around 10 percent higher than the previous year and an increase projected for 1973 of about 5 or 6 percent.

Brandsteder estimates that the total Dutch record and tape turnover (retail) for 1973, including direct imports, could well be in the region of \$130 million, which would give Holland an extremely high per capita annual expenditure on sound carriers—around \$9.8.

The Benelux market is one of the most highly developed and progressive in Europe, particularly in the matter of response to Anglo-American product and it is significant that a high proportion of Dutch records are made in English.

### Reason for Prosperity

One reason for the prosperity of the Dutch industry is its high degree of organization in the matter of promotion and retailer relations. The Dutch record industry has its own special organization—the CCGC—for record and tape promotion and the annual Grands Galas du Disque run by this body do a tremendous amount to maintain public interest in records.

An additional source of support for the industry has been that given by the offshore radio stations—Radio Veronica and Radio Nordsee—which are now destined to close down as a result of the Dutch government's ratification of the Strasbourg Convention.

But Brandsteder feels that while the offshore stations have done a great deal to promote records, there has been a negative side to their operation in that the over-exposure of hit material has shortened the life of chart singles. "Today, a hit single climbs up the charts and drops down much faster than before. And this sets up a vicious circle because dealers tend not to order so many copies of a hit in case they are left with unsalable stocks on their hands."

This problem is confined to Holland however and in Belgium, where there is no offshore radio, hit singles are selling more copies than ever.

"In general, though," Brandsteder says, "the demand for music is greater than ever. There has been a fabulous increase in the sale of taped music of all kinds—without in any way damaging the disk market."

He predicts continuous growth in turnover in the next 10 years and one of the ways in which the CCGC is helping to safeguard this growth is in launching training courses for retail staff. "There are still too many potential customers who

are not getting the benefit of skilled advice which they need in order to find the record or tape that they really want," says Brandsteder.

Another area which needs special attention is that relating to the promotion in Holland of foreign artists. Brandsteder says there is a tendency for some foreign companies to imagine that because a certain artist is a big star in his own country, he or she will automatically score abroad.

"Foreign artists need active promotion and one of the most effective ways is for them to make personal appearances without insisting on the same kind of money that they can justifiably expect in their own country."

A perfect example of the effectiveness of personal appearances is that of Jose Feliciano who a couple of years ago was in Holland on holiday. "We managed to get him a show on television," says Brandsteder, "which he agreed to do for \$250. Although he was famous in the USA, he was virtually unknown in Holland. But he made a big impression—and when he returned for the Grand Gala du Disque, his fee was \$15,000. A year later Lou Van Rees promoted a Feliciano concert at the Amsterdam Olympic Stadium and the artist received \$25,000 for just one performance."

Brandsteder feels that other British and American talent could be sold in a big way to the Dutch public if the artists are prepared, initially, to make appearances for nominal fees.

## 24-Track Studio Gives Brussels Own Quality

One of the most important developments in the Belgian industry this year has been the opening of the first 24-track studio in continental Europe—the studio jointly run by Roland Kluger and Morgan Studios of London.

"Until now," says Roland Kluger, "we were completely dependent on London for high quality recordings, but now we can achieve this quality in Brussels."

Kluger, a live-wire music man who has been associated with publisher Felix Faecq for many years, founded his own production company, RKM, three years ago and has since produced many international hits including two million-selling records.

He regards as one of the major problems in Belgium the fact that the state radio and television stations give less than spectacular support to popular music. "It is sometimes better to promote your product in Paris so that it gets played on the

peripheral stations, Radio Luxembourg and Europe No. 1 which can be received in Belgium.

But perhaps the major problem afflicting the record industry—and, in fact, the whole of commerce and industry in Belgium—is that of the dual language which means that everything has to be promoted and published in both Flemish and French. The division shows itself in the matter of musical taste, with the Flemish area showing strong affinity for Dutch and Anglo-American product and the Walloon area showing more interest in French material.

Kluger says that the success of Dutch artists on the international scene has opened the door to Belgian artists and it is his central aim, now that the highly sophisticated studio set-up is in operation, to build the international potential of Belgian acts. Major artists on the Kluger roster include Nelly Bijl, Will Tura, Willy Albino and Frederic Francois.

"About two years ago," Kluger says, "about 70 percent of domestic product was Flemish. But now there is a 50-50 balance—although more records are sold in the Flemish area of the country than the Walloon area."

On the music publishing side, Kluger has taken the initiative in setting up computerized accounting in association with Jean Kluger, Radio Telemusic and Universal Songs. The catalogue material of all the companies is programmed and the overhead substantially reduced.

An interesting facet of Kluger's new studio operation is that there is provision for audio-visual facilities so that groups can have a visual as well as an aural playback when they record. This gives them an opportunity to brush up on their visual presentation.

"It will take some time," says Kluger, "for continental Europe to produce records on a regular basis which have the same international potential as the best British and American product. But this will evolve gradually. Meanwhile, before we get too preoccupied about conquering the U.S. and Japanese markets, we need to do much more to develop our sales in the European market."

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## Company Reports Belgium

### WORLD MUSIC

Having celebrated its 50th anniversary last year, the World Music Group has begun a reorganization of its operation to equip it for future developments in the music publishing and record industries.

Felix Faecq was elected president of the group and Roland Kluger appointed associate executive manager. The group also has an advisory council consisting of J.P. Bizet, F.R. Faecq, Jean Kluger and Roland Kluger.

The recording activity of the group began initially in 1933 when Felix Faecq initiated the International Jazz Contests in Belgium and, that year, it was won by Roland Kluger. Jazz fans Faecq and Kluger were the nucleus of a group of jazz addicts which included Robert Goffin ("Aux Frontieres de Jazz"), Peter Packay and David Bee who collaborated to found the Jazz Club of Belgium which enjoyed international celebrity before World War II.

After stints with the Edison Bell and British Imperial labels, Faecq became a&r Chief of Decca, Belgium and cut the first Jazz Club records with top Belgian jazz artists.

With the advent of the war, Faecq and Kluger were jailed by the occupying Germans but immediately after the liberation the pair opened the Victory Club in Brussels and launched their Victory record label. They also produced and sold masters to foreign companies. Later they founded the Sphinx label and achieved a world-wide standard with "The Petite Waltz," written by Belgian pianist/composer Joe Heyne.

In 1958 the Palette label was formed in New York to supplant the outdated Victory label and to cope with the developing LP market. Palette's first international hit was "Manhattan Spiritual" written by American composer Billy Maxted and since then Palette and the World Music Group have given world-wide exposure to many important artists such as Reg Owen, Digno Garcia, Benedict Silberman, Los Mayas, Peter Kreuder, the Adams Singers, the Waikikis and Ray Martin.

The group has also developed a strong roster of local talent including Will Tura, Luigi, the Cousins, the Mertens Brothers, The Royal Band of the Belgian Guides, Andre Brasseur and Rita Deneve.

As far as jazz is concerned, the Palette and Jazz Club labels have repertoire by such artists as Sadi, Claude Bolling, Johnny Keating, Bill LeSage, Hazy Osterwald, Gosta Theselius, Fud Candrix and many others.

### FONIOR

Fonior, one of Belgium's leading companies, is responsible for handling such major labels as Decca, MAM, Threshold, Pink Elephant, Omega International, Elf Provincien and Vega among others.

Last year the company scored eight big hits and enjoyed a turnover increase of more than 24 percent, and this year has seen progress maintained.

One major development has been the creation of new budget labels, Capri and Coccinelle, drawing their repertoire from Fonior and from its sister companies Sofrason in France and Dureco in Holland.

International hits this year have included "Mouldy Old Dough" by Lt. Pigeon and "Flip Flap" by Peter Henn and there have been many major local hits including "De Werkmens" by Yvan Heylen, "A La Moutouelle" by Tribal Moustachol and "Pour Tes Seize Ans" by Emmanuel St. Laurent. On the LP front, Fonior has seen the albums of such local artists as Willem Vermandere, The Strangers, Hector Delfosse and Lily Vincent attain gold disk status.

Up and coming stars on the UP label, which Fonior distributes for RKM, include Dan Lacksman, Two Men Sound, Ignace and Electric System.

### PHONOGRAMS

For Phonogram International at Baarn November is a key month because it sees the transfer of all departments from 13 separate buildings into an ultra modern office block.

This follows the inauguration of a new cassette duplicating plant at Amersfoort, near Utrecht, earlier this year.

Phonogram's national companies in Amsterdam and Brussels are each accounting for about 20 percent of the record and tape market.

### DURECO

Dureco is continuing the successful exploitation of its Capri series with the release of 50 new albums. The company is currently giving strong promotion to Gerry van Gelder-Smith, aiming at the international market.

### BASART

Basart, with offices in both Brussels and Amsterdam, is one of the strongest of the Benelux publishing companies and the Dutch organization also has a flourishing record affiliate which doubled its turnover this year.

Basart has inevitably benefited from its ownership of Radio Nordsee and also has available a strong publishing division through which it can promote its music.

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**THE MUSIC COMPANY**

## Tokyo World Fest Draws 43 Songs; 6 Entered by Japan

By HIDEO EGUCHI

TOKYO—Six songs of Japan vie against 37 vocal compositions from 30 other countries at the World Popular Song Festival in Tokyo '73 to be held Nov. 16-18 by the Yamaha Music Foundation, the sponsoring organization.

The six were chosen winners of the Popular Song Contest Grand Prix Festival that was held on Oct. 14 at the Yamaha Music Camp, Hemu-no-Sato, in central Japan. The title of each Japanese song and the names of its lyricist, composer and singer are: "Sasurai no Bigaku" (Wandering) by Kagari Matsuda, Koichi Ise plus the Hanji vocal group; "Anata" (I Wish You Were Here With Me) by Akiko Kosaka (also female vocalist); "Ito" (One

String) by Kakiko Takada (also female vocalist); "Sumire no Hana" (Like a Violet) by Tadashi Okamoto (also male vocalist with Dobon Aide Band); "Sayonara no Sekai" (It's Only Savonara) by Motoi Sera, Tsunehiko Kamijo; "Kanashimi no Asa" (Sad Morning) by Michio Yamagami & Koichi Sugiyama, Ryoko Moriyama.

Thus, 43 vocal compositions of 31 nations will vie for the Grand Prix of \$3,000 and other prizes at the World Popular Song Festival in Tokyo '73 to be held Nov. 16-18 at the 11,000-seat Nippon Budokan and broadcast by Fuji Telecasting Co.

The first day of the festival will comprise preliminary performances of about half the total number of entries. The second day will feature preliminary performances of all the remaining entries and announcement of the finalists selected from among the preliminary presentations. On the third day final performances will be held and the selection of prize winners will take place, Hidenori Suyari, festival secretary, told Billboard last week. The judging will be made by an international committee composed of music fans chosen from the public at large, he said.

A total of 850 songs from 57 countries were submitted from overseas, of which 37 were chosen as final entrants, Suyari added. The countries that submitted the most entries are: the United States of America (63), the United Kingdom (57), the Republic of South Africa (55), France (54) and Italy (33), he disclosed. The selection of final entrants was carried out by the Selecting Committee

formed for that purpose within the Yamaha Music Foundation.

The number of entrants is slightly less than last year's, because the composers responded to an appeal to select their best song before submitting their entry, thus eliminating the many multiple entries of past years, Suyari said. Therefore, the qualitative standard of the songs has gone up this year, he said. The World Popular Song Festival in Tokyo is the fourth to be sponsored by the Yamaha Music Foundation. It is supported by the Japanese Ministry of Foreign Affairs, the Agency of Cultural Affairs, the Tokyo Metropolitan Government, Japan Air Lines and Nippon Gakki Co., Ltd., with the cooperation of nearly 30 major Japanese firms.



BRIAN SHEPHERD, former Vertigo label manager, center, in London after his appointment as managing director of the new World Wide Artists (WWA) label. WWA has been licensed to Phonogram for the world, excluding North America. With Shepherd are Tony Morris, managing director of Phonogram U.K., left, and Brian Lane, managing director of World Wide Artists Management Ltd.

## PVC Prices in France Seen Up

PARIS—The price of polyvinyl used in disk manufacture is expected to rise sharply in France shortly in line with the trend in America and the U.K.

The price of raw material has already gone up here one cent per pound and is expected to rise again soon by an additional 20 percent.

With record sales continuing to expand, it is felt that the increased price of polyvinyl will make it impossible for French record companies to hold disk prices stable much longer, and the increased costs of production will have to be passed on to record buyers.

Some firms have also hinted that they may have to reduce the number of new monthly releases.

## Health Could Bring Ills, EMI's Oord Tells Dealers

LONDON—The healthy state of the record business could be dangerous, EMI managing director Gerry Oord told dealers gathered at a promotional dinner in Hornchurch last week. He said: "It is easy in a buoyant market to become complacent and to lose sight of the competition. I can assure you that in the year since I became managing director of EMI I have taken a number of important steps to make sure that we don't fall into this trap."

Oord said that EMI was today investing more than ever before in artists and repertoire, larger production facilities, improvements to the distribution service, research and promotion to ensure that the firm keeps ahead of the market.

He said: "You for your part must also keep an eye on the competition. Be aware of what's going on around you. . . . As important and in many cases long established dealers you have a tremendous advantage over the people who are trying to take your livelihood away from you." He said it was up to the dealer to hold on to that advantage by being alert to new trends in the business. "You should also examine your staff train-

ing, your stock levels and the rate at which you are investing in the future of your business."

He added: "There is no doubt that today a number of dealers are making large profits out of currently high turnovers. If I may say so I hope that they are putting an appropriate proportion of these profits back into their business."

He went on to point out that the boom has been largely unforeseen and had aggravated problems. One of the objects of his recent country-wide visits to dealers had been to pinpoint these problems. He said: "In several areas we are now taking additional steps to overcome these difficulties—as a direct result of our talks with you."

"Fortunately, as some of you may have read in the national press, EMI is not affected yet. Our long standing agreements with our suppliers have so far protected us from the shortages which I know are affecting other companies badly. But again, we cannot afford to be complacent and we would be foolish not to be prepared at least for increased pressures in 1974."

He said that it was not just increased pressure that EMI was facing but also increased costs. EMI profit margins were under severe strain. "Regretfully, but inevitably, this must mean a price increase for both records and tapes very soon—and many of you will have read in both the national and trade papers recently that we are holding active discussion with the prices board at this very moment."

## Tape Pirate Crackdown in U.K. Is Gaining Momentum

• Continued from page 1

of manufacturers and distributors of illegal cassettes and cartridges like it has in the U.S.

Just over six months ago, the BPI, helped by its legal advisors, officially declared war on the tape pirates with the appointment of a full-time investigator, known for security reasons simply as Leo.

In that time, over 34 cases have been concluded or are currently in progress at the High Court. In fact, the outcome of 19 cases in England, plus one in Scotland and three in Northern Ireland, has still to be determined.

Most major British record companies have been the recipients of damages, although American companies have also been heavily involved as almost all the pirated material seized by the BPI has been manufactured in and imported from the U.S.

The biggest single settlement to date was made out of court and amounted to just under \$2,250. The next biggest settlement was \$2,100 which was paid by Marble Arch Motor Suppliers to WEA, RSO, Decca, EMI, RCA, CBS and A&M. Damages amounting to \$1,250 were paid on another occasion by KB & Co. (Fancy Goods), a Manchester-based wholesaling operation.

When assessing damages to be paid by offenders, the BPI is far more lenient with dealers and wholesalers who genuinely do not realize they are handling illegal product.

In these cases, damages are based on the profit the offender has made from selling pirated tapes.

However, with offenders who sell pirate tapes knowing that they are infringing the copyright laws, the BPI takes a much sterner line and bases damages to be paid on the normal full recommended retail price of a legitimate 8-track tape.

### Warning

Before bringing an action against a dealer or wholesaler, the BPI always sends a warning letter to the offender pointing out that he is selling illegal tapes and giving him the opportunity before threatening to bring a case to court, of giving an undertaking not to sell any more and to deliver up any stocks he still holds.

Only eight offenders so far,

though, have complied with these letters. Currently being heard in the High Court is the first case alleging the actual manufacture of pirate tapes in this country. However, up until now, all the cases brought by the BPI have involved organizations distributing or selling illegal product. Most of the material is on cartridge and all of it comes from the U.S., where it is manufactured.

Although a lot of product carries no manufacturer's mark or logo, other cartridges do.

Although prices vary from organization to organization, the BPI reckons that pirate cartridges are usually imported from the US for about \$1.25 each, sold to a wholesaler for about \$1.37 and then sold to dealers for about \$1.50 each.

Commented Geoffrey Bridge, BPI director: "Although on paper, dealers can make a fair profit out of selling pirate tapes, it must be remembered they very often find that profit rapidly eaten away in giving dissatisfied customers their money back.

"The sound reproduction quality is invariably poor because the tapes have been copied from the LP version of the album rather than from the original master tape. Consequently, there is a lot of background and surface noise.

Also, poor quality tape is often

used which tends to break when the cartridge is put in a player.

Bridge continued: "We are very pleased with our progress to date and are now confident that we are on top of the pirate tape problem in this country although we are continuing to appeal to record companies and shops to tell us if they know of or are offered stocks of illegal product.

"We look at the problem three ways—prevention, cure and the international aspect. On the prevention side, I lecture regularly to dealers attending the MTA training courses and point out to them why the tapes are illegal and tell them how they can identify pirated product.

"The cure, of course, deals with the whole legal operation we go through having found an offender. We send everybody we catch handling pirate tapes a warning letter but sadly, not many offenders have taken the easy way out.

"The international aspect involves the mutual exchange of information so that we know what is going on the piracy front in other countries."

Bridge added that of the cases brought by the BPI to date, about 60 percent involved non-record organizations while the remaining 40 percent were record shops.

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## Ricordi Plant

MILAN—In a report from Italy published in the Billboard issue of Oct. 6, it was erroneously stated that Ricordi was the only major Italian record company with its own pressing plant. This should have read: the only Italian company without its own pressing plant.

# Retailers Face Fine for Not Paying Copyrights on Imports

• Continued from page 1

playing imported material on which copyright has not been paid is in breach of the act.

Formerly, the MCPS has held the importers themselves primarily responsible for ensuring that the U.K. copyright is paid on records and tapes. Now, retailers are to be asked to ensure that all imported material bears a copyright stamp. It is hoped that this will lead to dealers refusing to accept imports that do not already bear the stamp.

However, this will undoubtedly lead to a reduction in profit margins and at best an increase in the retail price on many imported albums. Copyright charges average out at 25 per album. MCPS said that while agreements have been reached with many import companies, there are still hundreds of thousands of albums now in shops on which copyright has not been paid.

The situation was largely drawn to the attention of the MCPS by one of the major import companies, Charmdale. Terry Windsor, director of Charmdale, says that copyright on all American albums imported by the company has already been paid by the U.S. exporters. After consulting lawyers he discovered that despite this the company was still bound to pay the U.K. copyright.

## Not Paid

In fact, legally the U.S. copyright should not have been paid because copyright is only due in the country of sale. After discussions with the MCPS, Charmdale has agreed to pay copyright on all imported product and unfortunately prices are going to be restructured accordingly. Charmdale is going to take a cut in its own profit margins but some of the additional cost will have to be passed on to the customer.

MCPS points out that whatever the importer may say, copyright is due on all albums—except those im-

ported from the Continent which are cleared through the society before leaving the country of origin—and albums must be stamped accordingly.

Eric Edwards, Island director of the One Stop chain, said that it had always been assumed in the past that the importer from which albums were obtained had already discharged his responsibility regarding copyright. "If it is our responsibility then we are clearly going to have to make sure that all copyrights have been honored before we buy," he explained.

# TEAC Drops Records After a Hard Look

By HIDEO EGUCHI

TOKYO—TEAC, a leading Japanese manufacturer/exporter of tape recorders and audio components, has decided to withdraw from the record business, informed sources told Billboard last week, following its initial release of 14 albums and three singles on Sept. 25, another single on Oct. 1, and a scheduled second release of 11 LP's and one single on Oct. 25.

All of the recordings are of non-Japanese origin although the majority of the disks bear the TEAC logo. Over 10 owners of repertoire in the U.S., Latin America and Continental Europe have signed foreign record licensing agreements with TEAC Audio System Corp., which was established in this music capital on July 1 and controls the TEAC record division that was set up the same day.

The international labels include Perception, Today, GSF, Encounter and Bygone Records of the U.S.; Fermata of the U.S., Mexico, Brazil and Argentina; Son'Art and Tizoc of Mexico; Microfon and Music Hall of Argentina; Sono-Radio of Peru; Bellaphon and Bacillus of West Germany, and Jecklin of Switzerland. The records were being custom-pressed for TEAC Audio Systems by CBS/Sony, the American-Japanese joint recording venture. Last year, TEAC and Sony established a joint manufacturing venture for the production of "U-matic" color video-cassette recorders.

As of Oct. 22, TEAC Audio Systems had not made any announcement, but TEAC's decision to withdraw from the record business was confirmed by Billboard here last week. The November 1973 issue of "Record Monthly" published in this music capital on Oct. 15 and the Oct. 22 edition of "Weekly FM" carry full page ads for TEAC's second release, which had been scheduled for Oct. 25. However, TEAC is expected to phase out its record division by Dec. 31, only six months after establishment.

In the face of competition from 20 record manufacturers (16 are members of the Japan Phonograph Record Association) and from record importers, TEAC came to realize that the marketing regulations set by the All Japan Federation of Record Dealer Association (Zenren), and therefore the conditions of sale outlined in TEAC's retail agreement with Zenren, were too restrictive for its fledgling record division to bear. The company came to realize that it had insufficient record business know-how and became aware of the traditional customs of

"We currently have about 3,000 imported records in stock and I suppose we are going to have to sort through them all to find out whether they bear the copyright stamp. If they do not then who is going to pay? It is impossible to tell who was responsible for importing every album so I suppose we will have to bear the cost ourselves."

However, he said he did not think the cost would be passed onto the customer. One Stop sells most of its imported albums at \$7.49. "This is a magic figure. If we put the price up to \$7.86, the customer will not buy."

record distribution and retailing in Japan.

Due to Japanese record dealer "protectionism" the company was unable to add the 1,000 audio specialty stores handling TEAC products to its network of record sales outlets (3,000 stores are members of Zenren).

Despite a budget of some 60 million yen (about \$226,415) and the hiring of 25 Japanese record industry personnel, TEAC came to the conclusion that its capital and labor could be put to more profitable use for the manufacture and sale of audio systems and components.

The informed sources also noted that TEAC's record division would have to show promising results in its first quarter of sales before being accepted as an associate member of the Japan Phonograph Record Association and manufacture prerecorded music tapes for retail at the record stores through the recognized distribution channels.

# Pye Raises Price in U.K.

LONDON—Pye Records has joined a growing number of U.K. based record and tape companies to announce price adjustments of its products.

The adjustments include a 10-cent increase on its full-price popular album line, as well as a 25-cent reduction on its line of Dawn standard albums. Maxi-singles have also been reduced by 25 cents. A move which brings them in line with conventional singles.

Precision Tapes, a division of Pye Records, has also adjusted its prices. Its line of full-price cassettes and 8-track cartridges have been marked up to \$6.10, while budget priced lines have gone from \$3.50 to \$3.75. The Precision line of budget-priced double-play tapes have been increased from \$5.85 to \$6.10. Visaphone prices have been moved up to \$8.20 from \$7.98.

Ember, Sonet, Bumble and Bradleys standard full-price lines have all been increased to \$5.45. Bradleys deluxe albums will have a \$5.90 price tag, and the \$2.30 line has been given a 10 cent increase.

One of Pye's distributed lines, DJM, has increased the price of its standard album to \$5.45, and the deluxe series to \$5.90. Two A&M lines are also being hiked. There will be a 25 cent increase on the AMLS series, while the AMLH/Ode 77000 line is being upped from \$5.70 to \$5.85.

# From the Music Capitals of the World

## LONDON

There is now a wide choice of product planned to mark the occasion of Princess Anne's wedding on Nov. 14. Latest addition is the Cromwell Brothers version of "Good Luck Princess," released by EMI on Nov. 2. Probably the best seller will be the BBC Records official recording of "Music for a Royal Wedding" which will be released about a week after the event. An early starter in the Royal Wedding chart bids was Hoagy Pogy's "Wedding of the Year" on Decca released on Sept. 28. DJM has "Homage to a Princess" by Vic Lewis and the Royal Philharmonic Orchestra and Columbia has "Royal Romance" by Tartan Lads while Phonogram is releasing "Our Wedding of the Year" by Elizabeth White. . . . Playboy's playmate of the year, Marilyn Cole is the feature in a heavy promotion campaign by Island Records for the new Roxy Music album, "Stranded." She is already pictured on the album cover and will figure in a giant poster. . . . Rodney Collins, publicity officer for BBC Radio One and Two, has been appointed director of communications for Radio Luxembourg. . . . Former Penthouse Pet, Helen Caunt, lead singer with Fancy, has signed with Atlantic.

Peter Wilding, technical manager with Radiomobile, has been appointed technical director. . . . A new book publishing company, Charisma Books has been formed by Tony Stratton-Smith. Among the first titles are "A History of Apple," and "No-one Waved Goodbye," a casualty report on the rock business. They are to be sold through both record and book shops. Says Stratton-Smith, "Charisma Books is aimed at the kind of people who buy our albums." . . . Irving S. David, house lawyer for WEA for the past 12 months has left the company to return to private practice. . . . Dave Colyer, who formerly worked with Polydor before joining GM Records, has become an independent promoter. His first clients are Tony Hall's Fresh Air Records label and Inter-song Music. REX ANDERSON

## TOKYO

Barring a last-minute box-office rush, Engelbert Humperdinck faced the prospect of singing to rows upon rows of empty seats at his first Japan performance scheduled for Monday (5) at the 11,000-seat Nippon Budokan Hall. Seems that his Japanese fans, most of them housewives in the 30-35 age bracket, are the hardest hit by the soaring cost of living here and work on weekdays to make ends meet. Admissions to the show range from 2,000 to 9,500 yen, not high by today's standards. In fact, all tables have been reserved at the New Latin Quarter night club for the dinner show scheduled for Nov. 10, according to the latest reports. And, it was also reported here last week that the London recording artist would be singing to packed houses in business-minded Osaka, Japan's second largest city, where admissions to the show at Festival Hall range from 3,000 to 15,000 yen. Two public concerts are scheduled for the British singer in Tokyo, two in Osaka and one in Nagoya. He arrived here on Nov. 3.

Polydor K.K. disclosed Oct. 17 that the German-Japanese joint recording venture had installed a Neumann SAL 74/SX 74 master cutting system at its Kawasaki plant. . . . Most of the DGG, Angel and London classical albums recorded

by Herbert von Karajan with the Berlin and Vienna Philharmonic orchestras, and released here by Polydor, Toshiba-EMI and King Record, were reported to be sold out at Yamano Gakki's main store on the Ginza last week.

Six performances are scheduled for Three Dog Night, Nov. 28-Dec. 4, and eleven for Elton John, next Feb. 1-13, on their second Japan tour according to Udo Artists. Also, the promotion agency says, six concerts have been set for the Temptations, Dec. 6-14, on the soul group's first Japan performance tour.

HIDEO EGUCHI

## PARIS

According to unconfirmed reports, Johnny Halliday, who quit singing for a year to appear in a play, developed stage fright during rehearsals and announced that he wanted to leave the cast. The play's producer is still hoping to be able to persuade him to stay. . . . There has been strong reaction from artists to the unfavorable criticism of France's first rock opera, "The French Revolution." Mario Bell says French musicals are always underbudgeted and that a cast of at least 200 is necessary to put on a show at the vast Palais des Sports. "The French Revolution" only has a cast of just over 80. . . . Sylvie Vartan, who is currently touring Japan, is expecting a child. . . . New Pathe Marconi LP "Unpublished Documents" has been released to mark the tenth anniversary of the death of Edith Piaf.

Vogue is re-issuing the first recordings of the Hot Club de France which included contributions from Django Reinhardt and Stephen Grappelly. . . . Former cabaret artist Suzy Solidor has given 40 portraits of herself to the art gallery at Cagnes sur Mer. . . . Gilbert Beaud recently played the Olympia with a 20-piece band. He said that he wanted his fans to hear him again live and his program included six new songs. . . . The three Gaodec Sisters, whose total ages comes to 224 years, received a standing ovation when they recently opened at the Bebrino with a program of Breton folk songs. . . . Film producer James B. Harris, using the name Sonny Criss, given a warm welcome when he played saxophone recently at the new Club St. Germain. . . . Editions Choudens has issued an impressive new catalogue of piano music. . . . Barclay has issued a second single featuring Burundi Ingoma's drums. . . . AZ released a new series of music-cassettes for the in-car entertainment market to coincide with the Paris Motor Show. The new line is called Musicoto. . . . French filling stations reporting excellent sales of musicassettes. . . . CBS's in-car entertainment cassette line, Special Route, has also proved popular with motorists following advertisements placed by the company in the magazines Auto-Journal and Europe No. 1.

## BELGRADE

Zagreb pop music festival finished on Oct. 13 with three songs winning prizes. Since You're Another Man's Wife, by Hegeusic-Perfiljeva, and sung by Dalibor Brun won the public prize, while jury prizes went to two Arsen Dedic compositions—Blue River, with lyrics by Mak Dizdar and sung by Dedic and House for Birds, with lyrics by B. Britvic and sung by Gabi Novak. The festival consisted of three different programs with new songs presented during a week at various

(Continued on page 67)

# Multiple Sound Into TV Promos Via MOR & Children's Product

LONDON—Multiple Sound Distributors, the company which releases the Windmill budget label, is making a twin-pronged thrust into the tv-promoted albums market this month with a children's album and a star-studded m-o-r compilation LP.

The children's album, "Spin A Magic Tune," retailing at \$4.35 will be the first release on a new label, Tempo, and is a total MSD project. The other release, "Command Performance," is a joint project with TV merchandisers Ronco, with MSD providing the repertoire and the two companies sharing the distribution.

Command Performance, retailing at \$4.98 will be promoted for the first time from November 5 in the London region and the 45-second commercial will be seen nationwide by Nov. 19, with the campaign running through until Dec. 21. Cost is stated to be \$750,000 at rate card prices and commercial radio backup is also envisaged, as well as press advertising.

Command Performance features 25 songs by 20 artists, among them "I Left My Heart In San Francisco" by Tony Bennett, "Misty" by Johnny Mathis, "Scarlet Ribbons" by Harry Belafonte, "Hello Dolly" by Louis Armstrong, "Mona Lisa" by Nat King Cole and "That's My Desire" and "Jezebel" by Frankie Laine. The album also includes titles by Barbra Streisand, Nancy Wilson, Judy Garland, Gordon MacRae, Maurice Chevalier and Trini Lopez.

The material has been acquired by MSD managing director Ian Miles following negotiations for exclusive U.K. rights with Manny Fox Productions of New York, and com-

prises live recordings from the Ed Sullivan tv shows. Miles told Billboard that he has sufficient material available for a second album of Sullivan show recordings and possibly five volumes of similar material from the NBC TV Tonight Show.

"We believe that this is possibly the strongest m-o-r compilation album so far released on account of the wealth of star names. Trade reaction has been very enthusiastic, so far," commented Miles.

Even more, immediate, he said, has been the response to Spin A Magic Tune, which will be backed

with a rate card \$625,000 worth of national TV advertising from Nov. 26-Dec. 21, in the form of an animated cartoon. The album links a narrative story with songs about a host of favorite children's characters, among them Rupert, Sylvester and Tweetie Pie, Bugs Bunny, Scooby Doo and Speedy Gonzales. The record was produced by Barry Ainsworth for Marathon Productions.

The album is available in boxes of 25 and dealers will be supplied with point-of-sale aids including posters, streamers and a mobile.

## RCA Top Full-Price Label-Three-Month U.K. Survey

By BRIAN MULLIGAN  
(Music Week, Staff Member)

LONDON—In a neck-and-neck finish, RCA's Victor label nipped CBS at the post to become the U.K.'s leading full-price album label in the British Market Research Bureau's market survey for the period July-September.

RCA took over the position traditionally occupied by CBS for the first time with a 10.9 percent share, a mere 0.3 percent ahead of its American competitor, with the Polydor label in third place with a 5.2 percent share and A&M also registering strongly with 4.1 percent.

Apart from the remarkable sales achievements scored by David Bowie who had as many as five albums showing simultaneously in the Top 50 "Aladdin Sane," "Hunky

Dory" and "Ziggy Stardust" were named as second, fifth and eighth best-selling albums during the period—RCA has also benefitted from chart entries by Lou Reed, Perry Como, Harry Nilsson and John Denver. CBS best-sellers during the period have included the perennial "Bridge Over Troubled Water," Simon and Garfunkel's "Greatest Hits," Paul Simon's "Rhymin' Simon," the Carlos Santana-John McLaughlin LP, "Love Devotion Surrender," and Mott the Hoople's "Mott" album.

Bell retained its last quarter singles lead with 12.0 percent, ahead of RCA's 8.9 percent and CBS with 6.8 percent.

EMI also continued to hold the top company position, with a 19.4 percent slice of the singles market and 19.8 percent of the full-price albums market. Bell came second on singles with 12.0 percent, with Phonogram storming into third position with an impressive 10.4 percent, compared with 4.5 percent in the previous quarter. Behind EMI on albums were RCA with 11.3 percent in another tight finish with CBS which rated 11.2 percent.

In the mid-price and TV albums section, Decca was leading company with a 34.4 percent share, in front of EMI and RCA, both with 12.8 percent, and the World of series was the leading label with 18.2 percent, well ahead of the combined efforts of EMI's Starline label (7.7 percent) and RCA's International label (7.5 percent).

## Chester Aids United Way

TORONTO—Celebration group Chester have combined with Radio CFTR here to help the United Way appeal drive. The band agreed to donate their royalties from the sale of their hit single "Make My Life a Little Brighter" on Oct. 27 to the 1973 United Way campaign. CFTR arranged special public service announcements. The group was also interviewed by CFTR music director Paul Godfrey.

Arrangements for the promotion were handled by Quality national promotion manager Joe Owens, United Way representative Jim Greig and Bill Edwards and CFTR program director Chuck Camroux. Quality is supporting Chester's charitable actions by pledging its sales profits to United Way for Oct. 27.

This is the second Celebration act to support the United Way drive. Ann Bridgeforth is the official voice of the campaign for 1973.



MASSIMO RANIERI, seated, center, Italy's top male vocalist, was in New York recently where he visited with Walter Yetnikoff, president of CBS International, seated, left, following his record-breaking concert at Madison Square Garden. Ranieri has been awarded two gold LP's in Italy and has developed a considerable American following via a highly successful U.S. and Canadian tour. Seen, standing, left to right, are Earl Price, CBS Int'l classic a&r; Fausto Lo Bianco, Ranieri's manager; Nick Cirillo, CBS Int'l vice president; Ulpio Minucci, CBS Int'l pop a&r; Felix Benvenuto, Peters Int'l, manager of Italian product. Seated, left to right, are Walter Yetnikoff, CBS Int'l president; Massimo Ranieri and Vincent Fragale, impresario organizer of Ranieri's tours.

## From the Music Capitals of the World

• Continued from page 66

Zagreb halls. Jugoton has already issued an album with 12 festival recordings. ... During his European tour Ray Charles gave concerts in Belgrade and Zagreb. The events were held in large sport halls and an inadequate sound system spoiled the effect. To coincide with the tour Suzy label issued Ray Charles Greatest Hits album. ... This summer was unusually dead for Yugoslav record sales—although official figures are unavailable it is estimated record sales dropped possibly 30-50 percent. ... During its first year of operation, Suzy production sold more than 500,000 LP's and singles, mainly licensed CBS recordings. ... Pro Arte group has prepared the first double album among the Yugoslav performers for the Jugoton label. It will be issued soon and will consist of one record with old hits and another with new songs. ... It was decided that the Yugoslav Eurovision representative will be selected at the Radio Television's Opatija festival this winter. ... Highlights at the start of the autumn's musical season in Belgrade was Bemus (Belgrade's Musical Ceremonies) and the Newport-Belgrade Jazz Festival Bemus, from Oct. 7-19, included among the artists attending: U.S. violinist Isaak Stern, Spanish guitarist, Andre Segovia, The Tokyo Ballet Ensemble, Virtuosi di Roma and the Leningrad Philharmonic Orchestra with conductor Genadi Rozdestvenski.

The Newport in Belgrade festival was held from Nov. 4-7, in the Dom Sindikata hall. There will be two concerts with the same program each day, and among the attractions will be Oscar Peterson, Sarah Vaughan, B.B. King, Stars Of Faith, Miles Davis and the Novi Singers. The festival is organized by Belgrade's Dom Omladine together with George Vean and Norman Grantz. Three of the concerts will be presented in Ljubljana and two in Zagreb. It is estimated more than 25,000 visitors will attend, while the main artists will be telerecorded and presented in radio programs.

BJORAN KOSTIC

## HAMBURG

Ronny Last, son of James Last and just 15 years old, will start his composer career in the U.S. James

Last said he would release some of the titles on an album. ... Su Kramer continuing her contract with Teldec. ... The Elite Orchestra from Moscow started its German tour on Nov. 6. ... After the hit "Goodbye My Love, Goodbye" another single by Demis Roussos just released—Schones Madchen aus Arcadia, produced and composed by Leo Leandros. ... Vicky Leandros is also having a new single released: "Auf Wiedersehn Ihr Freunde Mein," and adaptation of "Amazing Grace." On Oct. 25 Vicky began her first German tour. ... It appears Marion Maerz is going to have a hit with the German version of Velvet Mornings—the original version was a success for Demis Roussos. ... Producer Jack White, with best sellers like Tony Marshall, Juergen Marcus and Nina & Mike, have a new address—1 Berlin 33, Regerstrasse 18-20, telephone 030/ 8264021. Producer Fred Weyrich is at 8919 Riederstr./Ammersee, Langacker 10, telephone 08807/ 7788. ... Paola joined CBS. ... Barbara Kist is Edition Maxim new leader. Owner is Heintje producer Wolfgang Roloff who is also singing under the name Ronny. ... Peter Danneberg, manager of Music 2000, is leaving the firm to become marketing manager of Deutsche Grammophon Gesellschaft for German productions. ... Herbert Mueller, 41, celebrates his fifth anniversary as classic press chief for Teldec in Hamburg.

## Stamp Exec Promo Tour

TORONTO—Brian Cassidy, Stamp Records' promotion manager, has undertaken a 14-day tour of Western Canadian radio stations. Cassidy is promoting three singles—Ken Stolz's "You Were My Home," Patti MacDonnell's "One Night Stand" and "Maryanne" by Scott Jarrett.

Stamp is pinning international hopes on Jarrett, a talented writer-performer. Cassidy is also consolidating bookings for upcoming western province tours by Jarrett and John Laughlin.

Stamp is planning debut singles by Vancouver band Sugar Babe and solo artist Richard Stepp. Stamp Records are distributed in Canada by Quality.

# Fonovox to Open A Flurry of Shops

HELSINKI—Fonovox, which started operations four years ago and channeled most of its sales via the rack-jobbing network of the now defunct Finnbroker, will open a number of shops in heavily populated cities across Finland.

The first of these shops, operating under the name of Timi Uleka, will be opened here this month. The others, about eight in all, will be opened over a six month period.

The opening of the Helsinki shop will be heralded by three consecutive advertisements in the 450,000 circulation newspaper, Helsingin Sanomat. The ads will present a bargain voucher worth \$1.25 for every album bought, and a free blank-

loaded C-60 cassette, for every prerecorded cassette bought.

According to Henry Haapalainen, managing director of Fonovox, the company is attempting a marketing scheme that has not been tried before in Finland by the record industry. He added, "This scheme will not offend our associates because we are using the agreed list price as a base for our special offer."

Haapalainen disclosed that Fonovox product is now being sold via 250 to 300 racks controlled by the company. The Fonovox racks hold up to 300 records or cassettes and bears a bright colored plaque with the head, "Savelsoppi."



INTERNATIONAL RELATIONS were the central issue at Miller International's convention in Hamburg. Representatives from nine partner firms in the EEC countries and the States went to Miller in Hamburg, which achieves 25 percent of its turnover from exports. Picture shows guests at a barbeque.

# Billboard Hits of the World

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## BELGIUM

(Courtesy of Belgische Radio En Television)  
SINGLES

- This Week
- 1 MY FRIEND THE WIND—Demis Roussos
  - 2 OH MAMA—Salix Alba
  - 3 EH IS EEN PLAATS IN MIJN ARMEN—Willy Tura
  - 4 BALLROOM BLITZ—The Sweet
  - 5 OOH BABE—Gilbert O'Sullivan
  - 6 ANGIE—Rolling Stones
  - 7 TELL LAURA I LOVE HER—Albert West
  - 8 RADAR LOVE—Golden Earring
  - 9 INTEIM RENDEZ-VOUS—Willy Sommers
  - 10 PRISMCOLIMENSIMAINCUSUL—Adriano Celestano

LPs

- This Week
- 1 FOREVER AND EVER—Demis Roussos
  - 2 I'M A WRITER NOT A FIGHTER—Gilbert O'Sullivan
  - 3 DE 13 BESTE—Diverse Uitvoerders
  - 4 CAPTAIN JAMES—James Last
  - 5 GOATS HEAD SOUP—Rolling Stones

## BRAZIL—RIO DE JANEIRO

(Courtesy of IBOPE)  
SINGLES

- This Week
- 1 DO YOU LOVE ME?—Sharif Dean (Epic)
  - 2 SO QUERO UM XODO—Gilberto Gil (Philips)
  - 3 MUSIC & ME—Michael Jackson (Tapecar)
  - 4 FOR ONCE IN MY LIFE—Gladys Knight & The Pips (Tapecar)
  - 5 A DESCOMMECIDA—Fernando Mendes (Odeon)

- 6 BROTHER LOUIE—Stories (Philips)
- 7 MY LOVE—Paul McCartney & Wings (Odeon)
- 8 LIVE & LET DIE—Paul McCartney & Wings (Odeon)
- 9 THAT LOVE—Light Reflections (Copacabana)
- 10 CARTAS NA MESA—Moacyr Franco (Copacabana)

LPs

- This Week
- 1 SUA PAZ MUNDIAL—Varios (Som Livre)
  - 2 CARINHOSO (International)—Varios (Som Livre)
  - 3 AS 14 MAIS (Volume 27)—Varios (CBS)
  - 4 DRAMA—Maria Bethania (Philips)
  - 5 CARINHOSO (National)—Varios (Som Livre)
  - 6 INDIA—Gal Costa (Phonogram)
  - 7 CLARA NUNES—Clara Nunes (Odeon)
  - 8 MAXIMO DE SUCESSOS (Volume 9)—Varios (Fontana)
  - 9 THE FEVERS—The Fevers (Odeon)
  - 10 THE DARK SIDE OF THE MOON—Pink Floyd (Odeon)

## BRAZIL—SAO PAULO

(Courtesy of IBOPE)  
SINGLES

- This Week
- 1 MUSIC & ME—Michael Jackson (Tapecar)
  - 2 EU BEBO SIM—Elizete Cardoso (Copacabana)
  - 3 RETALHOS DE CETIM—Benito Di Paula (Copacabana)
  - 4 SO QUERO UM XODO—Gilberto Gil (Philips)
  - 5 A DESCOMMECIDA—Fernando Mendes (Odeon)
  - 6 DO YOU LOVE ME?—Sharif Dean (CBS)

- 7 SONGS—B.J. Thomas (Fermata)
- 8 MY LOVE—Paul McCartney & Wings (Odeon)
- 9 TE AMO ETERNAMENTE—Celso Richardi (Polydor)
- 10 DROPS—Cynthia (Philips)

LPs

- This Week
- 1 CARINHOSO INTERNACIONAL—Trilha Sonora (Som Livre)
  - 2 AS 14 MAIS (Volume 27)—Varios (CBS)
  - 3 LAGRIMAS HOS OLHOS—Jose Roberto (CBS)
  - 4 INFINITO—Marcio Greick (CBS)
  - 5 4 SAMBAS REUNIDOS—Diversos (Copacabana)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Title  | Artist  |
|-----------|-----------|--|---|
| 1         | 1         | DAYDREAMER / PUPPY SONG                            | David Cassidy (Bell)—Palace/Sunbury (Rick Jarrard)                  |
| 2         | 2         | EYE LEVEL  | *Simon Park Orchestra (Columbia)—De Wolfe                           |
| 3         | 4         | SORROW   | *David Bowie (RCA)—Dominion (D. Bowie/K. Scott)                     |
| 4         | 32        | LET ME IN  | Osmonds (MGM)—Intersong (Alan Osmond)                               |
| 5         | 5         | CAROLINE   | *Status Quo (Vertigo)—Valley (Status Quo)                           |
| 6         | 6         | GOODBYE YELLOW BRICK ROAD                          | *Elton John (DJM)—DJM (Gus Dudgeon)                                 |
| 7         | 11        | GHETTO CHILD                                       | Detroit Spinners (Atlantic)—April                                   |
| 8         | 3         | MY FRIEND STAN                                     | *Slade (Polydor)—Barn (Chas Chandler)                               |
| 9         | 19        | TOP OF THE WORLD                                   | Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty)                 |
| 10        | 7         | FOR THE GOOD TIMES                                 | Perry Como (RCA)—Valentine (Chet Atkins)                            |
| 11        | 8         | THE LAUGHING GNOME                                 | *David Bowie (Deram)—Essex (Mike Vernon)                            |
| 12        | 16        | SHOW DOWN  | *Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)    |
| 13        | 10        | A HARD RAIN'S GONNA FALL                           | *Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)   |
| 14        | 17        | KNOCKIN' ON HEAVEN'S DOOR                          | Bob Dylan (CBS)—Big Ben (Gordon Carroll)                            |
| 15        | 20        | THIS FLIGHT TONIGHT                                | *Nazareth (Mooncrest)—Warner Bros. (R. Glover)                      |
| 16        | 9         | NUTBUSH CITY LIMITS                                | Ike & Tina Turner (United Artists)—United Artists (Ike Turner)      |
| 17        | 18        | DECK OF CARDS                                      | *Max Bygraves (Pye)—Campbell Connely (Cyril Stapleton)              |
| 18        | 15        | LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME) | *Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)              |
| 19        | 28        | WON'T SOMEBODY DANCE WITH ME                       | *Lynsey De Paul (MAM)—ATV (Lynsey De Paul)                          |
| 20        | 34        | DYNA-MITE  | *Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)                     |
| 21        | 13        | MONSTER MASH                                       | Bobby "Boris" Pickett & the Crypt Kickers (London)                  |
| 22        | 40        | 5.15   | *Who (Track)—Fabulous   |
| 23        | 14        | THAT LADY  | Isley Brothers (Epic)—Copyright Control (-)                         |
| 24        | 26        | PHOTOGRAPH   | *Ringo Starr (Apple)—Richoroony (Richard Perry)                     |
| 25        | 12        | BALLROOM BLITZ                                     | *Sweet (RCA Victor)—Chinnichap/RAK (Phil Waiman)                    |
| 26        | 24        | THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE | *Hollies (Polydor)—Intersong (Ron Richards/Hollies)                 |
| 27        | 22        | SPANISH EYES                                       | Al Martino (Capitol)—Carlin/Gema (Al Martino)                       |
| 28        | 45        | DAYTONA DEMON                                      | *Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most)                     |
| 29        | 23        | TIE A YELLOW RIBBON                                | Dawn (Bell) A. Schroeder (Dave Appel/Tokens)                        |
| 30        | 37        | DECK OF CARDS                                      | *Wink Martindale (Dot)  |
| 31        | -         | DO YOU WANNA DANCE                                 | *Barry Blue (Bell)—ATV (Barry Blue)                                 |
| 32        | 35        | DREAMBOAT  | Limmie & the Family Cooking (Avco)—Intersong (S. Linzer/S. Metz)    |
| 33        | -         | HELEN WHEELS                                       | *Paul McCartney & Wings (Apple)—ATV/McCartney (Paul McCartney)      |
| 34        | 29        | HIGHER GROUND                                      | Stevie Wonder (Tamlam Motown)—Jobete London (Stevie Wonder)         |
| 35        | 42        | MILLY MOLLY MANDY                                  | *Glyn Poole (York)—Francis Day & Hunter (Row/Raymond)               |
| 36        | -         | KEEP ON TRUCKIN'                                   | Eddie Kendricks (Tamlam Motown)—Jobete London (F. Wilson/L. Caston) |
| 37        | 39        | AND I LOVE YOU SO                                  | Perry Como (RCA) United Artists (Chet Atkins)                       |

- 38 27 JOY BRINGER—\*Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)
- 39 47 LET'S GET IT ON—Marvin Gaye (Tamlam Motown)—Jobete London (M. Gaye/E. Townshend)
- 40 38 THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Aznavour)
- 41 25 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appel/Tokens)
- 42 44 WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
- 43 30 I'VE BEEN HURT—\*Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
- 44 49 LOVE IS ALL—\*Engelbert Humperdinck (Decca)—Donna (Gordon Mills)
- 45 33 ANGEL FINGERS—\*Wizzard (Harvest) Roy Wood (Roy Wood)
- 46 46 DANCING ON A SATURDAY NIGHT—\*Barry Blue (Bell)—ATV (Barry Blue)
- 47 - BY YOUR SIDE—Peters & Lee (Philips)—Stanhope (John Franz)
- 48 21 ANGIE—\*Rolling Stones (Rolling Stones) Essex (Jimmy Miller)
- 49 36 OH NO NOT MY BABY—\*Rod Stewart (Mercury)—Screen Gems Columbia (Rod Stewart)
- 50 - MY COO-CA-CHOO—\*Alvin Stardust (Magnet)—Magnet (Peter Shelley)

## DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
  - 2 ROTE ROSEN (LP)—Freddy Breck (BASF)
  - 3 ROTE ROSEN (Single)—Freddy Breck (BASF)—(Multitone)
  - 4 BALLROOM BLITZ (Single)—The Sweet (RCA)—(Stig Anderson)
  - 5 OVERALT PA VOR JORD (Single)—Poul Bundgaard (EMI)—(Intersong)
  - 6 CARNIVAL (LP)—The Les Humphries Singers (Decca)
  - 7 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)
  - 8 SOUND 73/2 (LP)—The Les Humphries (Decca)
  - 9 ROR VED MIG (Single)—Lecia & Lucienne (Metronome)—(Multitone)
  - 10 FLEMMING ANTHONY PARTY 3 (LP)—Flemming Anthony (PMC)

## JAPAN

(Courtesy of Music Labo, Inc.)  
SINGLES

- This Week
- 1 KANDA GAWA—Kousetsu Minami & Kaguyahine (Panam)—(CMP PMP)
  - 2 KOJIN JIGYO—Finger 5 (Philips)—(Nichion/Tokyo)
  - 3 CHIGIRETA AI—Hideki Saijo (RCA)—(Nichion)
  - 4 NIRYOKO NO MARCH—Hiromi Go (CBS/Sony)—(Standard)
  - 5 YESTERDAY ONCE MORE—Carpenters (A&M)—(PMP)
  - 6 IHOZUKU MACHI—Saori Minami (CBS/Sony)—(Nichion)
  - 7 MIZUIARO NO TEGAMI—Shizue Abe (Canyon)—(Fuji/Tokai Pack)
  - 8 FUYU NO TABI—Shinichi Mori (Victor)—(Watanabe)
  - 9 SOUGEN NO KAGAYAKI—Agnes Chan (Warner)—(Watanabe)
  - 10 KOKORO MOYOU—Yosui Inoue (Polydor)—(Tokyo)

## MEXICO

(Courtesy of Ortiz)

- This Week
- 1 EL—Strwcks (Son Art)
  - 2 DEJENNE LLORAR—Los Freddy's (Peerless)
  - 3 LA DISTANCIA—Roberto Carlos (CBS)
  - 4 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
  - 5 PROMISE OF A FISHERMAN—Sergio Mendes (A&M)
  - 6 VOY A RIFAR MI CORAZON—Lindomar Castillo (Orfeon)
  - 7 QUE VUELVAS—Enrique Guzman (Raff)
  - 8 ZACAZONAPAN—Tono Zamora (Capitol)
  - 9 LA MONTANA—Roberto Carlos (CBS)
  - 10 PLAYGROUND IN MY MIND—Roberto Jordan (RCA)

## SOUTH AFRICA

(Courtesy of Springbok)

- This Week
- 1 BABY BLUE—George Baker Selection (Reprise)—(Clan Music)
  - 2 CLAP YOUR HANDS & STAMP YOUR FEET—Maria (Epidemic Rash)—(Clan Music)
  - 3 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—(Laetrec)
  - 4 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (Dot)—(Famous Chappell)
  - 5 I WANNA LIVE—Tommy Oliver (CBS)—(April Music)
  - 6 FUNNY FACE—Barbara Ray (Plum)—(Ardmore & Beechwood)
  - 7 ASHES OF LOVE—Dickey Lee (RCA)—(Acuff Rose)
  - 8 ONE & ONE IS ONE—Medicine Head (Polydor)—(B. Feldman)
  - 9 SMOKE ON THE WATER—Deep Purple (Purple)—(B. Feldman)
  - 10 DO YOU LOVE ME—Geli & Billy (Aztec)—(Martha Music)

- 9 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
- 10 DER STERN VON MYKONOS—Katja Ebstein (United Artists)

## SPAIN

(Courtesy of "EI Musical")  
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (EMI)
  - 2 ASI HABLO ZARATHUSTRA—Eumir Deodato (Accion)
  - 3 AMERICA, AMERICA—Nino Bravo (Polydor)
  - 4 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
  - 5 SOLEDAD—Emilio Jose (Belter)
  - 6 IL MIO CANTO LIBERO—Lucio Battisti (RCA)
  - 7 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
  - 8 GIVE ME LOVE—George Harrison (EMI)
  - 9 VIVA ESPANA!—Manolo Escobar (Belter)
  - 10 TODO POR NADA—Camilo Sesto (Ariola)

LPs

- This Week
- 1 DEODATO I—Eumir Deodato (Accion)
  - 2 FOREIGNER—Cat Stevens (Ariola)
  - 3 NINO BRAVO . . . Y VOL 5—Nino Bravo (Polydor)
  - 4 BEATLES 1967-1970—Beatles (EMI)
  - 5 LOVE, DEVOTION, SURRENDER—Carlos Santana & Mahavishnu John McLaughlin (CBS)
  - 6 GIVE ME LOVE—George Harrison (EMI)
  - 7 THE DARK SIDE OF THE MOON—Pink Floyd (EMI)
  - 8 CHICAGO 6—Chicago (CBS)
  - 9 BEATLES 1962-1966—Beatles (EMI)
  - 10 FOREVER & EVER—Demis Roussos (Philips)

## SWEDEN

(Courtesy of Radio Sweden)

- This Week
- 1 I'M A WRITER NOT A FIGHTER—Gilbert O'Sullivan (MAM)
  - 2 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
  - 3 GOATS HEAD SOUP (LP)—Rolling Stones (Rolling Stones)
  - 4 ANGEL CLARE (LP)—Garfunkel (CBS)
  - 5 KOM IGEN (LP)—Lill Lindfors (Metronome)
  - 6 SWEET FREEDOM (LP)—Uriah Heep (Bronze)
  - 7 AJ AJ AJ—Schyttis (Marianne)
  - 8 HIDEWAY—Lena Maria & Sweet Wine (Philips)
  - 9 GOODBYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
  - 10 I'M THE LEADER OF THE GANG—Gary Glitter (Bell)

## SWITZERLAND

(Courtesy of Radio Hitparade)

- This Week
- 1 ANGIE—Rolling Stones (Rolling Stones)
  - 2 CAN THE CAN—Suzi Quatro (RAK)
  - 3 48 CRASH—Suzi Quatro (RAK)
  - 4 BALLROOM BLITZ—The Sweet (RCA)
  - 5 OOH BABY—Gilbert O'Sullivan (MAM)
  - 6 DER KLEINE PRINZ—Bernd Culver (Hanza)
  - 7 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
  - 8 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)

## YUGOSLAVIA

(Courtesy of Borjan Kostic)

- This Week
- 1 PLAVI PINGVIN (Blue Penguin)—Kico Slabinac (Jugoton)
  - 2 ANITA/VEČERAS CU TI DOCI (Anita/Tonight I'll Come To You)—Zarko Dancuo (Jugoton)
  - 3 NOCNA BUKA (Night Noise)—Dan (Jugoton)
  - 4 BIJELA LADJA (White Ship)—Miso Kovac (Jugoton)
  - 5 MISLI NA MERE (Think Of Me)—Lola Novakovic (RTB)
  - 6 SQUEEZE ME PLEASE ME—Slade (RTB)
  - 7 SPAVAJ SPAVAJ DRAGA (Sleep My Darling)—Dubrovacki Trubadur (Jugoton)
  - 8 ARABELA—Radmila Karakljajic (RTB)
  - 9 BANANE (Bananas)—Grupe 777 (Jugoton)
  - 10 LIVE & LET DIE—Paul McCartney & Wings (Jugoton)

LPs

- This Week
- 1 BEATLES 1962-1966—Beatles (Jugoton)
  - 2 BEATLES 1967-1970—Beatles (Jugoton)
  - 3 ALL TIME GREAT PERFORMANCES—Ray Charles (Atlantic-Suzi)
  - 4 BODY & SOUL—Tom Jones (Jugoton)
  - 5 BOOM POP FESTIVAL 73—Various Artists (Jugoton)
  - 6 SOMETIMES IN NEW YORK CITY—John & Yoko Lennon (Jugoton)
  - 7 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (Jugoton)
  - 8 MR. MAGIC MAN—Wilson Pickett (Jugoton)
  - 9 ARETHA FRANKLIN'S GREATEST HITS—Aretha Franklin (Atlantic-Suzi)
  - 10 CREEDENCE GOLD—Creedence Clearwater Revival (Jugoton)

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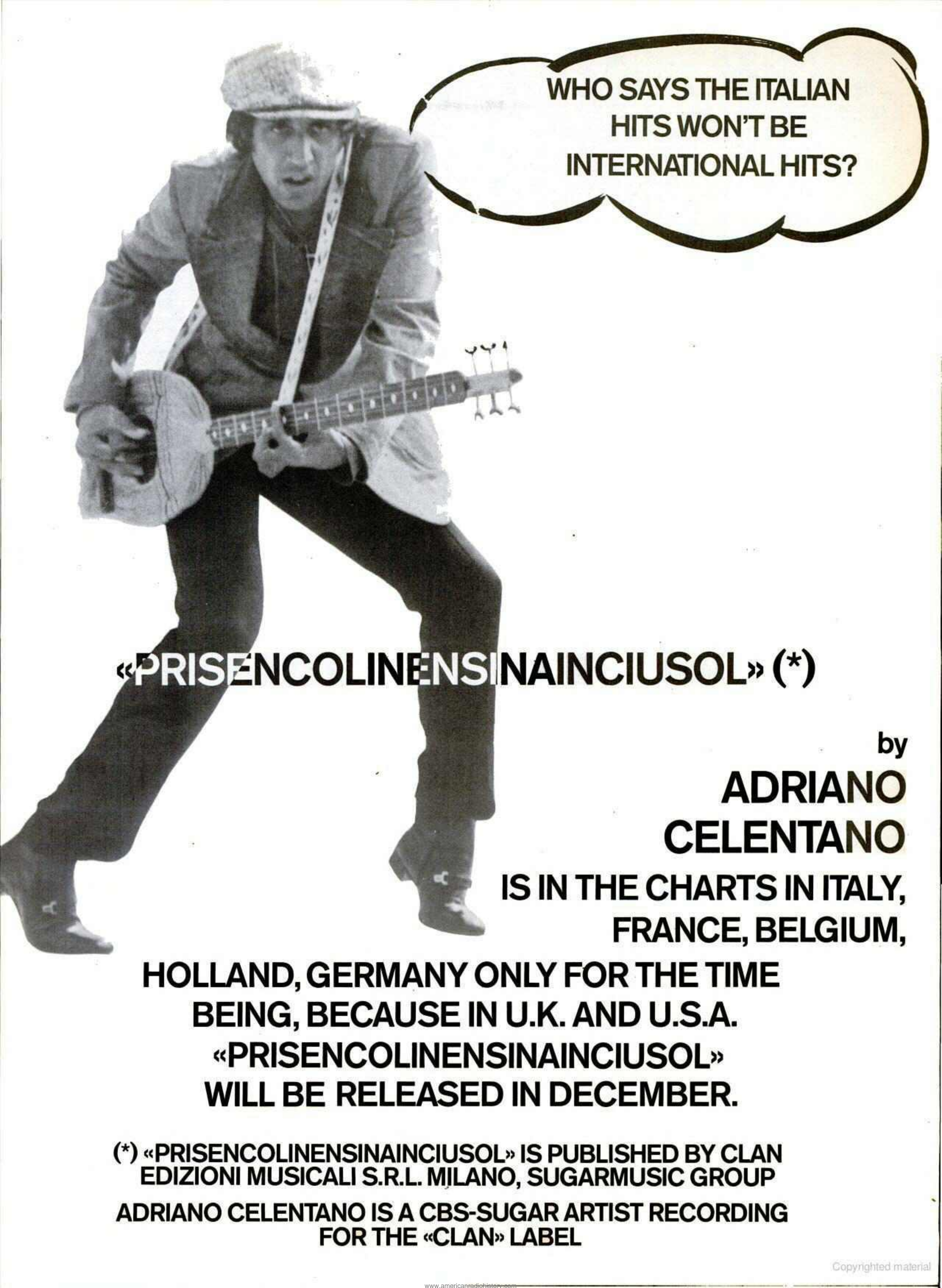
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WHO SAYS THE ITALIAN  
HITS WON'T BE  
INTERNATIONAL HITS?

**«PRISENCOLINENSINAINCIUSOL» (\*)**

by  
**ADRIANO  
CELENTANO**  
IS IN THE CHARTS IN ITALY,  
FRANCE, BELGIUM,

**HOLLAND, GERMANY ONLY FOR THE TIME  
BEING, BECAUSE IN U.K. AND U.S.A.**

**«PRISENCOLINENSINAINCIUSOL»  
WILL BE RELEASED IN DECEMBER.**

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ADRIANO CELENTANO IS A CBS-SUGAR ARTIST RECORDING  
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## 'Last Kiss' Gets Big Hug

TORONTO—A record called "Last Kiss," as recorded by Toronto group Wednesday for Ampex in Canada, has been distributed in the U.S. by Sussex and the disk is top ten in Detroit and taking off in Seattle, Milwaukee, Toledo, Flint, Cleveland and Buffalo. In addition, it is the biggest-selling single Ampex (which distributes Tamla/Motown in Canada) has at the present time.

"Last Kiss" was produced by John Dee Driscoll, Ampex national promotion director and A&R manager.

"We had been looking for a song that would break a new Canadian group," Driscoll explained. "We wanted material with strong meaning and a band that could cut it on the road. We did extensive research on oldies and found that 'Last Kiss'

by J. Frank Wilson and the Cavaliers on Jubilee Records was one of the top requested songs of all time. Since we are the distributor for Jubilee, we were also aware of the never-ending demand for the old single. We decided to launch a Canadian group with that type of record. There was already demand for the song so it seemed to be a strong formula."

Driscoll approached Bill Diel, manager of Wednesday, a group which had been together for 2½ years. "Diel agreed to go ahead and we cut the single at Manta Sound," Driscoll continued. "The first two stations to go on it were CFTR and CKOC. The moment they play the record, it starts to sell. Now some 70 stations in Canada are on it."

CKLW, top-rating rocker in Detroit, added "Last Kiss" and noted rapid response. The record is now top ten in Detroit and a possible No. 1.

"There was a lot of waiting in the U.S. at first," Driscoll said. "But now they seem to be a lot more convinced. Sussex is expecting it to be a million-seller."

Driscoll is now working on Wednesday's first album, which will contain five originals and five oldies. "If you've got a formula that's working for you, why go away from it?" asks Driscoll, who also produces Young and Jack, a group featuring Eric Barajar. Ampex is rush-releasing Jack's first single, "Mona Lisa" (not the oldie), which was cut in Los Angeles.

"We're delighted with the success of 'Last Kiss' and we think it's just the start," Driscoll said. "We expect it is going to do extremely well in the U.K. and Europe."

## Clinch, Barry Form Company

TORONTO—Brendan Clinch and Kevin Barry have formed Christopher Craig Enterprises.

Both Clinch of the Brendan Clinch Agency, managing director, and Barry of Snorky Sound, artist relations director, have had more than a decade in the music industry.

The new company will handle the management and direction of a small number of acts, with emphasis on recording, promotion and proper stage production. They will also become an outlet for the rental of specialized sound equipment.

First act signed to Christopher Craig Enterprises is the country rock band Patches, whose debut single "We Can Go" has just been released by Quality's Cue label. An album will follow early in the new year.

## Biggest Release By True North

TORONTO—True North has scheduled its biggest album release this month. Bruce Cockburn's fourth album "Night Vision" was shipped this week. It features a jacket reproduction of a 1954 Alex Colville painting.

The third True North album by Murray McLauchlan will be issued next week. It features his new single "Hurricane of Change," a followup to his "Farmer's Song" gold disk.

True North is also releasing its new album by John Mills-Cockell, "Heartbeat." Cockell was one of the original members of Syrinx. Jackets were designed by Bart Schoales. True North head Bernie Finkelstein said that a new album by Luke Gibson is also in the planning stages.

## From the Music Capitals of the World

### TORONTO

WEA rushed the new Led Zepelin single "D'Yer Mak'er," an edited version of the track from the "Houses of the Holy" album, which is expected to be a huge hit here. Label also expected to announce the appointment of Larry Green, former CHUM-FM disk jockey, TV host and copywriter, as the company's new a&r director, replacing John Pozer. . . . Neil Young in for small-hall dates in Hamilton, Kitchener and London, and he is reported to be considering Murray McLauchlan as opening act on his forthcoming Eastern seaboard U.S. tour.

Gerry Lacoursiere was in L.A. last week, setting release dates internationally for the new Keith Hampshire single, "Big Time Operator." . . . Lacoursiere also reports that the previous Hampshire single "First Cut Is the Deepest" is top five in several Australian markets. . . . Greg Hambleton, now hitting big in Canada and the U.S. with Gary and Dave's "Could You Ever Love Me Again," is completing a new Fergus album at Toronto Sound. . . . Independent producer Dennis Murphy of Sundog Productions is considering relocating in Australia.

Fludd, subject of major feature article in latest edition of the Canadian Composer, have broken back into the hit single scene with "Cousin Mary," now charted in Toronto, Hamilton and Vancouver, and play-listed at 65 stations after only two weeks' release—U.S. distribution expected to be announced shortly. . . . Brad Miller of Warner Bros. U.S. was a recent Toronto visitor, explaining the intricacies of quad and discussing his album projects with the Mystic Moods.

Ronnie Hawkins' Mississauga estate, including authentic log cabin, is for sale with asking price of \$350,000. . . . Excellent reviews continue for Cathy Young's "Travel Stained" LP. . . . Sheldon Kagan presents Dave Brubeck at Place des Arts Sunday (11). . . . Andy Kim is special music guest on the Miss Canada Pageant telecast. . . . K.H. Productions has signed an agreement with Christopher Weait, co-principal bassoonist with the Toronto Symphony, to record of album of works for the bassoon. . . . Much Productions mounting a big promotion on the debut album by ex-Stealers' Wheeler, Gerry Rafferty "Can I Have My Money Back."

Patrick Kutney looking for a recording deal for the hot young Toronto band, Breathless. . . . Mireille Mathieu now touring Canada. . . . "Highway Driving" by Alabama now top five at CHED Edmonton. . . . Terry Brown enjoying production success with Dave Nicol's new single "Tonight" for Columbia. . . . Capitol rushing out a new Edward Bear double-header "Same Old Feeling" b/w "Coming Home Christmas" in both Canada and the U.S.

The CBC-TV network has purchased a half-hour color film on the Stampeders, to be aired as a special. Group's new single for MWC (Capitol in the States) is "Running Wild." . . . Smile Records has signed a new group Southcote, now recording at Eastern Sound.

RITCHIE YORKE

## Indies Facing a Battle For Survival in Canada?

By RITCHIE YORKE

TORONTO—A study undertaken by Billboard here has revealed the existence of a number of trouble spots which—if left unchecked—are likely to rapidly thin out the ranks of Canadian-owned labels now in business.

Some label owners feel there is sufficient urgency to require the Federal government—which created a Canadian music industry by legislation for Canadian content on AM radio—to undertake an immediate study of the situation with a view to allocation of Federal funds to keep at least a small part of the music industry here controlled from within the country.

Already one of the largest independents, True North Records, is seriously considering relocating in Los Angeles. Several others are in deep financial difficulties. Insiders have predicted some startling developments in coming months.

The biggest problem, in many eyes, is the fact that Canadian sales on a hit barely cover production costs, and independents do not have close links with U.S. majors. Several labels here report lengthy frustrations in trying to secure American release on hot new Canadian acts. And the absence of strong financial backing within almost all of the independents, has made it doubly difficult to develop necessary relationships with distributors south of the border. Even with the assistance of Cancon regulations, independents have faced a bitter struggle for survival in Canada.

"I'm pessimistic about the future," said Brian Chater, managing director of Much Productions, a company which has the financial resources of the CHUM radio network behind it, presumably allowing Much some form of stability. "The independent is in for a very rough time in the next year. Some of them are going to have to find auxiliary endeavors. Some

## Salter's Plan Is Accepted By Creditors

TORONTO—Avenue of America Recording creditors have accepted a proposal involving a payback of 50 cents on the dollar.

The company listed liabilities amounting to \$500,000, which included \$150,000 to the Royal Bank of Canada. Creditors accepted a plan providing a payment of \$200 in cash to each account, plus 50 cents on the dollar on larger bills.

Confirming the creditors' meeting, Avenue president Gary Salter said, "We're still in business at the same old stand. There have been no changes. Our financial position is fairly healthy now. We intend to keep on in the record business and we'll shortly announce some plans that will surprise the Canadian music industry."

Salter said that the identity of the company's new financial backers will be announced next week. He added that it was a Canadian corporation.

Avenue has temporarily closed its Los Angeles office. But Salter said there was no truth in reports that the company's contract with rock group Abraham's Children had expired. "They are still under contract to Avenue. We've spent a fortune working on the group and either they record for us or they don't record at all. It's as simple as that."

will be forced to go and work for a major label—running their own company as part-time effort. They've got to eat somehow."

### 'No Support'

Chater makes no secret of what he feels is the cause of the current alarms. "The independents are not getting the support from major labels in Canada that would automatically come if they were located in the U.S. or Britain. It's one of my pet peeves—and it doesn't ever seem to improve. With very few exceptions, there has been very little help from the majors. The independents could be finding the hits but it takes money to do it. Money is the key problem. Right now, no independent can make more than \$10 profit a year.

"We recently re-negotiated our Canadian distribution deal and we didn't find a particularly positive attitude from the majors. They have no compulsion to produce Canadian hit records—their compulsion now seems to be to cut back. The industry is just not getting necessary backup from the majors. I wish they'd put their money where their mouths are.

"I believe that if this country wants its own record industry, then it had better do something about making it possible. There's no way to get money for record companies from banks. The country is a cultural desert. There has to be federal support for the independents and soon."

### Anderson Agrees

Phil Anderson, president of AHED Music and past president of the Canadian Recording Industry Association, is in full agreement. Although AHED is Canadian-owned, it does handle its own manufacturing and distribution which accounts for its often being regarded as a major company.

"The Government must make a distinction between the multinational companies and the Canadian-owned labels. If we want a Canadian-owned industry, there will have to be government support. As long as the headquarters of the majors are in New York and L.A., nothing will change here."

Anderson feels there is need for greater political organization among independents. "The film industry was much more organized in its lobby to the government, which resulted in the Canadian Film Development Corp., a group which provides financial loans and backing to make Canadian films. This has worked very effectively. I'd like to see a similar setup for the independents—tax writeoffs, loans which are repayable only when a record makes money, a fund which would make it possible for companies to produce records of international calibre. The government has got to provide incentives to the independents. And the indies have got to get together to communicate their case."

## Polydor Bow Of Clark Disk

TORONTO—Polydor Canada, has released the debut single by Charlie Clark, "Johnny's Garden." Clark is lead guitarist for the Bells. He continues to play with the Bells and contributes the occasional vocal. "Johnny's Garden" was included in the recently issued Bells' album "Pisces Rising." A new single by the Bells has also been scheduled for a mid-November release.

Week Ending 11/10/73

COURTESY OF MAPLE LEAF SYSTEM

## Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	6	LAST KISS Wednesday, Ampex
2	3	6	HAPPY DREAMER Jack Cornell, RCA
3	4	4	PAINTED LADIES Ian Thomas, GRT
4	5	6	PRETTY LADY Lighthouse, GRT
5	2	9	WEST COAST WOMAN Painter, Elektra
6	6	5	FLY ME HIGH Ken Tobias, MGM
7	7	3	HURRICANE OF CHANGE Murray McLauchlan, True North
8	10	5	LOVE IS COMING Foot In Coldwater, Daffodil
9	8	5	I'LL HAVE TO GO AWAY Skylark, Capitol
10	11	3	LIZA Joey Gregorash, Polydor
11	13	2	COUSIN MARY Fludd, Daffodil
12	9	9	COULD YOU EVER LOVE Gary & Dave, Aze
13	15	2	POWER TO ALL OUR FRIENDS Cal Dodd, RCA
14	-	1	SEASONS IN THE SUN Terry Jacks, London
15	-	1	BIG TIME OPERATOR Keith Hampshire, A&M



## ANNE MURRAY'S GLASS SLIPPER

1973 has been the year of Anne Murray. Quietly but certainly the once-upon-a-time barefoot folkie from Springhill, Nova Scotia has become an international Cinderella.

It has happened without gimmicks, without fanfare, and without any radical changes in her trademarked personal warmth. The Maritimers who sold out every one of the 17 shows on her homecoming tour would have been quick to resent any phoniness. Instead they were effusive in print and in person about her natural growth.

Sure there have been changes. She wears shoes. She has switched agencies from William Morris to CMA. Her public relations outside Canada has moved to Ren Grevatt Associates in New York. And she now has Shep Gordon as a manager.

That's the change that everyone is talking about. When Balmur, her Canadian business umbrella,



reached an agreement with Alive Enterprises to have Shep Gordon take care of Anne's entertainment activities outside Canada, it threatened revolution. Mr. Gordon, of course, is best known as the manager of Alice Cooper.

But Mr. Gordon has acquired his reputation through taking sound business principles to showmanly extremes. He is not about to turn Anne into a sex savage (whatever critic Lester Bangs may write). Anne Murray is good business the way she is: right now she has near universal acceptance. Look at the evidence—

After the homecoming triumph, there were three college concerts and then a three-day weekend at Lake Tahoe's superposh Sahara Hotel. All three college concerts broke attendance records, and after the first one, she already had 21 offers from other colleges. At the Sahara she was warming up for Ray Stevens, but now they have asked her back as headliner at triple the price.

Upcoming is a week at the Troubadour November 21 to 25, traditionally the big-league launcher for any contemporary pop music artist. By mid-October the Hollywood Reporter was already talking up the gig—and commenting on the high level of anticipation aroused by the announcement of a party there for expatriate Canadian Names. During that week, on November 24, the NBC television network will air a special pilot show she made with Mac Davis in New York. On the same day, the CBC radio network will be airing a special about that homecoming tour. And she will be back in Canada from November 27 through December 1 at the Cave in Vancouver for what is reportedly the club's record guarantee.

## WHY THEODORAKIS?

Mikis Theodorakis is making an extensive cross-Canada tour. During the month of November he is giving twenty (20) concerts in sixteen (16) different Canadian cities. He is paving the way for the probable December release of his first Capitol album (others are available on EMI imports). But this is a secondary goal. And it does not explain the stampede for tickets.

Granted: Theodorakis has been acclaimed as Greece's greatest composer. But go ahead, try to name another.

Many Canadians, no doubt, were first turned on to Theodorakis by hearing his music for *Zorba The Greek*. His soundtracks for the

Costa Gavras movies (*Z*, *State Of Siege*) will have reinforced the initial enthusiasm. But the people who sold out the good seats at all four Montreal dates weeks ago are not out for movie music.

Theodorakis was the first to export Greek folk music, the first to make it popular outside his own country. This foreign popularity is now secure; once Greek music has entered your bloodstream, you are its happy slave for life. The addiction, though, is by no means as widespread as are his fans. So why him?

The secret is word of mouth. Theodorakis is much more than a Hellenic Gordon Lightfoot; he is a

world-class revolutionary poet and songwriter. His opinions have made him the best-known foe of the military regime in Greece and of oppression everywhere. His songs have become political weapons, making people feel personally the importance of human liberty, making people realize how many other people care.

Hence his friendship and professional association with Costa Gavras. Hence also his long exile.

A couple of months ago, head of state George Papadopoulos felt himself secure enough to call himself President of the Republic of Greece and declare a general amnesty. Now after six years, Mikis Theodorakis can go home. But he is still on the road, presenting his stirring music in person to ever swelling audiences around the world.

A Theodorakis concert deals with universal feelings in a universal language. What is unique is the strength of his composition and the level of intensity of his communication with an audience.

Try to find someone who has just one Theodorakis record.

## Artists in Action

**Privelege** had Vancouver audiences boogying for nearly two weeks at Oil Can Harry's. And at a private performance of the group's rock musical *CANTATA CANADA*, over one hundred members of the media, well-known for their love of sensual pleasures, were entertained with champagne and strawberries.

**Ronnie Abramson** attracted many of Toronto's best-known musicians to her opening at the local supper club Egerton's, including Murray Maclauchlan, **Christopher Kearney**, Myles & Lenny, **Breathless** and **Fergus**, who played a gently rocking acoustic set by himself. They had come not to freak out on a lady electric guitarist, but to get into what her new trio could do with some of the catchiest songwriting coming out of this country. They were not disappointed.

**Edward Bear**, after an absence of almost two years, were warmly welcomed back to the west. Preceding two successful dates at the Pender Ballroom in Vancouver, the group took time out to attend a Capitol-sponsored wine and cheese party in their honor. The party, well attended by radio and press people, followed the Bear into the Ballroom where their melodic sounds proved the band to be a long way from its last song. (Now they are on a Maritime tour with **New Potatoes**.)

**Tavares** packed houses all week at the soul showcase Coq D'or Tavern in Toronto. Some press people were observed sneaking in later in the week for a second helping of their dazzling five-part harmonies and vigorous instrumental work. A highlight was one between-set break we caught during which the band was weaving counterpoint around the house system's soul

standards. The word is spreading. Check it out.

**Sherman Hayes**, brand new Capitol recording artist, so stimulated media types with his stage charisma and warm, relaxed folk group during his Canadian debut at Vancouver's The Egress that several have predicted eventual superstardom for him.

UPCOMING: **Helen Reddy** playing the Queen Elizabeth Theatre in Vancouver Dec. 5. . . . **Freddie King** returning to the Commodore Ballroom there Nov. 29 after packing the house last August. He will also play Victoria and Edmonton Nov. 23 and 25. . . . **Merle Haggard** bringing his Big Bakersville Sound to the Canadian prairies. Between Nov. 8 and 11 he will be performing in Calgary, Regina, Saskatoon and Winnipeg. Wouldn't be surprising if he chose to welcome in the Christmas season a little early.

Further East, **Bill King** and **Christopher Kearney** will have a hearing before representatives of the nation's colleges at the Canadian Entertainment Conference between Nov. 9 and 13. . . . **Justin Paige** is aiming for a house record at the Four Seasons "Studio" last week and this. . . . **Fludd** tapes the CTV Music Machine Nov. 10. . . . **King Biscuit Boy** at the El Mocambo in Toronto last week. . . . **Suzanne Stevens** performed *CES PAYS* by Claude Danjean from her upcoming album on CBC Montreal's live program, "Tempo," Oct. 28. . . . French Pathe artist **Julien Clerc** showcased at Quebec's Grand Theatre Nov. 28 and at Montreal's Place des Arts Nov. 26 & 27. . . . Fans eagerly awaiting confirmation of possible first Canadian appearances by **Babe Ruth**.

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## CHRISTMAS COMES EARLY!

Crystal balls are being smashed in the offices of our resident soothsayers. They were able to predict the phenomenal successes of **Ringo Starr** with *PHOTOGRAPH*, of **John Lennon** with *MIND GAMES*, of **Helen Reddy** with *LEAVE ME ALONG (RUBY RED DRESS)*, of **Merle Haggard** with *IF WE MAKE IT THROUGH DECEMBER*, and of **Steve Miller** with his fantastic *THE JOKER*.

But with important chart positions being tenaciously held by **Grand Funk**, **Bob McBride** and **Bill King** and monsters expected at any moment from **Anne Murray**, **The Band** and **Paul McCartney**, it didn't look too good for **YOU'RE DRIVING ME CRAZY (FAITH HEALERS)** by **Cochrane**. (Who? No, **Cochrane**.)

**Cochrane** is the latest act to be signed by Love Productions. The trio features Tom Cochrane (composer, lyricist, guitars, piano and all vocals) aided and abetted by Deane Cameron (drums, management) and Rick Nickerson (bass, promotional mailings). The crystal ball-gazers agreed that their debut single, self-produced, was a good song with strong hooks, but in the midst of this festive season of good songs with strong hooks from Big Name talent, they were not optimistic about an unknown entry—especially coming into rating season.

Nonetheless, even before its release date, Toronto's CHUM and Montreal's CKGM playlisted the testpressings, leading a scramble to change things from **Cochrane (Who?)** to **Cochrane (Who else!)**.

And this is proving to be just a sign of the times. **Fludd's** new single

## THE PINK FLOYD

That is the name of the feature film that had its North American theatrical premiere last weekend (Nov. 2) at the Alouette Theatre in Montreal. Perhaps an odd location for a premiere because 1.5 million people in Quebec have already seen the core hour on television. That hour was called "Pink Floyd At Pompeii" and featured the group playing selections from *UMMAGUMMA* and *MEDDLE* in an empty ancient Roman amphitheatre. Since then it has been expanded to feature length with the addition of music from *DARK SIDE OF THE MOON* and some informal interviews. As "Pompaii" the film won critical raves all across Europe. John Gibson in *Melody Maker* said of it, "You've never seen anything like it in the pop field for technical perfection productionwise." And in case anyone missed the point, he went on: "Indeed it goes beyond perfection. . . ." The American box-office barometer *Variety* reviewed it at MIFED last year as "a stunning audiovisual experience. . . so ably lensed, recorded and put together as to stand out in its field as a unique vehicle which could open audience doors wider to this musically advanced combo than its specialized (albeit giant) youth following usual commands." With the addition of *DARK SIDE OF THE MOON* footage (also supervised and approved by its stars) "The Pink Floyd" is stirring up a lot more excitement in Montreal prior to opening in other major cities across Canada. For more information contact George Ritter at George Ritter Films Ltd., 38 Yorkville, Toronto M4W 1L5, or phone (416) 964-6927.

**COUSIN MARY** is also being launched by the AM majors. Within its first month, it was charted on CKLG, CHUM and CKOC, and they are now waiting to pick up the break-out stations.

Other good news from Love: **THE SECOND FOOT IN COLD-WATER**, boosted by steamy raves in the trades and national press, has become Canada's third best-selling home-grown album, right behind



The modern west: L-R **Chuck McCoy (CFUN)**; **Roger Ellis & Larry Evox (E. Bear)**; **Jim Waters (CFUN)**; **Ross Davis (CKLG-FM)**.

hardy perennials **Anne Murray** and the **Guess Who**.

**Joe Probst** is bringing his personal charm to bear on programmers across the country. What's more, it is getting results! After taking his '66 VW bus as far west as Calgary during the latter half of September, playlists on his latest single, *KINGSTON*, began to increase, and numbers began to grow smaller. Now he is in the East doing the same thing all over again. If he is angling for a promotion job, he is sure going about it the right way.

**CHRISTMAS WITH WALDO DE LOS RIOS** is decking local airwaves with holly—it looks to be the Christmas album of the year.

MEET CANADA'S MOST EXCITING GROUP...  
**In Person! 'PRIVELEGE'**  
HERE...SAT. OCT. 6<sup>th</sup> 11:30 a.m.  
APPEARING AT 'OIL CAN HARRY'S' BEGINNING SEPT. 28

ROCK ROCK ROCK ROCK ROCK

Privelege meet staffers at Kelly's in downtown Vancouver.

(Advertisement)

# Billboard FM Action Picks

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

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

**BUFFALO:** WPHD-FM, David Cahn  
**CINCINNATI:** WEBN-FM, Mary Decioccio  
**DALLAS:** KAFM-FM, Loretta Angeline  
**DENVER:** KBPI-FM, Frank Felix

**DENVER:** KCFR-FM, Jeff Polleck  
**EUGENE:** KFMV-FM, Janice Whitaker  
**LONG BEACH:** KNAC-FM, Ron McCoy  
**MILWAUKEE:** WZMF-FM, Steve Stevens

**NEW YORK:** WNEW-FM, Dennis Elsas  
**ORLANDO:** WORJ-FM, Mike Lyons  
**PHILADELPHIA:** WMMR-FM, Dennis Wilen  
**PROVIDENCE:** WBRU-FM, Marc Kirkeby  
**ROCHESTER:** WCMF-FM, Bernie Kimball

**SACRAMENTO:** KZAP-FM, Robert Williams  
**SAN JOSE:** KSJO-FM, Douglas Droese  
**ST. LOUIS:** KSHE-FM, Shelley Grafman  
**TORONTO:** CHUM-FM, Benjy Karch  
**VALDOSTA, Ga.:** WVVS-FM, Bill Tullis

**AMAZING BLONDEL**, "Blondel," Island: KCFR-FM  
**AMERICA**, "Hat Trick," Warner Bros.: WPHD-FM, WVVS-FM, KNAC-FM, KBPI-FM, KAFM-FM, WZMF-FM, KSJO-FM  
**ATLANTIS**, "It's Getting Better," Vertigo (Import): WCMF-FM  
**AZTECA**, "Pyramid Of The Moon," Columbia: KBPI-FM  
**THE BAND**, "Moondog Matinee," Capitol: KSJO-FM, KAFM-FM, WZMF-FM, KNAC-FM, KZAP-FM, WVVS-FM  
**MARTY BALIN**, "Bodacious D.F.," RCA: KAFM-FM, KFMV-FM, KZAP-FM  
**GATO BARBIERI**, "Chapter 1—Latin America," Impulse: KBPI-FM, WORJ-FM  
**MISSISSIPPI CHARLES BEVEL**, "Meet Mississippi Charles," A&M: WVVS-FM  
**BLACK OAK ARKANSAS**, "High On The Hog," Atco: WNEW-FM, WORJ-FM  
**BOBBY BLUE BLAND**, "California Album," Dunhill: KBPI-FM  
**BLUES PROJECT**, "Reunion In Central Park," MCA: WMMR-FM  
**DAVID BOWIE**, "Pin-Ups," RCA: WCMF-FM, WEBN-FM, WMMR-FM, KSJO-FM, CHUM-FM, WORJ-FM  
**ALBERT BROOKS**, "Comedy Minus One," ABC: WMMR-FM  
**MARION BROWN**, "Geechee Recollections," Impulse: KCFR-FM  
**JACKSON BROWNE**, "For Everyman," Asylum: CHUM-FM, WCMF-FM, WEBN-FM, KFMV-FM, WVVS-FM, KZAP-FM, WBRU-FM, WORJ-FM, WZMF-FM  
**BUCINGHAM-HICKS**, Polydor: WZMF-FM  
**BUCKWHEAT**, "Hot Tracks," London: KSHE-FM  
**BUDGIE**, "Never Turn Your Back On A Friend," MCA: (Import) KNAC-FM  
**PAUL BUTTERFIELD'S BETTER DAYS**, "It All Comes Back," Warner Bros.: KZAP-FM  
**CLIMAX BLUES BAND**, "FM Live," Sire: WNEW-FM  
**CRUSADERS**, "Unsung Heroes," Blue Thumb: WPHD-FM  
**KATHY DALTON**, "Amazing," DiscReet: WPHD-FM  
**DALTON & DUBARRI**, Columbia: KFMV-FM  
**RICK DERRINGER**, "All American Boy," Blue Sky: KAFM-FM, WBRU-FM, WNEW-FM  
**DR. HOOK**, "Belly Up," Columbia: CHUM-FM

**FLEETWOOD MAC**, "Mystery To Me," Reprise: KNAC-FM, KSHE-FM, KBPI-FM, KAFM-FM, WZMF-FM, WBRU-FM, KSJO-FM, WVVS-FM  
**FOCUS**, "Live At The Rainbow," Sire: WMMR-FM, WVVS-FM, WNEW-FM, CHUM-FM  
**RORY GALLAGHER**, "Tattoo," Polydor: KNAC-FM, WNEW-FM, WORJ-FM  
**GENTLE GIANT**, "In A Glass House," WWA (Import): KNAC-FM  
**GERRY GOFFIN**, "It Ain't Exactly Entertainment," Adelphi: WNEW-FM  
**GRATEFUL DEAD**, "Wake Of The Flood," Grateful Dead: WEBN-FM  
**DOBBIE GRAY**, "Loving Arms," MCA: WEBN-FM, WORJ-FM  
**DARRYL HALL & JOHN OTES**, "Abandoned Luncheonette," Atlantic: WPHD-FM, KFMV-FM  
**HAWKWIND**, "Space Ritual," United Artists: CHUM-FM  
**HOT DOGS**, "Say What You Mean," Ardent: WVVS-FM  
**BOOKER T. & PRISCILLA JONES**, "Chronicles," A&M: WEBN-FM  
**LOGGINS & MESSINA**, "Full Sail," Columbia: WVVS-FM, WPHD-FM, WMMR-FM, KPBI-FM, KAFM-FM, WORJ-FM, WCMF-FM, WEBN-FM  
**TAJ MAHAL**, "Oooh So Good 'N Blues," Columbia: KAFM-FM, KFMV-FM  
**CHUCK MANGIONE**, "Land Of Make Believe," Mercury: KSJO-FM  
**JOHN MARTYN**, "Inside Out," Island: KCFR-FM, WBRU-FM, KFMV-FM  
**DAVE MASON**, "It's Like You Never Left," Columbia: WPHD-FM, KSJO-FM, WCMF-FM, WVVS-FM, KSHE-FM, KZAP-FM, KBPI-FM, KAFM-FM, WZMF-FM  
**MILL VALLEY BUNCH**, "Casting Pearls," Verve: KZAP-FM  
**MISSISSIPPI**, Fantasy: KFMV-FM  
**JAMES MONTGOMERY**, "First Time Out," Capricorn: WBRU-FM  
**J.F. MURPHY & SALT**, "The Last Illusion," Columbia: KSHE-FM  
**MICHAEL NESMITH**, "Your Standard Ranch Stash," RCA: WORJ-FM  
**NEW RIDERS OF THE PURPLE SAGE**, "The Adventures Of Panama Red," Columbia: WEBN-FM  
**DAVE NICHOL**, "Good-Bye Mama," Columbia (Canadian): CHUM-FM  
**O'JAYS**, "Ship Ahoy," Philadelphia Int'l.: KZAP-FM

**MIKE OLDFIELD**, "Tubular Bells," Virgin: WORJ-FM  
**QUEEN**, Elektra: KBPI-FM, WZMF-FM  
**RACHMANINOFF**, "Vois. I & II," RCA: KCFR-FM  
**GERRY RAFFERTY**, "Can I Have My Money Back," Blue Thumb: WEBN-FM  
**BONNIE RAITT**, "Takin' My Time," Warner Bros.: KFMV-FM, KZAP-FM  
**REDWING**, "Take Me Home," Fantasy: KZAP-FM  
**CARL REINER & MEL BROOKS**, "2013," Warner Bros.: WMMR-FM, KNAC-FM  
**EMITT RHODES**, "Farewell To Paradise," Dunhill: WNEW-FM, CHUM-FM  
**DIANA ROSS & MARVIN GAYE**, "Diana & Marvin," Motown: KFMV-FM  
**RINGO STARR**, "Ringo," Apple: WCMF-FM, KNAC-FM, KSHE-FM, WPHD-FM, WPHD-FM, WEBN-FM, WZMF-FM  
**SHOOT**, "On The Frontier," Capitol: WCMF-FM  
**SPOOKY TOOTH**, "Witness," Island: WZMF-FM  
**SONNY STITT**, "Mr. Bojangles," Chess: KFMV-FM  
**SYLVESTER & THE HOT BAND**, "Bazaar," Blue Thumb: WNEW-FM  
**TEN C.C., U.K. London**: KNAC-FM  
**IAN THOMAS**, Janus: WZMF-FM  
**PHIL UPCHURCH**, "Lovin' Feeling," Blue Thumb: KSJO-FM  
**THE WAILERS**, "Burnin'," Island: KZAP-FM, KBPI-FM  
**LOUDON WAINWRIGHT III**, "Attempted Moustache," Columbia: KAFM-FM, WMMR-FM, WVVS-FM  
**WENDY WALDMAN**, "Love Has Got Me," Warner Bros.: KSJO-FM  
**AARON "T-BONE" WALKER**, "Very Rare," Reprise: CHUM-FM  
**THE WHO**, "Quadrophenia," Track: KSHE-FM, WORJ-FM, WCMF-FM, KBPI-FM, KCFR-FM  
**CATHY YOUNG**, "Travel Stained," GRT (Canadian): CHUM-FM  
**NEIL YOUNG**, "Time Fades Away," Reprise: CHUM-FM  
**JANE**, "Here We Are," Brain (Import): KNAC-FM

- 101—**I'M THROUGH TRYING TO PROVE MY LOVE**, Bobby Womack, United Artists XW 255
- 102—**ALL THE WAY DOWN**, Etta James, Chess 2144
- 103—**COSMIC SLOP**, Funkadelics, Westbound W218 (Chess/Janus)
- 104—**I JUST CAN'T STOP LOVING YOU**, Cornelius Brothers & Sister Rose, United Artists XW 313
- 105—**YOU OUGHT TO BE HERE**, Annette Snell, Dial D 1023 (Phonogram)
- 106—**OOH WHAT A FEELING**, Johnny Nash, Epic 5-11034 (Columbia)
- 107—**LET THERE BE DRUMS**, Incredible Bongo Band, MGM 146359

## Bubbling Under The HOT 100

- 108—**TOGETHER (BODY AND SOULIN')**, Mission, Paramount 0213 (Famous)
- 109—**LOVE DON'T CARE**, Perry Como, RCA 0096
- 110—**IN THE RAIN**, Arthur Prysock, Old Town 100
- 111—**WHEREFORE AND WHY**, Glen Campbell, Capitol 3735

- 112—**TAKE LIFE A LITTLE EASIER**, Rodney Allen Rippy, Bell 45,403
- 113—**COME LIVE WITH ME**, Ray Charles, Crossover 973
- 114—**YOU CAN'T HIDE LOVE**, Creative Source, Sussex 501
- 115—**HUM ALONG AND DANCE**, Rare Earth, Rare Earth 5043 (Motown)
- 116—**LAST KISS**, Wednesday, Ampex 1325
- 117—**REASON TO FEEL**, Scuffy Shew, Metromedia 0043
- 118—**SHADY LADY**, Shepstone & Dibbons, Buddha 379
- 119—**DANGWA**, Manu Dibango, Sussex 2983
- 120—**SALLY FROM SYRACUSE**, Stu Nunnery, Evolution 1084

- 201—**TIM BUCKLEY**, Seffronia, DiscReet MS 2157
- 202—**THE DELLS**, Cadet CA 50046
- 203—**SIEGAL SCHWALL BAND**, 953 West, Wooden Nickel 0121 (RCA)
- 204—**THE CRUSADERS**, At Their Best, Motown M 795 VI
- 205—**LOU DONALDSON**, Sassy Soul Strut, Blue Note BNLA 109F (United Artists)
- 206—**SOPWITH CAMEL**, The Miraculous Hump Returns From The Moon, Reprise 2108
- 207—**MAIN INGREDIENT**, Greatest Hits, RCA APLI-0314
- 208—**JOE SIMON**, Simon Country, Spring SPR 5705 (Polydor)

## Bubbling Under The Top LP's

- 209—**THIJS VAN LEERS**, Introspection, Columbia KC 32346
- 210—**ANDY WILLIAMS**, Solitaire, Columbia KC 32383
- 211—**IKE & TINA TURNER**, Live—The World Of, United Artists UALA 064
- 212—**PETER YARROW**, That's Enough For Me, Warner Brothers 0598

- 213—**THE THREE DEGREES**, Philadelphia International KZ 32406, (Columbia)
- 214—**NEW BIRTH**, It's Been A Long Time, RCA APLI-0285
- 215—**TAJ MAHAL**, Oooh So Good 'N' Blues, Columbia KC 32600
- 216—**AZTECA**, Pyramid of the Moon, Columbia KC 32451
- 217—**CREATIVE SOURCE**, Sussex SRA 8027
- 218—**MATTHEW FISHER**, Journey's End, RCA APLI-0196
- 219—**ORIGINAL BLUES PROJECT**, Reunion In Central Park, MCA 2-8003
- 220—**TERESA BREWER**, Music, Music, Music, Flying Dutchman FM 12013
- 221—**LUCIFER'S FRIEND**, Billingsgate BG 1002

## Texas Stations' Format Switch Proves Beneficial

DALLAS—Two format changes have taken place at local radio stations recently.

On Sept. 25, former WFAA-FM changed its call letters to KZEW-FM and, on Oct. 20, staid old KIXL-AM became KPBC-AM under its new ownership, the Crawford Broadcasting Co. It will feature "conservative spiritual programs."

"We got rid of the machines and went back to people," said John Dew, KZEW-FM station manager for the Belo Corporation-owned station that had been using TM Production's syndicated "Beautiful Music" package.

"We have added six new people on our on-the-air staff plus two in news and two part-time weekend personalities.

"There is a gap between progressive rock and Top 40 in this area that we intend to fill," said Dew. The new format, he said, is aimed at the 18- to 24-year-old group who want to hear "the best music coming out today.

"To help us find the best-selling rock, we are making strong use of national trade publications and checks with local record stores."

The name change is the "first step in a transformation process that is designed to give the station a new image, a new format and a new listening audience."

"Our reception has been good," claimed Dew, "and our billing is already up."

In an effort to "change its image and become more competitive," KIXL-AM last year went from its traditional sweet MOR to a more progressive sound and even added the syndicated Bill Ballance Show. As of Saturday, Oct. 20, it ceased to exist when it became the second broadcasting facility in Texas owned by Crawford. The other is KFMK-FM, Houston.

In addition to Bible teachings and religious music, KPBC-AM will broadcast, during its sun-up to sun-down hours, news, weather and sports.

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

## Canadian TV Record Show

SUDBURY, Ont., Canada—"Time for Living," a new music variety show hosted by Gerry Clifford, has debuted on the Mid-Canada 11-station television network. The hour show is slated for 35 weeks. Besides recording artists, the show will be partially videotaped each week at a local high school and feature the school band as well as students dancing.

All of the major record companies in Canada have agreed to supply the show with videotapes of their major artists performing. The show will also deal, occasionally, in behind-the-scenes activities at recording sessions, plus interviews with acts pre-taped at the originating studio of CKNC-TV here.

## WGRT-AM Changes Name, Not Format

CHICAGO—WGRT-AM here will retain its essentially 80 percent hit music format but add more news and do live celebrity interviews as part of its expansion under the call letters WJPC-AM, that reflect the Johnson Publishing Co. ownership. Theodore A. Jones, president, said the call letters belonged to a Coast Guard ship long out of service.

## KRDS-AM Moves Gingerly Into Country/MOR Format

PHOENIX—KRDS-AM has completed a long drawn-out changeover to an MOR format, according to operations manager Charlie Ochs. The 24-hour station is managed by H. George Carroll and previously featured a country music format.

Ochs said that the station is still weaving in some contemporary country music. "The format is unique to the market and seems to be going over very well," Ochs said. "My only problem is in getting the word out to distributors that we need desperately all the new MOR and easy rock music we can get our mittens on, along with all the new country material."

From 5:30-10 a.m., Michael Dixon blends in telephone conversation with the music. Reggie Buckingham does the 10 a.m.-2 p.m. show, followed by Ochs with a lot of news "salted in freeform" style until 6 p.m., then Ron Worthem until midnight and Jay Anthony until 5:30 a.m. Terry Lessig and Ken Cooper do weekend work.

## Progressive Shift Pays Off for Texas Station

TEMPLE, Tex.—KYLE-FM, a stereo station here, has switched to a progressive rock format under new general manager George Hatt. "This is somewhat of a landmark for programming in Central Texas," Hatt said, "as KYLE-FM is the first station in this market to play full 24-hour stereo rock. And this area houses several colleges as well as Fort Hood with 64,000 troops."

The station is programming mainly album cuts with a few "selected" singles. The cuts are limited to around six minutes during the day and the programming is "sprinkled with familiar tunes." At night, the music rocks with few restrictions and requests are aired as much as possible.

With the new format came a new staff. They include George Bruce 6-10 a.m., Chriss Cannon until 3 p.m., Jeff Whittington 3-6 p.m., Joe Morris 6-midnight, and Bill Griffin midnight-6 a.m. Weekend personalities include Jim Stone, Rick Dube and Ray Welch.

Hatt said that people told him "rock wouldn't make it here but it is making it and doing well" already. He added that he hoped people would begin to realize that rock formats are not locked into only major market areas."

# 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.

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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**  
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# Col/Epic 'Q' Product Gains Momentum

By JIM MELANSON

NEW YORK—Quadraphonic product sales at Columbia/Epic Records were up 70 to 80 percent for the months of September and October, as compared to the same period in 1972, according to Pierre Bourdain and Stanley Kavan, both key executives in the label's 4-channel program.

Bourdain, director of product management for SQ records and tapes, said that, while the sales figures are relative in terms of the zero-sales starting point of the labels' program in January 1972, they do represent a substantial growth pattern for quadraphonic product in the U.S.

Referring to the same figures, Kavan, vice president, planning and development stated that "quadraphonic is a meaningful business for us. The market is out there and in a number of years quadraphonic product is going to be the dominant factor in the industry."

As part of Columbia/Epic's commitment to 4-channel sales, a major educational program has been prepared for dealers, communication media and the general public. Bourdain said that the program will be tested in a number of key markets and that initial results will determine the program's eventual scope. The test campaign will include seminars and presentations for press, radio and television personnel, as well as for dealers. In addition, a special educational film on quadraphonic product is being prepared for use by the firm's sales field force.

Bourdain, referring to sales research on Columbia/Epic SQ product, said that the four aspects of the program which reflect its strength are: that 4-channel sales are well ahead of budget sales; that certain quadraphonic selections are exceeding stereo version sales; that Santana's "Abraxas" LP, the label's leading quadraphonic seller, has al-

ready moved some 90,000 units and that easy listening and classical titles are showing particularly strong movement.

### Sales Figure

Quadraphonic sales figures on other titles include: "Sly & the Family Stone—Greatest Hits," 62,278; Janis Joplin's "Pearl," 55,398; Peter Nero's "Summer of '42," 40,233; Simon & Garfunkel's "Bridge Over Troubled Water," 62,496; "Loggins & Messina," 30,836; Eugene Ormandy's "1812," 20,895; and Leonard Bernstein's "Also Sprach," 29,531.

"There is going to be an increased emphasis on quadraphonic material," Kavan continued. He said that Columbia/Epic's catalog now numbers some 150 SQ titles and that it is growing at a steady pace. Kavan stated that he foresees the day when LP's will be mixed initially in quadraphonic and then a decision made as to a stereo version. Presently, the situation is reversed. He added that a label research report has pointed out that many consumers are purchasing quadraphonic titles which they already own in stereo and that quadraphonic re-orders on certain easy listening and classical titles are running even with re-orders of the stereo version.

In another development, Columbia has released its first SQ single, Art Garfunkel's "Angel Clare."

Kavan explained that more and more radio stations throughout the U.S. are utilizing a form of 4-channel broadcasting and that the label would be increasing its production of quadraphonic singles for airplay. He said that some 200 stations are broadcasting easy listening titles in quadraphonic; some 150-160 stations are broadcasting country quadraphonic product; and some 150-200 stations are broadcasting classical quadraphonic product.

# L.A. Dealer Using Video To Spotlight WB Artists

By BOB KIRSCH

LOS ANGELES—Licorice Pizza, nine store record and tape chain here, is using a Sony U-Matic videotape player in one of its main outlets to show an hour's color presentation featuring 10 Warner Bros. artists in performance.

According to Ron Geiger, manager of the Westwood store where the presentation is taking place, the unit was set up approximately a week ago. The player sits on a platform in front of a couch, with the wall behind the unit featuring an LP cover display of the artists involved.

Artists on the tape include Van Morrison, America, the Mothers, Uriah Heep, Peter Yarrow, Ashford & Simpson, Sopwith Camel and

Martin Mull, who acts as master of ceremonies.

The tape opens with a scene from a Van Morrison concert, with the artist singing "Gloria." Mull then appears and offers a sample of his routine. He then gives a bit of background on the next act. The acts are split between concert tapings and studio tapings, and at the end of each act's set a picture of the artist's latest LP flashes on the screen.

### Special Format

Mull's introduction depends on the newness of the artist or the song he may be closely associated with. For example, in talking about Uriah Heep, he mentions the attributes of the act and then points out that Warner's has just signed them. This then segues into the band's latest single. In Morrison's case, "Gloria" is not on any of the Warner's LP's but is a song first recorded by Morrison's former group, and a song he still does in concert.

Geiger said the unit is "causing interest among consumers. We've cut our normal audio speaker in the corner of the room where the unit is located and this makes it easier for the consumer to hear. The couch lets them sit down, and the average person who stops stays for an hour or so. We're thinking of possibly providing earphones for consumers in the future."



ELTON JOHN, MCA Records artist, flew to Atlanta shortly after his concert in Knoxville to catch the performance of Iggy Popp at the Richard's nightclub. From left, Raspberry Fudge, John's companion, John, and Popp.

# 2 LA Distrib Points Open

LOS ANGELES—Two new distribution points have opened locally. Springboard Intl. Records, Linden, N.J., has opened a branch in North Hollywood, managed by Mickey Arkus, formerly with Interstate. The branch is part of Music Dist. of America, a subsidiary formed by SIR. Branch will handle Trip, Vee-Jay Gospel and Dynasty records, along with economy product like Springboard, Up Front, Mistletoe, Springboard Classics, Happy Tunes and Tale Spinners, recently-acquired kidisk line from UA.

Target Records, a six-store soul chain started in 1967 locally, has opened Sheridan House Record Distributors. Operated by Bob Meals and Ken Harris, the distributorship will deal primarily in soul product.

# Impulse Sets Jazz Samples

LOS ANGELES—ABC/Impulse is releasing two sampler LP's from the Impulse catalog, titled "Impulsively" and "The Saxophone." The firm made a similar move during last year's peak buying season to help stimulate jazz interest.

"Impulsively" includes selections from the label's 14 fall releases, featuring artists such as Gato Barbieri, Sam Rivers and Marion Brown. The set has been shipped to radio stations in 15 markets and will be sold as a station promotion. Profits will go to local charities. The set is also going to non-jazz stations.

The second LP is a three record set including material from the Impulse catalog. Also featured is material leased from Lester Young and Charlie Parker.

# Audiofidelity Condon Promo

NEW YORK—Audiofidelity Enterprises, distributors of the Chiaroscuro jazz label, has instituted a special promotion on all Eddie Condon product, including an additional 20 percent discount on all orders through the end of the year, according to AFE national sales manager Bill Singer. The Condon albums will be featured in consumer ads and special-order forms have been made available to facilitate distributor orders, Singer said.

The Condon albums available on Chiaroscuro include "Town Hall Concerts," Volume I and II, and "Jazz at the New School," on which Condon is featured with the late Gene Krupa.

# Executive Turntable

Continued from page 4

Jim Maynard named western regional sales manager for Kenwood. He was most recently manager of sales administration for TEAC Corp. . . . Bruce Hodge named to head the newly-created marketing research department at Superscope, Inc. . . . Stan Lewerke named national album coordinator for Motown Records. He had previously been West Coast regional promotion manager. . . . Saul Saget has left MGM Records as its art director. Derek Church replaces him.



BERNSTEIN



FITAPELLI

Wornall F. Farr named to head United Distributing Co., which has recently been acquired by Polygram from United Artist Records and renamed Phonodisc Inc. Farr continues as Polygram's corporate vice president, marketing. Phonodisc's board of directors will be chairman, Robert E. Brockway; Members: Bill Farr, John Fruin, Jerry Schoenbaum, and Michael Stewart. . . . Stan Poses joins the management firm of Thruppence Ltd. A veteran manager of music business personalities, Poses has represented such acts as Melanie and Badfinger. . . . At Sansui Electronics Corporation, Bernard Bernstein appointed national sales manager. He headquarters in New York. Also, Vicky Fitapelli appointed assistant to Bernstein. Ms. Fitapelli has been with Sansui for over four years in various capacities in the sales department and was, prior to her appointment, sales administrator. . . . Bern Gollin named general manager of CBS International's April Musikverlog in Germany. He was formerly with Sugar Music, also in Germany. . . . Long John Silver named to head the country marketing division of GRC. Headquartered in Nashville, Silver will head the division in its first phase of a reorganization and expansion move. . . . Donald A. Parsons appointed special markets manager for Lear Jet Stereo, Inc. He will be responsible for sale of Lear Jet product to premium, military, private label, truck, RV, and OEM marketplaces. Prior to joining the firm, Parsons was vice president, sales marketing, for the H.E. Verble Company. . . . Bill Boyd appointed vice president of the Muzak Corporation. His primary responsibility will be for Muzak-owned operations in the East. Boyd had been the firm's Chicago general manager for the past three years.

Leon Kuby appointed to the newly-created post of director of product development for British Industries Company. He was previously with Harman-Kardon, having served in various sales and marketing positions throughout his 15 years with the firm. . . . Andrew Galluzzi appointed national field sales manager, auto products department, for Panasonic's special products division. Locating in New York, Galluzzi will be responsible for coordinating the in-field distribution and sales of Panasonic auto products nationwide. He was previously Midwestern sales manager for auto products in the company's Chicago region.

Hachiro Yamamoto has been appointed national sales manager for Hitachi Sales Corporation of America. Yamamoto, who has been the firm's national service coordinator stationed at the East Coast regional office in New York, will transfer to Hitachi's national headquarters in Compton, California. . . . Saul Gresky has been appointed general manager of Allied Radio Stores, a Tandy Corporation company. In his new position Gresky will be responsible for merchandising, sales operations and personnel for the 37-store Allied Radio chain.

Philip Garnick has been elected president of Electro-Voice, Inc., subsidiary of Gulton Industries. He will continue to serve as Gulton corporate vice president. Also, Jahleel D. Woodbridge has been named executive vice president, marketing, at Electro-Voice. He was formerly president of Gulton's West Instrument Division. . . . Bob R. Boatman has been promoted to national sales manager at 3M Company's Mincom division in St. Paul, Minn. Also at Mincom, Robert F. Burnett has been named sales manager, consumer and professional products; Thomas W. Kenny has been named group market manager; and Scott E. Goff has been named video products sales manager.

Bud Scoppa has joined the A&M Records publicity department. He was formerly Mercury Records publicity director for the East Coast and has published two books on rock music.

Long John Silver, previously a promotion executive with Mercury Records, Chicago, has joined General Records Corporation, Nashville, in promotion. Silver was one of the nation's leading top 40 evening radio personalities before becoming a promotion man.

ON FRIDAY, NOVEMBER 9TH  
YOU WILL HAVE AN OPPORTUNITY TO SHARE  
IN ONE OF THE MOST TOUCHING  
AND RELEVANT EXPERIENCES OF OUR TIMES.

THE CBS TELEVISION NETWORK  
PRESENTS

# “Sunshine”

A TRUE STORY  
OF WHAT IT IS TO BE YOUNG,  
AND A MOTHER,  
AND IN LOVE, AND DYING.

AN EXPERIENCE YOU'LL WANT TO SHARE.

**MCA RECORDS**

## Pop Spotlight

**WAYNE NEWTON—Pour Me a Little More Wine**, Chelsea BCL10367 (RCA). A "liberated" vocalist of major talents, Newton continues to dissipate his old "square" image. While the title tune is the hit ballad, there are some solid rockers ("Loves Me Like a Rock") to go with the solid fun tunes ("Say, Has Anybody Seen My Sweet Gypsy Rose") and the incisive ballad ("My Love"). John Bahler's arrangements complement Newton's soaring, gripping attack. Producer Wes Farrell has tied all the strings, guitars, contemporary rhythm and voices into a tight one-for-all-for-one team.

**BARBRA STREISAND—And Other Musical Instruments**, Columbia KC 32655. Since this is the soundtrack from her TV special, there are plenty of effects one can only enjoy with all senses. But since you can't see the things going on as Barbra walks through all the visual settings which are at the core of the program, your imagination has to take command. Nonetheless, her fine tones and majestic power are sheer entertainment. There are lots of off-beat ideas, like an Indian raga effect on "I Got Rhythm" and sound effects on "The World Is a Concerto." "Glad to Be Unhappy" is Barbra at her ballad best. Ken and Mitzi Welch's arrangements for TV provide an interesting experience on record.

**THE BAND—Moondog Matinee**, Capitol SW 11214. The Band's first "new" LP in two years is not really new at all. Rather, it is a collection of some of the greatest but in some cases lesser known hits in rock history, such as Clarence (Frogman) Henry's "Ain't Got No Home," Chuck Berry's "Promised Land" and the Platters' "Great Pretender." The songs are not so much imitations of the originals as interpretations, with the group that lived through this era as the "Hawks" going back to their younger days. As always, fine vocals and arrangements sparkle. And could the Moondog of the title be the late Alan Freed?

**BARRY WHITE—Stone Gon'**, 20th Century T 423. White makes good usage of the monologue idea developed initially in pop by Lou Rawls and Isaac Hayes. His soft, delicate romantic voice caresses the intros to his love ballads, his pleas for love and understanding. Grandiose productions earmark the tunes, especially "Girl, It's True, Yes I'll Always Love You" and "Hard to Believe That I Found You." White and Gene Page create delightful arrangements.

**ELVIS—Raised on Rock**, RCA APL1 0388. There's a mellowness in Elvis' voice regardless of whether he's doing the old "Are You Sincere" or the more uptempo country flavored "Find Out What's Happening." There is a comfortable feel to his works with J.D. Sumner and the Stamps and a group called Voice. The raucous edge is gone from his voice. This may be the most laid back LP thus far offered by the superstar. "For Ol' Times Sake" is pretty listening; "Three Corn Patches" a telling romper.

**THE PARTRIDGE FAMILY—Bulletin Board**, Bell 1137. The Partridge sound is moving like a constant ball of energy. "I Wouldn't Put Nothin' Over On You" with a catchy arrangement and sweet, tight harmonies, contrasts with the question and answer sound of "Where Do We Go From Here." David Cassidy's soft but forceful vocals are dominant. Wes Farrell's powerful production matches the sweep of the new material. LP is fine adult fare.

**JOHN LENNON—Mind Games**, Apple SW 3414 (Capitol). The finest set put together by Lennon since "Imagine," running the complete gamut of his talents as singer and songwriter from the hard rock of "Tight As" and "Out the Blue" to beautiful acoustic material such as "Intuition." For those who thought this artist was running out of gas, the cohesiveness and skill in this LP should quickly change their minds.

**THE CRUSADERS—Unsung Heroes**, Blue Thumb BTS 6007 (Famous). First single-disk Blue Thumb album from the highly popular instrumental group reprises their usual tight-knit distinctive sax-trombone counterpoint leads in the style that made them one of the earliest and biggest jazz crossover acts.

**CREEDENCE CLEARWATER REVIVAL—Live in Europe**, Fantasy CCR 1. Twin-disk set of five Creedence greatest hits joins earlier vols. I & II of Fantasy reissues. This Sept. 1971 Europe tour had the three-man Creedence, minus Tom Fogerty. Nice, energetic readings of the basic Creedence pseudo-Cajun songbag, with rarities like a 13:33 jam of "Keep On Chooglin'."

**VIKKI CARR—Live at the Greek Theatre**, Columbia KG 32656. Fine double set from Ms. Carr who moves through a

stirring Spanish medley as well as hits including "It Must Be Him" and a Judy Garland medley. Orchestral arrangements are superb and all the excitement of a live show are caught here from the varying moods of the material to the moods of the audience.

**AMERICA—Hat Trick**, Warner Bros., BS 2728. Usual fine LP from soft singing vocal-instrumental trio featuring the harmonies they have become identified with and which can best be heard in "Muskrat Love" and the ambitious, eight minute "Hat Trick." America have been criticized for sounding like others and lacking zest, but they are a strong group and should sustain with this LP.

**JOHN PRINE—Sweet Revenge**, Atlantic SD 7274. Songwriters that can arouse all the emotions are rare, and singer songwriters of this genre are even more scarce, but Prine fills the bill as he moves through the humorous "Dear Abby" and the poignant "Christmas in Prison." Prine still sounds a bit like Dylan, but his material is so strong and his style developing so well that he has established his own identity totally.

**FLEETWOOD MAC—Mystery to Me**, Reprise MS 2158 (Warner Bros.). The band that started as a pure blues outfit has matured into one of the most melodic groups around, shifting material perfectly to match the shifting of personnel. Vocals of Christine McVie on cuts such as "Just Crazy Love" and Bob Welch's guitar on tunes such as "The City" are superb. A band that can rock or keep it soft.

**LINDA LEWIS—Fathoms Deep**, Reprise MS 2172 (Warner Bros.). A marvelous set from this song stylist with the little girl voice. Ms. Lewis profits from her own material, most of which consists of entertaining tales such as the whimsical "If I Could" and the sexy, happy "Play Around." The music is difficult to categorize and could hit rock or MOR and the production combination of Ms. Lewis and Jim Cregan is superb.

**BLACK OAK ARKANSAS—High on the Hog**, Atco SD 7035 (Atlantic). One of America's answers to the pound-for-pound-school exemplified by England's Black Sabbath, this band blasts its way with conviction. Crowd sounds are added to the studio setup. "Mutants of the Monster" is scary enough.

**CARL REINER & MEL BROOKS—2000 and Thirteen**, Warner Bros., BS 2741. Despite an over-emphasis on genitals, sex and being Jewish, this fourth LP in the long, stretched out series dating back to 1961 offers new "insights" into universal topics. Its uneven humor level is typical of much of comedy writing: it's hard to be funny 100 percent of the time.

**THE BIG BAND CAVALCADE CONCERT**, RCA CPL2-0362. Music from the 30's and 40's by Freddie Martin and his band and Bob Crosby and his Bobcats is mixed with Margaret Whiting's stellar interpretations of some current pop hits. This on-location taping of this big band package sparks memories of yesterday. The sound is today and the music crosses the past and present, thanks to Margaret's special treatment of "Where Do I Begin" and "What Are You Doing the Rest of Your Life." A fine package for fans of these major musical names.

**BUCKWHEAT**, London XPS 635. Usually driving, surging musical strokes with forceful vocals by Debbie Campbell and Budy Smotherman. "Will the Circle Be Unbroken" is a rock version of the old gospel song; "Do'it It My Own Way" is funky.

## Country

**BARBARA FAIRCHILD—Kid Stuff**, Columbia 32711. One good album deserves another, and that's what Barbara has come up with for the second time in a row. Her last smash single was followed by an excellent LP, and now she has done it again, fresh on the heels of her second big single. Particularly strong are her versions of "Baby Doll" and "Some-time."

**STAN HITCHCOCK—Country**, Cinnamon 5001. Stan has been waiting for some time to put it all together and here, with the guidance of Tommy Alsop and Lewis Willis, he has done it. An exceedingly good voice, now with the proper material. The best of the batch is a Foster & Rice tune called "The Same Old Way"; others include: "Lonely Wine" and "Never You Mind."

**CHARLEY PRIDE—Amazing Love**, RCA APL 1-0397. Pride has had so many great albums (and singles) that new superlatives are hard to find. This is as good as any of them, and he has potential singles in "I'm Only Losing Everything I Threw Away" and "I'm Glad It Was You" and "Blue Ridge Mountains Turnin' Green."

**DICKEY LEE—Sparklin' Brown Eyes**, RCA APL 1-0311. Now well established as one of the fine country singers of our times, Lee puts his versatility to work, in old and new tunes, and some with good narrative lyric content. The best of the batch are "Rosa Marie," "Ohio Woman" and "Ghost Story."

**TROY SEALS—Now Presenting**, Atlantic 7281. Troy gives it his all here in 12 cuts, doing ballads, up tempo tunes, and virtually all of them self-written. A couple of these have been done in other areas, particularly r&b, but he makes them come off country. Best cuts are "A Drink, A Dance, and An Ole Love Song," "There's a Honky Tonk Angel" and "Star of the Bar."

## Soul

**BROWN SUGAR—Featuring Clydie King**, Chelsea BCL1 0368 (RCA). Clydie's soft, sexy lead voice sets the pace for this female soul act. All the right ingredients for today's commercial soul market are present: delightfully cheery vocals, infectious beats and subtle use of strings and reeds in the background. "If You Like My Music" has a gospelish flavor but with good commercial appeal. There is an overtone of Diana Ross and the Supremes, especially on "Loneliness."

**THE OVATIONS—Having a Party**, MGM SE 4945. A very comfortable album of soul offerings, arranged and produced by Dan Greer in Memphis. Continuity is held together in a party atmosphere, with the host of the affair Louis Williams handling each cut with command and feeling. A very promising talent. The album includes their current hit "Having a Party" with a potential for future cuts. Best cuts: "A Change Is Gonna Come," "Don't Look Back" and "Born on a Backstreet."

## Jazz

**VARIOUS ARTISTS—The Saxophone**, Impulse ASH 9253-3 (ABC). "Encontros" features Gato Barbiera and his firebrand brand of modern playing. That's today. Yesterday is represented on this fine anthology (three records for \$7.98) by Coleman Hawkins, Ben Webster, Lester Young, Charlie Parker and Johnny Hodges. Tomorrow may belong to John Klemmer. In the middle are Sonny Rollins, Don Byas, Sonny Stitt, John Coltrane, Ornette Coleman, John Gilmore, Sonny Simmons and Sam Rivers. This kind of LP is valuable because of its compilation concept of placing history within a track of itself. Ed Michel and Steve Backer put it all together. Sound quality naturally varies with each cut.

**HEAD HUNTERS—Herbie Hancock**, Columbia KC 32731. Pianist Hancock seems to have come back down to earth after several albums of floating around in electronic space. One gets the impression that he has been shown the light by new producer Dave Rubinson that music can be fun as well as funky and still be art. Hancock and his four associates are heard here in a program which gets back to simple swinging, but which allows for adventurous melody lines and chord progressions. And lots of down home soul. Dig the bass figure on "Chanelon" and Hancock's electronic support. Side two is much deeper, so as not to kill off all those space fans who enjoyed his previous efforts.

**DONALD BYRD—GIGI GRyce—Early Byrd**, Columbia KG 32482. Trumpeter Byrd's current success on the pop and soul charts prompts Columbia to offer this repackage taken from "Jazz Lab" and "Modern Jazz Perspective." The first two sides are melodic and mainstream jazz. The last two sides bring in vocalist Jackie Paris to add blues interpretations. When Byrd and saxman Gryce play the same lines as on "Over the Rainbow" they almost sound as one. Valuable for students of trumpet.

## Quadrasonic

**ENOCH LIGHT—Future Sound Shock**, Project 3 PR 5077 QD (Sansui QS matrix). Virtually state-of-the-art for matrix quadrasonic; the separation on all tunes is fantastic, especially on "St. Thomas! Everybody!" and "The Girl From Ipapema." The producer blended and balanced all of the sounds to not only thunder or enchant you from various directions, but make the listening enjoyable and highly exciting.

**DAVID CLAYTON-THOMAS**, RCA APDI-0173 (CD-4 discrete Quadrasonic). An extremely dynamic and musically aggressive Clayton-Thomas, on most cuts anyway, provides an excellent foundation for the medium. "Workin' on the Railroad," a real oldie, comes alive like never before in quadrasonic, as does "Hernando's Hideaway" and "Can't Buy Me Love." Excellent separation; phenomenal quadrasonic production.

**NEW YORK PHILHARMONIC—Boulez Conducts Wagner**, Columbia MQ 32296 (CBS SQ matrix). You get the full sense of being in a concert hall via this type of matrix production; however, the "surround" classical product that Columbia has issued in the past leaves one still thirsty for more than just the concert effect. The result is good here and you enjoy "Meistersinger Prelude" and "Faust Overture," but it's obvious that classical producers are going to have to consider methods of taking full advantage of the capabilities of the medium.

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; Review editor—Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Is Horowitz, Duncan McDonald, Tom Moran.**

## Recommended LP's

### pop

**COWBOY—Why Quit When You're Losing**, Capricorn 2CX 0121 (Warner Bros.). Double repackage from this fine rock group who enjoy the help of the late Duane Allman on "Please Be With Me."

**JAMES MONTGOMERY BAND—First Time Out**, Capricorn CP 0120 (Warner Bros.). Good Southern boogie from Allman Bros. country exemplified in "I'm Funky But I'm Clean."

**SENATOR SAM—At Home**, Columbia KC 32756. Question: Can all of that television exposure conducting the Watergate hearings pay off in records? Sure. Bound to help some and there's a touch of humor in his efforts at songs like "Bridge Over Troubled Water" and his wry stories.

**GUY LOMBARDO—Every Night Is New Year's Eve**, London XPS 904. This LP focuses dead center on the nostalgia craze. Cuts includes "Boo Hoo" from yesteryear and tunes older, such as "Auld Lang Syne." Newer tunes include "Hello Dolly" and "Cabaret."

**BOBBY SHORT—Bobby Short is K-R-A-Z-Y for Gershwin**, Atlantic SD 2-608. The singer/pianist offers his distinctly powerful interpretations of the Gershwin's songbooks of the 20's and 30's. Universal material for a special audience.

**LUCIFER'S FRIEND**, Billingsgate BG 1002. Driving rock reminiscent to that of Led Zeppelin. Best example is the cut "Ride the Sky."

**JOHN EDWARD BELAND**, Scepter SPS 5113. Impressive debut album featuring soft acoustic sounds with beautiful orchestral backing. Best cuts: "Banjo Man" and "Back on the Road Again."

### soul

**RUFUS THOMAS—Crown Prince of Dance**, Stax STS 3008. The elder statesman of funk gets good and spicy with a series of simple to enjoy, hit 'em in the gut kind of tune. "Funkiest Man Alive" and the oldie "Tutti Frutti" exclaim his power.

**LOU RAWLS—Live at the Century Plaza**, MGM SE 4895. The night club performance and raps of Grammy Award nominee Rawls includes his hits "Love Is a Hurting Thing," "Dead End Street" and "Natural Man." A very smooth and enjoyable act with strong backup work.

**PHIL UPCHURCH—Lovin' Feelin'**, Blue Thumb BTS 59 (Famous). Lyrical, jazzy-pop guitar showmanship in the David T. Walker vein from another session star picker moving into the spotlight.

**LITTLE SONNY—Hard Goin' Up**, Enterprise ENS 1036 (Stax). Vocalist/harmonica man has a fun time with some commercial blues, notably "The Day You Left Me." Good brass backing adds its own kick.

**VARIOUS ARTISTS—Fillet of Soul**, Stax STS 3021. A sampler of hot top soul acts provide a variety of styles representing today's soul sound. LP has hits from Isaac Hayes, Staple Singers, Bar-Kays, Johnny Taylor, Rufus Thomas.

(Continued on page 78)



**PolyGram**  
CORPORATION

announces the acquisition of  
U.D.C., Inc.  
and the continuing of operations as  
**Phonodisc Incorporated**

**National distributors for:**  
MGM Records Inc. • Polydor Inc. • United Artists Records, Inc.

# Top Single Picks

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**GRAND FUNK**—Walk Like A Man (3:22); producer: Todd Rundgren; writers: Farner-Brewer; publisher: Cram Renraff, BMI, Capitol 3760. Powerful instrumentals and vocals characterize strong rock tune with catchy, repetitive chorus. Group coming off number one record should have no trouble with this similar sounding disk featuring Todd Rundgren's production skills. Flip: no info available.

**ARETHA FRANKLIN**—Until You Come Back To Me (That's What I'm Gonna Do) (3:25); producers: Jerry Wexler, Arif Mardin; writers: S. Wonder, C. Paul, M. Broadnax; publishers: Jobete, ASCAP, Stone Agate, BMI, Atlantic 2995. Ms. Franklin is closer to the pop groove than she has been in some time with this bouncy, beautifully orchestrated tune focusing on her distinctive vocals. Fine segues from relatively slow material to powerful middle segment. Flip: no info available.

**THE WHO**—Love, Reign O'er Me (3:11); producer: The Who; writer: Peter Townshend; publisher: Track, BMI, MCA 40152. The outstanding vocals of Roger Daltrey and the dynamic orchestral arrangements highlight this cut from the group's "Quadrophenia" LP. As the poor mod character, Daltrey is perfect. Interesting use of synthesizer effect. Flip: no info available.

**TOWER OF POWER**—What Is Hip? (3:22); producers: Tower of Power; writers: S. Kupka, E. Castiñu, D. Garibaldi; publisher: Kuptillo, ASCAP, Warner Bros. 7748. T of P momentarily departs the soul-band ballad style which has been getting them on the charts each time out. This is a full-out uptempo tune with tongue-in-cheek lyrics about social pretension belted out over spectacular horn-rhythm riffs. Flip: no info available.

## recommended

**DOBIE GRAY**—Good Old Song (3:07); producer: Mentor Williams; writers: Mentor Williams, Ron Davies; publishers: Almo, Irving, ASCAP, MCA 40153.

**CHEECH & CHONG**—Sister Mary Elephant (3:36); producer: Lou Adler; writers: Cheech Marin, Tommy Chong; publisher: India Ink, ASCAP, Ode 66041 (A&M).

**PAUL WILLIAMS**—Inspiration (3:07); producer: Kenny Ascher; writers: P. Williams, K. Ascher; publisher: Almo, ASCAP, A&M 1479.

**THE BAND**—Ain't Got No Home (3:20); producer: The Band; writer: Clarence (Frogman) Henry; publisher: Arc, BMI, Capitol 3758.

**RASPBERRIES**—I'm A Rocker (3:05); producer: Jimmy Ienner; writer: Eric Carmen; publisher: C.A.M.U.S.A., BMI, Capitol 3765.

## Billboard's Recommended LP's

Continued from page 76

### jazz

**RETURN TO FOREVER FEATURING CHICK COREA**—Hymn of the Seventh Galaxy, Polydor PD 5536. Free-form but melodic electric keyboard sounds from Corea's newest foursome. Melow in the extreme.

**SONNY STITT**—Mr. Bojangles, Cadet CA 50029 (Chess/Janus). Stitt's mellifluous alto is matched perfectly with such pop tunes as "The World Is a Ghetto" and "Killing Me Softly With His Song." Lots of jazz with lots of sweetness in the string arrangements.

**JOHN COLTRANE**—Concert In Japan, Impulse AS 9246-2 (ABC). Never released material circa 1966 on which Pharoah Sanders, Alice Coltrane, Jimmy Garrison and Rashied Ali "jam" in the open avant-garde style which has its followers.

**DUKE ELLINGTON**—Collages, BASF MB 21704. Duke guests with a large Canadian orchestra set up to showcase Canadian composers Ron Collier, Norman Symonds, Gordon Delamont. Their scores have the broad sweeping tones and colors best



**THE DELLS**—I Miss You (3:30); producer: Don Davis; writer: Tony Hester; publisher: Groovesville, BMI, Cadet 5700 (GRT). Just an all-around fine record by a respected veteran group which has never quite attained the adulation it deserves. An infectiously ominous instrumental chart and husky-throated baritone lead vocal combine for direct emotional plaint. Flip: no info available.

**WILSON PICKETT**—Soft Soul Boogie Woogie (2:37); producers: Brad Shapiro, Wilson Pickett; writers: Seals, Goodman, Jennings; publisher: Danor, BMI, RCA APBO 0174. Wilson's got a super-commercial noveltyish outing in this accurately-titled shuffle boogie. Very elegantly nonchalant sound package sure to invoke listener smiles. Flip: no info available.

**NEW YORK CITY**—Quick, Fast, In A Hurry (2:36); producer: Thom Bell; writers: Thom Bell, Linda Creed; publishers: Assorted, Bellboy, BMI, Chelsea BCCO 0150 (RCA). This Thom Bell produced-arranged group has a fast-growing reputation and maintains it here with another clever and melodic Bell-Creed tune in that distinctive Stylistics style. Speed-up on the title chorus is effective device. Flip: no info available.

**JAMES BROWN**—Stoned To The Bone—Part 1 (4:00); producer: James Brown; writer: James Brown; publishers: Dynatone, Belinda, Unichappell, BMI, Polydor 14210. The unquenchable James Brown follows "Sexy, Sexy, Sexy" to his devoted following with another bouncy soul-rocker that maintains the instantly-recognizable Brown touch without merely repeating himself. Flip: no info available.

## recommended

**JACKIE WILSON**—It's All Over (2:58); producers: Carl Davis, Williams Sanders; writer: Jeffrey Perry; publisher: Hog, ASCAP, Brunswick 55504.

**BABY WASHINGTON**—I've Got To Break Away (2:58); producer: Clarence Lawton; writers: L. Chandler, D. Irwin, B. Washington; publisher: Black Ivy, ASCAP, Master Five 9107.

**DENNIS COFFEY**—Theme From Enter The Dragon (3:12); producers: Bif M. Theodore, D. Coffey; writer: Lalo Schiffrin; publisher: Warner-Tamerlane, BMI, Sussex 511.

**SILKY VINCENT**—Funky World (Part 1) (3:08); producer: not listed; writer: Vincent; publisher: Bridgeport, BMI, Eastbound 618 (Janus).

fitted to Duke's intense playing. "Collage No. 3" and "Fair Wind" are big band swing at its best.

**SUGARCANE HARRIS**—Cupful of Dreams, BASF MB 21792. Unique and interesting electric violin from veteran jazz-rock-blues man sparks this fine LP on cuts such as "Hattie's Bath-tub."

**GEORGE SHEARING**—Light, Airy and Swinging, BASF MB 25340. The title totally describes the moods of this San Francisco recording with Stix Hooper on drums and Andy Simpkins on bass. "If" and "Too Close for Comfort" are totally intimate experiences.

**PETE YELLIN**—It's the Right Thing, Mainstream MRL 397. Young players with technical skill and a driving sound earmark this modern jazz outing. Yellin's alto and flute work are fine; the title tune rips and roars along. Latin percussion helps in the uplifting.

**DJANGO**—The Quintet of the Hot Club of France, GNP Crescendo GNP 9019. Definitely for collectors. This famous band featuring the guitarist Reinhardt and violinist Stephane Grappelly, swings such old titles as "Limehouse Blues," "St. Louis Blues," "China Boy."



**JODY MILLER**—The House Of The Rising Sun (3:16); producer: Billy Sherrill; writer: A. Price; Al Gallico (BMI); Epic 5-11056. This was unquestionably the best cut from her greatest LP, and she's bound to revive this one with a masterful rendition. It is superb. Flip: no info available.

**DEBORAH HAWKINS**—He's My Walkin' Love (2:32); producer: Morris Wilson; writers: Carmol Taylor, Morris Wilson, Mark Sherrill; Al Gallico/Algee (BMI); Warner Bros. 7746. A new voice, an unusual one, and a fine one. A great discovery who should have a lot of hits. Flip: no info available.

**TOMMY CASH**—She Met A Stranger, I Met A Train (2:17); producer: Larry Butler; writers: J. Slate, D. Morrison; Tree (BMI); Epic 5-11057. Tommy puts it together with this sad ballad, told in a narrative way. Flip: no info available.

**JERRY FOSTER**—Looking Back (2:25); producers: Johnny Morris & Lewis Willis; writers: Otis, Benton & Hendricks; Sweco/Eden (BMI); Cinnamon 774. A lot of soul, a lot of blues, and plenty of country, as Foster gives a beautiful treatment to an old hit in another field. Flip: No info available.

**JACK BLANCHARD & MISTY MORGAN**—Just One More Song (3:15); producer: Blanchard; writer: Blanchard; Bird-walk (BMI); Epic 5-11058. Back to the smoothness, retaining the styling, and it's a tune which should catch on at once. Flip: no info available.

**BUCK OWENS**—Big Game Hunter (2:09); producer: Buck Owens; writer: Buck Owens; Blue Book (BMI); Capitol 3769. The magic formula strikes again. Buck continues his string of successes with another catchy tune. Flip: "That Loving Feeling," all credits same.

**KELLY**—Horseshoe Bend (2:20); producer: not listed; writers: Mack Vickery, Bobby Borchers; Tree (BMI); Toast 317. A newcomer to the label, she grabs this recent album hit and really sings it. Stations already are picking it up. Flip: No info available.

## recommended

**GINGER BOATWRIGHT**—The Lovin's Over (2:58); producer: Ken Laxton; writer: Ginger Boatwright; Act 1 (BMI); GRC 1008.

**DICK FELLER**—Biff, The Friendly Purple Bear (3:48); producer: Larry Lee & Larry Butler; writer: Feller; Tree (BMI); UA 316-W.

**CHUCK GLASER**—Gypsy Queen (3:05); producer: Glaser, Hoover; writers: Greg Quill, Karryn Tolhurst; Collar/PTV Ltd./Glaser (BMI); MGM 14663.

**BOB CARTER**—Old Jim Taylor (2:07); producer: Don R. Smith; writer (Bob Carter); Cherish (ASCAP); Cherish 45-8.

**JEAN SHEPARD**—Come On Phone (2:12); producer: Larry Butler; writers: Johnny Slate, L. Henley; Tree (BMI); UA 317-W.



**PREMIATA FORNERIA MARCONI**—Celebration (3:18); producer: Pete Sinfield; writers: Mussida, Premoli, Sinfield; publisher: Manticore, BMI, Manticore 2002 (Atlantic). Italian rock group offers compact yet dynamic arrangement on this instrumental with synthesizer lead. Flip: no info available.

**WHITE CHOCOLATE**—Getting Ready To Rock & Roll (2:46); producers: Bruce Somerfeld, Charlie Karp; writer: Charlie Karp; publisher: Medulla, ASCAP, RCA APBO 0162. Catchy rock tune in traditional style with good use of female chorus to back up male lead vocals. Flip: no info available.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.



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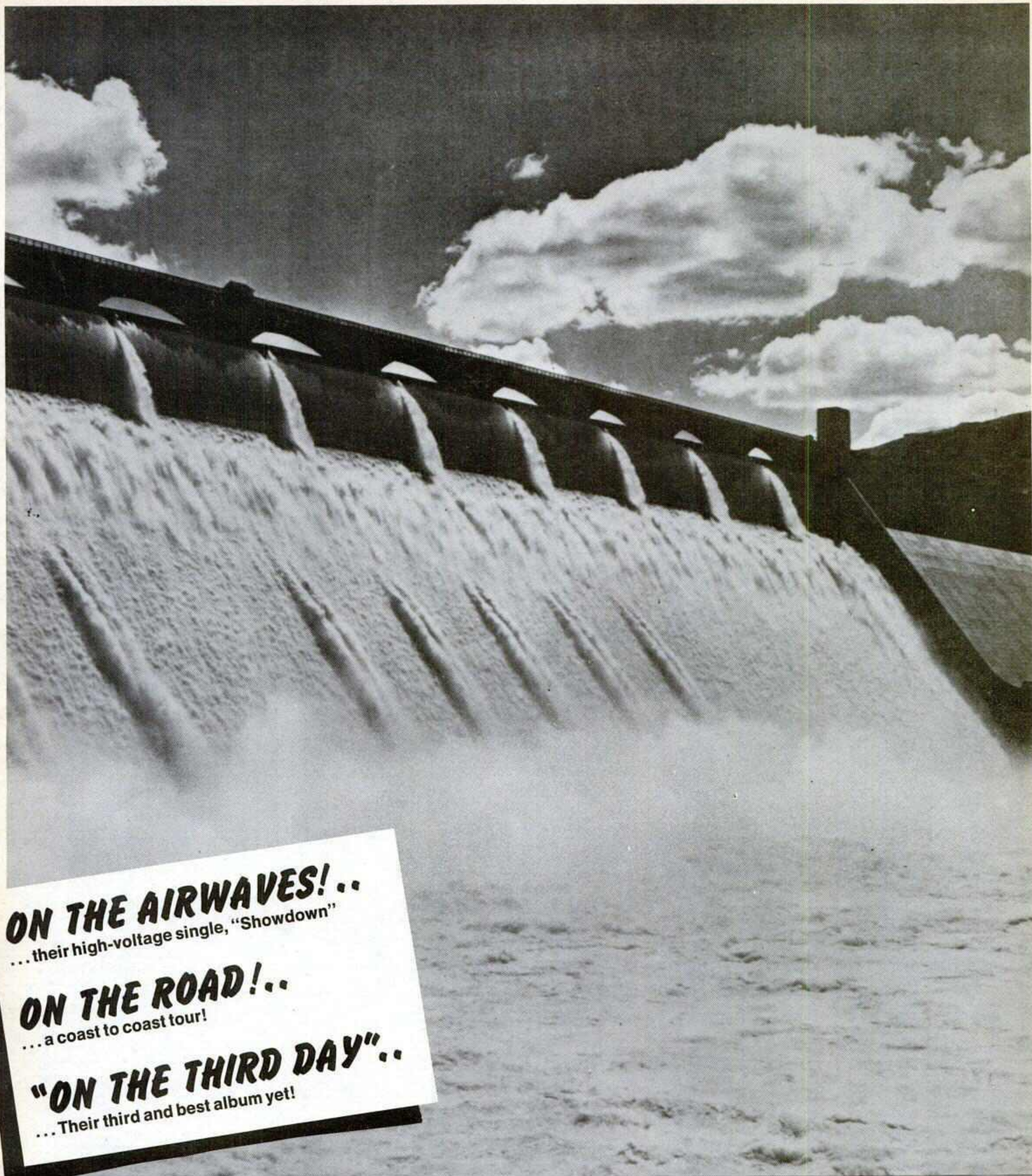
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... a coast to coast tour!

**"ON THE THIRD DAY"..**

... Their third and best album yet!

**ELECTRIC LIGHT ORCHESTRA**

*"Whatever you do....*



*.... do it with the Light on."*



FROM UNITED ARTISTS RECORDS 

## Who/Where/When

• *Continued from page 24*

**WAYNE NEWTON** (RCA): Sands, Las Vegas, Nov. 14-Dec. 4.  
**\*NEW YORK CITY** (RCA): State College, Slippery Rock, Pa. Nov. 10; Tom Jones Pub, Miami, Fla. (10-25).  
**MAYF NUTTER** (Capitol): Forty Grand Club, Sacramento, Calif. Nov. 16-17.  
**ODETTA** (Polydor): Amazingrace Coffeehouse, Evanston, Ill., Nov. 30-Dec. 3.  
**O'JAYS** (Epic): European Tour, Nov. 29-Dec. 19.  
**THE ORIGINALS** (Motown): Huntington Park Inn, Philadelphia, Nov. 8.  
**\*ORLEANS** (ABC): Northeastern Regional College Convention, Mass. Nov. 7-11; Whiskey A Go Go, Los Angeles (13-18); The Boarding House, San Francisco 20-25.  
**ORPHAN** (London): Sandy's, Beverly, Mass., Nov. 9-10.  
**BUCK OWENS** (Capitol): North Hall Auditorium, Memphis, Tenn., Nov. 15; Coliseum, Sioux Falls, S.D. (16); Municipal Auditorium, Minot, N.D. (17); Memorial Hall, Kansas City, Kansas (18).  
**CHRISTOPHER PARKENING** (Capitol): Bryan, Texas, Nov. 5; Austin, Texas (7-9); Dayton, Ohio (14); Japan Tour (17-29).  
**STU PHILLIPS** (Capitol): Christian Assembly Auditorium, Winona Lake, Ind., Nov. 10; Old Switz Gym, Switz City, Ind. (18); Armory, Roanoke Rapids, N.C. (24).  
**WEBB PIERCE** (Decca): Gonzales, La., Nov. 16.  
**RAY PILLOW** (Mega): Night Gallery, Crystal City, Mo., Nov. 10; King's Loft, Aurora, Colo. (14); White Sulphur Springs Fair, Georgetown, Ky. (17-18); Lodge No. 119, Newport News, Va. (23); Greenville, S.C. (24).  
**POINTER SISTERS** (Blue Thumb): Palace Theatre, Providence, R.I., Nov. 30.  
**JIM POST** (Fantasy): Bitter End, N.Y., Nov. 8-12; Passim, Boston (20-Dec. 1).  
**KENNY PRICE** (RCA): Tour—Iowa, Nebraska & Missouri, Nov. 9-18.  
**WILSON PICKETT** (RCA): The Twin Coaches, Belle Vernon, Pa., Nov. 9.  
**CHARLEY PRIDE** (RCA): El Paso, Texas, Nov. 9; Waco, Texas (10); San Antonio, Texas (11); Phoenix, Ariz., (12-13); Convention Center, Anaheim, Calif. (15); Swing Auditorium, San Bernardino, Calif. (16); Memorial Auditorium, Sacramento, Calif. (17); Oakland, Calif. (18); Fresno, Calif. (20).  
**\*SUSAN RAYE** (Capitol): Four Seasons Auditorium, St. George, Utah, Nov. 6; Mr. Luckies, Salt Lake City, Utah (7); High School, Vernell, Utah (8); North Hall Auditorium Memphis, Tenn. (15); Coliseum, Sioux Falls, S.D. (16); Memorial Hall, Kansas City, Kansas (18).  
**HELEN REDDY** (Capitol): H.I.C. Arena, Honolulu, Hawaii, Nov. 19.  
**JERRY REED** (RCA): Con. Auditorium, Hot Springs, Ark., Nov. 16; Music Festival, Nashville, Tenn. (24); Con. Center, Indianapolis, Ind. (25).  
**JEANNIE C. RILEY** (MGM): Valparaiso, Fla., Nov. 16; Montgomery, Ala. (17).  
**JOHNNY RIVERS** (United Artist): Houston Music Hall, Texas, Nov. 17.  
**\*SAM RIVERS** (ABC/Dunhill): Symphony Hall, Boston Nov. 9; Yale Univ. New Haven, Conn. (10); Amherst College, Mass. (11); J.F. Kennedy Center, Washington, D.C. (16).  
**\*RIVER CITY** (Stax): Hendrick's College, Conway, Ark., Nov. 17; Ark. Tech. Russellville (26).  
**\*RICK ROBERTS** (A&M): Waterbury, Conn. Nov. 9; Penn State Univ., University Park, Pa. (10).  
**\*TOM RUSH** (Columbia): Main Point, Bryn Mawr, Pa., Nov. 5-8; Carnegie Hall, N.Y. (9); Potsdam College, N.Y. (10); Univ. of Providence, R.I. (15).  
**JOHNNY RUSSELL** (RCA): The Myriad, Oklahoma City, Okla., Nov. 8; Hirsh Auditorium, Shreveport, La. (9); Municipal Auditorium, Mobile, Ala. (10); Coliseum, Baton Rouge, La. (11); Coliseum, Jackson, Miss. (16); Mid-South Coliseum, Memphis, Tenn. (17); Barton Auditorium, Little Rock, Ark. (18); War Memorial Auditorium, Johns-town, Pa. (21); Field House, Huntington, W. Va. (22); Dorton Arena, Raleigh, N.C. (23); Richmond Coliseum, Va. (24); Scope Coliseum, Norfolk, Va. (25); Convention Center, Miami, Fla. (30).  
**EARL SCRUGGS REVUE** (Columbia): Nashville, Tenn., Nov. 25; Chicago (27).  
**DOC SEVERINSEN** (RCA): Enid, Okla. Nov. 13; Wichita Falls, Kansas (14).  
**\*SIEGEL-SCHWALL** (RCA): Sanctuary, Hyde Park, Ill., Nov. 8-9; The Brewery, Lansing, Mich. (19); Cre College, Cedar Rapids, Iowa (28).

**SAMMI SMITH** (Mega): Arlington Moose Lodge, Bailey's Cross Rd., Va., Nov. 17.  
**SONS OF CHAMPLIN** (Columbia): Stable, Eugene, Oregon, Nov. 5-6; Hay-loft, Vancouver, Wash. (7).  
**SPIRIT, REDBONE, THUNDERMUG** (Epic): Paramount, Seattle, Wash., Nov. 9; Paramount, Portland, Oregon (10); Matrix, San Francisco (11).  
**BRUCE SPRINGSTEEN** (Columbia): Max's Kansas City, N.Y., Nov. 6-8.  
**\*JAMES LEE STANLEY** (RCA): Earl of Oldtown, Chicago, Nov. 7-11; Carroll College, Helena, Mont. (17).  
**EDWIN STARR** (Motown): El Paso Civic Center, Texas, Nov. 24; Sugar Shack, Boston (26-Dec. 2).  
**DAKOTA STATON** (Groove Merchant): Jimmy's, N.Y., Nov. 3-10.  
**STEELWIND** (RCA): Keystone Korner, Berkeley, Calif., Nov. 5; In of the Beginning, Cotati, Calif. (9).  
**\*B.W. STEVENSON** (RCA): College, Clinton, Miss., Nov. 5; Univ. Lake Charles, La. (6); College, Abilene, Texas (7); Civic Auditorium, Bakersfield, Calif. (8); Convention Center, Las Vegas (9); N.M. Highlands Univ. Las Vegas, N.M. (10); State College, Chadron, Nebr. (11); College Conway, Ark. (13); State Univ., Alva, Okla., (14); Assembly Center, Tulsa, Okla. (15); Chicago (16); Bradley Univ., Peoria, Ill. (17); Ill. State, Normal (18).  
**MARY STUART** (Bell): Penneys Department Store, Dayton, Ohio, Nov. 9.  
**TRAVARES** (Capitol): Apollo Theatre, N.Y., Nov. 9-15.  
**THE TEMPREES** (Stax): The Coliseum, Memphis, Tenn. Nov. 24.  
**DAVID-CLAYTON THOMAS** (RCA): The Cave, Vancouver, Canada, Nov. 7-9; The Observatory, Kansas City, Kansas (12-25).  
**MEL TILLIS** (MGM): Sulphur, Okla., Nov. 8; Wichita, Kansas (9); Tulsa, Okla. (10); Immokalee, Fla. (15); Trinity, Texas (17); Schenectady, N.Y. (23); Rochester, N.Y. (24); Scranton, Pa. (25); Lubbock, Texas (29); San Antonio, Texas (30).  
**CAL TJADER** (Fantasy): Inn of The Beginning, Cotati, Calif., Nov. 5.  
**JACK TRAYLOR & STEELWIND** (Grunt): Keystone Club, Berkeley, Calif., Nov. 5.  
**THE TREND** (Capitol): Observatory Club, Omaha, Nebr., Nov. 5; Observatory Club, Kansas City, Mo. (19-Dec. 1).  
**THE 24-CARAT BLACK** (Stax): Cincinnati, Ohio, Nov. 20; Chicago (21-22); Diplomat, Cincinnati (23); Cincinnati (31).  
**UNDISPUTED TRUTH** (Motown): Civic Center, Tulsa, Okla., Nov. 8; Arena, Oklahoma City, Okla. (9); Fifty Yard Line, Kansas City, Kansas (10-11).  
**WAGONER/PARTON** (RCA): Regina, Sask., Canada, Nov. 9; Vancouver, B.C. Canada (25).  
**THE WAILERS** (Island): Spectrum, Philadelphia, Nov. 5.  
**JERRY JEFF WALKER** (MCA): Kenny's Castaways, N.Y., Nov. 20-25.  
**CHUCK WAYNE/JOE PUMA DUO** (Perception): Bradley's, N.Y. Nov. 5; Gulliver's, W. Petterson, N.J. (12).  
**\*WEATHER REPORT** (Columbia): Ellis Auditorium, Memphis, Tenn., Nov. 8; Springfield College, Mass. (9); Indiana Univ., Bloomington, Ind. (10); Wabash College, Crawfordsville, Ind. (11); Masonic Auditorium, Detroit (16); Lansing, Mich. (17); Kent State Univ., Ohio (18); Auditorium Theatre, Chicago (28); Cornell Univ., Ithaca, N.Y. (29); Case Western Reserve, Cleveland, Ohio (30).  
**ERIC WEISSBERG** (Warner Bros.): Gnarled Hollow Inn, Setauket, N.Y., Nov. 16-17.  
**DOTTIE WEST** (RCA): Nashville, Tenn., Nov. 26-30.  
**JOHNNY WHITAKER** (RCA): Wieboldts, Chicago, Nov. 24; Donaldson, Minneapolis, Minn. (26); M. O'Neils, Akron, Ohio (28).  
**THE WHO** (MCA): Cow Palace, San Francisco, Nov. 20; The Forum, Los Angeles (22-23); Convention Center, Dallas (25); Omni, Atlanta (27); Arena, St. Louis (28); Amphitheatre, Chicago (28); Cobo Hall Detroit (30).  
**JOE WILLIAMS** (Fantasy): Concert by The Sea, Redondo Beach, Calif., Nov. 6-11; Tropicana, Las Vegas (22-Jan. 3).  
**MAC WISEMAN** (RCA): Reed Stereo Opening, Springfield, Miss. Nov. 9; Coliseum, Myrtle Beach, S.C. (23); Festival, Myrtle Beach, S.C. (24).  
**BILL WITHERS** (Sussex): Circle Star Theatre, San Carlos, Calif., Nov. 15-18.  
**BOBBY WRIGHT** (ABC/Nashville): Harbor House Inc., Mount Vinon, Pa. Nov. 9-10; Blue Ribbon Inn, Hillside, N.J. (11).

## Talent in Action

• *Continued from page 22*

and horn ensemble and her personal musicians Tom Melton, drums; Dan Mark, bass; Randy Marr, guitar; and Robert Florence, piano. Florence also directed the show.

**RADCLIFFE JOE**

## YOKO ONO

*Kenny's Castaways, New York*

While it was apparent that Yoko Ono's solo nightclub debut here had all the trimmings of a cultural event—being the cult heroine that she is—one had to seriously question the artistic validity of the Apple Records artist's performance.

Somehow, with trimmings and the John Lennon/Beatles experience aside, Miss Ono's vocal accoutrements do not measure to the singer's task. Instead, one received a verbal coaxing, almost primeval in nature, which tended to grate rather than to invite further listening.

The setting was simple—Miss Ono fronting a backup of Gordon Edwards, David Spinozza, Kenny Ascher, and Rick Marotta. All are extremely capable and talented musicians.

In a pre-set warmup, as well as during Miss Ono's stage time, they continually displayed their wares in a rich and exciting fashion; but, even though they provided some redemption to the evening's fare, they themselves deserved better.

As a music celebrity, Miss Ono definitely has the recognition others lack. But, whether it is deserved remains to be seen. If there was an unwitting victim in this performance, one had to wonder whether it was Miss Ono herself or the audience. **JIM MELANSON**

## Signings

• *Continued from page 16*

**Blue Aquarius**, a 56-piece band made up of the disciples of **Guru Maharaj Ji**. An album and single are slated for immediate release.

**Lynrd Skynrd**, MCA-distributed act, and **Kama Sutra's Charlie Daniels Band** have signed for booking with Paragon Agency of Macon, Ga. . . **Randy Barlow** has signed with Capitol as a writer-singer. He is managed by **Fred Kelly** and his first single is "Nobody Likes To See A Big Man Cry." . . **John Edwards**, new artist on GRC in Atlanta will have his first album for the company released on its r&b subsidiary label, **AWARE**.

## Burbank Studios

• *Continued from page 16*

A single session there can produce a 16-24 track master tape, a three-strip optical soundtrack for film, plus quad, stereo and mono mixes.

## Complete Conversion

Bob Hagel, general manager of the Burbank Studios, explained that the Burbank Studio \$2 million dollar costs include converting the entire soundstage building which had been Warner Bros. original recording facility since the 1930s. Finishing touches to be ready by the end of the year are modernization of two small dialogue dubbing or "looping" booths in the building. These booths can also be used for vocalists or small groups.

The looping booths and both studios could all be connected to the same control board for complex projects, such as a rock group recording with a symphony orchestra in the adjoining studio.

Still another promising potential for the Burbank Studio facility will be ready in November. All the recording rooms will be wired for videotape and a video control room installed.

## Berman Warns Charity Must Start at Home

• *Continued from page 4*

and more publishers feeling a new formula should be set up. He said that some publishers have already put the clubs on notice that they want full royalty for the promo copies given away.

Berman said his office has notified all record companies that they are tightening controls on the publisher royalty reserves which firms hold against returns. The royalty reserves are now limited to one year or five quarters. He pointed out that the new restriction will impel labels to accelerate returns.

Berman pointed out that when an artist-writer receives an artist royalty from his record company and that quarterly count differs from that received by his publisher, the differential usually is due to the reserve, in that a larger reserve is held out for publishing royalties. He warned that the differential should be remedied by payments within the next couple of quarters as the actual returns are counted.

## Latin Music Gains

A question about Latin music royalties prompted him to tell of a recent experience in Texas, where he said the Fox agency had instituted suit against a Latin label. Shortly before the trial date, the label paid \$36,000 and the payment "had a therapeutic effect on payments from other Texas firms in the Latin business."

To enable publishers to get their money on cutouts, Berman explained a formula requesting full royalty on cutouts sold for over \$1 and 12 percent of the cost of records sold for less than \$1 had been instituted.

Berman advised publishers to bring queries directly to his agency, which he stated was not a "monolith." He pointed out that Fox represents 3,500 publishers, for whom he issued 80,000 licenses last year. He said that the agency received over 100,000 checks "and many millions of dollars." He said that when he began with the agency years ago, "we had one Miss Marion Mingle in the synchronization area, but we couldn't get more Miss Mingles so now we have a computer, on which we blame everything." Sal Chiantia, NMPA president, said the 3.25 percent commission paid the agency for collection was the lowest in the world and said that he was happy to inform publishers that Berman had accepted a new "long-term" pact.

## Chiantia Explanation

Chiantia, president of MCA Music, said he felt that record company executives had downgraded the role of publishers unwarrantedly. He pointed out that with the ascendancy of the creative producer and artist, the role of the record company executive too had become less important because they are now "purveyors of services, like distribution and promotion."

He pointed out the need for diskery and publisher cooperation. He felt that record companies were wrong in trying to limit the rate increase from 2 to 2.25 cents in the copyright revision (see separate story on page one). He pointed out, along with Leonard Feist, executive vice president of NMPA, that publishers really wanted an 8 percent rate, which rate would work more fluently with the current inflationary period. Berman will pilot an industry study of record companies and publishers to prepare a report for the McClellan Senate copyright committee which considers revision in March (see separate story on page one).

In answer to a query about the close link between music publishing

and a record label under the umbrella conglomerate, he said that he and MCA Records president Mike Maitland were autonomous and pointed out how currently the firm's accounting department was studying copyright revision to see which way to go. He pointed out that in one sense of the revision what may benefit the record side may prove a greater drain on the publishing revenue and vice versa.

## NYC Global Seminars

Feist hinted at the growing liaison with all foreign countries, citing the forthcoming Soviet adherence to copyright and international meetings that will include 60 different countries as possible signatories. He said that NMPA will hold regular seminars in New York only on international affairs from now on. He, too, pointed out that NMPA will participate in all affairs which might mean greater sources of revenue, such as CATV, public TV, library and educational usage and photocopying.

Al Shulman of Belwyn Mills, chairman of NMPA's legal committee, traced the history of how the association has participated in important landmark decisions during the past and currently into the anti-piracy actions.

Feist said that attendance and reaction from the first Coast meeting indicated that NMPA would probably hold more consistent gatherings here.

## Quick Deadline Hurries P.O. Hike Comments

• *Continued from page 3*

raise in fourth class rates to 20 cents the first pound, 8 cents each additional by July 6, 1974, with ultimate raises to 30 cents and 10 cents in 1976, can also submit written statements to the Council prior to 5:00 p.m.

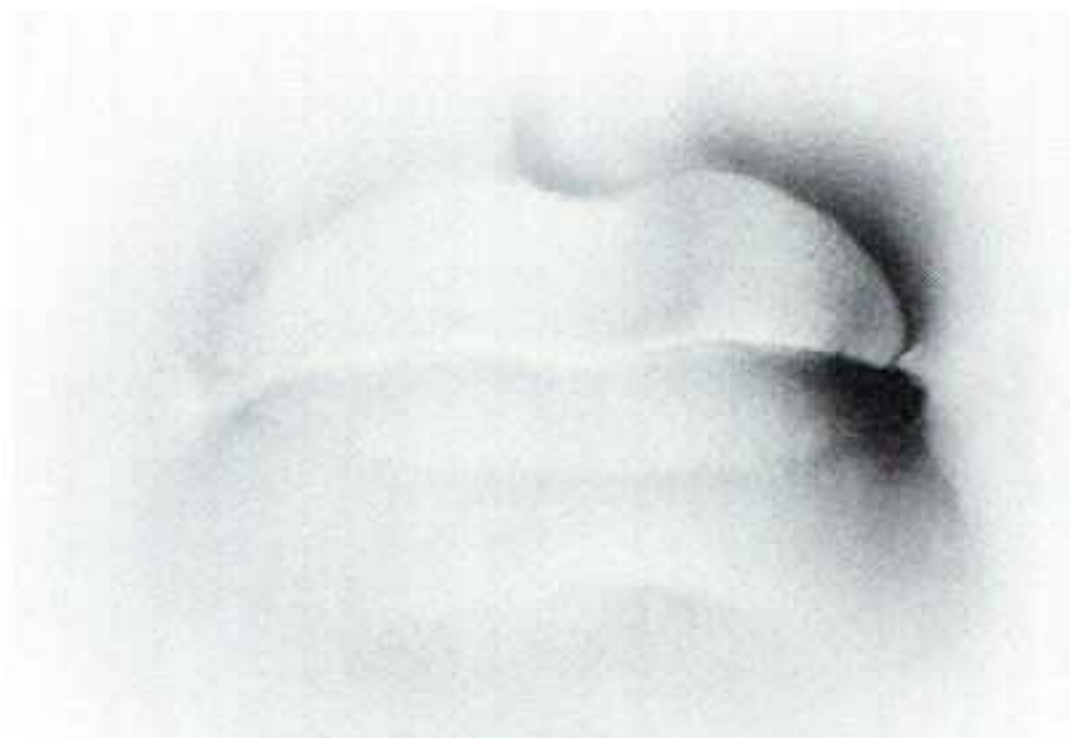
The Cost of Living Council has decided to review the Postal Service request for the raises because the application came in under regulations for the loss or low-profit firms. These regulations were designed to deal with private firms where the special price allowance is needed to generate minimum profits, and so permit raises in price without cost justification in some cases.

The Council is not sure that the Postal Service, a non-competing monopoly, should have this type of pricing allowance. The Council says it may have to set up special pricing rules in the interests of users and the public, and consistent with the policies of the Economic Stabilization Program.

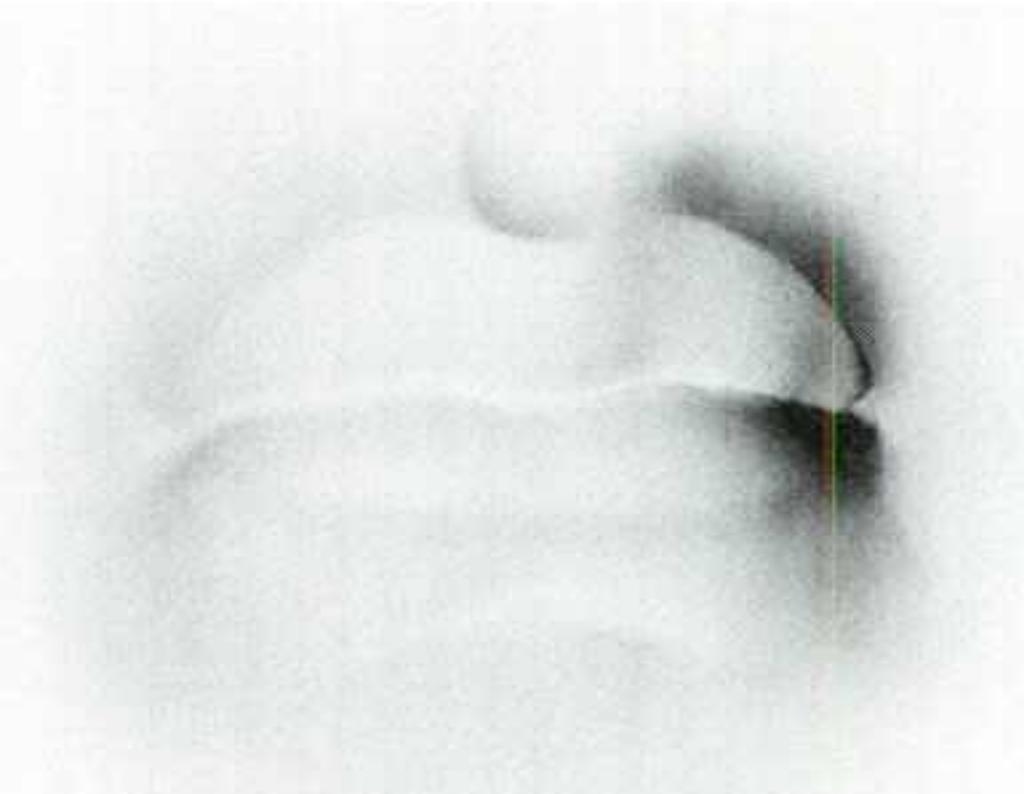
Comment should focus on four aspects: the effects of the proposed rate increases on stabilization standards, on industry users and consumers, on the Postal Service operation, and finally, the effect on other public policy objectives.

Anyone wishing to make an oral presentation must contact the COLC Executive Secretariat (202-254-8637) before 5:00 p.m. on Nov. 7. Those scheduled to appear will be notified by 5:00 p.m. on Nov. 9, and must then submit 50 copies of their formal statements to the Executive Secretariat by 5:00 p.m. Nov. 13. Those who cannot accomplish this lightning feat, can have their written statements made part of the official record if they get them in prior to 5:00 p.m. Nov. 23. The address is: Executive Secretariat, Cost of Living Council, 2,000 M Street, N.W., Washington, D.C. 20508.

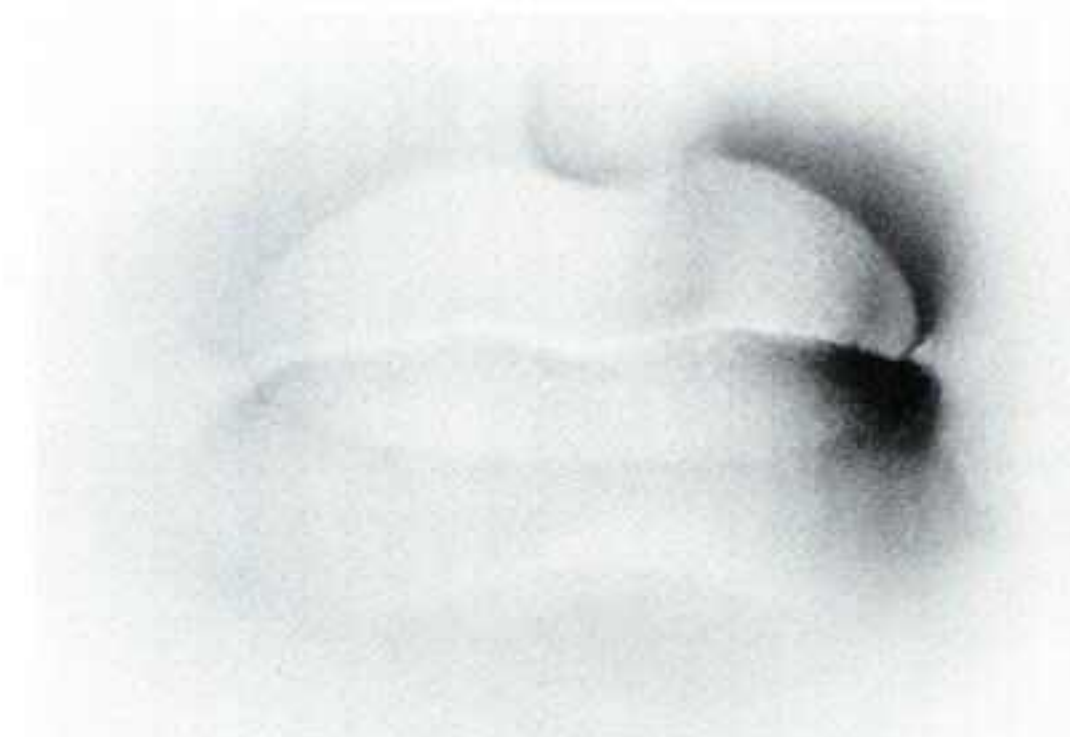
# What the hell are these people talking about?



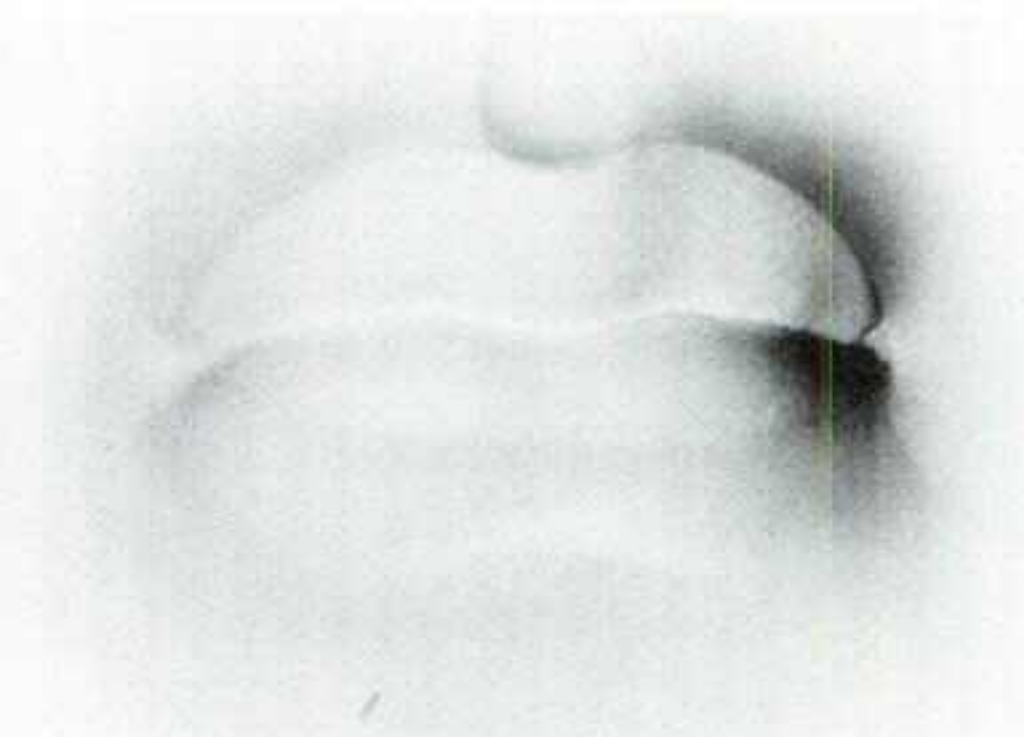
"If I see an ad for a record, I learn of a new release..."  
— Radio Station Operations Manager



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



"...the ad provoked my interest..."  
— Radio Station Music Director



"I saw the ad in Billboard."  
— Radio Station General Manager

They're talking about record industry trade paper advertising, that's what!

Billboard recently commissioned the research division of Hagen Communications, Inc., to conduct in-depth research to disclose—for the first time—how advertising in trade publications influences air play.

The researchers probed beyond trade paper editorial content to find out exactly what provable effect trade paper advertising had on radio station programmers.

#### The findings were impressive.

Fifty-two of the 87 interviewees recalled listening to a specific release for the first time after reading a trade paper advertisement. Thirty-four of the 87 interviewees recalled listening to a specific release again after reading a trade paper advertisement.\*

Forty-seven of the 87 interviewees remembered asking manufacturers' or distributors' promotion men or station librarian to provide a copy of the release after reading the trade paper advertisement.\*

Twenty of the 87 interviewees recalled playing the release on the air after reading a trade paper advertisement. These same 20 interviewees admitted listening to the

record and discarding it prior to seeing the trade paper advertisement.

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

#### Obviously, these people knew exactly what they were talking about!

Maybe that accounts for the many advertisers who are not only sold *on* Billboard, but are sold *in* Billboard.

Billboard. We take your advertising one step further. For your own private videocassette screening of Billboard's radio influence, call:

**Peter Heine, Director of Sales, Los Angeles**  
213/273-7040

or

**Mike Eisenkraft, Eastern Sales Manager,**  
New York 212/764-7348

It could well be the most informative 15 minutes you've spent this year.

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

**Billboard. We take your advertising one step further.**

# GOODBYE YELLOW BRICK ROAD



A Two-Record Set  
(includes "Saturday Night's Alright for Fighting")

Produced by Gus Dudgeon  
Elton John with Davey Johnstone, Dee Murray and Nigel Olsson  
Music by Elton John  
Lyrics by Bernie Taupin

MCA2-10003

MCA  
has really got  
their  
**Hits!**  
together

MCA RECORDS

# Vinyl Shortage Toughens Credit; Hikes Price & Limits Customers

• Continued from page 3

He admitted that the supply situation is uncertain and wouldn't hazard a prediction as to future fulfillment. "For the present, we are able to take care of the people who have been doing business with us."

## Budget & Promo Disk Cut

Budget LP's and other waste areas

are being sacrificed, according to George Jones, vice president, operations, MCA (see separate story on MCA's attempts to aid the shortages in the music section). "Our supply of PVC is significantly down, forcing a reduction in budget line and tight control over promotional records. Since we can't guarantee production to other companies, we have had to

curtail most of our outside manufacturing."

David Lawhon, vice president, production, Capitol Records, was unavailable for comment. However, Capitol Records plant, Jacksonville, Ill., had a 120,000-pound stockpile enabling it to continue present production through November. Custom work there has been cut back 85 percent because of the shuttering of Panasote in New York, which had been supplying 50 percent of its PVC. "We are buying 75 percent of our supply from Borden, Illiapolis, Ill., and filling our needs by adding 25 percent from recycled LP's," Dean Stock, manager of the plant, stated. A number of other pressing plants reported using recycled LP mix, but said that supplies of such defective LP's were limited.

## No Fuel Threat Yet

The fuel shortage, reported as a threat to his production by Sid Wakefield, Wakefield Mfg., Phoenix, Ariz., is not yet hampering any other plant (Billboard, Oct. 13). However, many in areas, where winters can be very cold, admitted that a rough winter could pare their fuel supply.

At RCA Records, spokesmen noted that the firm had not as yet received any notification from their major suppliers of any imminent cutbacks or termination in their supply of PVC. RCA is confident that all suppliers will honor existing commitments, and Bill Dearborn, director of record operations, estimated that no problems in fulfilling both internal and custom pressing operations are anticipated for at least six months.

RCA noted that pressing operations had been stockpiling vinyl for some time, and Rocco Laginestra, RCA president, had earlier noted that recognition of the approaching materials crisis had prompted RCA to discontinue soliciting new business accounts.

A Columbia Records custom reported they too were working straight five days a full three shifts. They too could not forecast material availability. They have asked all custom clients to conserve vinyls by being selective in their releases.

## Talbot Optimist

Nashville plants report no shortages, but operators admit things are "getting tougher."

Joe Talbot, Precision and United Pressing: "So far we have an adequate supply to continue at the present level, but we can't expand. We have to courteously tell new customers that, although we would like to have their business in the future, we can't take anything new on now."

"We are receiving approximately the same supply as we were a year ago, but our stockpile is zero."

"We are using no substitutes, still nothing but vinyl. Actually, those of us in the business here see an easing in the problem after the first of the year. There are many indications of it."

## 'Byrd' Score to Music Maximus

NEW YORK—Music Maximus will publish the score to the forthcoming Edgar Lansbury-Joe Beruh Broadway production "Blue Byrd." The score, written by Larry Grossman, who recently signed a long-term publishing agreement with Maximus, and Drey Sheppard, is the first major Broadway score being published by this newly formed company.

# Buddah Says Profits Up 20 Percent

NEW YORK — The Buddah Records Group has reported a 20 percent increase in profits for the first quarter of the 1973-74 fiscal year, as compared to the same period last year.

Art Kass, Buddah president, said that the profit increases were above the firm's own projections for the period and that second quarter figures are also ahead of label projections.

He credited the increases to market action on LP's and singles by such artists as Gladys Knight & the Pips, Curtis Mayfield, Sha Na Na, and Dick Clark, as well as a number of other label acts. Kass noted that for the quarter Buddah had nine albums in the Top 40 charts, including two Top 10 singles by Gladys Knight and Charlie Daniels.

In addition, Kass said that Buddah has prepared a major print and television advertising campaign to support a number of product items throughout the second quarter.

## Shortage of PVC

• Continued from page 1

consumption of resins is estimated at between 125 and 150,000,000 pounds.

Peters said that the price of the PVC would remain at about 21c per pound. He pointed out that tests of the LP's pressed with the extender compound indicated only a 1 db loss but that the extender compound has much easier pressing characteristics. He has been offered up to 50c per pound to blackmarket PVC, he said, but he stressed that K-CC has not accepted a new customer and is supplying its regular customer at normal price.

Peters originally projected the Jan. 15 delivery date for the extender to a meeting of local pressing plant executives held Tuesday (30).

John Harnen, director of sales, Borden Chemical, Leominster, Mass., another major supplier of PVC to pressing plants, said he felt the shortage would upgrade "record presser customers from 99-cent records produced during idle time to \$5.98 and \$6.98 albums, which cost basically the same to manufacture." Borden has been forced to recently shut down production for as long as five days by lack of raw materials. "The days of surplus in the chemical industry are over. Records will still be produced, but there will be no surplus." He did not foresee Borden discontinuing production of the vital PVC.

## Ecology Conflict

He sees an immediate price rise because of the cost of crude oil and further price rises when Phase IV restrictions are lifted. He foresees more fuel oil available only when atomic energy can replace it as an energy source. He pointed out that ecologists have slowed the development of atomic energy and also the completion of the Alaskan pipe line, another important source of energy.

When contacted last week, Al Farkas, sales chief of Lenahan Chemical, Pittman, N.J., another big supplier of PVC for records, said he could sum up the current situation in one word: "Gloom." He felt that the slack that comes about Nov. 20 in record pressing might enable Lenahan to fill their silos a bit. He said that Lenahan would work seven days per week to manufacture PVC when the raw materials were available.

No comment could be obtained from Tenneco, the other large supplier of PVC.



PROMOTING THE WHO'S "Quadrophenia" album, MCA Records gave out frisbees decorated with the group's logo and Who bumper stickers to the thousands of fans who gathered (many camped all night) at the Forum in Los Angeles to buy tickets for the Who's Nov. 22 and 23 performances there. The bus was equipped with a PA system and the Who's LP was broadcast to the fans. On top of the bus: MCA personnel.

## Rock Stars Doing Two-Hour DJ Stints With Own Record Collections Over KSAN-FM

SAN FRANCISCO—KSAN-FM, one of the nation's leading progressive music stations, has launched a series of two-hour shows featuring record artists serving as air personalities. Tom Donahue, general manager of the station, said the shows will run Monday through Sunday and be scattered throughout regular programming on the station.

"Everyone who loves music wants to be a disk jockey... to turn people onto the artists they feel have been overlooked, to pointout some good things that may have been lost in the shuffle. Some of the musicians who will be doing these shows on KSAN-FM have rare and priceless record collections and they are willing to

share these recordings with our listeners. We are going to be hearing things we will probably never hear again."

Thom O'Hair, program director of the station, said that the station already had taped 25 shows. These are recorded to fit the schedule of the artists. The shows are 52-minutes in length, leaving time for commercials and announcements, and the station may program them in two-hour segments or separate them and use an hour at different times.

Among the artists who've so-far done a stint as an air personality are Mike Bloomfield, Joe Walsh, John Mayall, Dr. Hook and the Medicine Show, Ian Hunter of Mott the Hoople, Robin Trower, Martin Mull, Terry Garthwaite, the Pointer Sister, Johnny Hash, Sal Valentino, Wavy Gravy, Ron Woods, and Rory Gallagher. Shows started airing Thursday (1).

## Sales Push on Derringer LP

NEW YORK—Blue Sky Records has geared a major sales and promotional campaign to back Rick Derringer's latest album release.

Steve Paul, Blue Sky president, said that the campaign will include national radio time buys, print advertising in trade and consumer publications and a number of merchandising aids for the retailer. He stated that the campaign is being coordinated with Columbia Records, which is Blue Sky's national distributor.

Also, a special advertising campaign has been prepared in conjunction with the six-week tour of the Edgar Winter Group, which Derringer has joined as guitarist and vocalist. The tour began Oct. 25 and includes some 25 concerts.

## MIA Offers Rock Guide For Clerks

NEW YORK—Musical Isle of America's eight rack jobbing branches are servicing clerks in their retail accounts with a new cross reference guide of popular rock artists. The guide is designed to assist customers in locating product recorded by artists who may have "spun off" from their respective groups, or have joined new ones.

The concept was developed by MIA in response to the continual interplay between individual musicians and bands whose careers have spanned multiple group associations and often multiple labels.

More than 100 single artists are listed in the initial guide, which has been designed specially for use by store clerks. The listings are expected to become a regular service, possibly released bi-monthly, to keep abreast of future changes in the recording status of top artists.

#1  
IN

Billboard

Record  
World

&

Cash Box

MCA  
has really got  
their  
Hits!  
together

# Billboard HOT 100 Chart Bound

Recording industry Association of America seal of approval  
 (Seal indicated by star in position)

STAR PERFORMER  
 Star designates records showing greatest upward movement compared to previous week's position.

LOVE, REIGN, O'ER ME—The Who (MCA 40152)  
 UNTIL YOU COME BACK (THAT'S WHAT I'M GONNA DO)—Aretha Franklin (Atlantic 2995)  
 WALK LIKE A MAN—Grand Funk (Capitol 3760)  
 SEE TOP SINGLE PICKS REVIEWS, page 78

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 3	12	12	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston, Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown))	34	25	16	WE'RE AN AMERICAN BAND—Grand Funk (Todd Rundgren, Don Brewer, Capitol 3660)	68	51	11	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)
2	1	11	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383	35	38	8	CHECK IT OUT—Tavares (Robert Bowles), Butler, Osborn, Capitol 3674	69	55	6	LET ME BE YOUR LOVEMAKER—Betty Wright (Willie Clarke, Clarence Reid, Clarence Reid, Willie Clarke, Betty Wright, Alton 4619 (Atlantic))
3	2	10	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic)	★ 46	6	6	HELLO IT'S ME—Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers)	★ 70	85	2	MY MUSIC—Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4-45952
★ 6	10	10	HEARTBEAT IT'S A LOVEBEAT—DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030	★ 36	50	3	JESSE—Roberta Flack (Joel Dorn), Janis Ian, Atlantic 45-2982	71	77	4	IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield (Curtis Mayfield), Curtis Mayfield, Curtom 1991 (Buddah)
5	5	9	PAPER ROSES—Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609	37	33	8	IF YOU'RE READY COME GO WITH ME—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0179 (Columbia)	72	52	9	SUCH A NIGHT—Dr. John (Allen Toussaint), Mac Rebennack, Atco 45-6937
★ 11	6	10	PHOTOGRAPH—Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol)	39	32	10	FUNKY STUFF—Kool & the Gang (Kool & the Gang), Kool & the Gang, De-Lite 557 (P.I.P.)	73	79	5	HAVING A PARTY—Ovations (Dan Greer), Sam Cook, MGM 14623
★ 9	8	8	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463	40	45	7	FRIENDS—Bette Midler (Barry Manilow, Geoffrey Haslam, Ahmet Ertegun), M. Klingman, Buzzy Linhart, Atlantic 45-2980	74	56	8	SISTER JAMES—Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo), Jeff Barry, Nino Tempo, A&M 1461
8	4	15	HALF-BREED—Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102	41	31	14	FREE RIDE—Edgar Winter Group (Rick Derringer), Dan Johnston, Epic 5-11024 (Columbia)	75	80	8	I'M COMING HOME—Johnny Mathis (Thom Bell), Thom Bell, L. Creed, Columbia 4-45908
9	10	9	ALL I KNOW—Garfunkel (Garfunkel, Roy Halee), Jim Webb, Columbia 4-45926	★ 41	53	4	ROCKIN' ROLL BABY—Stylistics (Thom Bell), Thom Bell, Linda Creed, Avco 4625	★ 76	NEW ENTRY	MIND GAMES—John Lennon (John Lennon) John Lennon, Apple 1868 (Capitol)	
★ 13	6	6	TOP OF THE WORLD—Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1468	43	49	5	SWEET UNDERSTANDING LOVE—Four Tops (Steve Barri, Brian Potter, Dennis Lambert), R. Benson, V. Benson, I. Hunter, Dunhill 4366	★ 77	NEW ENTRY	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown)	
★ 15	6	6	I GOT A NAME—Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389	44	47	9	NEVER LET YOU GO—Bloodstone (Mike Vernon), Williams, London 1051	★ 78	88	2	SOME GUYS HAVE ALL THE LUCK—The Persuaders (Taylor, Hurr, Bell), J. Fortgang, Atco 6943
★ 17	7	7	JUST YOU & ME—Chicago (James William Guercio), James Pankow, Columbia 4-45933	45	37	11	GET IT TOGETHER—Jackson Five (B. Gordy, H. Davis, D. Fletcher, J. Marcellino, M. Larson), Hal Davis, Motown 1277	79	84	4	YOU'RE IN GOOD HANDS—Jermaine Jackson (Fonce Mizell, Freddie Perren), F. Mizell, L. Mizell, Motown 1244
13	7	12	RAMBLIN' MAN—Allman Brothers Band (Johnny Sandlin and the Allman Brothers Band), Richard Betts, Capricorn 0027 (Warner Brothers)	★ 46	58	4	THE JOKER—Steve Miller (Steve Miller), Steve Miller, Capitol 3732	80	86	3	PAINTED LADIES—Jan Thomas (John Lombardo), Jan Thomas, Janus 224
★ 18	6	6	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280	47	36	13	CHINA GROVE—Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7728	★ 81	NEW ENTRY	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Dawn (Hank Medress, Dave Appel), Levine-Brown Bell 45424	
15	12	11	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	48	39	14	ROCKY MOUNTAIN WAY—Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Joe Vitale, Kenny Passarelli, Rocke Grace, Dunhill 4361	82	89	3	BACK FOR A TASTE OF YOUR LOVE—Syl Johnson (Willie Mitchell), D. Carter, S. Johnson, B. Johnson, Hi 2250 (London)
16	19	32	WHY ME—Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia)	49	44	8	RAISED ON ROCK/FOR OL' TIMES SAKE—Elvis Presley (Felton Jarvis), Mark James/Tony Joe White, RCA 0088	83	68	7	LIFE AIN'T EASY—Dr. Hook & the Medicine Show (Ron Hoffkine), Ray Sawyer, Shel Silverstein, Columbia 4-45925
★ 24	7	7	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia)	50	57	7	COUNTRY SUNSHINE—Dottie West (Billy Davis), Billy Davis, Dottie West, RCA 0072	84	97	2	MY OLD SCHOOL—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11396
18	8	18	LET'S GET IT ON—Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown)	★ 51	63	3	BE—Neil Diamond (Tom Catalano), Neil Diamond, Columbia 4-45942	85	94	2	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), Ripple, GRC 1004
19	14	18	THAT LADY—Isley Brothers (The Isleys), The Isleys, T-Neck 72251 (Columbia)	★ 52	64	4	SAIL AROUND THE WORLD—David Gates (David Gates), David Gates, Elektra 45868 (Warner Brothers)	★ 86	NEW ENTRY	ME AND BABY BROTHER—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, United Artists 350	
★ 29	5	5	CHEAPER TO KEEP HER—Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia)	53	60	6	MY PRETENDING DAYS ARE OVER—Dells (Don Davis), H. Ross, D. Davis, J. Dean, Cadet 5698 (Chess/Janus)	87	93	3	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell)
21	23	12	SUMMER (The First Time)—Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251	★ 54	65	3	NEVER, NEVER GONNA GIVE YA UP—Barry White (Barry White), Barry White, 20th Century 2058	88	100	2	PRETTY LADY—Lighthouse (Jimmy Lerner), Skip Prokop, Polydor 14198
22	26	8	WE MAY NEVER PASS THIS WAY AGAIN—Seals & Crofts (Louie Shelton), James Seals, Dash Crofts, Warner Brothers 7740	55	41	14	YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (Owen Bradley), Conway Twitty, MCA 40094	89	96	2	THERE AIN'T NO WAY—Lobo (Phil Gernhard), Lobo, Big Tree 16,012 (Bell)
23	16	13	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54235 (Motown)	★ 56	66	3	CORAZON—Carole King (Lou Adler), Carole King, Ode 66039 (A&M)	★ 90	NEW ENTRY	LET ME TRY AGAIN—(Laisse Moi Le Temps) (Don Costa), Paul Anka, Sammy Cahn, Reprise 1181 (Warner Bros.)	
★ 30	10	10	NUTBUSH CITY LIMITS—Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298	57	62	6	LITTLE GIRL GONE—Donna Fargo (Stan Silver), Donna Fargo, Dot 17476 (Famous)	★ 91	NEW ENTRY	ROCK'N ROLL, I GAVE YOU THE BEST YEARS OF MY LIFE—Kevin Johnston (Kevin Johnston), Kevin Johnston, Mainstream MRL 5548	
25	20	13	YES WE CAN CAN—Pointer Sisters (David Robinson), Allen Toussaint, Blue Thumb 229 (Famous)	58	69	4	D'YER MAK'ER—Led Zeppelin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 2986	92	95	3	I WANNA KNOW YOUR NAME—The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia)
26	27	10	HURTS SO GOOD—Millie Jackson (Brad Shapiro), P. Mitchell, Spring 139 (Polydor)	★ 59	90	2	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768	★ 93	NEW ENTRY	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	
★ 40	3	3	GOODBYE YELLOW BRICK ROAD—Elton John (Gus Dudgeon), Elton John/Bernie Taupin, MCA 40148	60	67	5	OH NO NOT MY BABY—Rod Stewart (Rod Stewart), Goffin, King, Mercury 73426 (Phonogram)	94	99	2	VADO VIA—Drupi (none), E. Riccardi, L. Albertelli, A&M 1460
★ 35	7	7	THE MOST BEAUTIFUL GIRL—Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rony Bourke, Epic 5-11040 (Columbia)	★ 61	71	3	MAMMY BLUE—Stories (Kenny Kerner/Wise), Giraud, Trim, Kama Sutra 584 (Buddah)	95	74	8	GOTTA FIND A WAY—Moments (The Staff), R. Dahrugre, B. Terrell, Stang 5050 (All Platinum)
29	21	10	BASKETBALL JONES featuring TYRONE SHOELACES—Cheech & Chong (Lou Adler), Thomas Chong, Cheech Marin, Ode 66038 (A&M)	★ 62	72	3	LET ME SERENADE YOU—Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370	96	81	8	YOU'D BETTER BELIEVE IT—Manhattans (Bobbi Martin), J. Fowlkes, R. Genger, Columbia 4-45927
30	22	15	LOVES ME LIKE A ROCK—Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907	★ 63	70	4	DREAM ON—Aerosmith (Arian Barber), S. Tyler, Columbia 4-45894	97	NEW ENTRY	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM K14648	
31	34	14	ECSTASY—Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus)	★ 64	76	4	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	98	91	5	STEALIN'—Uriah Heep (Gerry Bron), Hensley, Warner Brothers 7738
32	28	16	MY MARIA—B.W. Stevenson (David N. Kershenbaum), Daniel Moore, B.W. Stevenson, RCA 0030	★ 65	82	2	COME GET TO THIS—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 34241 (Motown)	99	87	7	REDNECK FRIEND—Jackson Browne (Jackson Browne), Jackson Browne, Elektra/Asylum 11023
★ 43	5	5	OOH BABY—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3633 (London)	66	48	10	LET ME IN—Osmonds (Alan Osmond), Alan Osmond, Wayne Osmond, Merril Osmond, Kolob 14617 (MGM)	100	92	5	I WON'T LAST A DAY WITHOUT YOU—Maureen McGovern (Carl Maduri), Paul Williams, Roger Nichols, 20th Century 2051
				67	75	3	FELL FOR YOU—Dramatics (Tony Hester), Tony Hester, Volt 4099 (Columbia)				TMK

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.

## HOT 100 A-Z—(Publisher-Licensee)

All I Know (Canopy, ASCAP)..... 9	Ecstasy (Bridgeport, BMI)..... 31	Hurts So Good (Muscle Shoals/Cotillon, BMI)..... 26	Keep On Truckin' (Stone Diamond, BMI)..... 1	Loves Me Like A Rock (Charing Cross, BMI)..... 30	Never, Never Gonna Give Ya Up (Savvy, BMI)..... 59	Rocky Mountain Way (ABC/Dunhill/Speedy, BMI)..... 48	That Lady (Boniva, ASCAP)..... 19
Angie (Promopub, ASCAP)..... 3	Fell For You (Groovesville, BMI)..... 67	I Got A Name (Fox Fanfare, BMI)..... 11	Knockin' On Heaven's Door (Ram's Horn, ASCAP)..... 15	Mammy Blue (Maxims, ASCAP)..... 61	Oh No Not My Baby (Screen Gems/Columbia, BMI)..... 60	There Ain't No Way (Kaiser/Famous, ASCAP)..... 89	Top Of The World (Almo/Hammer & Nails, ASCAP)..... 10
Back For A Taste Of Your Love (Jec, BMI)..... 82	For O! Times Sake (Swamp Fox/Whitehaven, ASCAP)..... 49	I Can't Stand The Rain (Jec, BMI)..... 49	Leave Me Alone (Anne Rachael/Brooklyn, ASCAP)..... 54	Me and Baby Brother (Far Out, ASCAP)..... 86	Ooh Baby (Management Agency & Music Publishing, BMI)..... 33	Vado Via (ATV, BMI)..... 94	We're A Special Part Of Me (Stein & Van Stock, ASCAP)..... 55
Basketball Jones Featuring Tyrone Shoelaces (India Ink, ASCAP)..... 29	Free Ride (Silver Steed, BMI)..... 41	I Don't Know What It Is But It Sure Is Funky (Act 1, BMI)..... 85	Let's Get It On (Jobete, ASCAP/Sherrittown, BMI)..... 18	Midnight Train To Georgia (Kecca, ASCAP)..... 2	Painted Ladies (Corinth, BMI)..... 80	You'd Better Believe It (Starni, BMI)..... 96	You've Never Been This Far Before (Titty Bird, BMI)..... 79
Cheaper To Keep Her (East/Memphis/Delief, BMI)..... 20	Funky Stuff (Delightful/Gang, BMI)..... 39	If I Were Only A Child Again (Curtom, BMI)..... 71	Let Me Be Your Lovemaker (Sherly, BMI)..... 66	Mind Games (John Lennon, BMI)..... 76	Paper Roses (Lewis, ASCAP)..... 5	You're In Good Hands (Jobete, ASCAP)..... 74	
Check It Out (Haymarket, ASCAP)..... 35	Get It Together (Jobete, ASCAP)..... 45	If You're Ready Come Go With Me (East/Memphis, BMI)..... 38	Let Me Serenade You (Warner Tamerlane, BMI)..... 62	Raised On Rock (Screen Gems/Columbia, BMI)..... 70	Pretty Lady (Cam, USA, Medsatric, BMI)..... 78		
China Grove (Warner-Tamerlane, BMI)..... 67	Goodbye Yellow Brick Road (Dick James, None)..... 27	I'm Coming Home (Mighty Three, BMI)..... 75	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)..... 90	Rock On (Jeff Wayne, PRS)..... 93	Space Race (W.E.P., BMI)..... 7		
Come Get To This (Jobete, ASCAP)..... 47	Gotta Find A Way (Gambi, BMI)..... 95	I Wanna Know Your Name (Mighty Three/Blackwood, BMI)..... 92	Life Ain't Easy (Blackwood/Rekop/Evil Eye, BMI)..... 83	Rockin' Roll Baby (Mighty Three, BMI)..... 42	Stealin' (Warner Brothers, ASCAP)..... 98		
Country Sunshine (Sade, ASCAP Tree, BMI)..... 50	Half-Breed (Hummit, BMI)..... 8	Living For The City (Stein & Van Stock/Black Bull, ASCAP)..... 77	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)..... 90	Sweet Understanding Love (ABC/Dunhill/Rail, BMI)..... 43	Sister James (Broadside, BMI Leigh, ASCAP)..... 74		
D'yer Mak'er (Supertyper, ASCAP)..... 58	Heartbeat It's A Lovebeat (Schine, BMI)..... 73	The Joker (Howarth, ASCAP)..... 46	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)..... 90		Somewhere (The First Time) (Unart/Pen In Hand, BMI)..... 21		
Dream On (Daksel/Frank Connel, BMI)..... 63	Hello It's Me (Screen Gems/Columbia, BMI)..... 36	Just You & Me (Big Elk, ASCAP)..... 12	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)..... 90		Sweet Understanding Love (ABC/Dunhill/Rail, BMI)..... 43		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart's Department of Billboard.  
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# G.C. Cameron's "Let Me Down Easy" is on its way.

---

Ask these stations:

KCOH, Houston	WBOP, Pensacola	WNOV, Milwaukee
KDIA, San Francisco	WCHB, Detroit	WOBS, Jacksonville
KJET, Beaumont	WEBB, Baltimore	WOKB, Orlando
KPRS, Kansas City	WHAT, Philadelphia	WRBD, Ft. Lauderdale
KYAC, Seattle	WILD, Boston	WJLD, Birmingham
WABQ, Cleveland	WLLE, Raleigh	WTMP, Tampa
WANT, Richmond	WJLB, Detroit	WUFO, Buffalo
WAMO, Pittsburgh	WJMO, Cleveland	WVKO, Columbus
WAWA, Milwaukee	WMBM, Miami	WWIN, Baltimore

---

They're playing G. C.'s new single,  
"Let Me Down Easy."  
M 1261

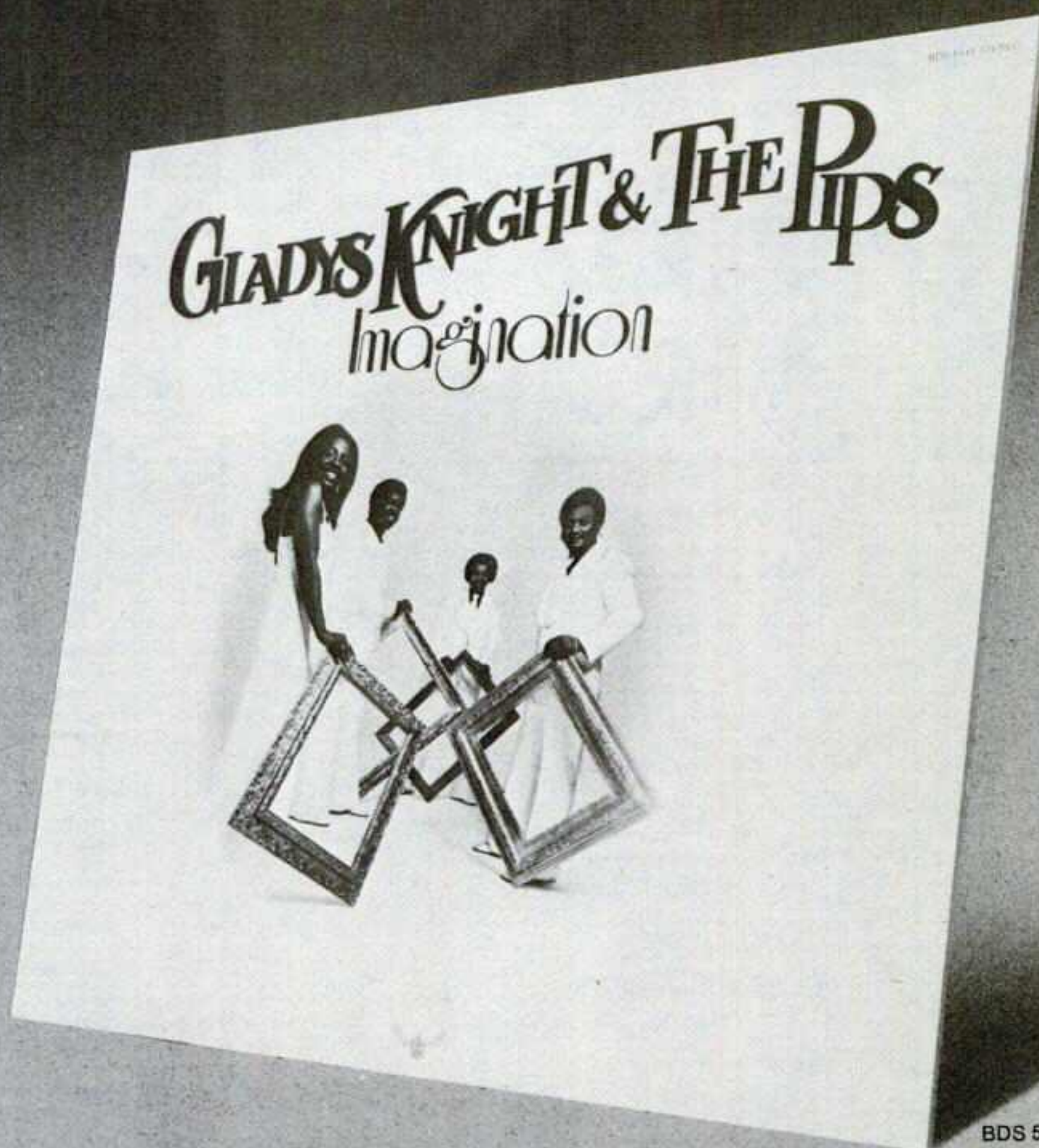
Listen to the Motown Sound now. You never heard it so good.



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# There is Nothing Like the Power of Imagination!...



BDS 5141

**"I've Got to Use  
My Imagination"** BDA 393

**A Powerful New Single  
From the Gold Album!\***

**On Buddah Records  
From The Buddah Group**

# TOP LP's & TAPE

POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	102	34	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98			
118	13	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98	6.95	6.95				
109	90	23	CURTIS MAYFIELD Back to the World Curam CRS 8015 (Buddah)	5.98	6.95	6.95	6.95		
110	116	6	JACKSON FIVE Get It Together Motown M 783 VI	5.98	6.98	6.98			
111	108	29	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98	6.98			7.95	
112	119	4	DAWN New Ragtime Follies Bell 1130	5.98	6.98	6.98			
125	5	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013	5.95	6.95	6.95				
114	96	9	CHI-LITES Brunswick 754197	5.98	6.98	6.98			
151	3	DAVID GATES First Electra EKS 75066	5.98	6.98	6.98				
116	99	19	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98	6.98	6.98			
127	4	LOU REED Berlin A&M SP 1 0207 RCA	5.98	6.98	6.98				
118	120	30	BARRY WHITE I've Got So Much To Give 20th Century T-497	5.98	6.98	6.98			
131	5	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98				
120	93	19	LEON RUSSELL Leon Live Shelter SICO 8917 (Capitol)	11.98	13.98	13.98			
121	114	12	MARK-ALMOND 73 Columbia KC 32486	5.98	6.98	6.98			
122	126	18	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98	6.98	6.98			
123	122	31	BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98			
1	1	SPOOKY TOOTH Witness Island SW 9337 (Capitol)	5.98	6.98	6.98				
125	124	56	AL GREEN I'm Still in Love With You Hi KSHL 32074 (London)	5.98	6.98	6.98			
126	128	6	ANDREWS SISTERS Best Of MCA 2-4024	6.98	7.98				
127	113	30	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98	6.98	6.98			
1	1	JACKSON BROWN For Everyman Polygram SD 5067	5.98	6.98	6.98				
129	135	4	SLADE Sladest Reprise MS2173 (Warner Brothers)	5.98	6.97	6.97			
143	5	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T-422	5.98	6.98	6.98				
131	129	6	RASPBERRIES Side 3 Capitol SMAS 11220	5.98	6.98	6.98			
132	107	14	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 1600	5.98	6.95	6.95			
133	97	18	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98	6.97	6.97			
134	100	22	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98	6.98	6.98			
135	103	24	TOWER OF POWER Warner Brothers BS 2681	5.98	6.98	6.98	7.95		
136	117	11	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98	6.98	6.98			
137	106	19	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	133	67	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
139	115	25	YES Yessongs Atlantic SD 3-100	11.98		12.97		12.97	
140	112	27	PAUL McCARTNEY & WINGS Red Rose Speedway Apple ZMAL 3409	5.98		6.98		6.98	
141	144	18	JOHNNIE TAYLOR Taylored In Silk Star STS 3014 (Columbia)	5.98		6.98		6.98	
159	4	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98		6.98		
143	149	43	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97	7.95
144	121	31	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98	
145	153	3	DR. HOOK & THE MEDICINE SHOW Belly Up Columbia KC 32270	5.98		6.98		6.98	
146	148	50	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98	
147	136	8	SHIRLEY BASSEY Live At Carnegie Hall United Artists UA LA 111-H2	7.98		9.98		9.98	
148	147	12	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98		6.98		6.98	
149	137	22	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98		6.98		6.98	
150	152	7	BOBBY GOLDBORO Summer (the First Time) United Artists UA LA 124-F	5.98		6.98		6.98	
1	1	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98		6.98		6.98		
152	132	18	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98		6.98	
153	134	18	SMOKEY ROBINSON Smoke Tama T 328 L (Motown)	5.98		6.98		6.98	
154	138	19	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98		6.98		6.98	7.95
155	142	12	STAPLE SINGERS Be What You Are Star STS 3015 (Columbia)	4.95		5.98		5.98	
156	146	51	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98	
157	163	6	JOHN MAYALL 10 Years Are Gone Polydor PD 2-3005	7.98		9.98		9.98	
158	155	15	BEE GEES Best of the Bee Gees, Volume II RSO SD 875 (Atlantic)	5.98		6.98		6.98	
184	2	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95				
160	157	9	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98		6.98	
161	169	4	HOLLIES Greatest Hits Epic KE 32061	5.98		6.98		6.98	
162	140	18	DICK CLARK 20 Years of Rock 'N' Roll Buddah BDS 5133-2	7.98					
163	165	69	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95	
1	1	DAVID BOWIE Pin Ups RCA APEL 0291-B	5.98		6.98		6.98	7.95	
165	162	7	DOORS The Best Of Elektra EQ 5035	6.98		7.97			
166	173	28	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95	
167	164	17	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95		6.95	
168	160	22	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97	
169	154	8	HERBIE MANN Turtle Bay Atlantic SD 1642	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	166	16	MAUREEN MCGOVERN The Morning After 20th Century T 419	5.98		6.98		6.98	
171	177	2	PAUL BUTTERFIELDS BETTER DAYS It All Comes Back Bearsville BR 2170 (Warner Bros.)	5.98		6.97		6.97	
1	1	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98		
173	139	19	OSMONDS The Plan MGM/Kolob SE 4902	5.98		6.95		6.95	
174	145	26	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Star ENS 2-5005 (Columbia)	7.98		9.98		9.98	
175	179	5	AEROSMITH Columbia KC 32005	5.98		6.98		6.98	
176	141	14	ALAN PRICE/SOUNDTRACK O Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97	
1	1	D'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98		
178	174	3	JOHNNY RODRIGUEZ All I Ever Meant To Do Was Sing Mercury SRM 1-686	5.98		6.98		6.98	
191	2	ALLMAN JOYS Early Allman Dial DL 6005 (Mercury)	5.98		6.98		6.98		
180	186	4	PREMERATA FORNERIA MARCONE Photos of Ghosts Manticore 66668	5.98		6.97		6.97	
1	1	HAROLD MELVIN & THE BLUENOTES Black & Blue Philadelphia International KZ 32407 (Columbia)	5.98		6.98		6.98		
182	156	34	DAWN featuring Tony Orlando Tuneweaving Bell 1112	5.98		6.98		6.98	
183	185	5	WILLIE HUTCH Fully Exposed Motown M 784 VI	5.98		6.98		6.98	
184	187	3	FIRST CHOICE Armed & Extremely Dangerous Philly Groove 1400 (Bell)	5.98		6.95		6.95	
185	189	2	ROY WOOD Boulders United Artists UA LA 168F	5.98		6.98		6.98	
1	1	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97		6.97		
187	194	3	MORGANA KING New Beginning Paramount PAS 6057	5.98		6.95			
188	195	2	QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98	
189	192	2	CHRIS JAGGER Asylum SD 5069	5.98		6.98	6.98	6.98	
190	172	49	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
191	171	53	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	
192	1	DOBIE GRAY Loving Arms MCA 371	5.98		6.98		6.98		
193	175	24	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98	
194	1	MIKE OLD FIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97		
195	197	2	LIVINGSTON TAYLOR Over The Rainbow Capricorn CP 0114 (Warner Bros.)	5.98		6.97		6.97	
196	168	9	ETTA JAMES Chess CH 50042	5.98		6.95			
197	176	18	JIMI HENDRIX Soundtrack Recordings Reprise ZMS 6481	9.98		9.97		9.97	11.95
198	180	21	TEN YEARS AFTER Recorded Live Columbia C2X 32288	7.98		9.98		9.98	
199	161	13	NAZARETH Razamanaz A&M SP 4396	5.98					
200	170	5	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95			

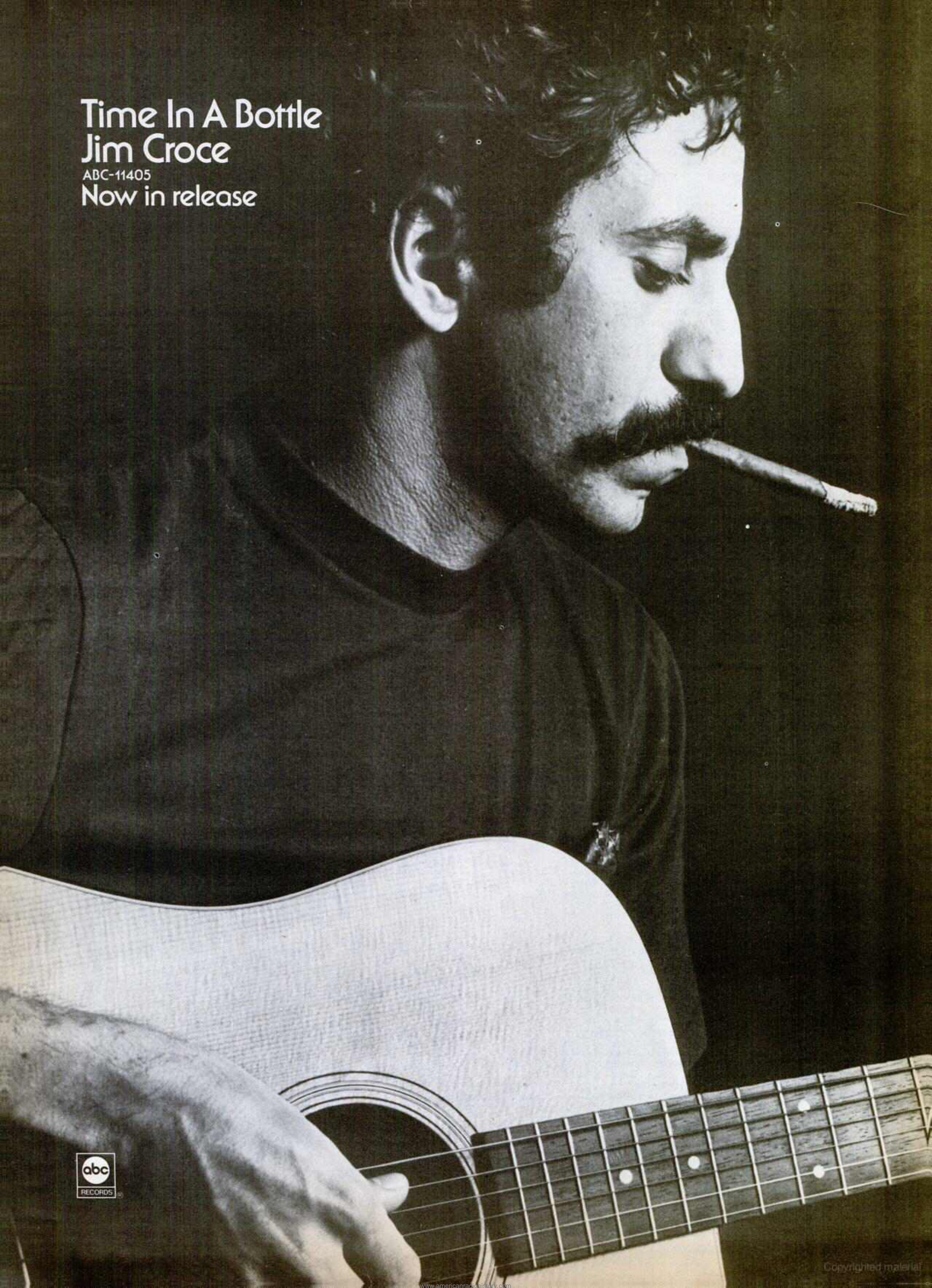
## TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	175
Allman Brothers Band	3, 60, 179
Andrew Sisters	126, 200
Ashford and Simpson	186
Brian Auger	67
Bachman-Turner Overdrive	108
Shirley Bassey	147
Beatles	87, 88
Bee Gees	158
Bobby Blue Bland	159
Blood Sweat & Tears	148
Bloodstone	123
David Bowie	164
Bread	51
Jackson Browne	128
Paul Butterfield	171
Donald Byrd	111
George Carlin	101
Carpenters	54
Cher	28
Chicago	23
Chi-Lites	114
Eric Clapton	32
Dick Clark	162
Cheech & Chong	4, 65
Alice Cooper	97
Creedence Clearwater	167

Jim Croce	10, 13
Dawn	112, 182
Deep Purple	143, 43, 49
De Franco Family	130
John Denver	90
Deodato	39
Neil Diamond	71, 73, 99
Doors	165
Dramatics	96
Dr. Hook	145
Doobie Brothers	21, 79
Eagles	91
Earth Wind & Fire	37
First Choice	184
Roberta Flack	17
Four Tops	66
Aretha Franklin	133
David Frye	132
Garfunkel	5
David Gates	115
Marvin Gaye	7
J. Geils Band	103
Bobby Goldsboro	150
Grand Funk Railroad	12
Grateful Dead	48
Dobie Gray	192
Al Green	50, 125
Richard Harris	40
George Harrison	134
Isaac Hayes	44, 174

Jimi Hendrix	157
Hollies	161
Willie Hutch	183
Isley Brothers	8
Jackson 5	110
Chris Jagger	189
Etta James	196
Jethro Tull	61
Elton John	1, 74
Quincy Jones	193
Janis Joplin	122
Eddie Kendricks	19
B.B. King	77
Carole King	59, 80
Morgana King	187
Gladys Knight & The Pips	38, 152

Time In A Bottle  
Jim Croce  
ABC-11405  
Now in release



## MCA Fights Vinyl Shortage

• Continued from page 1

the best-selling albums such as "White Christmas" by Bing Crosby (MCA used to release 60 or more Christmas records):

- Eliminating discount, incentive programs in order to discourage overstocking:

- Temporarily holding up on marginal material such as some classical product that sells well over a period of a couple of years but which requires stockpiling:

- A complete physical inventory monthly of the warehouses by hand ("computers are great, but too slow at the moment");

- Purposely allowing small backorders to accumulate ("because it doesn't pay to press anything less than 500 copies");

- Shipping overstock from branch to branch and even account to account ("because a country album that may not be selling very well in Seattle could sell out in Dallas in a day").

In addition, MCA has curtailed, but is still proceeding slowly, in its revamping of the label image. For instance, label president J.K. (Mike) Maitland had planned by the end of

## Earnings Up

• Continued from page 8

—Sales in the Marantz and Superscope divisions increased 131 percent over the same period last year. Both product lines are being distributed in more than 45 countries.

—Opened Superscope Taiwan Ltd., Taiwan, to manufacture Superscope brand tape recorders and compact systems. (Superscope Taiwan is managed by Standard Radio Corp., Superscope's 50 percent-owned affiliate in Japan.)

—Standard Radio is producing Superscope and Marantz products in Standard's Taiwan facility and in three factories in Japan.

Superscope will begin trading on the New York Stock Exchange this month. It is currently being traded on the American Stock Exchange.

## Nix in Mini-Promo Tour of Midwest

NEW YORK—Enterprise artist Don Nix is scheduled to make a mini-promotional tour through the Midwest this month. He will appear on television and radio programs, perform a live quadraphonic radio concert, make in-store promotional visits and stop by radio stations in Milwaukee, Chicago, Minneapolis and Cincinnati.

Nix will travel with his Memphis back-up band on the tour, Larry Raspberry and the Highsteppers.

this year to have all product strictly on the MCA label. This meant scrapping records with the Decca, Kapp and Uni labels. However, because of the vinyl shortage, all of the product still selling will be sold where possible rather than scrapped "because there's no reason during this vinyl shortage to waste product," Frio said.

The vinyl shortage is thus inducing record companies to start being more "businesslike" in their business, he said. For example, in the two-fer series, the label would normally have pressed 50,000 units of such a two-LP set, meaning 100,000 "pieces of plastic in all. Well, in the present circumstances, it's better to use those 100,000 pieces of plastic at \$6.98... product you already have orders on... than in catalog product."

MCA was in the process of reconstructing its entire classical line. "But if only three or four percent of your entire sales is in the classical field, you just can't afford to invest 500 to 5,000 pieces of plastic in an initial run of an album that may constitute a two-year inventory. I need that vinyl immediately for orders already rolling in on hit product. Now this doesn't include an artist like Segovia, who sells like a pop artist. Classical product is saleable; it's just that it's not wise at this moment to stockpile any kind of product."

"We're asking all accounts to only buy what they can sell."

"And, of course, we're into a backorder situation now on some of the slow-moving items. But backorders are minimal because of our physical inventory each month and shipping from branch to branch and other good business techniques. Ordinarily, in the past, if a branch had an order for five albums, he would go ahead and order 25 from the warehouse figuring that he would eventually sell them. The warehouse would then ask the pressing plant for 500, figuring they would eventually be sold. But why sit with 495 extra records for a long time?"

"If I'm backordered on 50 copies of any given item, rather than invest 500 pieces of vinyl and have to stockpile most of them, I'd rather lose the order for those 50 albums."

### Promo Copy Cutback

In regard to the cutback on deejay promotional copies, Frio pointed out that the label was still servicing radio with key records... especially the records it was trying to break. "But the stuff in between, such as the two-fer album series or the crossover records that we used to send to all kinds of format radio stations, is no longer possible. And it's no longer possible to pass around copies of albums to employees either. I'd much rather have that valuable piece of vinyl in some record store than on the desk of a secretary."

He said that he expected the vinyl shortage to result "in a much cleaner industry... I just hope it doesn't get bad enough to hurt sales of the hit product."

"But, in any case, that piece of plastic now has a definite value of \$6.98."

"But I can't say we're hurting yet. The month of October was the greatest month of business in MCA history without question—both in dollars and in units. I haven't missed any sales on hits."

### Gold for Focus

NEW YORK—"Focus 3," an album by the Dutch group Focus, has been certified gold by the RIAA. Focus records for Sire Records, distributed by Famous Music.

David Wynshaw is back on the music scene, opening a personal management firm in New York. The CBS lawsuit against Wynshaw is still pending in the local courts.

Leonard Cohen enlisted his services in the Arab-Israeli War. The Canadian singer-songwriter was vacationing at his home in Hydra Greece when fighting broke out on Oct. 6. He immediately flew to the Israeli front to lend moral support and entertain Israeli troops. Based in Tel Aviv, Cohen traveled under military escort to the Ismailiya front west of the Suez, staying there for three days and then moving onward toward fighting near the Golan Heights. The Columbia artist performs after dusk under flashlights.

Nick Perito, conductor-composer, has been awarded a plaque by Muzak Corp. for his many creative contributions to the company... Perito has composed and arranged "muzak" for the past five years... Roy Buchanan cutting sides at New York's Record Plant for his next Polydor LP... Pianist Richard Hayman and his wife are the proud parents of their second daughter, Olivia Katherine, born Oct. 29... Rare Records is changing its distributor wing to RR Record Distributors, Glendale. Ray Avery is president; George Hocutt, vice president; Kay Avery, secretary; and Bob Love, treasurer. The firm remains at the same address... Eric Mercury is the sole recording artist set to perform during the three-day Millennium to be staged at the Houston Astrodome Thursday (8) through Saturday (10). He will appear Thursday (8), backed by a 30-piece orchestra and 16 voices. The concert will be recorded by Enterprise Records.

The Sherman brothers, Robert and Richard, were awarded the "Best Music Score" prize at the Eighth Moscow Film Festival for their compositions for the film "Tom Sawyer." The soundtrack has been released by United Artists Records... Alvin Lee taped a "Midnight Special" in London with Mylon... Fania Records producing free concerts at the Riker's Island Prison, in conjunction with the New York City Dept. of Correction... NBC-TV's chimes, "do-sol-mi," an audio trademark since 1929, have been silenced. According to a network spokesman, the three notes will remain but are being updated with a "new, more modern sound"... A new musical called "How It Is," with words by Samuel Beckett and music by Mike Mantler, has been written for Jack Bruce, of West, Bruce & Laing. Bruce said he may come to the States later this year to perform it... Shirley Bassey chosen top female artist in the annual Music Week Market Survey, the U.K. industry poll... Charley Pride makes a rare TV guest appearance on CBS-TV's "The Orange Blossom Special" scheduled for Nov. 15 airing... Rick Wakeman discovery Gryphon, calling itself "the world's first medieval rock 'n' roll band," will tour with Yes on its 1974 North American concert tour... Chelsea Records artists, New York City, performed a benefit concert at New York's Brandeis High School. Proceeds will go to establish a scholarship fund for music students there... Tour coordinator Peter Rudge on the Rolling Stones recent swing through Europe: "Audience reaction, was, as a rule, a lot better, as far as the Stones were concerned. It was far more relaxed." Rudge begrudged the use of heavy security in many halls. "Kids should get up out of their seats when moved, provided they don't spoil the concert for anyone else," he said.

Sammy Davis, Jr., singing at age 7 "You Rascal, You," is being sent out as an MGM promotion and will also be a cut on the soundtrack LP of his NBC-TV special, "Sammy," next Friday (16)... Jimmy Webb's first writer-performer LP in two years, "Land's End," coming in January on Elektra-Asylum... SMG Distributors will distribute ESP Disk' product in New York and New Jersey... Rick Derringer officially joins the Edgar Winter Group as guitarist and vocalist with a current six-week national tour of 25 cities... Mainstream will release a double live set recording of Sarah Vaughan's recent concerts in Japan... David Gates, ex-Bread leader, makes his solo onstage debut at two Utah campuses this week... A new singer, billing himself as Nick Nixon, is in the studio recording. Suppose his record company decides not to release the tapes?... Stax' Rufus Thomas getting acting pointers from Raymond St. Jacques for an

## Franklin Opens Its 8th Shop

PHILADELPHIA—Franklin Music Co., has opened the eighth shop in its rapidly expanding hi-fi stereo retail chain at a Chesnut street location which formerly housed Sam Goody's.

The new shop has about 24,000 square feet of space, and a mezzanine area where stereo components are featured.

upcoming guest shot on NBC-TV's "Police Story." The show, titled "The Ho Chi Minh Trail," airs this month... Damita Jo, of "I'll Be There," and "If You Go Away," fame, is resuming her career as a recording artist and performer. Guiding her re-entry into the public light is Gerry Gottlieb, who will serve as Ms. Jo's personal and business manager in all areas of show business.

The Electric Light Orchestra has cancelled all British concert dates this year until it breaks in a new cellist. Group's North American dates continue, however, without the new musician... Papa John Creach, late of Hot Tuna, ready to embark on his first concert tour as a solo along with his group, Zulu... Shoot 'Em Up Photography just shot assignments for Ringling Bros. and Barnum & Bailey Records' Sweet Fortune label and CAM-USA producer, Jimmy Jenner... Nov. 16 marks what would have been the 100th birthday of W.C. Handy, Father of the Blues. Various festivities and celebrations around the country are scheduled to honor that centennial... Capitol Records has acquired the original score and soundtrack for the film "Papillon" set for release in New York Dec. 16. The score is by Jerry Goldsmith who also scored "Freud," "Patch of Blue," "The Sand Pebbles," "Planet of the Apes" and "Patton"... Kinky Friedman gives a special matinee "Concert for Children" Nov. 20 at New York University... The Crusaders will record material for a future live album during their Roxy Theater stand in Hollywood this week... Mary Stuart's debut Bell album, "Mary Stuart," contains several original compositions, one of which the actress-singer introduced on her TV serial "Search for Tomorrow"... Jackson Browne's live radio broadcast from New York's Ultrasonic Studios was originally scheduled for an hour's air time. WLIR-FM permitted the concert to run 40 minutes overtime when the in-studio audience of 100 refused to let the Elektra/Asylum artist, celebrating his 25th birthday also, leave the microphone... J.P.J. Jazz Quartet voted No. 1 small group by Downbeat magazine.

Creem, Detroit-based rock magazine, is issuing an illustrated 200-page history of rock as a 50-cent direct-mail premium for Lever Brothers' Close-Up toothpaste next week. Lever Brothers is mounting a nationwide rock audience promotion in November, including massive radio spot buys for the book offer. In Feb., 1974, the book, "Rock Revolution" will be available on newsstands at \$1.25.

Mail-in lottery open only to fan club members for tickets to additional London concert by Osmonds... David Cassidy scheduling a world tour for 1974, after the "Partridge Family" lets him fly... A full complement of back-up musicians, including horns and three female singers accompany Enterprise artist Don Mix on a "mini-promotional" tour of the Midwest... Nicky James, whose earlier bands gave starts to Led Zeppelin and Moody Blues members, will feature Hiroshi Kato, Japanese performer-producer, in his new band touring with the Moody Blues... Willie Nelson returns to the city of his birth, Abbott, Texas, when the local PTA presents a "Willie Nelson Homecoming" concert on Friday (9). Nelson's friends, Waylon Jennings, Sammi Smith, Billy Joe Shaver and Johnny Darrell, will participate... MGM releasing Neil Sedaka's British smash, "Suspicions" in the U.S... Leon Russell producing Mary McCreary.

Bette Midler's two week engagement in December at New York's Palace theater has been extended by a third week due to ticket demand... Rod Stewart's party did take place at Rodney Bingenheimer's L.A. disco after all, despite management attempts to cancel... Brenda Paterson first Playboy Records artist to play new L.A. Playboy Club facility... Muhal Richard Abrams Sextet to Berlin Jazz fest... According to Vernon Presley, son Elvis is getting "bored" with hospital inactivity... "Tell the World Off Every Monday," a candlelight review by Lou Michael, at New York's Bells of Hell every Thursday, Friday and Saturday... E.G. Abner, Motown president, hosted a reception for the Temptations following their opening night show with Dionne Warwick at the Riviera Hotel in Las Vegas... Promoter Richard Nadar after Fats Domino and Neil Sedaka to headline his Spring segment of the rock 'n' roll revival series.

## Bell Push on Ms. Stuart

NEW YORK—Bell Records is mounting a national promotion tour on behalf of Mary Stuart, TV serial star of "Search for Tomorrow," and her debut Bell album, "Mary Stuart." The singer-composer-actress will maintain a full schedule of TV, radio and press interviews and in-store promotions from now until mid-December.

Ms. Stuart will autograph copies of her album at major record retail

outlets in New York, Boston, Phoenix, Seattle, Dallas, St. Louis, Cincinnati, Columbus, Dayton, Cleveland, Miami, Pittsburgh, Philadelphia and Minneapolis.

Bell is preparing an extensive print media ad campaign in each local metropolitan area. Special in-store material will be made available to support the tour. The album will be featured in the giant J.C. Penney Christmas mailing.

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