

Billboard

Singles Hike In Germany Is 'Accepted'

By REX ANDERSON

HAMBURG—Surveys carried out among record dealers and in the industry have shown that at present business is very good and despite the rise in the price of singles there is no traceable drop in sales. In a questionnaire circulated among its members by the National German Association of Music Dealers, 67 percent were satisfied with their business. Some 33 percent were more than satisfied.

The survey made it clear that the price rise has been accepted by the consumer. A Hamburg dealer said:

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Columbia in Give & Take: Seeks Hike In Disks Price & Mulls Tape—\$ Cuts

By JIM MELANSON

NEW YORK—Columbia/Epic Records, as a result of a 10 to 20 percent increase in 8-track tape sales over the last 12 months, will "review" the \$3.90 dealer price on a \$6.98 tape, with the possibility of a dealer-price reduction, according to Rick Blackburn, national director, sales and distribution.

Blackburn stated that accepted ratio of tapes sold to LP's sold was formulated some eight to nine years ago and that it was time to move away from the "myth" of a now incorrect ratio. He said that label catalog product ratio of tapes to LP's is no longer the accepted 20 tapes sold to 100 LP's sold, but 30-40 tapes sold to 100 LP's sold. "The ratio with our top country artists is as high as 60 to 100," said Blackburn.

With the dealer cost on a \$5.98 album being \$3.05, Blackburn also questioned whether the dealer should be "penalized" with a four to five point difference in margins in light of the increased 8-track sales. "The strong sales growth of 8-track product over the last 12 months is the consumer talking," continued Blackburn. He said that "label is extremely 'bullish' on 8-track product and that a number of programs are being scheduled to further increase the sales potential of tape.

One such program coincides with October being "Country Music Month."

(Continued on page 45)

By MILDRED HALL

WASHINGTON—CBS has filed request notices with the Cost of Living Council for an increase of 8.37 percent on pre-recorded records, 6.45 percent on custom record production and .96 percent on musical instruments. Requests for the price hike on records and custom pressing charges were filed Sept. 24, and for the musical instruments price rise on Sept. 26. These prenotification requests must wait 30 days for Cost of Living Council approval. At the end of that period (which would be around Oct. 23-25 for the CBS price

requests) if no action has been taken by the COLC, the price rise can go into effect automatically.

(Continued on page 12)

Pride's '73 \$4 Mil Tops Country Mark

By BILL WILLIAMS

NASHVILLE—Combining an over-\$3 million dollar income from record royalties and publishing interests, with perhaps the largest one-summer take from the outdoor circuit, RCA's Charley Pride is destined to top \$4 million for 1973 in revenue. This will make him probably the highest earning act in the history of the country field.

Pride's alfresco bookings began Aug. 10 and ended Oct. 6. During that time, Pride played 43 shows in 28 days at 19 major fairs. The appearances were booked by Fair Productions, Inc.

Counting all but the last four appearances, Pride brought a gross of \$503,404 at nine major state fairs. These include record-breaking performances at the Midland Empire Fair, the DuQuoin Fair, and the Minnesota State Fair.

Price also played at two state fair rodeos and shattered records at

(Continued on page 26)

Caedmon, American Express Enter Disk, Tape Link on Theater-on-Film Program

By ROBERT SOBEL

NEW YORK—Under a novel arrangement with American Express Films and the Ely Landau Organization, Caedmon Records will issue on both records and tapes the complete original soundtracks of seven of the eight pictures of the National Theatre on Film series to be shown in 500 theaters in 200 communities across the country and in Canada.

Caedmon is mapping a vast comprehensive merchandising tie-in campaign with the American Film Theatre's nationwide advertising, promotion and publicity drive.

The series itself will be launched Oct. 29 and will be shown through May 1974, spanning an eight-month period, on two consecutive days, always a Monday and Tuesday, with matinee and evening performances.

American Express Films is a newly formed wing of American Express, leading credit card company.

Caedmon's campaign will coincide with these performances by distributing to at least one key record and/or book store a specially prepared display containing the

(Continued on page 10)

Senate Ratifies Piracy Treaty; President Next

WASHINGTON—The Senate last week voted to ratify the 1971 Geneva antipiracy treaty for the protection of recordings, by a unanimous vote of the 95 members present. The Geneva treaty, officially titled Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms, protects recordings of member nations from illegal manufacture, import or distribution for sale, of pirate tapes. The treaty will become effective for the United States three months after the President goes through the formality of depositing this country's instru-

(Continued on page 58)

NEWS REVIEW

Sinatra Returns With A Surefire Ballad LP

By ELIOT TIEGEL

LOS ANGELES—Frank Sinatra, the "king" of interpreting ballads, has come out of a nearly two-year retirement to give the record industry a sales blockbuster album.

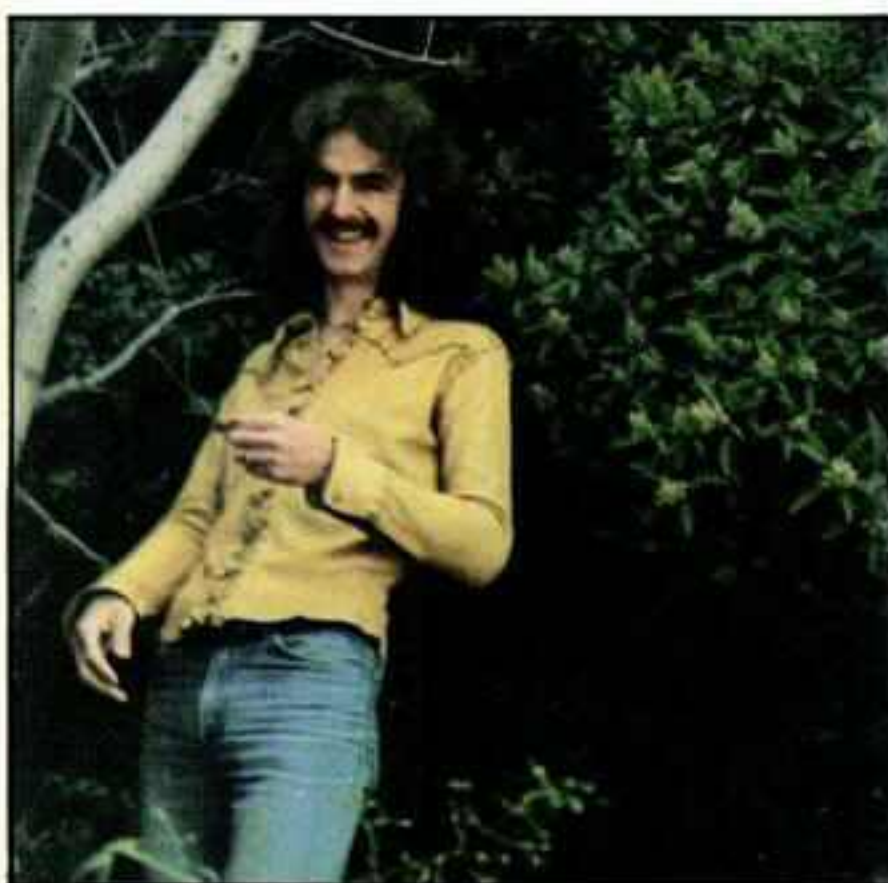
With no male vocalist of his stature or style currently on the LP charts, the new Reprise work, "Ol' Blue Eyes Is Back," consists entirely of ballads.

During his 30 years of performing, Sinatra is acknowledged by his contemporaries as having estab-

lished and maintained unique standards for lyrical phrasing and interpretation.

Eight of the tunes are unfamiliar works; the ninth is from the Broadway production of "A Little Night Music."

Concurrent with his return to recordings, Sinatra has also moved back into television, with a special on NBC airing Nov. 18. Five of the

(Continued on page 10)

Canadian singer/songwriter Ken Tobias is flying high with his new single "Fly Me High" (K 14634) from his just released album "The Magic's In The Music" (SE 4917). Tobias, writer of the hit single "Stay Awhile," recorded his new album of self-penned songs in London for MGM Records.

(Advertisement)



MARVIN GAYE's "Let's Get It On" album, which shipped as a gold record, turned platinum within three weeks. This follows closely the remarkable success of the title tune which has sold over three million singles since its release.

(Advertisement)

"I DON'T WANT TO BE JONATHAN'S VOICE,
I WANT TO BE HIS HEART."—Neil Diamond

NEIL DIAMOND • JONATHAN LIVINGSTON SEAGULL

THE ORIGINAL MOTION PICTURE SOUNDTRACK FROM THE HALL BARTLETT FILM

KS 32550

“FEAR OUT”

The John Denver Tour Is Coming.

October 12th – Albuquerque, N.M.

October 13th – Houston, Tex.

October 14th – Austin, Tex.

October 25th – Atlanta, Ga.

October 26th – Knoxville, Tenn.

October 27th – Athens, Ohio

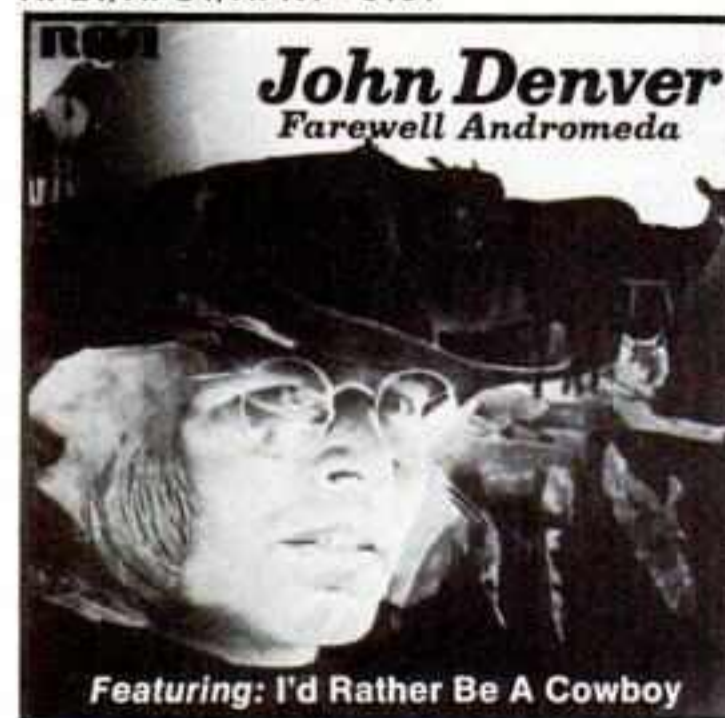
October 28th – Louisville, Ky.

November 2nd – Cincinnati, Ohio

November 4th – Milwaukee, Wisc.

So make sure you have enough of his albums far in. After his fans see him in concert the first thing they'll go looking for is his latest album, "Farewell Andromeda." Stock up now.

APL1/APS1/APK1-0101



Jerry Weintraub
MANAGEMENT THREE, LTD.
Produced by Milt Okun



RCA Records and Tapes

Calif. Attempt to Levy Sale-And-Use Tax on Masters to Be Argued

By JOHN SIPPEL

LOS ANGELES—The attempt by the California Board of Equalization to enforce a currently 5 percent state sale-and-use tax on masters, which are leased or sold within the state with delivery in the state, will be considered here in Pasadena or in Sacramento before the end of

the year. The state tax returns to 6 percent next April.

At a public hearing four elected members of the board and state controller Houston Flournoy will hear arguments regarding the validity of an audit already made on an unidentified record company.

A spokesman for the board here explained that the tax bite on masters could be retroactive to the third quarter of 1970, as there is a three-year statute of limitations on registered businesses.

An example of the kind of assessment which could be anticipated came last week when GRT revealed in its financial statement (Billboard, Oct. 6) that its levy was \$673,000 for the Jan. 1, 1960, to Sept. 30, 1972 pe-

(Continued on page 58)

Country 8-track Sales Approaching Disk Pace

LOS ANGELES—Tape cartridge bootlegging may be much higher than anyone has ever realized, according to Rick Frio, vice president of marketing for MCA Records. Proof? Country music tape cartridges are far out-selling pop music

cartridges on a proportionate basis. For example, the tape cartridge of "You're Lookin' at Country" by Loretta Lynn had 69 percent as many sales as the album. "Hello Darlin" by Conway Twitty had 66 percent as

(Continued on page 58)

Brazil Facing PVC Shortage; Action Set

By HENRY JOHNSTON

RIO DE JANEIRO—The growth of Brazil's recording industry is being threatened by the shortage of PVC raw material, causing the Brazilian Association of Phonogram Producers to ask the government to reduce the customs tariff on PVC, which was raised from 10 percent to 55 percent to protect domestic manufacturers.

The price has tripled in three months from \$500 a ton to \$1,500 a ton FOB, but the raw material is hard to get from the usual sources, the US and Italy. West Germany and Poland were reported to have PVC available, but at the highest prices.

The producers are absorbing the costs for the time being; LP's still retail for about \$5.00, with imported records selling at \$10.00. But, price-jumps seem certain with Christmas coming on.

Producers who do not have their own pressing plants are desperate, they have been warned that they will be the first to suffer. However, the biggest, CBS, reported that RCA continues to meet its pressing contracts. CBS is looking for raw materials and may have help from headquarters in the U.S. Reportedly, CBS managed to get enough to cover the forthcoming annual LP by top-selling artist Roberto Carlos, whose records usually are given an initial stamping of 500,000 copies.

Tapecar's president Manuel Camero said that he hoped to get a supply of PVC "through friends." He not only needs it for current pressing by others, but for his new ultra-modern pressing plant. He hopes to have

(Continued on page 40)

Tape Pirate Fined 10G's

LOS ANGELES—A sentence of a \$500 fine for each of 20 counts of violation of the state piracy law 653(H) and three years of summary probation was handed down to Arpad Joseph Loecsey, who pleaded nolo contendere to 20 of the 50 counts charged against him.

Loecsey was arrested Jan. 18, in a raid conducted simultaneously by local police and representatives of the city attorney's office and representatives of the FBI (Billboard, Feb. 3).

At the time of the raid, more than

(Continued on page 49)

Engineers Form National Group

LOS ANGELES—The first meeting of the steering committee to form a National Council of Recording Engineers was held recently at the Burbank Studios. The 14-member group elected TBS engineer Elmer (Doc) Sigel to its ranks.

The organization hopes to draw international membership from professionals in the audio engineering fields servicing records, broadcasting and motion pictures.

CTI Closes 5 Branches

LOS ANGELES—CTI closed its five company-owned branches Friday (5), in Dallas, Atlanta, Detroit and South Plainfield, N.J. and here. New York-based vice president John Rosica notified all the personnel by phone, with each employee told he would receive a letter of explanation.

The label plans signing with a major for its U.S. distribution. The economics of maintaining branches was the reason for the action. CTI had

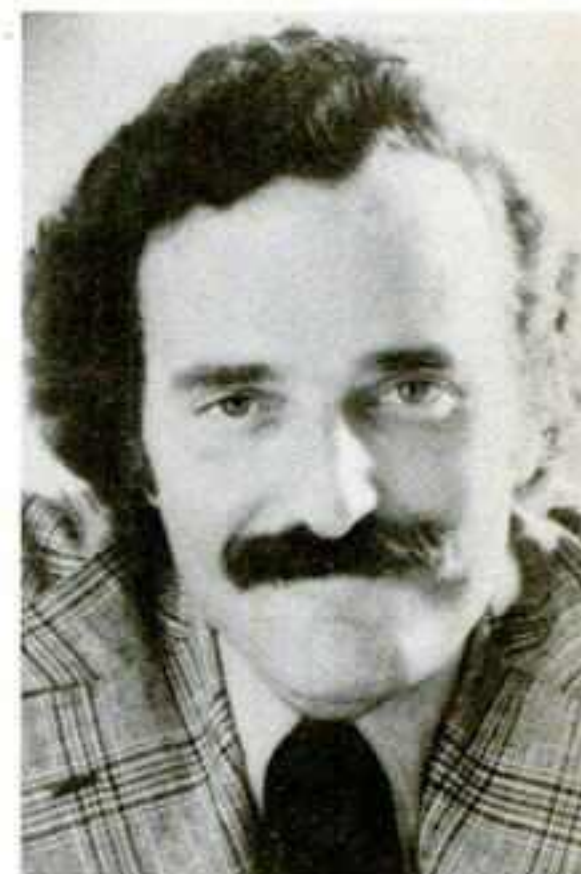
been the first independent jazz line owning its own distribution operation. It started out last year with the Los Angeles branch.

"There was no alternative to close," Rosica said. "The idea looked better on paper than it actually was; we went into it too fast." In addition to its stocking branches, CTI had just opened offices in Boston and Washington, D.C.

This week skeleton crews will answer the phones of the branches.

REDDY'S GOLD

LOS ANGELES—Helen Reddy has received RIAA certification for her "Long Hard Climb" LP. Ms Reddy has now had four gold disks within a year, including the single "I Am Woman" and the LP of the same name as well as the single "Delta Dawn."



JERRY MOSS

Child Care Group Fetes Jerry Moss

LOS ANGELES—Founder-president Jerry Moss of A&M will be honored as "Uncle of the Year" by the Vista Del Mar Child-Care Service Alumni Association Nov. 3 at its Winter Ball at the Century Plaza Hotel here.

The "Uncles' Club" is an honorary organization composed of those who make sizable donations for the unknown "nieces and nephews" at the home. The Moss family is donating a cottage in memory of Moss' father, Irving. Vista Del Mar started 66 years ago here as the Jewish Orphans Home of Southern California.

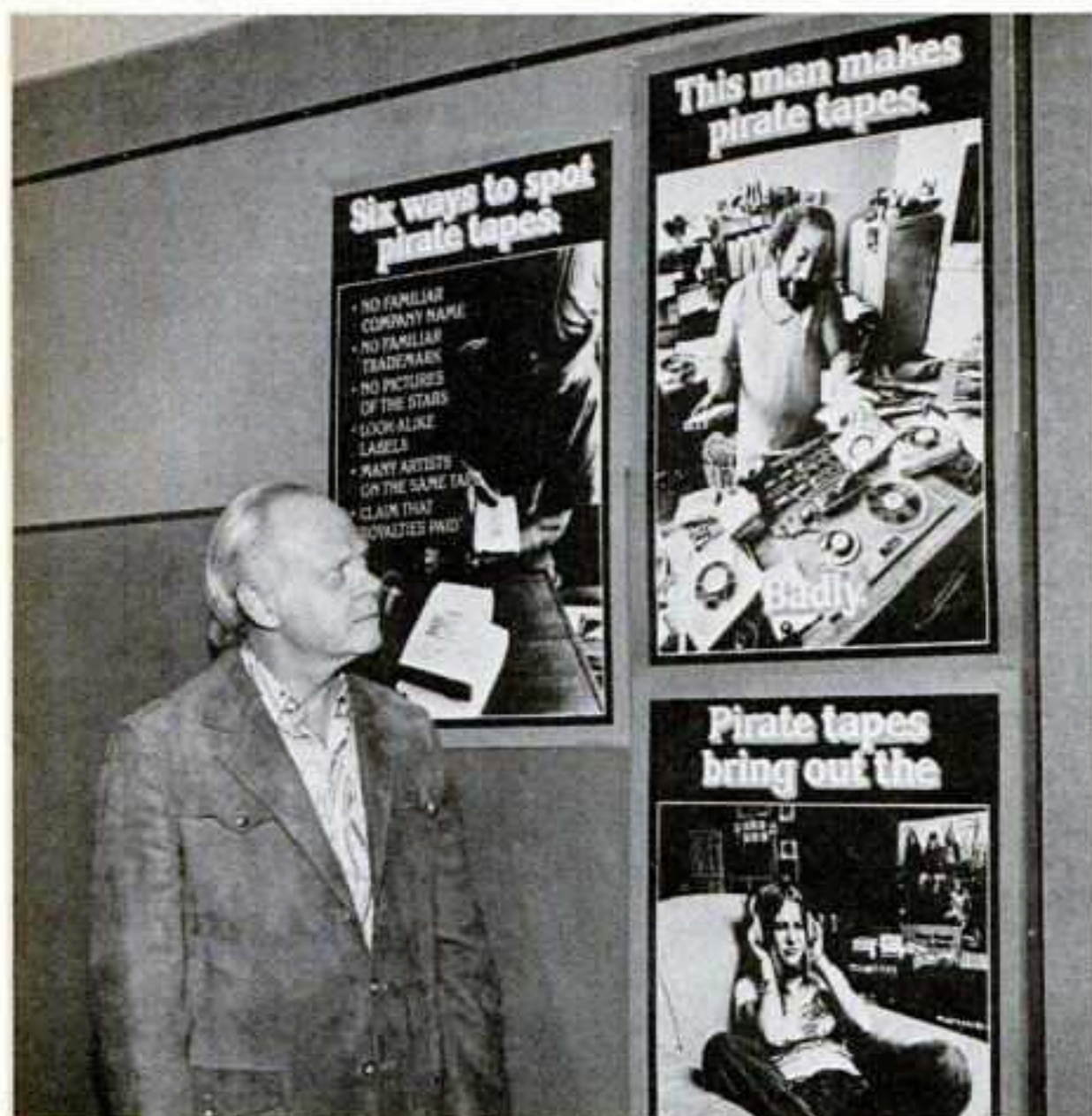
Tickets for the dinner, which begins with a reception at 6:30 P.M. and dinner at 8:00 followed by entertainment to be announced later, start at \$70 per couple. Information can be obtained on the social evening by calling (213) 836-1223.

Knight Debut LP Orders Top 350,000: Kass

NEW YORK—Buddah Records is shipping some 350,000 units of Gladys Knight & the Pips' "Imagination" LP to meet initial orders from the label's independent distributors, according to Art Kass, label co-president.

The album, which is the group's LP debut on Buddah, contains such selections as "Midnight Train To Georgia" and "Where The Peaceful Waters Flow." Kass added that an additional 100,000 8-track units are being shipped through Ampex.

More Late News
See Page 58



STANLEY GORTIKOV, RIAA president, with three of the six new anti-bootleg posters being given retailers under Recording Industry Association of America auspices. Posters were designed by Warner Bros. art dept. and 5,000 apiece have been printed by Ivy Hill Litho. Different national distributors will be giving the posters to their customers, one each month. The first two anti-piracy posters were handed out by WEA Distributing.

Latin Labels Unite To Combat Piracy

By BOB KIRSCH

LOS ANGELES—In an effort to halt the estimated 25 percent syphon of Latin record and tape product to bootleggers, representatives of 10 Latin disk manufacturers and distributors met Thursday (4) to form the Latin American Record Assn.

According to Osvaldo Venzor of Orfeon Records and also president of the new association, the decision to start the organization was made following a recent trip through Oklahoma and Texas where he found "huge numbers of bootleg and counterfeit Latin product."

More than 80 people attended the meeting, including representatives of the FBI, the legal firm of Sigelman and Stein which will work with the association and the group's accounting firm, Quezad and Navarro.

Venzor said the initial thrust would be in halting bootlegging at the retail level in Los Angeles, with some action expected this week. Shoppers have been hired to spot counterfeit material and letters explaining the group's goals have been sent to Senators Cranston and Tun-

(Continued on page 49)

UJA Music Fete Rolling; Over 1,000 to Attend

NEW YORK—The United Jewish Appeal Music Industry Division Dinner honoring Roulette Records president Morris Levy set for Oct. 27 has already sold in excess of 1,000 tickets, according to general chairman Herb Goldfarb.

A Pioneer Panel, prompted by

Levy's request, consisting of 30 to 35 individuals who were instrumental in the growth of the record industry will be honored as dais guests. They will be introduced and their contributions summarized by Joe Smith, president of Warner Bros. Records,

(Continued on page 58)

N.H. Passes Piracy Law

NEW YORK—New Hampshire has become the 17th state to enact legislation making it unlawful to manufacture or to sell pirated sound recordings.

The new statute, which goes into effect Nov. 1, provides for injunctive relief; for the seizure of alleged pirated product, as well as the equipment used to produce it; and for treble damages to the companies

whose recordings were unlawfully duplicated.

States other than New Hampshire with antipiracy legislation are: Arizona, Arkansas, California, Florida, New York, Minnesota, Nevada, Louisiana, Oregon, Pennsylvania, Tennessee, Texas, Utah, Virginia, Maryland, and Washington. Florida's law was declared unconstitutional, and is being appealed.

Seagull Campaign Mapped

NEW YORK—Columbia Records will back the "The Jonathan Livingston Seagull" LP with one of the "most comprehensive merchandising campaigns in the label's history," according to Al Teller, Columbia merchandising vice president.

Teller said that the campaign will include 10-second and 30-second television spots, geared to coincide with the film's premiere in all major markets; 60-second radio spots in both major and secondary markets, with placement emphasis on sta-

(Continued on page 50)

Telecast Mktng. Joining TV Spot Record Derby; Pushing \$6.98 'Q' 4-LP Kid Set

By INGRID HANNIGAN

MINNEAPOLIS—"Rocked" versions of 118 traditional children's tunes in a 4-channel four-LP set will be sold for \$6.98 in mass retailer chains nationwide to coincide with the November 5th start of a TV ad campaign produced and arranged by Telecast Marketing here.

Telecast head D.V. Dewey Roberts explained that the firm plans to saturate 125 markets with one minute ad spots for "Cock A Doodle Do and Mother Goose Too." The promotion will emphasize that the set was recorded in matrix quadrasonic.

Roberts was not convinced at first that quadrasonic recording was a sales plus, but he quickly changed his opinion "when the Sansui people offered to help with the sound mix, and then purchased the tape rights. Many special music effects such as moog, bells, and standard rock instruments sound great even on ordinary stereos," Roberts continued, "but they are terrific in quadrasonic."

The firm, one arm of Carlson Companies, specialists in premium plans, is making its entry into records with the campaign. "Merchandising this novel gift item to parents, family friends, and even youngsters themselves may open doors for Telecast in this field," suggested Roberts.

Telecast assigned arranger Bob Piper to create interesting inter-

Brownstaff, Booking Agency, Is Formed

NEW YORK—Brownstaff Talent Productions, a new booking agency, has been formed in Lewiston, Me. The company, a division of Brownstaff Records, a New England distributed label, will emphasize booking acts throughout the Northeast, according to the firm's co-owners, Dave Biron and Barry Wright.

Eiseman Engineering Songs for Film Tracks

By CLAUDE HALL

LOS ANGELES—Movies are still one of the greatest exposure mediums in the world for music copyrights, but sometimes it takes an awful lot of work.

Herb Eiseman, president of 20th Century Music's publishing firms, recently performed something akin to the triple somersault on a trapeze, but ended up with a new movie tune, a new album, and a new single.

The new tune is for a reissued old movie, which is unusual. 20th Century-Fox is making new prints of the film, "M.A.S.H." The new theme Ahmad Jamal, an instrumental jazz version. The original tune in the movie was "Suicide Is Painless." Few radio stations played the record out of the movie because of the title. The new Jamal tune is called "M.A.S.H."

But the song didn't come easy. It all started when the movie studios got enormous response to the film when it was rerun recently on a double bill nationally. The feeling was that the "M.A.S.H." TV series had built up a following for rerun. The film was withdrawn. It is now being relaunched with heavy promotion and newspaper-radio-TV advertising. The new record was needed to help the renaissance. They came to Eiseman, who immediately turned to his counterpart with 20th Century Records, president Russ Regan. Regan didn't like the original record. He was willing to make a deal. He'd release the instrumental

pretations of "classic" tunes. The singers and musicians, most of whom usually back up commercials, were allowed to contribute to the arrangements.

Top 40?

Several singles will be released about the same time. They will sell for under \$1. Like the set, the singles will be sold through rackjobbers to mass retailers.

All sets will be sold on 100 percent return, with TM paying freight to and from the store. The retailer will receive 25 percent of purchase price for merely selling the set. All TV spots will be tagged with participating retailers' names.

The TV spot shows a group of small children responding almost spontaneously to the song excerpts on the soundtrack. "We decided on a

London Deal On Axe Disk

NEW YORK—London Records has acquired world-wide distribution rights for "Could You Ever Love Me Again," a single by Gary and Dave initially released in Canada on Axe Records, Toronto-based label. The single last week reached No. 1 on the Canadian chart in Billboard.

The agreement, completed by Walt Maguire, vice president of pop a&r, and Greg Hambleton, producer representing Axe, also gives London rights to all future product from the duo. Distribution by London will be world-wide with the exception of Germany, Austria, Switzerland, the Benelux countries, Venezuela and Canada, where Axe retains distribution rights.

The duo, Gary Weeks and Dave Beckett, are on a 25-city tour of Western Canada with the Stampeters.

by Jamal, if they'd put Jamal's version into the film.

CBS OK Obtained

Eiseman's problems weren't over. Next he had to go to CBS Records, who had the original soundtrack rights and get their approval. A new soundtrack album is underway and it'll feature the Jamal cut (giving credit, of course, to 20th Century Records) along with the rest of the previous soundtrack. The new soundtrack is being pressed and repackaged now.

Other recent movie music ventures haven't been as hectic, but usually as profitable. From the film music of "The Paper Chase," Eiseman has a single by the Ferrante & Teicher duo. Since there wasn't any lyric, contract writer Larry Weiss wrote lyrics to John Williams' music and it became John Davidson's first single on 20th Century Records. "I Want to Spend My Life With You," Maureen McGovern's recent hit single, "The Morning After," was a 20th copyright from "The Poseidon Adventure."

And the late Jim Croce's recent single, expected to be a hit, "I Got a Name" is from the "Last American." Eiseman had to persuade the producer of the movie to hire Charlie Fox to do the music. Fox and lyric writer Norman Gimbel wrote the Croce tune. And, coincidentally Eiseman also originally introduced Fox to Gimbel. They penned "Killing Me Softly."

fresh approach. Schoolteachers, parents, and youth group representatives encouraged us in the test situation," Roberts claimed.

Same McCloud, TM's general manager, stated that the sets are shipping currently. It's understood that TM is readying a test campaign on another kidish set prior to Christmas.

5 Col Toppers' 1st Coast Visit

LOS ANGELES—The five senior executives of Columbia's new Manhattan headquarters team made their first trip here as a unit, in order to meet with California-based artists and managers about current product merchandising and future recording plans.

Hosted by West Coast a&r vice president Ted Feigin were: CBS Records Group president Goddard Lieberman, Columbia Records president Irwin Segelstein, marketing vice president Bruce Lundvall, executive vice president Walter Dean and national a&r vice president Charles Koppelman.

Artists or their representatives meeting with the Columbia management team at Beverly Hills Hotel included: Lee Michaels, Dr. Hook, Neil Diamond, Loggins & Messina, Billy Joel, Johnny Mathis, the Rowan Brothers and Percy Faith.

London Plans Stones Push

NEW YORK—London Records is launching a major restocking and promotion program for the entire catalog of Rolling Stones single and LP product recorded for London between 1964 and 1971.

Product will include the group's earliest recordings and extend through the two-record "Hot Rocks" set, with the program covering 17 albums and 20 singles.

A four-page, three-color pictorial order blank is being utilized to aid in product ordering, and the push will involve restocking in all tape and record configurations, including eight track cartridge, cassette, open reel and LP form.

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Executive Turntable



BELTRAN



YARYAN



SMALL



HERSCHER

Gil Beltran named division vice president and general manager of RCA Records. He will have responsibility for all a&r activities and marketing sales and distribution functions for RCA product, as well as responsibility for all studio operations and the Sunbury-Dunbar publishing companies. Beltran leaves the position of general manager and managing director of RCA Records, Brazil, a post he held since Sept. 1971.

★ ★ ★

Ron Granger joins Fantasy/Prestige/Nilestone Records in San Francisco as executive assistant to president Ralph Kaffel. Granger comes to the labels from a promotion post with John Levy Management and Junat Productions in Los Angeles. Prior to that he headed r&b promotion for ABC/Dunhill and has also been associated with Ray Charles Tangerine Records and Capitol.

★ ★ ★

Bill Yaryan appointed to the newly created position of director, artist development, for MCA Records. Yaryan's department will incorporate existing departments of publicity and artist relations and will include current staffers in each field. Before coming to MCA, Yaryan was West Coast artist relations director for Atlantic Records. . . . **David Herscher** named third general manager at Warner Bros. Records, along with **Clyde Bakkemo** and **Don Schmitzerle**. He will coordinate production and merchandising for a number of label artists. Herscher joined WB in 1969, writing and producing radio spots. . . . **Phil Casey** appointed vice president in charge of the West Coast concert department for American Talent International. Casey, who has been an agent for the last 14 months, will be responsible for all artist activities and agency hirings. . . . **Joe Perry** is acting as a distribution consultant for Daybreak Records. Perry, who retired from Decca Records in 1969, after 35 years of service, was one of the original six men who started with the label in 1934. . . . **Nancy Bush** named publicity director for Day Artist Management in Los Angeles. She was formerly with Atlantic Records.

★ ★ ★

Is Horowitz returns to Billboard as New York Bureau Chief, replacing Ian Dove. He will be in charge of the publication's New York editorial operation, reporting to Editor-in-Chief Lee Zhitto. Horowitz had been with Billboard from 1948-56 and was its Music-Radio Editor at the time he resigned to become Decca's director of Classical A & R. He remained with Decca until 1971 when he became an independent producer. His production credits are with many labels and in the various musical fields, including classical.

★ ★ ★

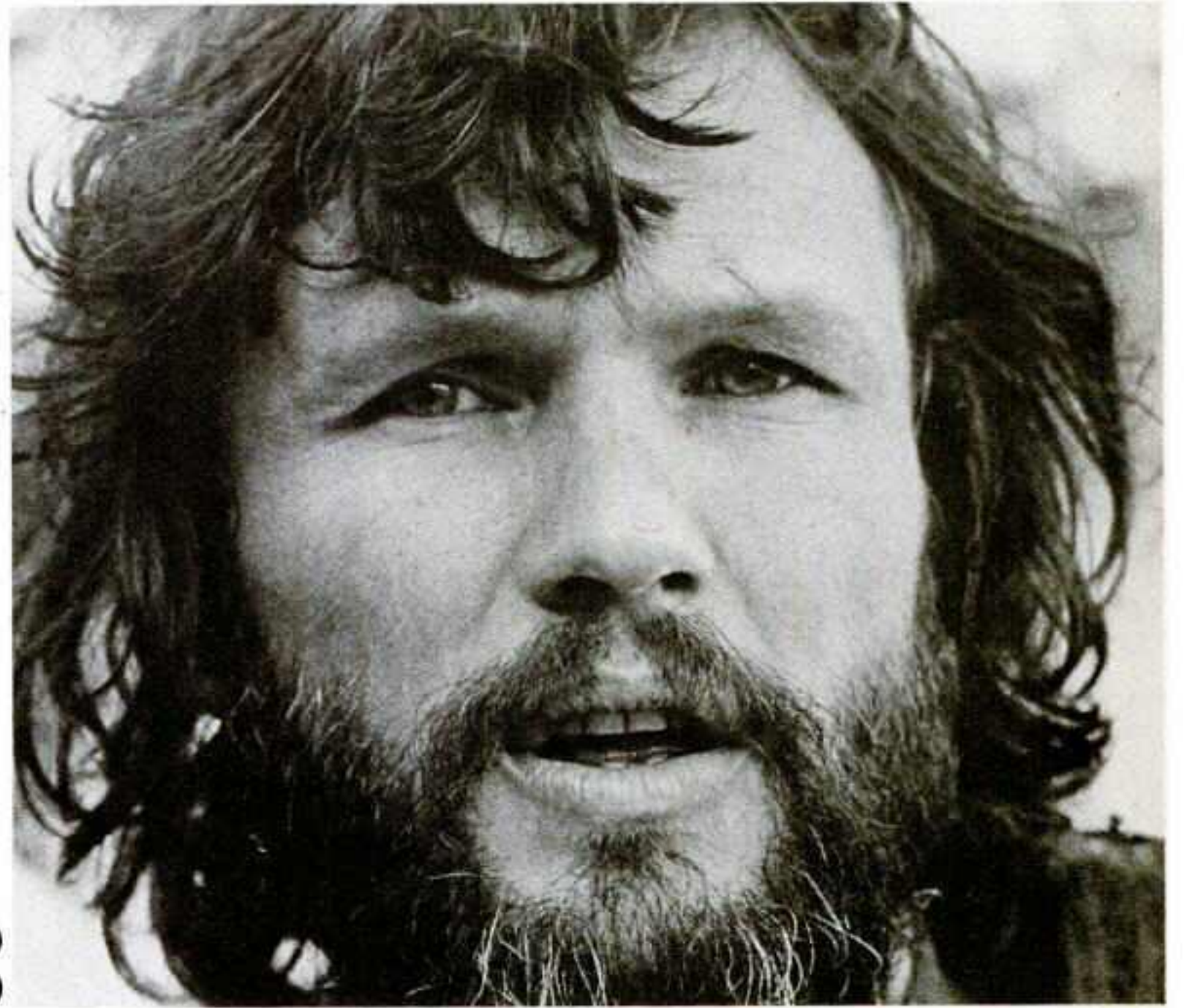
Marshall Reznick, formerly with William Morris Agency and partner in Reznick-Bernstein, has joined Howard King Agency as executive vice president. . . . In a realignment of the public relations and publicity departments at London Records, **Bob Small** named director of advertising and public relations; **Ray Caviano** named national publicity director; **David Gest** named West Coast press liaison; and **Andy Miele** named publicity staff writer. . . . **Emil LaViola** appointed director of Chappell Music's New York songwriters workshop. LaViola, a Chappell professional manager, has served as vice president of Screen Gems Columbia's New York music division. In his new post, he will be assisted by **Bill Cureton**. . . . **Jerry Loze**, A&M Records eastern promotion manager, has been promoted to East Coast director of promotion and artist relations.

★ ★ ★

Antoine Panet-Raymond appointed marketing manager for Polydor Records, Canada. Panet-Raymond, who returns to Canada after a five-year stint in Germany as the firm's director of special projects, replaces **Claus Peterman**, who goes to Polydor's Hamburg headquarters to assume a new staff position. . . . **Patti Wright** named national publicity manager for Capitol Records. She replaces **Lewis Segal**, who resigned from the label. . . . At Electro-Voice, a subsidiary of Gulton Industries, **Philip Garnick** elected president, succeeding **Joseph Marks**, and **Jahleel D. Woodbridge** appointed executive vice president, marketing. Marks remains with the firm as a corporate vice president. . . . **Harry Norman** promoted to vice president, administrative operations division. In his newly created post, Norman will assume a broad number of administrative responsibilities from **J. Yale Sherman**, who continues in his role as corporate senior vice president, administration. Norman joined the firm in 1969 and has been vice president, sales. . . . **Harvey Urman** appointed national custom duplicating sales manager for Ampex Music Division. Making his headquarter in Hack-

(Continued on page 49)

When a record will soon be on the charts longer than any other in history; when it is approaching one million copies in sales; when it is still climbing the charts six months after its release; you ought to know that record:



Kris Kristofferson's "Why Me!"

"Why Me" is from Kris' album "Jesus Was a Capricorn," his first album with Rita Coolidge. His three previous albums, "Me and Bobby McGee," "The Silver Tongued Devil and I," and "Border Lord" have made Kris one of the most notable singer-songwriters anywhere in music.

Kris Kristofferson is on Monument Records, where records break records.
Distributed by Columbia Records



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Justice Dept Asks Highest Court To Rule on CATV Copyright Fees

WASHINGTON—The Justice Department has asked the Supreme Court to provide a final decision on whether or not Cable TV systems should pay copyright fees on their programs imported from distant stations under the present 1909 Copyright law. The Department's amicus brief, filed in the CBS-TelePrompTer court battle, urges the court to give prompt guidance in this matter of "great practical significance" to the industries involved, and to the public, particularly since the long awaited solution by way of

copyright legislative revision appears "uncertain" in Justice Department's view.

In the long court hassle between copyright owners and CATV interests, a Supreme Court decision in the case of Fortnightly vs. United Artists ruled in 1968 that cable systems' pickups of local TV stations could not be considered "performance" of the program material, and so were not liable to copyright fees. However, in March of this year, a U.S. Court of Appeals ruled in the CBS-TelePrompTer tapes, that distant imports by cable TV systems constituted a "performance" of the program, and so were liable for copyright fees. TelePrompTer has asked the Supreme Court for a review of this decision.

The Justice Department brief, submitted by Solicitor General Robert H. Bork, is hesitant to rely on the prospects of revision bill passage to end the competitive standoff and balance the many competing interests involved. "Efforts towards a legislative resolution of the problem, which would be incorporated into a proposed revision of the Copyright Act, have been under consideration since 1965. But because the process of resolving the conflicting private and public interest is complicated and difficult, it is uncertain when or whether legislation will be forthcoming."

Decision Needed

In the meanwhile, Justice points out, "The several economic interests involved and the public are entitled to know where they stand under existing law, so that the development of CATV and its relation to the broadcasting industry can be ac-

commodated to present requirements."

The department does not take sides, but urges the high court to give guidance as it did in the fortnightly decision. In that rather narrow decision the high court strongly implied that Congress should settle all of the many facets of the Cable T.V. copyright problem by legislation. Passage of the current revision bill is not expected until late in 1974.

R&H Archives Get Writer Interviews

NEW YORK—Stanley Adams, ASCAP president, Alfred Knopf of Antheneum Books and Thor Wood, chief of the research division of the Performing Arts Research Center of Lincoln Center jointly held a reception Oct. 2 when author Max Wilk presented to the Rodgers and Hammerstein Archives of Recorded Sound a set of 44 taped interviews with major American songwriters and top music industry figures.

A number of the composers and lyricists featured in Wilk's new book, "They're Playing Our Song," were honored at the reception held in the Lincoln Center Library's Vincent Astor Gallery.

(Continued on page 12)

Writers Elect Cahn

NEW YORK—The Songwriters' Hall of Fame board of directors have elected lyricist Sammy Cahn as president of the association. Cahn, recipient of three Oscars and an Emmy, will succeed fellow lyricist Johnny Mercer, retiring after five years service as SHF president.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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I certify that the statements made by me above are correct and complete.

(Signature of editor, publisher, business manager or owner)

(Signed) John W. Ross, Secretary
Billboard Publications, Inc.

Gert Katzman To Be Cited By Settlement

NEW YORK—Gert Katzman, music director of WNEW-AM, will be the recipient of the Third Street Music School's Annual Award at a luncheon Tuesday (9) at the Plaza Hotel. The event, to benefit the school's scholarship fund, will be sponsored for the third consecutive year by the recording and allied industries. Chairman of the affair is Tom Morgan.

The 78-year-old Third Street Music School Settlement is the oldest community music school in the U.S. and has afforded thousands of underprivileged children opportunities in music education.

According to Morgan, the following had already purchased scholarship tables at \$500 each: ABC/Dunhill Records, A&M Records, Atlantic Records, Bell Records, Billboard Publications, BMI, Capitol Records, CBS Records, CBS/Epic Records, London Records, MCA Records, Motown Records, Polydor Records, RCA Records and United Artists Music.

Highlight Pacifica Radio Programs Issued on Tapes

NEW YORK—Highlight radio programs featured on the Pacifica radio stations will now be available \$11.50 on cassette and reel-to-reel via a new deal between the radio chain and Jeffrey Norton Publishers here.

Pacifica stations include WEAI-FM here, KPFA-FM in Los Angeles, KPFT-FM in Houston, and KPFK-FM in San Francisco. Their programs have been extremely controversial from time to time. The programs have been chosen from more than 10,000 broadcasts in the non-profit chain's special collection dating back to 1949 when they began broadcasting. These include J. Robert Oppenheimer describing the relevance of literature to science, Marianne Moore reading her poems, Pope Paul's 1965 sermon for peace, Jerry Lewis on comedy, and a documentary on the assassination of Robert Kennedy.

London Handles 'Mabone' Single

NEW YORK—London Records has obtained U.S. distribution rights to "Two Mabone," single by West Nkosi originally released in South Africa by FGB Records. The single is credited as breaking "Jive Mabone," a currently popular dance. Song is based on a children's street game.

SATURDAY NIGHT'S ALRIGHT FOR ROCKIN'
ON DON KIRSHNER'S SECOND ROCK CONCERT

**SATURDAY NIGHT IN MACON, GA. WITH
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DON KIRSHNER'S
**ROCK
CONCERT**

Off the Ticker

PHILIPS NV, Holland, expects an earnings rise this year of "close to 50 percent," said F.J. Philips, chairman. The company increased earnings about 46 percent in the first half of the year before. Earnings were \$145 million and sales in the period rose about 15 percent to \$3.9 billion. ... **Electrohome Ltd.**, Toronto, expects 1973 results to be better than in 1972, said D.S. Sykes, vice chairman. He feels this year's results will depend largely on what happens in the fourth quarter. ... **Sony Corp.** expects sales and earnings to be up more than 20 percent during the current fiscal year.

MEMOREX CORP., Santa Clara, Calif., and **Control Data Corp.**, Minneapolis, have ended talks on a take-over of certain Memorex operations by Control Data. In turn, Memorex and its creditors have reached a financial accord, with the Bank of America and other lenders agreeing to reorganize the company's debt and provide additional credit.

The agreement re-arranges the maturities of debt owed by Memorex and its subsidiary, ILC Peripherals Leasing Corp., to a group of other lenders. Memorex owes the Bank of America and other lenders more than \$200 million. The new agreement gives Memorex additional credit.

Memorex expects its operating cash inflow to be greater than its cash outflow, beginning this month. The new agreement will allow Memorex to carry out a projected operating plan for the year.

VIEWLEX INC., Rolbrook, N.Y., reported a loss of about \$14.6 million in the year ended May 31, compared to an operating income of \$330,679, or 8 cents a share, before a special charge of \$1.2 million, in fiscal 1972.

In the company's first quarter (fiscal 1974), ended Aug. 31, it had a net income of about \$50,000, compared with earnings of \$42,000, or 1 cent a share, in the same period a year ago.

SCHAAK ELECTRONICS INC., St. Paul, reported sales for the year ending May 31 of \$8,984,999 and earnings of \$290,028, or 79 cents a share, compared to sales of \$4,276,559 and earnings of \$158,216, or 53 cents a share, in the previous year.

The company plans to open six new stores in the next two months, bringing the total to 21. Richard L. Schaak, president, said that all six stores opened in fiscal year "are operating profitably."

KOSS CORP., Milwaukee, is establishing a manufacturing and marketing operation in Canada, and will enter the Far East market in the future, said John C. Koss, chairman and chief executive officer.

The company reported its fourth consecutive year of new records in sales and income. For the year ended June 30, earnings were \$1,023,435, or 60 cents a share, compared to \$687,022, or 41 cents a share, in the prior year. Shipments were \$10,788,813, up from last year's \$7,467,453.

Earnings Reports

LAFAYETTE RADIO		
Year to June 30:	1973	1972
Sales	\$82,622,194	\$73,870,574
Income	3,983,867	3,933,330
Special items	b11,648	c166,553
eNet income	3,972,219	4,299,883
aPer share	1.63	1.61

a—Based on income before special items. b—Debit. c—Credit. e—Equal to \$1.62 a share in 1973 and \$1.76 a share in 1972.

SCHAAK ELECTRONICS INC.		
Year to May 31:	1973	1972
Sales	\$8,984,999	\$4,276,559
Net income	290,028	158,216
Per share	.79	.53
Average shares	369,203	296,636

TELECOR INC.		
1st qtr. to Aug. 31:	1973	1972
Sales	\$17,166,400	\$17,208,363
Net income	863,185	887,997
Per share	.31	.31
Average shares	2,788,871	2,887,027

GATES LEARJET CORP. (Lear Jet Stereo)		
Qtr. to July 31:	1973	1972
Sales	\$21,739,000	\$15,941,000
Income	2,080,000	1,069,000
Tax credit	1,734,000	1,035,000
bNet income	3,814,000	2,104,000
aPer share	.58	.30

a—Based on income before tax credit. b—Equal to \$1.07 a share in 1973 and 59 cents a share in 1972.

SONY CORP.		
3rd qtr. to July 31:	1973	b1972
Sales	\$297,300,000	\$229,000,000
Net income	24,700,000	20,200,000
aPer share	.37	c.31

nine-months		
1973	b1972	c1971
Sales	865,100,000	661,200,000
Net income	76,400,000	58,900,000
aPer share	1.16	c.93

a—Based on American Depositary Shares. b—Restated. c—Adjusted to reflect a five-for-four stock split paid in January 1973.

AVCO CORP. (Cartridge Television Inc.)		
Qtr. to Aug. 31:	1973	a1972
Sales	\$167,539,000	\$143,789,000
bNet income	11,140,000	12,808,000
Per share	.60	.75

nine-month		
1973	b1972	c1971
Sales	486,685,000	421,703,000
blncome	34,367,000	32,084,000
Special charge	d41,000,000	
Net loss	6,633,000	e32,084,000

a—Restated to reflect an accounting change. b—Includes capital losses of \$567,000 in the quarter and \$424,000 in the nine months of 1973, compared with capital gains of \$738,000 and \$2,340,000, respectively, in the like periods of 1972. c—Based on income before special charge. d—Writeoff of investments and costs applicable to Cartridge Television Inc. e—Income.

On a fully diluted basis, per share earnings were 50 cents in the quarter and \$1.53, before special charge, in the nine months of 1973, compared with 56 cents and \$1.42, respectively, in the like periods of 1972.

Sony Reports Total Surge

LOS ANGELES—Sony Corp., Tokyo, reported sales gains in all product categories, resulting in a 22 percent increase in consolidated earnings and a 30 percent sales gain in the third fiscal quarter, ended July 31, compared to the same period last year.

Consolidated net increased to \$24.7 million from \$20.2 million, or 37 cents an ADR (American Depositary Receipts) from 31 cents an ADR. Consolidated sales rose in the quarter to \$297.3 million from \$229 million.

For nine months, earnings increased to \$76.4 million, or \$1.16 an ADR, from \$58.9 million, or 93 cents an ADR. Consolidated sales in the nine months rose to \$865.1 million from \$661.2 million.

Sony officials said the Japanese market accounted for most of Sony's sales gains in the third quarter, accounting for \$164.4 million while export volume rose to \$132.9 million.

For nine months, audio equipment and video tape recorder sales increased 34 percent to \$49.5 million; radio and tape recorder volume gained 33 percent to \$84.6 million; television sales rose 25 percent to \$121.3 million; and other products gained 35 percent to \$41.9 million.

Market Quotations

As of closing, Thursday, October 4, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	6	354	15 1/2	15 1/2	15 1/2	Unch.
40	2 1/2	ABC	—	1719	33 1/2	32 1/2	32 1/2	- 1/2
15 1/2	5 1/2	AAV Corp.	6	45	7 1/2	6 1/2	6 1/2	+ 1/2
15 1/2	3 1/2	Amplex	13	963	5 1/2	4 1/2	5 1/2	+ 1/2
8 1/2	2	Automatic Radio	8	49	4 1/2	3 1/2	3 1/2	- 1/2
20 1/2	8 1/2	Avco Corp.	4	621	10 1/2	10 1/2	10 1/2	- 1/2
15	6 1/2	Avnet	7	1376	11 1/2	10 1/2	11 1/2	+ 1/2
73 1/2	22	Bell & Howell	11	1158	37 1/2	35 1/2	36	- 1/2
14 1/2	6 1/2	Capitol Ind.	—	138	10 1/2	10 1/2	10 1/2	- 1/2
107	28 1/2	CBS	—	1167	34 1/2	33 1/2	34 1/2	+ 1/2
14 1/2	4	Columbia Pictures	—	260	4 1/2	4 1/2	4 1/2	+ 1/2
3 1/2	2 1/2	Craig Corp.	7	285	3 1/2	3 1/2	3 1/2	Unch.
14	4 1/2	Creative Management	8	49	7 1/2	6 1/2	6 1/2	- 1/2
123 1/2	71 1/2	Disney Walt	48	1797	78 1/2	77 1/2	77 1/2	- 2 1/2
6	2 1/2	EMI	15	267	4 1/2	3 1/2	4 1/2	- 1/2
74 1/2	56 1/2	General Electric	21	3415	63 1/2	61 1/2	63 1/2	+ 1/2
44 1/2	21 1/2	Gulf + Western	—	1055	28 1/2	27 1/2	28 1/2	+ 1/2
16 1/2	7 1/2	Hammond Corp.	8	67	10 1/2	9 1/2	10 1/2	Unch.
42 1/2	6 1/2	Handleman	—	437	8 1/2	8 1/2	8 1/2	- 1/2
7	1 1/2	Harvey Group	44	81	1 1/2	1 1/2	1 1/2	- 1/2
62 1/2	29 1/2	ITT	—	4990	38 1/2	36 1/2	37 1/2	- 1/2
40 1/2	8 1/2	Lafayette Radio Elec.	8	719	14 1/2	12 1/2	13 1/2	+ 1/2
35 1/2	18 1/2	Matsushita Elec. Ind.	8	587	24 1/2	22 1/2	22 1/2	- 1/2
34 1/2	4	Mattel Inc.	—	1726	5 1/2	4 1/2	5 1/2	+ 1 1/2
35 1/2	18 1/2	MCA	10	226	25 1/2	24 1/2	25 1/2	+ 1/2
27 1/2	13 1/2	MGM	19	112	18 1/2	17 1/2	18 1/2	+ 1/2
82 1/2	10	Metromedia	—	1226	12 1/2	11 1/2	12 1/2	+ 1/2
90	74 1/2	3M	—	2099	89 1/2	84 1/2	84 1/2	- 6
40 1/2	10 1/2	Morse Electro Prod.	7	1488	15 1/2	12 1/2	14 1/2	+ 1 1/2
64	42 1/2	Motorola	—	1965	64 1/2	62 1/2	62 1/2	- 1/2
39 1/2	20 1/2	No. American Philips	—	225	26 1/2	25 1/2	26 1/2	+ 1 1/2
51 1/2	22	Pickwick International	18	177	33 1/2	32 1/2	32 1/2	- 1/2
25 1/2	6 1/2	Playboy Enterprises	—	387	8 1/2	7 1/2	8 1/2	+ 1 1/2
45	22 1/2	RCA	—	3482	26 1/2	26 1/2	26 1/2	+ 1/2
57 1/2	38 1/2	Sony Corp.	38	1061	45 1/2	44 1/2	45 1/2	- 1/2
39 1/2	11 1/2	Superscope	10	1315	39 1/2	34 1/2	34 1/2	- 4 1/2
49	15 1/2	Tandy Corp.	15	1388	25 1/2	23 1/2	25 1/2	- 1/2
23	4 1/2	Telecor	7	107	7 1/2	7 1/2	7 1/2	Unch.
14 1/2	2 1/2	Telex	—	1724	6 1/2	5 1/2	6 1/2	+ 1
10 1/2	2	Tenna Corp.	—	63	2 1/2	2 1/2	2 1/2	- 1/2
32 1/2	11	Transamerica	—	1400	13 1/2	12 1/2	12 1/2	- 1/2
20	11 1/2	Triangle	—	116	15 1/2	13 1/2	15 1/2	+ 1
17	6	20th Century	9	899	8 1/2	7 1/2	8 1/2	+ 1/2
50	11	Warner Communications	6	1493	14 1/2	13 1/2	14 1/2	+ 1 1/2
20 1/2	10	Wurlitzer	—	59	11 1/2	11 1/2	11 1/2	+ 1/2
12	1 1/2	Viewlex	—	70	1 1/2	1 1/2	1 1/2	+ 1/2
56 1/2	32 1/2	Zenith	13	722	38 1/2	37 1/2	37 1/2	- 1/2

As of closing, Thursday, October 4, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	1	2 1/2	2 1/2	2 1/2	Mills Music				
Bally Mfg. Corp.	78	58 1/2	55 1/2	55 1/2	Recoton	0	2 1/2	2 1/2	2 1/2
Cartridge TV	—	3 1/2	3 1/2	3 1/2	Schwartz Bros.	22	2 1/2	2 1/2	2 1/2
Data Packaging	25	5 1/2	5 1/2	5 1/2	Wallich's M. C.	—	3 1/2	3 1/2	3 1/2
Gates Learjet	106	9 1/2	8 1/2	8 1/2	Omega-Alpha	217	2 1/2	1 1/2	1 1/2
GRT	306	1 1/2	1 1/2	1 1/2	MMC Corp.	—	3 1/2	3 1/2	3 1/2
Goody Sam	9	1 1/2	1 1/2	1 1/2	Seeburg	522	28 1/2	25 1/2	25 1/2
Integrity Ent.	—	1 1/2	1 1/2	1 1/2	Orrox	8	2 1/2	2 1/2	2 1/2
Koss Corp.	77	14 1/2	14 1/2	14 1/2	Kustom	94	5 1/2	5 1/2	5 1/2
M. Josephson	22	12 1/2	11 1/2	12 1/2	Memorex	—	3 1/2	3 1/2	3 1/2

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

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Frank's Ballad LP Return Should Ignite MOR Blaze

• Continued from page 1

tunes in the LP were taped for the program.

The singer has been performing at special benefits over the past eight months or so, leaving only the nightclub field untouched.

Last week Warner Bros. reported advance orders of 150,000 for the LP, with three of its home office executives on the road promoting the LP. They included Joe Smith, Warner Bros. Records president; Don Schmitzerle, Reprise's general manager and Ron Saul, the two labels' national promotion director.

Sinatra's return to recording is a significant event which many observers believe will stimulate new retail action. For if his LP clicks—and there are more than enough tracks which are powerful programming for broadcasters—it could give middle-of-the-road performers a new stature in competing on the charts with the likes of the "younger" singers like Paul Simon, John Denver and Isaac Hayes.

The LP could also provide Warner-Reprise with a rekindling of activity for its Sinatra catalog, which always led the label's MOR activities.

A number of radio stations in New York and Los Angeles have been heavily programming advance copies of the LP. WB plans major media campaigns for the LP's release and for the times prior to and following the TV special.

The last time the label tied in an LP with TV exposure occurred in

November of 1965 when Sinatra celebrated his 25th anniversary in show business and his 50th birthday. Reprise issued two LP's including "Sinatra: A Man and His Music" and CBS and NBC both honored him with specials.

As for the new LP, it is a true labor of love between Sinatra, the word picture specialist, and Gordon Jenkins and Don Costa, the creative musical arrangers. Jenkins also conducts the large symphonic sounding orchestra.

Much of the LP bears Jenkins' uniquely warm and lush touch, recalling their collaboration on "The September of My Years" LP released in the mid-1960's.

There are three outstanding songs in the LP: "Send in the Clowns," the Stephen Sondheim work from "A Little Night Music," "Dream Away" (from the film "The Man Who Loved Cat Dancing") and "Let Me Try Again," a medium-tempoed work with lyrics by Paul Anka and Sammy Cahn.

Sinatra has wisely chosen new songs with the emphasis on slow to medium ballads. They are his forte. He reaches for the high notes and makes them, there is a smooth strength in his voice which enables him to glide and caress phrases, there is ample mellowness in the low notes and there is enough tremor in his voice to make things tingle.

The songs are simple works which rhyme nicely. The LP puts writer Joe Raposo in the spotlight since he is represented by four tunes.

"You Will Be My Music," the opening cut, sets the mood for the power of the orchestra and Sinatra's voice. Jenkins' touch is obvious: his sections work independently, the strings acting as gossamer support, gliding along gently and then making room for the reeds and brass to state their own warm participations.

"Send in the Clowns" is the most telling work and Sinatra's best reading. He wisely uses mature tunes, songs for reflection and for reprising thoughts.

Raposo's lyrics, like those of Kris Kristofferson (represented with one tune), marry well with Jenkins' sweeping sound.

"Noah" is the only tune using a chorus and the song has a contemporary kick at the end. It is full of symbolisms pointing to how one lives in today's world.

The man called "The Voice" in the 40's sings of "walking with the lion, soaring with the eagle, singing with the nightingale." The "ark," like the world today, "is getting crowded."

Raposo's "There Used to Be a Ballpark" is a sad reflection of time whisked away.

"Let Me Try Again" enables Sinatra to reach out and touch the listener. The symbolism—or message—of a key phrase becomes in effect the story of Sinatra, the indestructible man of music: "Think of all we had before, let me try once more."

On a historical note, Sinatra's last public appearance was at a concert at the Los Angeles Music Center in 1971. On Sunday (30), he returned to that same Pavilion stage to perform at another black tie benefit.

Ear Is Reactivated

LOS ANGELES—Ear Records has been reactivated by writer-producer Johnny Cole in partnership with advertising executive Bill Tyson. First release is "The Sea/Rain: An Album for Lovers," debuting the label's Sound Series. Direct mail selling will be stressed.

Atlantic Film Wins a Medal

NEW YORK—The film "History of Atlantic Records" won a silver medal at the Atlanta International Film Festival, held last month. The medal was awarded for the documentary sales division in the festival's entries.

Produced by Atlantic advertising and public relations chief Bob Rolontz, and filmed by California-based Braverman Productions, the film debuted at Atlantic's 2th Anniversary Convention held in Paris last April. Since then, it has been screened in 12 foreign countries, including Japan, England, Germany, Australia and Holland.

Most recently, the film was taken by the U.S. Information Agency for screenings in several South American countries. It is also being shown on educational film networks throughout the U.S.

Promo Exec Sues Budget President

LOS ANGELES—Sherman Somers a.k.a. Jeff Clark, veteran promotion executive, recently instituted suit, seeking \$160,815 allegedly due him on a contract, and asking \$250,000 punitive damages from Elmer C. (Cleve) Howard, Budget Tapes and Records and Ramada Record and Tape Corp. The federal district court suit names Howard's franchise concept store chain, which now reportedly numbers about 24 stores (Billboard, Oct. 6), and Ramada, the now-shuttered distribution chain that serviced Budget stores with product.

Clark alleges that he entered into written agreement with Howard Oct. 20, 1971. The pact, terminating July 31, 1979, called for monthly payments to Clark of approximately \$1,825 for eight years, in return for which Clark was to act "in an advisory capacity for promotional activities for Budget or any affiliated activities." Clark charges he has not received a payment since June, 1972.

Clark seeks a jury trial.

Peer-Southern Dept. To Be Coast-Based

NEW YORK—The Peer-Southern Organization professional department will be based in the firm's Hollywood offices, effective immediately, according to Monique I. Peer, president of the company. The professional department has been directed from its office here since the inception of the firm in 1928.

Cartridge Club Chain Sued

BOSTON—Four major labels have sued the Cartridge Club House of America, Inc., charging the firm with infringement of copyrighted sound recordings.

Cartridge Club, which operates nine retail outlets in Massachusetts, was charged by Atlantic Recording Corp., CBS Records, Warner Bros. Records, and Bell Records, of offering to the public the use of high-speed duplicating machines to reproduce, at a fee, various copy-

righted sound recordings from the labels' respective catalogs.

The suit, which seeks an injunction to enjoin Cartridge Club from reproducing any of the labels' product, also petitions local authorities to seize all tapes which allegedly infringe on copyright ownerships and to seize equipment used to produce the duplicated tapes. An accounting of all sales and profits of the tapes by Cartridge Club is also sought in the joint suit.

American Express Deal With Caedmon

• Continued from page 1

albums and cassettes where the film is being shown. These displays will feature a pre-pak in a self-contained 13x13 browser box. The first package will hold 13 boxed sets and is being sold initially to the dealer as a unit only, listing at \$292.28. The price for the unit to the dealer is \$160.75. Consumers may buy the sets individually or as a unit.

Some 50,000 stuffers, including a purchase coupon are being supplied by Caedmon in the initial run for use in back of the browser box, with the heading: American Film Theatre Takes You to Broadway—Only on Caedmon.

For American Express, the campaign represents an allocation of \$2.5 million, with the cost going to an advertising drive, mailings, some 10 million stuffers, and subscription coupons to see the films. All future mailings, under the deal, will include a Caedmon reference. Caedmon's outlay is in five figures. Both AFT and the record firm's field representatives will work together with dis-

tributors in setting up area promotion on a cross-tie-in basis. The four-color artwork used by AFT in its ads is also being used as the artwork on Caedmon covers.

The first three albums to be released in the initial October kick-off are "The Iceman Cometh," starring Lee Marvin, Fredric March and Robert Ryan; "A Delicate Balance," featuring Katherine Hepburn and Paul Scofield; and "The Homecoming," with Cyril Cusack, Vivien Merchant and Ian Holm. The 13 boxed sets will consist of five of "Iceman," and four of each of the other two.

After the initial prepak offering, orders for the rest of the series will be taken on an individual set basis. The records will also be offered through the Caedmon Recording Society.

The four other Caedmon packages are "Rhinoceros," with Zero Mostel; "Luther," starring Stacy Keach; "Three Sisters," featuring Sir Laurence Olivier; and "Butley," with Alan Bates. The eighth film is "Lost in the Stars."

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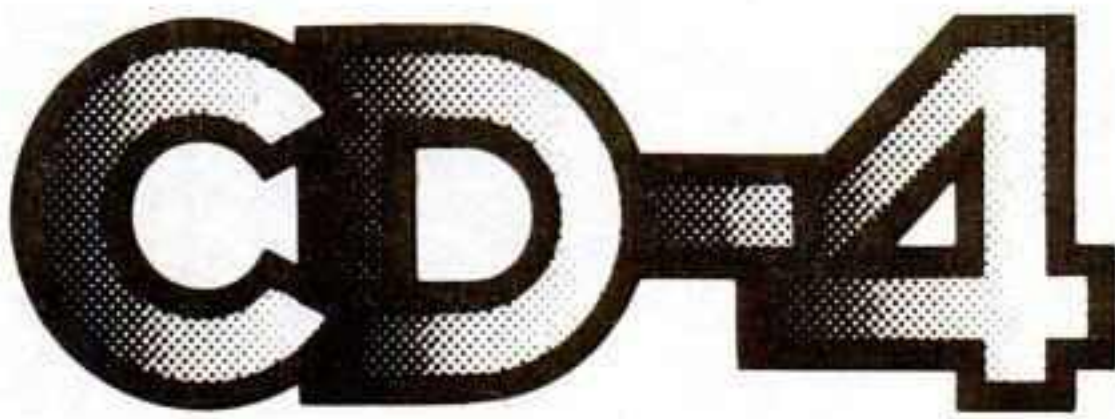
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WMAL-FM, Washington, D.C.
WNCI-FM, Columbus, Ohio (Damian Sheridan)
WSNY, Schenectady, New York (Rick Perry)
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WILM, Wilmington, Del. (Ralph McKinney)
WITH, Baltimore, Maryland (Ed Graham)
WPLR-FM, New Haven, Conn. (Jay Crawford)
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WPTR, Albany, N.Y. (Gary Peters)
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WEAN, Providence, R.I. (Allen Monroe)
WJL, Niagara Falls, N.Y. (Bob Rodgers)
WKIP, Poughkeepsie, N.Y. (John Betailier)
WKNY, Kingston, N.Y. (Tim Haskell)
WHWH, Princeton, N.J. (Mike Klein)
WGNV, Newburgh, N.Y. (Brice Holmsen)
WBAZ, Kingston, N.Y. (Fred Shafer)
WGO, Kingston, N.Y. (Bill Skilling)
WEOK, Poughkeepsie, N.Y. (Ralph Arrigale)
WEST, Easton, Pa. (Bob Walkin)
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WHL, Niagara Falls, N.Y. (Rodger Smith)
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WWJ, Detroit, Mich.
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KMPC, Los Angeles (Alene McKinney)
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KLAV, Las Vegas, Nevada (Harvey Allen)
KGAR, Vancouver, Washington (Jim Michaels)

KCBN, Reno, Nevada (Dave Price)
KBPS, Portland, Oregon (Darryl Conser)
KMJ, Fresno, Calif. (Dick Shephard)
KSRO, Santa Rosa, Calif. (Merle Ross)
KGMS, Sacramento, Calif. (Glenn Johnson)
KJAY, Sacramento, Calif. (Teresa Powell)
KGLR-FM, Reno, Nevada (Robert Stoddard)
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KPCS-FM, Pasadena, Calif. (John Gregory)
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KCRA, Sacramento, Calif. (Lee Kirk)
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KOGO, San Diego, Calif. (Rowena Paley)
KEYS, Corpus Christi (Johnny Marks)
KRYC, Corpus Christi (Dandy Dan)
KZMF-FM, Corpus Christi (Jim Allen)
WCRG, Cedar Rapids (Wayne Johnson)
WLWW, Cedar Rapids (Bob Beck)
WCCO, Minneapolis (Danny Long)
KLOL-FM, Houston, Texas (Tony Raven)
KLYX-FM, Houston, Texas (Don Armstrong)
KEMP, Milwaukee, Wisc.
WISN, Milwaukee, Wisc.
WZMF-FM, Milwaukee, Wisc. (Steve Steven)
WRIT, Milwaukee, Wisc.
WRVA, Richmond, Va. (Walt Thompson)
WRNL, Richmond, Va. (Don Brown)
WTAR, Norfolk, Va. (Tom Looney)
WGAN, Portland, Maine (Al Anderson)
WGN, Chicago, Illinois (Charley Allen)
WEW, St. Louis, Mo. (Buddy Morino)
WSJS, Winston-Salem, North Carolina (Randy Gibson)
WDNC, Durham, North Carolina (Dick Stock)
WRAL-FM, Raleigh, North Carolina (Jim Rich)
KDNT, Denton, Texas (Larry Weinstein)
KDNT-FM, Denton, Texas
WTRX, Flint, Mich. (Nick Avama)
WCCO-FM, Minneapolis, Minn. (Paul Stagg)
WFNC, Fayetteville, North Carolina
WFLB, Fayetteville, North Carolina (Charlie Walker)
KJIM, Fort Worth, Texas (Bill Crable)
KWXI-FM, Fort Worth, Texas (Wally Blanton)
WMAQ, Chicago, Illinois (Lee Davis)
KXLY, Spokane, Wash. (Ron Norwood)
KOB, Albuquerque, N.M. (Pat Garvin)
KSL, Salt Lake City, Utah (John Ellsworth)
CJAD, Montreal, Canada (Barbara Pocock)
KCNW, Tulsa, Okla. (Chuck Adams)
KMOX-FM, St. Louis, Mo. (Bob Osborne)
WIS, Columbia, S.C. (Dave Kirshner)
WBIG, Greensboro, N.C. (Henry Boggin)
WNCG, Charleston, S.C. (Dave Lloyd)
WRR, Dallas, Texas (Hal King)
KLIN, Lincoln, Nebr. (Doug Lion)

WGSO, New Orleans, Louisiana (Bruce Holberg)
WSMB, New Orleans, Louisiana (Marshal Pearce)
WREN, Topeka, Kans. (Darwin Jones)
WRBL, Columbus, Ga. (Bill Bowick)
WEOF, Dothan, Ala. (Steven McGowan)
WKRC, Mobile, Ala. (Dick Wilton)
WMOB, Mobile, Ala. (Ron Meyer)
WLOX, Biloxi, Miss. (Charlie Bruce)
WVMI-FM, Biloxi, Miss. (Bob Lee)
KEND, Lubbock, Texas (Casey Jones)
KLBK, Lubbock, Texas (Kevin Stone)
KSEL, Lubbock, Texas (Mike Deardoff)
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KTSM, El Paso, Tex. (Chris Russell)
WVIX, Pensacola, Fla. (Steve Edwards)
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WWTC, Minneapolis, Minn. (Jim Tessin)
KOY, Phoenix, Ariz. (Nat Stevens)
KDB, Phoenix, Ariz. (Tod Hall)
KMCR-FM, Phoenix, Ariz. (Mike Gillespie)
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WOWL, Florence, Ala. (Rick Shane)
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KLAZ-FM, Little Rock, Ark. (Barry Wood)
WJDX, Jackson, Miss. (Bill Cruse)
WMC-FM, Memphis, Tenn. (Mike Powell)
WHHY, Montgomery, Ala. (Larry Stevens)
WZZQ-FM, Jackson, Miss. (Johnny Somer)
WBML, Macon, Ga. (Don King)
WMAZ, Macon, Ga. (Steve Malone)
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KGGM, Albuquerque, N. Mex. (Jerry Dumas)
KDEF, Albuquerque, N. Mex. (Dan Evans/Paul Britt)
KQEO, Albuquerque, N. Mex. (Chuck Logan)
WWUN, Jackson, Miss. (Rick Martin)
WOAI, San Antonio, Tex. (Mike O'Connor)
WFAA, Dallas, Texas (Ken Rundle)
KWEB, Rochester, Minn.

WTTO, Toledo, Ohio (Tom Long)
KFI, Los Angeles, Cal. (Rudy Nagueri)
WSUI, Iowa City, Iowa (John Monick) (College Station)
KICR, Iowa City, Iowa (College Station)
WJIM, Lansing, Mich. (Brian Hatter)
KEXL-FM, San Antonio, Texas (Skip Ducharne)
KVNO-FM, Omaha, Univ. of Nebraska (Frederick Leigh)
KRCB, Council Bluffs, Iowa (Mark Andrews)
WSAV, Savannah, Georgia (Dick Richards)
WVLD, Valdosta, Ga. (Jim Jenning)
WMBR, Jacksonville, Fla. (Tom Daren)
KRNT, Des Moines, Iowa (Del Hull)
KUDL, Kansas City, Kan. (Ron Brothers)
KXIC, Iowa City, Iowa (Bob Shellady)
KLBJ-FM, Austin, Texas (Don Lincoln)
KRMH-FM, Austin, Texas (Allan Stone)
KFOR, Lincoln, Neb. (Lydia Bare)
WMAY, Springfield, Ill. (Lydia Bare)
KMNS, Sioux City, Iowa (Lydia Bare)
KRCI, Grand Island, Nebr. (Lydia Bare)
KOEL, Oelwein, Nebr. (Lydia Bare)
KSAL, Salinas, Kans. (Lydia Bare)
KTOP, Topeka, Kansas
KLVI, Beaumont, Texas (Bob Brown)
KWIC-FM, Beaumont, Texas (Dave Kelly)
KTFM-FM, San Antonio, Texas (Tony Raven)
KTAP, Austin, Texas (Lee Thompson)
KWWL, Waterloo, Iowa (Dave Stein)
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WKWN-FM, Lawrence, Kans. (Hank Booth)
WINK, Fort Meyers, Fla. (Jim Jenkins)
WCAI, Ft. Meyers, Fla. (Bob Jones)
WSPB, Sarasota, Fla. (George Barber)
WTRL, Sarasota, Fla. (Dave Barker)
WSUN, St. Petersburg, Fla. (Ray Madren)
KRMG, Tulsa, Okla. (Dick Ford)
KROC, Rochester, Minn. (Dave Carr)
KDORC-FM, Rochester, Minn. (Dave Carr)
KGHL, Billings, Mont. (Wayne Coffee)
WKIS, Orlando, Fla. (Buz Lawrence)
WJAK, Jacksonville, Fla. (Lamarr Lynn)
KFAM, St. Cloud, Minn.
KFAM-FM, St. Cloud, Minn.
TOTAL 227 Stations

Bill Gavin's personal pick
"A striking new hit" from "Wolfman Jack's Thundering Thirty"
Together Body and Soulin' by The Mission. Featuring Dorothy Lerner.

"Together (Body & Soulin)" by The Mission. PA 0213



Famous Music Corporation
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Kristofferson Song, Blackwoods & Oak Ridge Boys Sweep Dove Wins

By BILL WILLIAMS

NASHVILLE—"Why Me?" by Kris Kristofferson, a final nominee in the upcoming Country Music Association Awards, won the Gospel Music Association "Dove" for Song of the Year.

It marks the first time that the same song was nominated for both a major gospel and country award.

James Blackwood Sr. and the Blackwood Brothers and the Oak Ridge Boys were the big winners numerically in the colorful "Dove" Awards presentation. They each walked off with three while the Speer Family gathered two.

Some 1,200 paid spectators watched the ceremony at the Grand Ole Opry House, held there for the first time.

The Blackwoods won perhaps the most coveted awards: top male vocalist (James Blackwood) and top male gospel group. The Oak Ridge Boys won three awards from one album: "Sweet Gospel." It was named album of the year, and won for graphic layout and design, and best album photo.

The Speers won for best mixed group, and best female vocalist in Sue Chenault.

The John Matthews Family was named the most promising new talent. Eddie Miller, noted country songwriter, won an award for the back liner notes on the "Release Me" album by the Blackwood Brothers. He took his country standards and rewrote the lyrics in Gospel style, and then wrote the notes as well.

Pianist Henry Slaughter was named top instrumentalist. For the fourth consecutive time, Bill Gaither was named songwriter of the year.

Photographer Bill Grine won an award for his photo on an album by the Oak Ridge Boys. And the Florida Boys again had the best syndicated show. Sid Hughes of WDOD-AM in Chattanooga, was named gospel disk jockey of the year.

An 18-piece orchestra, conducted by Rick Powell, performed the nominated songs.

In the living category of the Hall of Fame, LeRoy Abernathy was named a winner, while Denver Crumpler was elected to the deceased category. Inducted formally

were other Hall of Famers: E.M. Bartlett, J.R. Baxter Jr., Don Daniel, Edger Pace, Homer Rodeheaver, A.G. Showalwater, V.O. Stamps, Frank Stamps, W.B. Walbert, and R.F. Winsett.

Following the Dove awards, the opening events of the six-day National Quartet Convention got underway. During the convention, most of the industry-related business sponsor various events. They include SESAC, Heart Warming, Word, Blackwood Family, and the Gospel Music Association.

UA Creative Depts. Traverse New Avenues For Spoken Sets

By BOB KIRSCH

LOS ANGELES—New and in some cases unexplored means of promotion will be used by United Artists for its five-record spoken word series, "Word Arts," with the publicity, sales and artists relations department sharing the responsibility with the promotion department.

The LP's are set for strong promotional efforts on college radio stations where UA executives feel a spoken word disk stands a better chance of complete airing, through progressive FM stations, mailings to retailers and one stops clearly identifying the material as complimentary and for the owner's use, in book stores, in neighborhood retail outlets such as barber and beauty shops in the case of certain ethnic LP's and through ads in specialized magazines.

Alan Douglas, producer of "Hustler's Convention," a single disk on a

fictitious convention bringing together 3,500 black hustlers, meaning fast talkers or "con men," offered some views on marketing strategies for this LP.

"First of all," said Douglas, "we brought in Warren Lapiere Enterprises, a public relations organization to help us. What we have with this LP is an example of street art in the black lingo used. But we also have background music by groups such as Kool and the Gang, which makes this a combination spoken word-music LP. We like to consider it almost a soundtrack.

Street Promotion

"One of the means of promotion," Douglas added, "is to get street people involved as motivators. So we will give this disk to barbershops, beauty parlors, pool rooms and anywhere else where people hang out and music is played. With this type of material, word-of-mouth is often the best advertising. We are also doing a mailing of 3,000 LP's to black one stops and record chains, as well as to college-studios. And we will make sure the product is stocked in record stores near college campuses. We look at black dialogue as almost an art form. For example, the University of Michigan has started a black dialogue course."

Another LP in the series is the three disk box set, "John Neihardt—Flaming Rainbow," which will list at \$11.98 and includes the stories of Neihardt, the poet laureate of Nebraska. Neihardt, age 93, is an American Indian who talks of his memories of Black Elk, an Indian famous for religious visions. The set features a poster and pictures on each of the three inner sleeves.

Book Tie-In

Barbara Scott, associate of Lloyd Leipzig in publicity and artists relations, offered some marketing methods for the set. "We will have a tie-in with Simon and Shuster, who published 'Black Elk Speaks,' and we

(Continued on page 45)

Famous, Tara Distrib Tie

NEW YORK—Famous Music Corp. and Tara Records, a newly-formed European label, have signed an agreement whereby Famous will distribute Tara product in the U.S.

An offshoot of Tara International, the new label will be primarily releasing singles from a number of European artists, including the group Mecedades, U.K. singer Janey Marlow, Austrian singer Ben Thomas, Canadian singer Joshua and Irish singer Larry Hogan. Negotiations for the pact were handled by Famous Music president Tony Martell and Tara International president Dick Broderick.

MULTI-MIL TRAVEL:

Complex Logistics Bog Tour Planning

By JOHN SIPPEL

(This is the second installment on touring the multimillion-dollar yearly cost of recording acts in the U.S.)

LOS ANGELES—When the 40 to 50-person entourage accompanying Alice Cooper travel, air is the only way. As men like Dave Libert, Cooper's road mentor, and Eddie Kilroy, who recently left Jerry Lee Lewis as his road producer, have found, the performers must go quickly from town to town, conserving the few precious hours they get for sleeping and relaxing. Both Lewis and Cooper, coincidentally, use Lockheed Electra planes. Lewis, who has consistently purchased larger and larger planes over the past five years, was once asked when he bought his latest what the capacity was. "It will always be a couple short," he quickly answered.

Libert said the Cooper plane normally carried 150 pieces of personal baggage. The local promoter supplied a 12-foot truck, two limousines, two station wagons and a bus when the plane landed to transport baggage and personnel. Flo and Eddie carried nine people. The Cooper performer group was seven. The plane's crew was three with two stewardesses attending the troupe. There was an advance man and a press officer, the later usually shepherding four or five writers during each leg of the junket. The carpenters, roadies, electricians and handy-men carried along numbered 18. And, the promoter was requested to have 12 stage hands, one electrician, four truckloaders and two forklifts at the auditorium baggage entrance about the same time the plane landed. Cindy Smith doubled as costume maker and Magic Tooth. Usually there was at least one standard act, like Randy the Magician and his equipment on tour with Cooper.

Amperage Minimum

Libert had difficulty playing some sites. The electrical equipment used by Cooper requires 600 amps, with 900 amps even better. Some facilities could not supply this minimum.

The tour had to be booked way out ahead because 40 to 42 hotel rooms were reserved nightly. Security requires that, if possible, all rooms be on one floor. When the actual Cooper group members arrived at the hotel, a roadie handed each an envelope containing his hotel key and information on the day's gig. If it was an off day, and there were 29 of them on the 91-day junket, there were often tickets to sports events, "or if we were near the shore, we would rent a yacht for the day." Not only the principals went out for a day off, but the entire troupe went to a hockey or basketball game.

Daily Allowance

Depending upon their import among the troupe, each person was on a per diem hotel bill allowance. The Cooper plane was set up with a gambling casino and three lounges for relaxation. Libert had to see that promoters had six cases of Budweiser iced and ready to go as Cooper prefers beer, as do many of his troupe. Lewis prefers a harder proof and carries a bartender with him, along with a portable bar.

Terry Ellis of Chrysalis Records left his post as partner in the label for some months recently to become a roadie with the Tull tour. Ellis was in charge of the visual production,

which included screening of the "Passion Play" featurette.

"To accommodate the film, we needed a special-sized stage. At the first arenas on the tour, we were charged from \$2,000 to \$5,000 to have a stage erected. We simply built two stages and trucked them to the dates. Our costs broke down to \$1,200 per show," Ellis stated.

(Billboard's next issue will carry the final installment about record acts' touring, citing several agencies which now exclusively tour recording groups.)

Musical Isle 'Monster' Push

NEW YORK—The St. Louis, Mo., branch of the Musical Isle of America has launched a special Halloween promotion on Boris Pickett's successful London Records album, "The Monster Mash."

The push incorporates a minimum of 36 one minute spots to be aired on radio station KSLQ-FM, as well as an in-store display arrangement incorporating the traditional Halloween colors of black and orange.

The colors will be used in paper streamers, hanging jack-o-lanterns, candy sticks, and special costuming with the same motif for some retail attendants.

According to Norm Wienstroer, vice president, MIA in St. Louis, the promotion will encompass the MIA's outlets throughout the areas served by the St. Louis and Kansas City branches.

Also tied in with the "Monster Mash" push is the Disneyland budget priced LP, "Sounds of A Haunted House," which, according to Wienstroer, has become a traditional Halloween seller.

CBS Seeks \$\$ Increase

• Continued from page 1

In announcing dates on which prenotification requests have been accepted for consideration, the COLC notes that "under Phase IV regulations, a '30-day clock' begins for firms which submit prenotification forms to the IRS. If the Council has not acted to disapprove, modify, suspend or defer the prenotification during the 30 days, the price boost can automatically be put into effect." In general, firms making \$100 million or more in sales annually, must prenotify on price increases under Phase IV of the administration's Economic Stabilization program.

Billboard's Sept. 22 issue stated that CBS had received government sanction for an increase in prices of records. This information was received from a CBS source. In fact, CBS had not been given official government approval but had simply notified a number of its customers of the pending increases.

R & H Archives Gel Writer Interviews

• Continued from page 6

Attending the reception were Richard Rogers, Harold Arlen, Jule Styne, Dorothy Fields, Sammy Cahn, Irving Caesar, Lee Adams and Mrs. Oscar Hammerstein, among others.

Whatever happened to Barry McGuire?

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20th's Regan Signs First Foreign Deal

LOS ANGELES—Celebrating the first anniversary of the label with three gold singles and a gold album, Russ Regan, president, just signed a production deal with the Dick James organization, England, to give 20th Century Records its first foreign product.

The label started a year ago with a close-to-the-vest approach. Regan felt that the best way to break down the barriers of the tight playlist on Top 40 radio was to release "cross over" records that would start either on soul radio and go Top 40 or in MOR radio and go Top 40. "Love Jones" by the Brighter Side of Darkness and "I'm Gonna Love You Just a Little More Baby" by Barry White were both soul records that later became pop hits. Regan also performed the same trick with "The Morning After" by Maureen McGovern, which started on MOR format radio stations. White's "I've Got So Much to Give" became a gold LP.

The Dick James organization will produce Philip Goodhand hit for 20th Century under an agreement just concluded. It was the team of Regan and James that created Elton John a superstar in the U.S. (Regan was with MCA Records then.)

The label, which started out primarily as a soul label, currently has a bubblegum hit with the DeFranco Family and is getting deeper involved in MOR music with the signing of John Davidson, co-star on the television series "The Girl With Something Extra."

BLUE THUMB'S BAG PROMOTION

LOS ANGELES — Blue Thumb Records is giving half a million plastic record album bags to retailers nationwide as a promotional device.

The orange bags show the label's blue thumbprint being scanned by a magnifying glass and the slogan, "Investigate Blue Thumb." Rear of the bag lists every artist on the Blue Thumb roster.

Elroy Adding 3 Units on Long Island

NEW YORK—Elroy Enterprises, Inc., Oceanside, plans to open three new units in time for the Christmas season, bringing to 11 the total discount and free-standing stores serviced by them, according to Roy Imber, president of the company. Elroy opened a record/tape department on Oct. 1 in the new Times Square Store in the Huntington Mall in Melville, N.Y.

The other two units will be operated under the name Record World, said Imber, and will be located in the Masters Shopping Plaza in Centereach, N.Y. and in the Sun-Vet Shopping Mall in Holbrook, N.Y. Both Record World stores will carry a complete line of audio equipment and all three locations will sell the company's full catalog of records and tapes.

DEEP PURPLE GOLD

NEW YORK—"Smoke on the Water," a single by Deep Purple, has earned a gold record certification from the RIAA. The group records for Warner Bros. Records.

MCA Attempts LP Price Upgrading With Deluxe LP's

LOS ANGELES—MCA Records has launched a wave of double LP packages, both in new product and in older "two-fers" as a means of elevating the price status of music. Rick Frio, vice president of marketing for MCA Records, said that most of the new product were double LPs because of the "nature of the product... the artists wrote the music that way."

This includes a heralded "Quadraphenia" by the Who that is being shipped with a 41-page book-

let. Like the group's enormous hit of "Tammy," this is a concept LP. It's the first LP in two years by the British group.

The Elton John album set "Yellow Brick Road" is already shipping gold and branch and dealer orders "are our biggest initial orders to date," Frio said. "We've had reorders on top of orders before the LP could even be shipped."

Both of these LP sets are suggested retail prices of \$11.98, the other six double LP sets of the total of 13 al-

bums just released have \$9.98 suggested list prices. The only product to feature prices higher than \$11.98 in recent times was "Jesus Christ Superstar," a double LP set, that retailed for \$12.98.

Logic Explained

Reason for the higher prices? "Our competitors have had no problem with selling double LP sets at a suggested list of \$11.98. The recent Leon Russell set went to No. 1 at that price. An Elton John LP usually sells

a million units in both tape cartridges and albums."

Other double LP sets featured Blues Project, Sonny & Cher, and Bill Cosby.

Among two-fers, MCA just released 49 different sets and the product ranges from "The Bill Anderson Story" to "Louis Armstrong at the Crescendo" and "The Best of Peggy Lee." These are retailing for \$6.98 albums and \$7.98 tape cartridges. Most of these are "Best of" series or "Story" series.

Indie Mfrs. & Distrs. at '73 NAIRD Meet



GEORGE HOCUTT, National Association of Independent Record Distributors' president, Rare Records, Pasadena, Calif., second from the left, at pre-convention session, flanked by Mrs. Ellen Thomas, Tant Enterprises, Northville, Mich., recording secretary, left; and Charlie Mitchell and Jon Monday, Takoma Dist., Santa Monica, Calif. and Billy Thomas of Tant.



PERRY COOPER, Sam Goody, Inc., New York; Jon Monday, Takoma Dist., Santa Monica, Calif., left to right taking in the advantages of handling Rebel Records with C.R. Freeland of the Mt. Ranier, Md., label.



MARVIN GOLDSMITH, second from left, and Gerry Valburn, second from the right, both of Jazz Archives, explain their line to George Friji, left, and Kim Goldstein, right, of Karma Dist., Indianapolis.



EUGENE FINCH of Select-O-Rax, Minneapolis distributor, chats with Arnie Kaplan, Biograph Records president.



SIDNEY WAKEFIELD, president of Wakefield Mfg. Co., Phoenix, Ariz., addressed the convention on the impending scarcity of raw materials and its possible effects on the industry.



JACK KALL, left, Stinson Records, Granada Hills, Calif., takes Bob Koester, Delmark records president and Chicago vintage jazz and Blues retailer, through his exhibit material.



LEE B. HAGGERTY, Folk Legacy Records, Sharon, Pa. left and Mike Coudre of Philo Records, N. Ferrisburg, Vt., discuss the small label problems.

(pictures by John Sippel)

Talent

Disney Gets Music Display

LOS ANGELES—The "Carousel of Progress" exhibit at Disneyland, presented jointly there by Walt Disney Productions and General Electric, will be moved to Florida's Walt Disney World this winter and make way for a new Disney musical exhibit at the Anaheim facility.

Replacing the GE exhibit in the "Carousel" theater will be "America Sings," which will trace 200 years in U.S. history through the performances of over 100 "Audio Animatronics" animals. Show will open late in 1974.

Both the relocation of the "Carousel of Progress" and the development of the new program are being directed by WED Enterprises, Disney owned planning and design firm of Glendale, Calif.

rium, Nov. 19) Washington (JFK Concert Hall, Nov. 20), and New York (Carnegie Hall, Nov. 29).

Stein will also promote Mikis Theodorakis, appearing in Washington (JFK Concert Hall, Oct. 8) and Philadelphia (Academy of Music, Oct. 29) and expects to add "a lot of concerts we never would have looked at before."

That more wide-open approach to potential bookings parallels Stein's move toward the suburban market, which he first tackled while promoting rock shows at the Capitol Theater in Port Chester, N.Y. Stein has since directed most of his activities at urban venues, but his return to the suburbs signals his changing param-

(Continued on page 18)

Two Fund-Raising Concerts Mark NAACP's 65th Year

NEW YORK—The NAACP celebrates its 65th anniversary this year with its first concert series, comprising two concerts to be held at Philharmonic Hall here. The series is expected to be an annual fund raising event.

The initial concert, set for Dec. 16, features Roberta Peters and George Shirley in an afternoon recital. Second show, set for March 31, 1974, will be an evening concert featuring

pianist Andre Watts and the Symphony of the New World conducted by Paul Freeman. Watts is donating his time and talent for the concert.

Chairmen of the benefit concert committee are Mrs. Ralph J. Bunche, Carlos Moseley, president of the New York Philharmonic and John F. Small, president of the nation's largest black owned advertising agency, John F. Small, Inc.

The series will benefit the NAACP's tax deductible community programs nationally and in New York. Organization is being handled by the NAACP's Mid Manhattan branch, which supports and operates Project Rebound, a tax-deductible rehabilitation program.

Tickets are being sold in subscriptions for both concerts in the series, with roughly 500 of the hall's 2,800 seats reserved for sale at benefit prices of \$50, \$75 and \$100. Remaining sales will be at box office prices, from \$8 to \$20 for the series.

Benefit tickets are tax deductible except for the actual box office price.

Tickets are available for the series from the Concert Series office at 150 58th St., New York, N.Y. Tickets at regular box office prices will also be sold through the Philharmonic Hall box office.

Signings

Bill Wyman, Rolling Stones bass player, has signed a production deal with Greene Mountain Records, Charles Greene's label. First artist delivered is John Walker, formerly of the Walker Brothers. ... David Steinberg has signed as a comedy artist with Columbia Records. ... Metromedia Records has signed singer Mike Jason to the label. Jason's first single is "Blue Water," written by Mark James and produced by Al Gorgoni. ... Composer Rick Segall has been signed to an exclusive contract by the music division of Columbia Pictures Industries, Inc. The division will acquire a group of 50 songs that Segall has written over the last six years. He is the father of "Partridge Family" star Ricky Segall. ... English duo Bugatti and Musker has been signed to Johnny Binstock's RSO Records. First RSO single for the singing-songwriters is "Out of Town Shuffle." An LP follows.

Polydor has signed percussionist Candido to an exclusive recording contract. An LP is slated for fall release. ... Three new acts with debut singles out on release signed with

(Continued on page 16)

Studio Track

By SAM SUTHERLAND

Sunset Sound Recorders, the Hollywood facility where engineering head Bill Robinson presides over a schedule of strong pop sessions, is back in the forefront with news of the next Alice Cooper LP, "Muscles of Love," completed at Sunset recently. Alice has departed from his past pattern of heavy metal triumphs, produced by Bob Ezrin and usually recorded in New York's Record Plant, this time around, Jack Richardson produced, with engineering from Jack Howard (imported from New York) and assistance from Tom Harvey and Reed Stanley. Warners is the label.

Meanwhile, Rita Coolidge (Kristofferson) has been in, recording for A&M with David Anderie producing. Sunset's John Haeny engineered, with Ric Tarantino assisting. ... For Blue Thumb, producer Tommy Li Puma has brought in Arthur Adams, with Al Schmitt engineering and assisted by Kent Nebergall. ... Also on Blue Thumb is Sylvester and the Hot Band, but this project finds an unlikely choice in the producer's slot: directing proceedings for the highly stylized Sylvester is one of the chief exponents of the laid back denim aesthetic, John David Souther, himself an Asylum artist. Haeny is engineering for the sessions, which are expected to run for a month or so. ... As for Elektra Asylum, they sent Linda Ronstadt back into Sunset to mix a single from her new album, tracked there a few months back and now shipping. John Boylan produced the single (J. D. Souther, the same as above, produced the LP set) and John Haeny engineered.

Finally, Tommy Li Puma has quite a few other Blue Thumb irons in the fire. He's producing LP's with Nick De Carlo and Paul Humphreys, with Al Schmitt engineering both projects and receiving support from Kent Nebergall.

As for Sunset's other activities, Robinson is gearing up for completion of Sunset's newest studio, due to open in late November. One of the larger rooms is being rebuilt and refurnished, and a new console, reported to be quite a production in itself, will also be installed. Also underway is complete four-channel capability, in anticipation of the day when the waters are calm and the industry is at peace with itself and cranking out some healthy quadraphonic product.

Robinson also notes that Larry Levine, studio director and chief en-

gineer at A&M's L. A. studios, recently held a meeting for area engineers to discuss reactivation of the National Council of Recording Engineers, a move which this column will report on shortly, as that process develops.

Yet another aspect of the business is studio modification. And, while urban studios have traditionally had to hustle for new equipment and expanded capabilities, rooms somewhat off the beaten path are likewise mounting extensive renovation and modification programs in an effort to pull clients from their big-city counterparts.

In Atlanta, GRC's Sound Pit has just returned to service after a week of remodeling. A budget of \$20,000 was cited for the move, which focused on restructuring the main control room for Studio A to permit relocation of the 24/32 track console, new positions for their four-track machines and additional monitoring by Westlake Audio.

Tom Hidley of Westlake Audio has redesigned the entire control room to maximize the acoustics, and Dolby M-16 noise reduction and new 3M machines were added as well.

Since the completion, arranger Paul Riser and a coterie of studio players from Detroit have arrived there to work with GRC artist Dorothy Norwood, whose r&b singles will feature players Eddie Willis, "Bongo" Eddie Brown, Ueil Jones, and others.

Also stopping by was ABC's Dave Crawford, while studio manager Tony DiMaria has been excited by sessions for Canadian production company Much Productions, working on mixing dates for Copper Penny. ... Sonny Turner, lead singer with the Platters, was also in, working on tracks while playing at an area club.

Blossom Center In Full Blossom

NEW YORK—The Blossom Music Center in Cleveland has reported its highest summer attendance season in six years for promotions here this summer. In all, 58 events were held at the facility, with several top concert acts topping the figures.

Leading attendance figures were cited for Seals & Crofts, Pink Floyd, Stephen Stills, the Carpenters, Sha Na Na and the Guess Who.

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Changing Tastes Spur Stein Diversification

NEW YORK—Broadening audience tastes, the resurgence of theatrical stage shows and shifting venues for new acts have led Howard Stein, head of Howard Stein Enterprises, Inc., here, and a promoter whose activities in this and other major markets have focused on rock, to diversify his promotions for the coming year. Stein's move, which will find him promoting to classical audiences in suburban venues, as well as to his ongoing rock audiences in urban and suburban locations, stems from the promoter's conviction that growth in today's talent market is contingent on tapping diversified audience needs.

Highlighting Stein's upcoming schedule is the projected opening of the Westchester Premier Theater (Billboard, Oct. 6), which will embody Stein's new approach by offering a wide range of shows that cover rock, pop, MOR, classical and children's audiences.

While awaiting completion of that facility, slated to open next fall, Stein has structured his promotions for the '73-'74 concert season around both his former strong suit, rock promotions, and shows for an older audience such as his upcoming promotions of Josephine Baker in St. Louis (St. Louis Opera House, Oct. 28), Philadelphia (Academy of Music, Nov. 15), Atlanta (Civic Auditor-

New on the Charts



Z.Z. TOP

Z.Z. Top's third London album, "Tres Hombres," has been quietly making its way up the chart. It is now in the top thirties and continues to climb steadily, fueled by consistently good word-of-mouth from tour appearances with established headliners.

The El Paso trio and their manager, Bill Hamm, have become a solid regional attraction in their home state, much in the same man-

ner as Black Oak Arkansas and the Allman Brothers Band first built their reputations in the Southeast. Like these other two acts, Z.Z. Top plays good-timey and unpretentious rock 'n' roll, a product which its audience will apparently search for far and wide.

Group consists of guitarist Billy Gibbons and bassist Dusty Hill, who carry the vocals, and drummer Frank Beard. Booking is by CMA.
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Who/Where/When

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

- KAY ADAMS** (Capitol): Various Clubs, Honolulu, Hawaii, Oct. 15-27.
- CANNONBALL ADDERLEY** (Fantasy): Shelly's Manne Hole, Los Angeles, Oct. 16-21.
- AEROSMITH** (Columbia): Music Hall, Cincinnati, Oct. 10; Auditorium Theatre, Chicago (11); Masonic Temple, Detroit (12); Massey Hall, Toronto, Canada (14); Auditorium Theatre, Rochester, N.Y. (16); Syria Mosque, Pittsburgh (18); Park Center, Charlotte, N.C. (20); Coliseum, Greensboro, N.C. (21); Palace Theatre, Providence, R.I. (24).
- LUTHER ALLISON** (Motown): Cedar Rapids, Iowa, Oct. 21.
- ERIC ANDERSEN** (Columbia): Palace Theatre, Albany, N.Y., Oct. 26.
- BILL ANDERSON** (Decca): Tobacco Warehouse, Morehead, Ky., Oct. 26.
- ERNE ASHWORTH** (Hickory): Sanger Theatre, Mobile, Ala., Oct. 12.
- BABE RUTH** (Capitol): The Brewery, Lansing, Mich. Oct. 8; Fairgrounds Arena, Oklahoma City (11); Rush-Up Club, Chicago (12-14); Convention Center, San Antonio, Texas, (19); Coliseum, Houston, Texas (20); Memorial Auditorium, Dallas, Texas, (21).
- BACHMAN-TURNER OVERDRIVE** (Mercury): Memorial Hall, Kansas City, Mo., Oct. 13; Brewery, Lansing, Mich., (15); Academy of Music, N.Y., (19); Aragon, Chicago (20); Seattle, Wash. (23-24).
- GATO BARBIERI** (ABC): Koseinenkin Hall, Tokyo, Japan, Oct. 7; Koseinenkin Hall, Osaka, Japan, (8-9); Yuban Hall, Hiroshima, Japan (10); Municipal Hall, Nagoya, Japan (11).
- BIRTHA** (ABC): Saturdays, Denver, Colo., Oct. 22; Tucson, Ariz. (25); Phoenix, Ariz. (26-27).
- BLACK OAK ARKANSAS** (Atco): Academy of Music, N.Y., Oct. 20; Orpheum Theatre, Boston (21); Philadelphia (26).
- BLOOD, SWEAT & TEARS** (Columbia): Orpheum Theatre, Boston, Oct. 7; San Antonio, Texas (24); Dallas, Texas (25).
- BLUE OYSTER CULT** (Columbia): Auditorium, Minneapolis, Minn. Oct. 11; Palace Theatre, Dayton, Ohio (13); Massey Hall, Toronto, Canada (14); Mary Sawyer Auditorium, La Crosse, Wisc. (19).
- BONNIE & CLYDE** (Virgo): Johns Supper Club, Springfield, Ill., Oct. 2-7; Eerie's, Park Forest, Ill. (9-12).
- DELANY BRAMLETT** (Columbia): Ice Palace, Las Vegas, Oct. 12.
- JAIME BROCKETT** (Capitol): Amazingrace Coffeehouse, Evanston, Ill., Oct. 5-8.
- DAVID BROMBERG** (Columbia): Capitol Theatre, Passaic, N.J. Oct. 13; Academy of Music, Philadelphia, Pa. (26).
- JAMES BROWN** (Polydor): 8th Street D/I, Colorado Springs, Colo., Oct. 21.
- JIM ED BROWN** (RCA): McAlister, Okla., Oct. 26.
- BROWNSVILLE STATION** (Bell): Hampton Roads Coliseum, Hampton, Va., Oct. 7; Sherrville, Ind. (14); Boston Area (21); L.C. Walker, Muskegon, Miss. (23).
- DAVE BRUBECK** (Atlantic): Orlando Municipal Auditorium, Orlando, Oct. 24; Officer's Club, Pensacola, Fla. (25).
- BRUSH ARBOR** (Capitol): San Diego, Calif., Oct. 7; CMA Convention, Nashville (18-20); Okmulgee, Okla. (22).
- ANITA BRYANT** (Word/Myrrh): Fontainebleau Hotel, Miami Beach, Oct. 23.
- SHERRY BRYCE** (MGM): Palos Hills, Ill., Oct. 13.
- BURNETTE DORSEY** (Capitol): Caravan East, Albuquerque, N.M., Oct. 8-9.
- CARPENTERS** (A&M): RPI Fieldhouse, Troy, N.Y., Oct. 20; Broom County Veterans Memorial, Binghamton, N.Y. (21); Kleinhans Hall, Buffalo, N.Y. (22); Memorial Auditorium, Kitchener, Ont., Canada (23); Treasure Island Auditorium, London, Ont. (24).
- VIKKI CARR** (Columbia): Palace Theatre, N.Y., Oct. 23-27.
- JOHNNY CARVER** (ABC): City Island Ball Park, Daytona Beach, Fla., Oct. 25.
- TOMMY CASH** (Epic): Germany, Oct. 7-21; Italy, Greece & Turkey, Oct. 22-29.
- HARRY CHAPIN** (Elektra): Great Southeast Music Hall, Atlanta, Ga., Oct. 23-29.
- RAY CHARLES** (ABC): Freiburg, Oct. 20; Frankfurt (21); Munster (22); Cologne (23); South Porth, England (25).
- CHICAGO** (Columbia): Idaho State Fair, Boise, Idaho, Oct. 8.
- JERRY CLOWER** (MCA): Brownwood, Texas, Oct. 22; Sheraton Inn, Biloxi, Miss. (23).
- COMMANDER CODY** (Paramount): Tower Theatre, Philadelphia, Oct. 25; Aquarius Theatre, Boston (26).
- NORMAN CONNORS** (Buddah): Keystone Corners Club, San Francisco, Oct. 2-7; Hollywood Hawaiian Hotel (8-18).
- RITA COOLIDGE** (A&M): Civic Center, El Paso, Texas, Oct. 21; Philharmonic Hall, N.Y. (26).
- CHICK COREA** (Polydor): Case Western, Cleveland, Ohio, Oct. 13; Philharmonic Hall, N.Y. (21).
- ANDRAE CROUCH & THE DISCIPLES** (Light): San Diego, Calif., Oct. 20; Melodyland, Anaheim, Calif. (22); Maranatha Church, Portland, Oregon (26).
- DICK CURLESS** (Capitol): Lone Star Ranch, Reedsferry, N.H., Oct. 7; Old Sportsmens Club, St. Albans, Vermont (14); J.D. Convention, Nashville (16-23).
- CYMANDE** (Janus): Symphony Hall, Newark, N.J., Oct. 7; Nashville (14); Oop's Club, Philadelphia (18-20); Sugar Shack, Boston (22-28).
- MILES DAVIS** (Columbia): European Tour, Oct. 24-Nov. 20.
- DAWN** (Bell): War Memorial, Buffalo, N.Y. Oct. 12; Mississippi State Fair, Jackson, Miss., (13-14); Louisiana State Fair, Shreveport, La. (19-28).
- DELFOINCS** (Bell): Memphis, Tenn., Oct. 7; Bermuda, W.I. (8-17); Ciros, Philadelphia (19-21); Sugar Shack, Boston (25-30).
- XVON DESCHAMPS** (Polydor): Place Des Arts, Montreal, Oct. 15.
- JIMMY DICKENS** (Columbia): Grand Island, N.Y., Oct. 21; Mattapoisett, Mass. (22); Toledo, Ohio (26).
- DRIFTERS** (Bell): Play Girl Club, Anaheim, Calif., Oct. 15-22.
- ROY DRUSKY** (Mercury): Paw Paw, Mich., Oct. 20.
- OKIE DUKE** (ODP): Rim Rock, Palm Springs, Calif., Oct. 2-30.
- RONNIE DYSON** (Columbia): Flamboyant Hotel, San Juan, Puerto Rico, Oct. 23-29.
- CHARLES EARLAND** (Fantasy): The Viking, Cincinnati, Oct. 2-7; The Jazz Boat, N.Y. (9-14); Walt's Mozambique, Detroit (26-Nov. 4).
- BILLY ECKSTINE** (Stax): Blightys Club, England, Oct. 1-6; Ringmer Club, Sussex, England (7-13); Double Diamond Club, Caephillly, England (14-20); Frontier Hotel, Las Vegas (25-31).
- STONEY EDWARDS** (Capitol): Shoal Creek Park, Lavana, Ga., D.J. Convention, Nashville, Oct. 15-21.
- EL CHICANO** (MCA): Greek Theatre, Los Angeles, Oct. 7; Guatamala City & San Salvadore (26-28).
- EL ROACHO** (Columbia): Civic Center, Columbus, Ohio, Oct. 21; Music Hall, Omaha, Nebr. (26).
- BLAKE EMMONS** (MCA): Toronto, Ont. Canada, Oct. 20; Rochester, N.Y. (22); Binghamton, N.Y. (23); Waterbury, Conn. (24); Cranston, R.I. (25); Newburg, N.Y. (26).
- BARBARA FAIRCHILD** (Columbia): Arie Crown Theatre, Chicago, Oct. 7; Exposition Bldg., Portland, Maine (12); Auditorium, Worcester, Mass. (13); Consistory Auditorium, Bloomington, Ill. (14).
- DONNA FARGO** (Dot): Jackson, Miss., Oct. 9-10; Saginaw Civic Center, Saginaw, Mich., Oct. 12; Civic Auditorium, Grand Rapids, Mich. (13); Civic Center, Lansing, Mich. (14); State Fair, Columbia, S.C. (19).
- FLASH** (Sovereign): Baseball Stadium, Miami, Oct. 26.
- FLASH CADILLAC** (Epic): "Maggie" Breckenridge, Colo., Oct. 8; Memorial Auditorium, Pueblo, Colo. (9).
- FLYING CIRCUS** (Capitol): Canterbury Court, Manhattan, Kansas, Oct. 16-17; Dynamite Ballroom; Bettendorf, Iowa (21-22-23).
- TENNESSEE ERNIE FORD** (Capitol): Music City Golf Tournament, Nashville, Oct. 12-14.
- MICHAEL FRANKS** (Buddah): Bitter End, N.Y. Oct. 17-22.
- KINKY FRIEDMAN** (Vanguard): Music Hall, Houston, Texas, Oct. 21.
- DAVID FRIZZELL** (Capitol): Rio Palm Isla, Longview, Texas, Oct. 12.
- LEFTY FRIZZELL** (ABC): Civic Center, Salisbury, Md., Oct. 13.
- JACK GREENE/JEANNIE SEELY** (MCA): Grand Ole Opry, Nashville, Oct. 19-20; Batchtown, Ill. (26).
- DON GIBSON** (Hickory): Syria Mosque, Pittsburgh, Pa., Oct. 26.
- MERLE HAGGARD** (Capitol): Civic Center, Monroe, La., Oct. 12; Hirsch Memorial Coliseum, Shreveport, La. (13); Municipal Auditorium, Austin, Texas (14).
- TOM T. HALL** (Mercury): Coliseum, Macon, Ga., Oct. 13; Pensacola, Fla., (18); Civic Center, Saginaw, Mich. (25).
- ALBERT HAMMOND** (Epic): Century II, Wichita, Kansas, Oct. 11; Assembly Center, Tulsa, Okla. (18).
- JOHN HAMMOND** (Columbia): Soldiers & Sailors Hall, Kansas City, Kansas, Oct. 7; Egress Club, Vancouver, B.C. (16-20).
- LINDA HARGROVE** (Elektra): The Stables, E. Lansing, Mich., Oct. 8-13.
- ALEX HARVEY** (Capitol): Boarding House, San Francisco, Oct. 16-21.
- SHERMAN HAYES** (Capitol): Royal Theatre, Victoria, B.C., Oct. 7; Walrus, Seattle, Wash. (15-20).
- WOODY HERMAN** (Fantasy): New Faust Ballroom, Rockford, Ill., Oct. 10; Marriott Hotel, O'Hara, Chicago (11); Rocky Ridge Ranch, Rocky Ridge, Mo. (13); Grants Cabin, St. Louis (14); Marando's Supper Club, Milan, Ill. (15); Holiday Inn, Rivermont, Memphis (17); Cascade Plunge Ballroom, Birmingham, Ala. (18); Piedmont Driving Club, Atlanta, Ga. (19); East Wind Ballroom, Baltimore, Md. (21).
- HOLLY DOYLE** (Capitol): Bloomington, N.J., Oct. 12; Ft. Lee, Va. (26).
- CLINT HOLMES** (Epic): Chattahoochee Valley Fair, Columbus, Ga., Oct. 10; Classics III Supper Club, Camp Springs, Md. (22); Shoreham Hotel Blue Room, Washington, D.C. (23-26).
- DR. HOOK & THE MEDICINE SHOW** (Columbia): Boston Club, Boston, Oct. 16-18; Palace Theatre, Albany, N.Y. (19); Timberlake Concert Hall, Lynchburg, Va. (21).
- JOHN LEE HOOKER** (ABC): Esquire Show Bar, Toronto, Canada, Oct. 1-13.
- HOOKFOOT (A&M)**: Chicago, Oct. 20; Indianapolis, Ind. (21); Louisville, Ky. (22); Chattanooga, Tenn. (23); Knoxville, Tenn. (24); Nashville, Tenn. (25).
- LOIS HUNT & EARL WRIGHTSON** (Columbia): Arlington Park, Arlington Heights, Ill., Oct. 13; Wichita, Kansas (21); Hyatt House-O'Hara, Chicago (22-Nov. 4).
- BOBBY HUTCHERSON** (Blue Note): Museum of Art, Pasadena, Calif., Oct. 21; Inn of Beg, Cotati, Calif. (22); Mandrakes, Berkeley, Calif. (26-27).
- LUTHER INGRAM** (Stax): Sugar Shack, Boston, Oct. 8-15.
- INTRUDERS** (Epic): 20 Grand, Detroit, Oct. 19-28.
- IRISH ROVERS** (Polydor): Barrie, Canada, Oct. 25; Lindsay, Canada (26).
- ISLEY BROTHERS** (Epic): Dallas Memorial Auditorium, Dallas, Oct. 7; New Haven Coliseum, New Haven, Conn. (21); Scope, Norfolk, Va. (26).
- MILLIE JACKSON** (Polydor): Fairfield Social Club, Winnsboro, S.C., Oct. 19.
- STONEMAN JACKSON & THE MINUTE MEN** (Columbia): Evansville, Ind., Oct. 26.
- LORI JACOBS** (Capitol): Bitter End, N.Y., Oct. 10-15; Earl of Old Town, Chicago (17-21).
- SONNY JAMES** (Columbia): Springfield, Ohio, Oct. 26.
- WAYLON JENNINGS** (RCA): Texarkana, Texas, Oct. 26.
- ELTON JOHN** (MCA): Sportatorium, Miami, Oct. 20.
- ELVIN JONES** (Blue Note): South America Tour, Oct. 23-Dec. 15.
- GEORGE JONES & TAMMY WYNETTE** (Epic): Cayuga International Speedway, Hagersville, Canada, Oct. 7; Adamsville City Park, Adamsville, Tenn. (21).
- LOIS JOHNSON** (MGM): Buffalo, N.Y., Oct. 2-14; Ft. Polk, La. (21); Athens, Ga. (22-31).
- SAMMY KAYE** (Dale): Fontainebleau Hotel, Miami Beach, Oct. 22; Waldorf Astoria Hotel, N.Y. (23).
- THE KENDALLS** (Dot): DJ Convention, Nashville, Oct. 17-20.
- STAN KENTON** (Phase 4 Stereo): City Auditorium, Pierre, S.D., Oct. 19; Iowa Wesleyan Chapel Auditorium, Mt. Pleasant, Iowa (22); Civic Auditorium, Forest City, Iowa (23); Ringling Theatre, Baraboo, Wisc. (24).
- ALBERT KING** (Stax): Playboy Club, St. Louis, Mo., Oct. 5-13.
- B.B. KING** (ABC/Dunhill): Jubilee Theatre, Calgary, Canada, Oct. 8; Kinsmen Field House, Edmonton, Canada (9); P & E Gardens, Vancouver, B.C., Canada (10); Circle Star Theatre, San Carlos, Calif. (11-14); The Roxxy Theatre, Los Angeles (15-17); Memorial Field House, Huntington, W. Va., (20).
- JOHN KLEMMER** (ABC): The Lighthouse, Hermosa Beach, Calif., Oct. 16-28.
- GLADYS KNIGHT & THE PIPS** (Buddah): Public Auditorium, Cleveland, Ohio, Oct. 20; Convention Center, Indianapolis, Ind. (21); Jackson Coliseum, Jackson, Miss. (25); Municipal Auditorium, Mobile, Ala. (26).
- SLEEPY LA BEEF** (Plantation): Columbus, Ga., Oct. 12; Groton, Conn. (15-27).
- SAM LEOPOLD** (Mercury): Great Southeast Music Hall, Atlanta, Ga., Oct. 9.
- LETTERMEN** (Capitol): McElroy Auditorium, Waterloo, Iowa, Oct. 12; Arie Crown Theatre, Chicago (13); Performing Arts Center, Milwaukee, Wisc. (14); Savannah Civic Center, Savannah, Ga. (19); Civic Center Auditorium, Atlanta, Ga. (20); Flamingo Hotel, Las Vegas (25-Nov. 14).
- LORI LIEBERMAN** (Capitol): Bitter End, N.Y., Oct. 17-22.
- LOGGINS & MESSINA** (Columbia): Coliseum, Dallas, Texas, Oct. 10; Coliseum, Lubbock, Texas (11); Municipal Auditorium, San Antonio, Texas (12-13); Hofheinz Pavilion, Houston, Texas (14); Memorial Coliseum, Atlanta, Ga. (24); Auditorium, W. Palm Beach, Fla. (26).
- LOOKING GLASS** (Epic): Barney Googles, N.Y., Oct. 10.
- LORNA LUFT** (Epic): Latin Casino, Cherry Hill, N.Y., Oct. 19-25.
- BOB LUMAN** (Epic): Daytona Beach, Fla., Oct. 25; Skyline Club, Cayce, S.C. (26-27).
- LORETTA LYNN** (MCA): DJ Convention, Nashville, Oct. 15-20; Coliseum, Macon, Ga. (26).
- MAHAVISHNU** (Columbia): Music Hall, Boston, Oct. 19; Capitol Theatre, Passaic, N.J. (20); Armory, Manchester, N.H. (24).
- MAINSTREETERS** (Polydor): Warner's Theatre, Washington, D.C., Oct. 19-25.
- BARBARA MANDRELL** (Columbia): Opryland, Nashville, Oct. 21; Dyersburg, Tenn. (25); Pittsburgh, Pa. (26).
- CHUCK MANGIONE** (Mercury): Quiet Knight, Chicago, Oct. 3-7; England (15-21); Ronnie Scot's, London (22-Nov. 10).
- BARRY MANILOW** (Bell): Kiel Opera House, St. Louis, Mo., Oct. 21; Civic Center Auditorium, Atlanta, Ga. (24); Civic Auditorium, Jacksonville, Fla. (25); Miami Beach Auditorium, Miami Beach (26).
- MARK/ALMOND** (Columbia): Julian Anderson Theatre, Springfield, Mass., Oct. 7; Agora, Cleveland, Ohio (15); Agora, Toledo, Ohio (16); Palace Theatre, Providence, R.I. (19); Capitol Theatre, Passaic, N.J. (20); Philharmonic Hall, N.Y. (21); Alexandra Memorial Hall, Atlanta, Ga. (24).
- AL MARTINO** (Capitol): Columbo's, Philadelphia, Oct. 20-Nov. 4.
- DAVE MASON** (Columbia): Philadelphia, Oct. 20; Delhi, N.Y. (26).
- MIREILLE MATHIEU** (Polydor): Capitol Theatre, Trois, Rivières, Oct. 25; Auditorium Dufour, Chicoutimi (26).
- JOHN MAYALL** (Polydor): Orpheus, Boston, Oct. 23; Captiol Theatre, Passaic, N.J. (26).
- LETTA M'BLU** (Fantasy): Ceasar's Palace, Las Vegas, Oct. 11-31.
- COUNTRY JOE McDONALD & THE ALL-STAR BAND** (Vanguard): Oct. 7; Peabody Auditorium, Daytona Beach, Fla. (12).
- ROGER McGUINN GROUP** (Columbia): Philharmonic Hall, N.Y., Oct. 19.
- ELLEN McILWAINE** (Polydor): Exit Inn, Nashville, Oct. 10-13; Karma Coffee House, Montreal, Canada (24-27).
- PAT MCKINNEY** (Mega): Nammy's Club, Tucson, Ariz., Oct. 9-10; Mr. Lucky's Phoenix, Ariz. (12); Auditorium, Evansville, Ind. (26).
- DON McLEAN** (United Artist): City Hall, Sheffield, England, Oct. 21.
- SERGIO MENDES & BRASIL '77** (A&M): Mill Run Theatre, Niles, Ill., Oct. 25-28.
- BETTE MIDLER** (Atlantic): Kiel Opera House, St. Louis, Oct. 21; Civic Center Auditorium, Atlanta (24); Civic Auditorium, Jacksonville, Fla. (25); Miami Beach Auditorium, Miami Beach (26).
- ROGER MILLER** (Columbia): Baton Rouge, La., Oct. 26.
- STEVE MILLER BAND** (Capitol): Municipal Auditorium, Austin, Texas, Oct. 21; Ellis Auditorium, Memphis, Tenn. (23).
- THE MOODY BLUES** (London): The Forum, Montreal, Canada, Oct. 24; Civic Center, Pittsburgh, Pa. (25); Madison Square Garden, N.Y. (26).
- GEORGE MORGAN** (Decca): Sanger Theatre, Mobile, Ala., Oct. 12; Civic Center, Salisbury, Md. (13); Nashville, Tenn. (15-20); Shawnee Valley Jubilee, Chillicothe, Ohio (21).
- MOTT THE HOOPLE** (Columbia): Park Center, Charlotte, N.C., Oct. 20; Coliseum, Greensboro, N.C. (21); Palace Theatre, Providence, R.I. (24); Radio City Music Hall, N.Y. (26).
- ANNE MURRAY** (Capitol): Bijou, Philadelphia, Oct. 24-27.
- NARVEL FELTS** (Mega): Star Dust Club, Waldorf, Md., Oct. 12-13; Valdosta, Ga. (6); Auditorium, N.Y. (14).
- PETER NERO** (Columbia): Community Concert, Greenwood, S.C., Oct. 25.
- NEW RIDERS OF THE PURPLE SAGE** (Columbia): Tower Theatre, Philadelphia, Oct. 25; Orpheum (Aquarius), Boston (26).
- NEW YORK DOLLS** (Mercury): Auditorium Theatre, Rochester, N.Y., Oct. 16; Kleinhans Music Hall, Buffalo, N.Y. (17); Shubert Theatre, Philadelphia (19); American Theatre, St. Louis, Mo. (20); Orpheum Theatre, Minneapolis, Minn. (22).
- O'JAYS** (Epic): Holiday Inn, Dallas, Texas, Oct. 7; Flamboyant Hotel, Puerto Rico, (15-21).
- TOMMY OVERSTREET** (Dot): Stamford, Texas, Oct. 20; Carthage, N.C. (25).
- WEBB PIERCE** (Decca): Fairgrounds, Ft. Walton Beach, Fla., Oct. 5; Bear Mountain, N.Y. (20).
- JIM POST** (Fantasy): Amazingrace Coffeehouse, Evanston, Ill., Oct. 19-22.
- BILLY PRESTON** (A&M): Deutschlandhalle, Berlin, Germany, Oct. 21; Budapest, Hungary (24); Warsaw, Poland (25).
- PUBLIC FOOT THE ROMAN** (Capitol): Whiskey, Los Angeles, Oct. 10-14; Crabshaw Corner, Sacramento, Calif. (17); Bodega, San Jose, Calif. (18); Town & Country, Ben Lomond, Calif. (19-20).
- RAIDERS** (Columbia): Flamingo Hotel, Las Vegas, Oct. 11-Nov. 7.
- KENNY RANKIN** (Little David): Ebbets Field, Denver, Oct. 23-28.
- RARE EARTH** (Rare Earth): Fair Grounds Pavilion, Reno, Nev., Oct. 20.

(Continued on page 45)

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Talent in Action

NEIL YOUNG
GRAHAM NASH

The Roxy, Los Angeles

Neil Young is probably today's king of the laid-back school of "my music is my act" writer singers. But his voice and personal stance are so distinctive, they become a show in themselves. Young's audience at the gala Roxy Theater nitery opening was predominantly in their mid teens, because these are the only music fans dedicated enough to wait all night on the street for the ticket office to open.

Switching between piano and guitar with his lead back up musician, Nils Lofgrin (of Grin), Young revealed a previously unheard lode of fine new songs. For the few familiar numbers he performed, he was joined on-stage by Graham Nash, former partner in Crosby, Stills, Nash & Young, and a last-minute opening act who also won a standing ovation.

What made the evening most memorable was its sense of occasion, as the brand-new Roxy opened with the elite of the Western rock community inside and a star-struck crowd out front.

The Roxy stage was festooned with high-heeled boots decked on the piano and walls, and boasted a fake palm tree. After ordering the palm spotlighted, Young even felt comfortable enough to remove his dark shades and stare at the adoring crowd.

NAT FREEDLAND

ELTON JOHN
SUTHERLAND BROS. &
QUIVER

Madison Square Garden, New York

Elton John may not have brought five pianos, legions of doves, celeb look-alikes or Linda Lovelace, high points of his L.A. appearance, to the Garden. But he did bring his high-octane band, some of his best material and apparently limitless reserves of energy to provide a packed house with two full hours of often exhilarating contemporary rock.

From the opening piano chords of "Elder-

berry Wine." John's charismatic impact on his audience was clearly on-target, giving ample support to the superstar status he has achieved in recent years and neatly enhanced with three top singles in recent months. His program here offered both chart successes and new material from his forthcoming MCA double album. Throughout, his band, the seasoned team of Davey Johnstone, Nigel Olsson, and Dee Murray played at full-throttle, and, by the first encore, "Saturday Night's Alright For Fighting," the energy output had clearly reversed the usual pattern of heavy rockers that beat their crowds into submission: the entire hall was on its feet, wailing on the choruses and dancing in the aisles.

Complementing John was Island's young band, the Sutherland Brothers & Quiver. Actually the union between the Sutherlands, a fine, rocking vocal duo, and a respected English band, Quiver, the unit shows considerable strength in a vocal sound that evokes the Everlys and other pre-teen rockers, and in snappy, ebullient songs that return to the melodic richness and structural economy of the mid '60's at least in spirit. This is a rough-edged young band which clearly enjoys itself onstage, and that feeling is transmitted to the audience.

SAM SUTHERLAND

GILBERT O'SULLIVAN
MAUREEN McGOVERN

Avery Fisher Hall, New York

Gordon Mills' latest import, Gilbert O'Sullivan, made his New York concert debut at the newly named Avery Fisher Hall (formerly Philharmonic) and found that he just may be next in line for the crown of this month's top teenybopper superstar. Throughout the show, the MAM artist was greeted with squeals, aisle-rushing picture takers and faraway cries of "We love you, Gilbert." He duly acknowledged his lively worshippers with bashful thank yous.

The young man is essentially a writer and an able craftsman at that. His songs are lyrical, easily remembered tunes about love,

(Continued on page 20)

Monterey Finale: Parker
And Family Affair Nights

(Coverage of the Monterey Jazz Festival, begun in last week's Talent section is concluded below.)

The Modern Jazz Quartet played two of Parker's tunes ("Now's the Time" and "Concentration") with their finely honed control and subtle assertiveness. And they also played some of their own tunes. Carmen McRae then offered her standard, excellent bag of pop ballads.

Dizzy Gillespie didn't play any of Parker's tunes with his own quintet, but he did with a special group of beboppers including Max Roach, John Lewis, Milt Jackson, Ray Brown, Sonny Stitt and Frank Rosolino.

Sunday evening was "Family Night" and that was an uneven affair. Trumpeting brothers Pete and Conte Candoli—a duo which hasn't

been together for some time—produced clean, crisp sounds in unison and individually. The emphasis was on relaxed, happy music.

The Heath Brothers, Percy on bass; Tutti on drums and Jimmy on saxophone, played sensitive, delicate music. Pianist Jimmy Rowles and his 17-year-old daughter Stacey on trumpet, were the only father-daughter act and she was very impressive with a warm and mellow horn sound on "Moment to Moment."

Tenor sax man Stanley Turrentine and brother Tommy on trumpet, heated things up a bit only to have husband-wife Jackie and Roy Kral, cool things off with their sweet harmonies and scatting. They were on much too long.

The Jones brothers, Elvin on drums and Thad on trumpet, played some straight ahead melodies, and then Thad took his place in front of the 17-piece band with co-founder Mel Lewis on drums.

Although they have lots of energy and power, the band lacks a distinctive signature sound. On the three movement "Suite for Pops," pianist Roland Hanna exploded with a marvelously spirited piano with Erroll Garner mannerisms and plenty of two-handed cadenzas. The band's vocalist Dee Dee Bridgewater is a spirited singer with a powerful voice who holds her own against all the brass.

There was one bit of irony: just as Carmen McRae began to sing Stevie Wonder's "You Are the Sunshine of My Life" Saturday, it began to rain. Then it stopped.

The least attended concert (5,000) was the Sunday matinee devoted to the top high school bands and soloists playing along with several pros. They were quite good.

ELIOT TIEGEL

Creative Trends

'Midnight Special'
Leaving Studio,
Adding FM Stereo

By NAT FREEDLAND

LOS ANGELES—"Midnight Special," entering its second season on the NBC television network, is expanding its format this fall. A crew of 20 and a videotaping truck were flown to England immediately after taping the current show Tuesday night at NBC's Burbank facility.

Three European shows are to be filmed in the next two weeks. The first segment will include at least 45 minutes of David Bowie performing. Ringo Starr is among the other big names appearing in the European location shootings.

Another new element for "Midnight Special" will be stereo simulcasting of the sound over NBC FM outlets by the end of the year. "In cities where NBC doesn't have FM stations, the simulcasts will be offered to other broadcasters," said Burt Sugarman, the series packager.

"Midnight Special" has kept shooting new shows all summer, with no repeats shown. For its first anniversary segment in January, a complete show will be assembled entirely of tape clips of million-seller gold records performed on previous episodes.

Midnight Country Comes

Next year will probably also see a monthly special of "Midnight Special—Country Edition," probably on Saturdays at 11:30 p.m. starting time. "We don't feel there are enough country superstars to carry a weekly 90-minute show like our rock 'Midnight Special,'" said Sugarman. "A country star stays on top for 20 years."

A pilot edition of all-country "Midnight Special" aired this summer actually had a 10 percent larger rating than the show usually gets, although Sugarman felt the regular 1-2:30 Friday time slot was too late for most country aficionados.

"We have 200 NBC-TV outlets covering 98 percent of the country," said Sugarman. "ABC-TV's 'In Concert' only has a little over 150 stations and Don Kirshner's syndi-

cated "Rock Concert" so far has 105. We have consistently been first in our time slot and we just deliver the biggest audience of these shows."

More Location Shows

"Midnight's" regular producer-director, Stan Harris, will take the series to San Francisco in December to film two location shows with stars based there. "Since we've delivered consistent ratings, NBC is giving us the green light to get out of our live studio setting every couple of months," said Sugarman.

Sugarman first won success as a boy-wonder foreign car and motorcycle dealer in Beverly Hills. He produced TV specials on Jose Feliciano and Dionne Warwick before bringing "Midnight Special" to NBC.

As for the series impact on record sales, Sugarman gives the example of Jim Croce's "Big Bad Leroy Brown," which was dropping down the charts and was at no. 7 when Croce performed it on "Midnight Special." The record promptly jumped up to no. 1 slot and Croce gave the show most credit for this comeback.

Incidentally, Croce was scheduled to host "Midnight Special" last month on the week he died in an airplane crash. Chuck Berry made his hosting debut on that segment, cancelling a Texas tour date to fly in on 48 hours notice.

Warner's Free Magazine
Sets A High Standard

LOS ANGELES—After three years as a full-fledged weekly mini-magazine, the Warner Bros. "Circular" has been imitated by many other major labels, but not with the success or staying power brought to it by WB editorial director Pete Johnson.

As editorial director, Johnson is responsible for proofing all Warner wordage seen by the public. "I'm the company speller," he says. "Liner notes are still rarely used, but now so many albums have lyric sheets and they all must be gone over carefully. We're involved with the advertising copy too."

In addition, Warner has pioneered a new variant of liner notes, known as 9x9s. These fact sheets are inserted inside the shrink wrappings on most promotional album mailings. And for new artists, Warner has been placing 9x9s in albums sold at stores too. Naturally, Johnson and his two assistant editors, Joel Besser and Allison Wickwire, are responsible for preparing these notes.

Ex Times Critic

Johnson, the first rock critic of the "Los Angeles Times" before joining Warner, was and remains a dedicated music fan. He served in the Army with concert impresario Richard Nader and they used to get together to discuss and listen to oldies whenever duty didn't call.

Some 13,000 free copies of "Circular" are mailed each week. "We could easily double the circulation if it was feasible to absorb all those mailing costs," says Johnson. "But it only makes sense to send 'Circular'

New Elektra Act
Bows with \$200G
Stage Spectacle

LOS ANGELES—Jobriath, the last artist signed by Jac Holzman before departing as Elektra president, will be presented to the public in a unique theatrical spectacle. The Paris Opera House has been booked for four days starting Dec. 14 for a "Hair"-style presentation with Jobriath performing his own music backed by a rock band, 12 dancers and \$200,000 worth of sets he designed himself. To follow will be a tour of Europe with the show.

According to his manager, Jerry Brandt who founded the Electric Circus in New York and Paradise Ballroom here, Europe is the ideal area to break an unknown artist in the theatrical glam-rock genre.

As Jobriath Boone, the 22-year-old Pennsylvanian played leads in various "Hair" companies. His Elektra-Asylum LP, "Jobriath," is due this week. Aside from singing, writing, playing keyboards and producing the album, Jobriath will dance and mime in his show as well as directing.

He painted the designs for all costumes and sets to be used in his stage extravaganza, which are being constructed by Design Associates of New Jersey.

One of the scenic effects in preparation is Jobriath's first entrance as a floating clown head from a box. The box then expands into a 36-foot tower which becomes first a Kama Sutra altar and then the Empire State Building, where Jobriath is to re-enact the death scene of "King Kong."

to our key users and opinion makers."

However, when any serious record collectors take the trouble to write a request to Warner, they are put on the Circular mailing list.

The magazine's finished type is brought by Johnson to Rod Dyer's Laurel Canyon design studio each Thursday afternoon, where the two lay it out on drawing boards. "Circular" is printed that night and in the mail Friday morning.

"We do get complaints about mail delays from readers who get the magazine too late to enter Dr. Demento's weekly pop trivia contest," says Johnson.

Sophisticated Selling

Of course, at bottom line the magazine is an elaborate but effective tool for informing the far-flung WEA sales force and general music community about the stronger points of new Warner product, while helping maintain the shine on WB's unusually hip corporate reputation.

But "Circular" generally manages to comment on the most interesting music happenings currently, even if they don't involve Warner. And it regularly uses freelance work by respected music journalists such as Todd Everett and Leonard Brown.

"What we really like is to give the first decent-paying assignments to a new rock journalist who has been giving away his work to the under-grounds," says Johnson.

More Talent
See Page 20

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Signings

Continued from page 14

Original Sound Records, a Hollywood-based label. They are L.A. Walker ("They Gave Us Rock 'n' Roll"), Zapata ("Viva La Raza") and Ron Holden ("Can You Talk?").

... John Madara has signed with 20th Century Music to administer his publishing companies, Double Diamond and Young Ideas with a catalog of 83 Gamble-Huff songs.

... Joey Loren, Pye artist, re-signed with manager Kay Smith. ... Sammy White has signed with Canary-Yellow Bird. Earl Miles' Portland-based label. ... Pop singer Shannon has signed with Elvitruce Recordings. First release is expected this month.

2nd Gold 'Superstar'

LOS ANGELES—The soundtrack of "Jesus Christ Superstar" has been certified a million-dollar album by the Recording Industry Association of America, thus making the music a double winner since the original 2-LP set of the music sold several million copies.

What's Happening

By SAM SUTHERLAND

Service Station: At Western Michigan U., Kalamazoo, WMUK-FM's progressive programming affiliate, known to us as "Crankcase," now has Tom French at the helm as program director. Predecessor Beth Rosengard has gone on to work with Gunther Hauer at Atlantic Records in New York. . . . At WSSu-FM, U. of Wisconsin-Superior, new staff includes operations manager Jim Brown, program director Ray Oakes and music director Paul Swanoski, who'll share his duties with Brown. . . . In beautiful Lake Forest, Ill., the AM carrier operation at Lake Forest College once known as WLFC, has changed status and letters. It's now WMXM-FM, and main men George Tyler and Peter Peterson will be around till graduation. The music director's slot for this year hasn't been filled yet, so contact either of the above. . . .

* * *

Hopefully, some astute campus folk caught news of the upcoming California Campus Radio Co-operative meet set for Oct. 27-28 at California Polytech in San Luis Obispo. That story surfaced mysteriously in BB's radio programming news last week, but, while our agents are tracking down that relocation, please note that the projected meeting, the second built around the radio co-op theme, will try to consolidate the move for a state wide association of both college and high school radio stations.

More information is available from Steve Tincher and the folks at KSDT-AM, FM, U. of California, San Diego, P.O. Box 109, La Jolla, Calif. 92037.

* * *

ZBS Media, Inc., the programming production firm that last year offered an extensive radio serial to college broadcasters ("The Fourth Tower of Inverness"), is at it again. This year's event will be "Moon Over Morocco," a stereo serial that again utilizes a variety of aural possibilities to explore magic and mayhem in the Old World.

This year, however, ZBS is having its share of problems securing funding for the series. And, before they can finalize possible sponsorship, they need more accurate audience figures. So, the series this year will cost stations some bread, and ZBS could use whatever listenership surveys and demographics on college radio in general they can find.

As ZBS' Mike Roach comments, "We all know that college radio has a lot of listeners, but we've got to be able to prove it before we'll get any significant response from the big advertisers."

* * *

Jem Records, the import record distribution operation located in South Plainsfield, N.J., has begun mailing its newsletter to interested stations and friends of the industry.

Among other import titles available are all product in the Trojan catalog; for those who might suspect that this implies unsavory social possibilities, note that Trojan is a U.K. record label specializing in reggae.

More information and catalogs on available titles are available from Walt O'Brien at Jem.

PICKS AND PLAYS: WEST—California—CCIA (Cable FM), California Institute of the Arts, Valencia, Don Stowne reporting "Full Moon," (LP), Kris Kristofferson & Rita Coolidge, A&M; "Goats Head Soup," (LP), Rolling Stones, Rolling Stones; "Angel Clare," (LP), Art Garfunkel, Columbia. . . . KSDT-FM, U. of California, San Diego, La Jolla, Linda Clark reporting: "Deodato 2," (LP), Deodato, CTI; "Goats Head Soup," (LP), Rolling Stones, Rolling Stones; "Innervisions," (LP), Stevie Wonder, Tamla. . . . KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Cockroach Stomp," Blanchard & Morgan, Epic; "Love Has Got Me," (LP), Wendy Waldman, Warner Bros.; "A Dramatic Experience," (LP), Dramatics, Volt. . . . KZSU-FM, Stanford U., Stanford, Paul Wells reporting: "Valley Hi," (LP), Ian Matthews, Elektra; "Crazy Eyes," (LP), Poco, Epic; "3+3," (LP), Isley Brothers T-Neck. . . . KCSN-AM, California State U., Northridge, Dave Schwartz & To Sullivan reporting: "Amazing Love," Charley Pride, RCA; "My Love is Deep, My Love is Wide," Pat Daisy, RCA; "Sawmill," (LP), Mel Tillis, MGM. . . . KPCS-FM, Pasadena City College, Leonard Leon reporting: "Wonderful World, Beautiful People," (LP), Jimmy Cliff, A&M; "Don't Mess With Mister T," (LP), Stanley Turrentine, CTI; "Introduction," (LP), Thijs Van Leer, Columbia. . . . KCHO-FM, Chico State College, Chico, "Child of Nature," (LP), Jack Traylor & Steelwind, Grunt; "Rainbow Concert," (LP), Eric Clapton, RSO; "Countdown to Ecstasy," (LP), Steely Dan, ABC/Dunhill. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Deliver The Word," (LP), Nebraska—KRNU-FM, U. of Nebraska, Lincoln, Jay Hansen reporting: "I Got a Name," Jim Croce, ABC/Dunhill; "Nutbush City Limits," Ike & Tina Turner, United Artists; "Hurts So Good," Millie Jackson, Spring.

* * *

As personnel changes and other news force some limitations for Picks & Plays during the first weeks of the Fall, listings will rotate geographically. If you did not appear in this week's listings, watch this column for your area to appear.

CEC Slated For Ontario

NEW YORK—The sixth annual Canadian Entertainment Conference will be held at the Holiday Inn, Kitchener, Ont., Nov. 9-13. College and university talent buyers will meet this year with representatives of the non-theatrical film industry and theater groups, as well as with record company personnel and booking agencies, as in the past.

An expanded range of topics, highlighted by the addition of film of theater, has been set, and display

space available to participants is increased since last year's meeting. Evening showcases are expected to offer an average of eight acts during each evening's slot. The conference is again being supported by a grant from the Federation of Students of the University of Waterloo, Ont.

Additional information on the conference is available from the CEC offices at 194 Weber St. East, Kitchener, Ont.

Campus Dates

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

JULIAN CANNONBALL ADDERLEY (Fantasy): Univ. of Maine, Orono, Maine, Oct. 5

AEROSMITH (Columbia): John Carroll Univ., Cleveland, Ohio, Oct. 13; Ohio State Univ. (19)

LUTHER ALLISON (Motown): Univ. of Notre Dame, South Bend, Ind., Oct. 13; Sangamon State College, Springfield, Ill. (19)

ARTHUR, HURLEY & GOTTLIEB (Columbia): Western Ill. Univ., Macomb, Ill., Oct. 19

BACHMAN-TURNER OVERDRIVE (Mercury): West Georgia College, Carrollton, Ga., Oct. 18; Univ. of Seattle, Seattle, Wash. (21)

BARKAYS (Stax): Virginia Union Univ., Richmond, Va., Oct. 20

BIRTHA (ABC): Univ. N. Colorado, Colo., Oct. 21; Univ. of New Mexico, Albuquerque (24)

BLACK OAK ARKANSAS (Atco): Chowan College, Murfreesboro, N.C., Oct. 8; St. Joseph Regional High School, Montvale, N.J. (12)

BLOOD, SWEAT & TEARS (Columbia): Bloomsburg State College, Bloomsburg, Pa., Oct. 12; Concordia Teachers College, River Forest, Ill. (13); Adams State College, Alamosa, Colo. (15); Southern Colo. State College, Pueblo, Colo. (16); S.D. State Univ. Brookings, S.D. (17); Blackhill State, Blackhill, N.D. (18); Morningside College, Sioux City, Iowa (19); Drake Univ. Des Moines, Iowa (20); Washburn College, Topeka, Kansas (21); Coe College, Cedar Rapids, Iowa (23); San Angelo State Univ., San Angelo, Texas (26)

BLUE OYSTER CULT (Columbia): Northampton Community College, Bethlehem, Pa., Oct. 7

DAVID BROMBERG (Columbia): Allegheny Univ., Meadville, Pa., Oct. 20

DAVE BRUBECK (Atlantic): Tulane Univ., Oct. 26

ANITA BRYANT (Word/Myrth): Purdue Univ. W. Lafayette, Ind., Oct. 20

SHERRY BRYCE (MGM): Bellarmine College Auditorium, Louisville, Ky., Oct. 7

CARPENTERS (A&M): Ricks College, Rexburg, Idaho, Oct. 11; Brigham Young Univ., Provo, Utah (12); Western Mich. Univ., Kalamazoo, Mich. (25); Ball State Univ., Muncie, Ind. (26)

VIKKI CARR (Columbia): Univ. of Ind., Terre Haute, Oct. 13

CARTER FAMILY (Columbia): Univ. of Montana, Missoula, Oct. 12; Montana State Univ., Bozeman (13)

JOHNNY CASH (Columbia): Univ. of Montana, Missoula, Oct. 12; Montana State Univ., Bozeman (13)

HARRY CHAPIN (Elektra): Ill. State Univ. Auditorium, Normal, Ill., Oct. 16; Delta Community College, University Center, Mich. (18); St. Norbert College, Penning Auditorium, De Pere, Wisc. (19)

CHICAGO (Columbia): Univ. of Montana, Missoula, Oct. 7; N.M. State Univ. Las Cruces, N.M. (12); Univ. of New Mexico, Albuquerque (13); Eastern Mich. Univ., Ypsilanti (26)

COMMANDER CODY (Paramount): Duke Univ., Durham, N.C., Oct. 20; Virginia Commonwealth Univ., Richmond (21)

CHICK COREA (Polydor): Univ. of Buffalo, N.Y., Oct. 12

LARRY CORYELL (Vanguard): N.Y. State Univ., Buffalo, Oct. 12

CYMANDE (Janus): Tuskegee College, Tuskegee, Ala., Oct. 12; A&T College, Greensboro, N.C. (13)

EL ROACHO (Columbia): McMinnville College, Eugene, Oregon, Oct. 10; Calif. State, Long Beach (14)

MAYNARD FERGUSON (Columbia): Purdue Univ., W. Lafayette, Ind., Oct. 8; Univ. of Wisc., Wausau (9); N.D. State Univ., Fargo (11); Southwestern College, Winfield, Kansas (13); Washburn Univ., Topeka, Kansas (14); Drury College, Springfield, Mo. (15); Lynchburg College, Lynchburg, Va. (17); Appalachian Univ., Boone, N.C. (18-19); Bethany College, Bethany, W. Va. (20); Walt Whitman High School, Bethesda, Md. (22); Va. Intermont College, Bristol (23); J.R. Tucker High School, Richmond, Va. (24); Duquesne Univ., Pittsburgh, Pa. (25)

5TH DIMENSION (Bell): New Mexico State Univ., Las Cruces, Oct. 9; Brigham Young Univ., Provo, Utah (10); Univ. of Missouri, Columbia (16); Iowa State Univ., Ames (17)

FLASH CADILLAC (Epic): Trinity Univ., San Antonio, Texas, Oct. 11; Univ. of Southern Fla., Tampa (17); Florida State Univ., Tallahassee (19); Univ. of West Florida, Pensacola (20); Valdosta State College, Augusta, Fla. (25)

LESTER FLATT (RCA): College, Kutztown, Pa., Oct. 7; Juniata College, Huntingdon, Pa. (13)

FLYING CIRCUS (Capitol): Wash. & Lee Univ., Lexington, Va., Oct. 7; George Mason College, Washington, D.C. (26)

DAVID FRYE (Buddah): Boise State Univ., Boise, Idaho, Oct. 18

RORY GALLAGHER (Polydor): Univ. of Calif. Stadium, Santa Barbara, Oct. 13

STEVE GOODMAN (Buddah): Morehead State College, Minn., Oct. 12; Univ. of Ill., Champagne (13); Elgin College, Ill. (26)

GUESS WHO (RCA): Univ. of N. Colorado, Gunter Hall, Greeley, Oct. 21

GUNHILL ROAD (Buddah): Queens College, N.Y., Oct. 7

GYPSY (RCA): College, Winona, Minn., Oct. 7

JOHN HARTFORD (Warner Bros.): Calif. State, Sacramento, Oct. 7; Thiel College, Greenville, Pa. (13); Wilkes College, Wilkes-Barre, Pa. (14); Calif. State Univ., California, Pa. (18)

WOODY HERMAN (Fantasy): St. Mary's College, South Bend, Ind., Oct. 16

DR. HOOK & THE MEDICINE SHOW (Columbia): Mo. Southern College, Cape Girardeau, Oct. 11; Ark State College, Jonesboro (12); State College, Slippery Rock, Pa. (13); Tenn. Tech., Cookeville, (20)

JOHN LEE HOOKER (ABC): North Texas State College, Denton, Oct. 24

ISLEY BROS. (Epic): Florida A&M, Tallahassee, Oct. 13; Central State Univ., Wilberforce, Ohio (19); State Univ., Geneseo, N.Y. (20)

ELTON JOHN (MCA): Univ. of Ind., Bloomington, Oct. 7; Middle Tenn. State Univ., Murfreesboro (12); Univ. of Tenn., Knoxville (13); Univ. of Georgia, Athens (19); Univ. of Fla., Gainesville (21)

EDDIE KENDRICKS (Motown): Morgan State College Field House, Baltimore, Md., Oct. 26

MERLE KILGORE (Starday): Bellarmine College Auditorium, Louisville, Ky., Oct. 7

B.B. KING (ABC/Dunhill): American River College, Sacramento, Calif., Oct. 18; Livingston College, Piscataway, N.J. (21)

FREDDIE KING (Capitol): Hofstra Univ., Hempstead, N.Y., Oct. 8

LETTERMEN (Capitol): Georgia Southwestern College, Americus, Oct. 8

RAMSEY LEWIS (Columbia): Logan Hall, Tuskegee Institute, Ala., Oct. 7; Fisk Univ., Nashville (10); Calif. State College, Northridge (12); High School, Springfield, Ill. (14); Univ. of Denver, Colo. (22); Univ. of Akron, Ohio (23)

LORI LIEBERMAN (Capitol): San Diego State College, Calif., Oct. 12-13

LIGHTHOUSE (Polydor): George Mason College, Washington, D.C., Oct. 26; Washington & Lee Univ., Lexington, Va. (7)

LOGGINS & MESSINA (Columbia): Bradley Univ., Peoria, Ill., Oct. 18; Univ. of Ill. Urbana, (19); Western Ill. Univ., Macomb (20); Florida State Univ., Tallahassee (25)

MAHAVISHNU (Columbia): Queens College, Flushing, N.Y., Oct. 7; Wake Forest Univ., Winston-Salem, N.C. (11); Univ. of N.C., Chapel Hill (12)

MELISSA MANCHESTER (Bell): Sanders Theatre, Harvard Univ., Mass., Oct. 12; Farleigh Dickinson Univ., N.J., (13); Univ. of Bridgeport, Conn. (19)

MARK/ALMOND (Columbia): Widener College, Chester, Pa., Oct. 14

DAVE MASON (Blue Thumb): Univ. of N.Y., Oswego, Oct. 7; Chase Western Reserve Univ., Cleveland (13); Catholic Univ., Washington (14); Temple Univ., Philadelphia (20); State Univ. of N.Y., Delhi (26)

JOHN MAYALL (Polydor): Convention Hall, Univ. of Toronto, Toronto, Oct. 7; Fanshawe College, London, Ont. (9); Albany State College, N.Y. (19); Stony Brook College, Gym, N.Y. (20)

ROGER McGUINN GROUP (Columbia): Univ. of Toledo, Ohio, Oct. 7; Dartmouth College, Hanover, N.H. (13); Princeton Univ., N.J. (20)

ELLEN McILWAINE (Polydor): Univ. of Ala. University, Oct. 19; Univ. of Minn., Minneapolis (23)

MOTT THE HOOPLE (Columbia): John Carroll Univ., Cleveland, Oct. 13; Ohio State, Columbus (19)

MARTIN MULL (Capricorn): De Page Univ., Glen Ellyn, Ill., Oct. 20

ANNE MURRAY (Capitol): Adrian College, Mich., Oct. 13

RICHARD NADER'S ROCK & ROLL REVIVAL: Bowling Green Univ., Ky., Oct. 26

NAZARETH (A&M): Univ. of Maryland, Baltimore, Oct. 7; Madison College, Harrisburg, Va. (13)

PETER NERO (Columbia): Lochaven State College, Pa. (19)

NEW RIDERS OF THE PURPLE SAGE (Columbia): The Palestra, Univ. of Rochester, N.Y., Oct. 12; Gym-Middlesex Co. College, Edison, N.J. (14); Duke Univ., Indoor Stadium, Durham, N.C. (20); Virginia Commonwealth Univ., Richmond, Va. (21)

BILL QUATEMAN (Columbia): Harper College, Palatine, Ill., Oct. 26

RARE EARTH (Rare Earth): Madison College, Harrisonburg, Va., Oct. 13

HELEN REDDY (Capitol): Univ. of Texas, Austin, Oct. 17

RIVER CITY (Enterprise): Arkansas State Univ., Jonesboro, Oct. 12

EARL SCRUGGS REVUE (Columbia): Mount Union College, Alliance, Ohio, Oct. 13; Wilkes College, Wilkes-Barre, Pa. (14); Washington & Lee Univ., Lexington, Va. (18); Tenn. Tech., Cookeville (20); Univ. of Charleston, S.C. (21); Elmhurst College, Ill. (26)

BOLA SETE (Columbia): Univ. of the Pacific, Stockton, Calif., Oct. 12; Peralta Community College, Oakland, Calif. (18); Cal State, Humboldt, Arcata, Calif. (26-28)

PAUL SIMON (Columbia): Ga. State Univ., Atlanta, Oct. 12; Miami Univ., Oxford, Ohio (13); Cornell Univ., Ithaca, N.Y. (19); Kent State Univ., Ohio (20); Univ. of Va., Charlottesville (26)

SLY & THE FAMILY STONE (Epic): Univ. of Maryland, Arbutus, Oct. 7

SONS OF CHAMPLIN (Columbia): Univ. of Iowa, Iowa City, Oct. 7; Univ. of Calif., Riverside (26)

BRUCE SPRINGSTEEN (Columbia): Univ. of Bridgeport, Conn., Oct. 19; Franklin Pierce College, Rindge, N.H. (20)

BILL STAINES (Evolution): Salem State College, Mass., Oct. 9; Northeastern Univ., Boston, Mass. (12); Kirkland College, Clinton, N.Y. (13); Union College, Schenectady, N.Y. (20)

ALAN STIVELL (Polydor): Seneca College, Toronto, Oct. 20

STORIES (Kama Sutra): Lehman College, Bronx, N.Y., Oct. 12; Univ. of N.C., Wilmington (18); Univ. of Tenn., Clarksville (19); N.C. State Univ., Rocky-mount (20)

STRAWBS (A&M): Carnegie Mellon Univ., Pittsburgh, Pa., Oct. 11; Princeton Univ., N.Y. (12)

STYX (Wooden Nickle-RCA): Western Ill. Univ. Student Union, Macomb, Oct. 19

SUTHERLAND BROS. & QUIVER (Island): Univ. of Ind., Bloomington, Oct. 7; Middle Tenn. State Univ., Murfreesboro (12); Univ. of Tenn., Knoxville (13); Univ. of Ga., Athens (19); Univ. of Florida, Gainesville (21)

THE TEMPREES (Epic): Clark College, Atlanta, Ga., Oct. 12; Bishop College, Dallas, Texas (13)

THE TREND (Capitol): East N.M. Univ., Portales, Oct. 13

TANYA TUCKER (Columbia): College, Cisco, Texas, Oct. 23; College, Stephenville, Texas (25)

IKE & TINA TURNER (United Artists): State Teachers College, Valdosta, Ga., Oct. 10; Univ. of S.D., Vermillion (12); State College, Murray, Ky. (26)

LOUDON WAINWRIGHT III (Columbia): Dartmouth College, Hanover, N.H., Oct. 13

JOE WALSH (ABC): Univ. of S.C., Columbia, Oct. 10; Delta State College, Cleveland, Miss. (15); Univ. of Miss., Starkville (16); Northeast La. State Univ., Monroe (17)

MUDDY WATERS (Chess): La. Tech. Univ., Ruston, Oct. 9; Okla. State Univ., Stillwater (26)

DOC WATSON & SON (United Artists): Sanders Theatre, Harvard Univ., Cambridge, Mass., Oct. 7; Marriah Coffee-house, Mich. State Univ., E. Lansing (25-27)

WEATHER REPORT (Columbia): Univ. of Nebr., Lincoln, Oct. 12

HANK WILLIAMS JR. (MGM): Bellarmine College Auditorium, Louisville, Ky., Oct. 7

WORLD'S GREATEST JAZZ BAND (World Jazz): Jones Hall, Texas A&I Univ., Kingsville, Oct. 11

Latin Music

Tico/Alegre All-Stars in 2 Concerts

NEW YORK — Tico/Alegre Records, a division of Roulette Records, will present the Tico/Alegre All-Stars in two concerts at Carnegie Hall here May 24, 1974, according to Joe Cain, general manager of Tico/Alegre.

Cain said that "the concerts are designed to signal the rebirth of the Alegre All-Stars, as well as to point out the strength of current Tico artists, and to create additional market exposure for all label acts. He said that plans call for the recording of a live-in-concert album of the concert and the creation of a major marketing and promotional campaign to back the product.

Scheduled to appear for the two performances are Tito Puente and his orchestra, Ismael Rivera y sus Cachimbos, the Joe Cuba Sextet, La Lupe, Charlie Palmieri and his orchestra, with Vitin Aviles, Vincencito Valdes, Hecor Rivera and his orchestra, with Julian Llanos, Yayo El Indio, and Javier Vazquez.

Cain stated that the concerts would be promoted with a number of radio spots on local Latin stations, as well as consumer and trade advertising. He said that the label will also be working "very closely" with its local distributor Skyline Distributors in promoting the event and tying it in with local retailers.

Changing Tastes

• Continued from page 14

eters in his intended goal of eventually offering such fare as "Totie Fields one night and Alice Cooper the next."

Rock Theater

At the same time, his rock promotions will be more elaborately produced than in the past, due, Stein notes, to an increasing demand of professionalism and theatricality from rock and pop acts.

Indicative of that approach is a projected week-long run at the Longacre Theater, a Broadway venue, for Sha-Na-Na, which would balance that act's '50's greaser image against a different '50's theme, that of a popular Broadway show of the times.

Stein is also promoting a Halloween party and costume ball at the Waldorf-Astoria's grand ballroom, with the New York Dolls to perform. That Oct. 31 date marks the first intrusion of a rock audience into that hall, and will be followed by yet another theatrical presentation on Nov. 7, when Stein presents Martin Mull at Avery Fisher Hall in Lincoln Center. The Mull show will expand on that artist's stage set by offering art deco furniture, a full band, dancing chorines and other Busby Berkeley touches.

Stein still feels rock is "the most viable medium for the concert promoter," but he notes that the music itself and its avenues of exposure are changing. Many vehicles for breaking new acts, notably smaller halls and rock clubs, are choked with established talent, and Stein points toward the "gay" club circuit here as a significant new testing ground for talent, particularly in terms of more theatrical acts.

Stein's schedule will be rounded out by some 34 other dates in markets such as Chicago, Miami, Washington, Boston, West Palm Beach, Minneapolis and Atlanta.

Latin Scene

NEW YORK

A number of Caytronics Records artists are currently involved in a roaming "caravan theater" showcase, according to **Rinel Sousa**, a label executive. Sousa said that the caravan is touring throughout Illinois and includes acts such as **Jose Jose**, **Expela Nunez**, **Felipe Arriaga**, **Balmar Azteca**, **Los Dondes**, **Miguel Acoves Mejia**, and **Las Tilguerillas**. The bulk of their performances will be in the Chicago area. . . . **Jerry Masucci**, Fania Records president, said that the Fania All-Star album and film will be released Jan. 1. . . . **Joe Cain**, general manager of Tico/Alegre Records, tells us that **Charlie Palmieri's** recovery from a motorcycle accident is coming along fine. While Palmieri still cannot play the piano because of a broken collarbone, he is playing the portable organ on dates.

Orchestra Power will be leaving Puerto Rico soon in order to play a number of dates here. . . . **Jean Kaplow**, executive director of the New York chapter of NARAS, said that while artists such as **Larry Harlow** and **Johnny Pacheco** have joined the association there still are not enough Latin artist members to create a voting committee for Latin product in the Grammy award nominations. She stated that the chapter will continue to try and recruit producers, engineers, artists, and executives from the Latin music industry. . . . **Norman Ponce** will be featured on the Goya Television Show—scheduled to be aired in Miami, Los Angeles, Chicago, Philadelphia and New York. . . . **Roberto Torres** comes to town shortly for a number of local dances. He will be playing Hartford, Conn. and Union City, N.J., as well as New York. . . . **Heleno**, an Argentinian singer, is preparing to embark on a promotional tour of Los Angeles, Chicago and Miami. . . . Latin N.Y., a consumer oriented Latin rock magazine is on the market.

Latin emcee and graphics designer **Izzy Sanabria** heads the operation.

MIAMI

Kubaney Records artists **Johnny Ventura** and the **Miami Brass** played a dance at the Dinner Key Auditorium here Sept. 29. . . . **Norman Ponce** is in town for a promotion tour. He records for Caytronics Records. . . . **Orchestra Suprema**, recording on Sound Triangle Records, is currently playing the La Fever Club here in North Miami

Beach. Shows are scheduled for the group Thursday through Sunday nights.

Luigi, dance studio operator and dance club owner, may be moving from Miami Beach. So far, two of his former clients have opened their own dance clubs—one featuring **Luis Varona's** music and the other, located at the Casablanca Hotel, featuring the **Vincent Lopez** band. . . . **Paul**, formerly of the **La Playa Sextet**, is currently playing the Sands Hotel here with his newly formed group.

. . . **Dino Ramos**, on his way to his new home in Mexico, stopped here long enough to hear **Sergio Fiallo's** new single of his "Aqui" on Sound Triangle Records. Ramos also picked up a copy from a local distributor. . . . **Tipica Novel's** new TR Records release is gaining attention here. . . . Ultra Records **Jose Penichet** recently was in New York for a sales and promotion campaign. . . . **Rafi Levitt's** latest LP "Jibaro Soy" has been released by Borinquen Records.

Producers Stage Meet

NEW YORK—The VIII Congress of the Federation of Latin American Record Producers (FLAPF) was held in San Salvador, El Salvador Sept. 30 through Oct. 3.

Sponsored by the Asociacion Centroamericana de Productores Fonograficos (APROFONO), the meetings scheduled included discussions on such topics as: the consequences of tape piracy on artists, composers and producers; the growth of video-tape; the cultural impact of records and tapes; and the legal restrictions placed on foreign product through both trade laws and local content regulations.

Fania Operation Set in Panama

NEW YORK—Fania Records has opened a distribution and sales operation in Panama, according to Jerry Masucci, Fania president.

The new firm, Fania de Panama, will handle all Fania product, as well as product from Fania's subsidiary labels International, Cotique and Vaya. Hugo Radino will head the operation for the label.

Billboard SPECIAL SURVEY for Week Ending 10/13/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	6	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
2	SUPER TRIO "73," Montillia 261	7	SOPHY "Locura Tengo Por Ti," Velvet 1464
3	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	8	ISMAEL MIRANDA "Asi Se Compose Un Son," Fania 00437
4	WILLIE COLON "Lo Mato," Fania SLP00444	9	VICTOR ITURBE "Veronica," Miami 6043
5	LOS GALOS "Album De Oro," Parnaso 1110	10	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202

IN NEW YORK

1	ISMAEL MIRANDA "Asi Se Compose Un Son," Fania 00437	6	NORMAN PONCE "Norman Ponce," CYS 1372
2	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	7	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311
3	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	8	DANNY RIVERA "Danny Rivera," Velvet 1467
4	WILLIE COLON "Lo Mato," Fania SLP00444	9	SOPHY "Locura Tengo Por Ti," Velvet 1464
5	CAMILO SESTO "Amor . . . Amar," Pronto 1006	10	EDDIE PALMIERI "Sentido," Mango 103

IN MIAMI

1	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	6	TIPICA NOVEL "Se Colo La Tipica," TR
2	JULIO IGLESIAS "Asi Nacemos," Alhambra 12	7	LISETTE "Juntos," Borinquen 1472
3	ROBERTO LEDESMA "El Romantico de Siempre," MU-1611	8	TIPICA 73 "Manono," Inca 1031
4	ANGILICA MARIA "Angilica Maria," Carino 5118	9	WILLIE COLON "Lo Mato," Fania 424
5	HILDA MURILLO "Palabras, Palabras," Remo 1606	10	LOS ANTIQUES "Dias Como Hoy," Funny 502

IN TEXAS

1	VINCENTE FERNANDEZ "La Misma," Caytronics 1359	6	ALFONSO RAMOS "Un Cielo," Capri 1026
2	LATIN BREED "Return of Latin Breed," GC 106	7	RAMON AYALA "Corazon Vagabundo," TexMex 7015
3	FREDDIE MARTINEZ "Farolito De Amor," Freddie 1009	8	LITTLE JOE—LA FAMILIA "Para La Gente," Buena Suerte 1038
4	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	9	RAMON AYALA "Tus Pucheros," TexMex 7012
5	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333	10	ANTONIO AGUILAR "Corridos De Caballos," Musart 1563

IN LOS ANGELES

1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	VICKI CARR "En Espanol," COL.KC 31470
2	IMELDA MILLER "Corazon Vagabundo," Arcano DXL1-3224	7	VICENTE FERNANDEZ "Toda Una Epoca," CYS 1379
3	VICENTE FERNANDEZ "La Misma," CYS 1359	8	INDIO "Sin Tu Amor," Miami 6069
4	LOS BABYS "Amor Traicionero," Peerless 1699	9	VICTOR ITURBE "Imágenes," Miami 6070
5	JUAN TORRES "Vol #17," MU-1610	10	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030

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



VELVET RECORDS artist Danny Rivera, second from left, was recently the guest of honor at a label reception at the Chateau Madrid in New York. Joining together for the occasion are, from left to right, Roberto Page, president of Velvet, Rivera, Jim Melanson, Billboard Latin editor, and Fernando Iglesias, president of Iglesias Records Distributor, a New York-base firm. Rivera is currently in the studio preparing an upcoming LP.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	KEEP ON TRUCKIN' —Eddie Kendricks (F. Wilson, A. Pore, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	34	26	13	TO KNOW YOU IS TO LOVE YOU —B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	67	71	3	YOU'RE GONNA MISS ME —Ann Sexton (Paul Kelly), 77 Records 133 (Tree, BMI)
2	3	8	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	35	50	3	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	68	59	12	KOKE, Pt. 1 —Tribbe (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)
3	4	8	GET IT TOGETHER —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	36	39	6	YOU OUGHTA BE HERE WITH ME —Anette Snell (P. Kelly), Dial 1012 (Phonogram) (Tree, BMI)	69	76	2	I'VE GOT TO GO ON WITHOUT YOU —William Bell (Larry McIntosh, Al Jackson) Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)
4	7	10	HURTS SO GOOD —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	37	45	3	JESSE —Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	70	—	1	ROCKIN' ROLL BABY —Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)
5	2	9	HIGHER GROUND —Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	38	43	7	SMARTY PANTS —First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	71	78	2	HEY LITTLE GIRL —Foster Sylvers (Dorian Burton, Eugene Randolph) MGM 14630 (Frost, BMI)
6	8	9	HEY GIRL (I Like Your Style) —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	39	31	15	HERE I AM (Come Take Me) —Al Green (Al Green/M. Hodges), Hi 2247 (London) (Jec/Al Green, BMI)	72	84	3	FOR YOUR LOVE —Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)
7	5	14	LET'S GET IT ON —Marvin Gaye (E. Townsend), Tamla 54234 (Motown) (Jobete, ASCAP)	40	49	3	SOME GUYS HAVE ALL THE LUCK —Persuaders (J. Fortgang), Atco 6943 (KEC, ASCAP)	73	79	4	LOVES ME LIKE A ROCK —Dixie Hummingbirds (Paul Simon), Peacock 3198 (ABC) (Charing Cross, BMI)
8	11	8	SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER" —James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	41	46	3	FELL FOR YOU —Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	74	82	3	ALL THE WAY DOWN —Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)
9	14	7	NEVER LET YOU GO —Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	42	33	16	IF YOU WANT ME TO STAY —Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stoneflower, BMI)	75	77	7	LET ME LOVE RIGHT OR WRONG —Jerry Washington (Jerry Washington), Excello 2333 (Nashboro) (Excellore/Pop Top, BMI)
10	12	10	FUNKY STUFF —Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	43	35	6	TAKE ME AS I AM —Lynn Collins (James Brown), People 623 (Polydor) (Dynatone, BMI)	76	81	7	LOVE'S MAZE —Temprees (Harold H. Scott), We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI)
11	6	10	GHETTO CHILD —Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)	44	38	12	DON'T LET IT END ('Til You Let It Begin) —Miracles (F. Perren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)	77	83	2	DIRTY OL' MAN —Three Degrees (Kenny Gamble, Leon Huff) Philadelphia International 3534 (Columbia) (Mighty Three, BMI)
12	13	10	ECSTASY —Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	45	40	8	DO YOU EVER —Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Arnet/March on Music, ASCAP)	78	—	1	YOU'RE IN GOOD HANDS —Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)
13	15	10	I CAN'T STAND THE RAIN —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	46	52	6	BLOW YOUR WHISTLE —K.C. & the Sunshine Band (H.W. Casey, T.K. 1001) (Sherlyn, BMI)	79	80	4	VISIONS OF PARADISE —Benny Johnson (Edna Toles), Today 1525 (Perception) (Popdraw, BMI)
14	18	10	CHECK IT OUT —Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	47	44	10	MAKE ME TWICE THE MAN —New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	80	—	1	STOP THIS MERRY-GO-ROUND —John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moonsong Publishing Co., BMI)
15	19	8	YES WE CAN CAN —Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	48	55	6	IN THE RAIN —Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	81	85	2	THE BEST YEARS OF MY LIFE —General Crook (General Crook) Wand 11260 (Scepter) (Germaine/Our Children's, BMI)
16	20	8	NUTBUSH CITY LIMITS —Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	49	54	11	LOOK OVER YOUR SHOULDER —Exorts (George Kerr, Larry Roberts), Alithia 6052 (Ginrick, BMI)	82	—	1	GET INVOLVED —George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)
17	21	6	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH —Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	50	51	3	YOU'VE GOT MY SOUL ON FIRE —Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	83	86	2	IF I COULD REACH OUT —Otis Clay (George Jackson) Hi 2252 (London) (Fame, BMI)
18	9	13	STONED OUT OF MY MIND —Chi-Lites (E. Records/B. Achin), Brunswick 55500 (Julio-Brian, BMI)	51	53	7	RHAPSODY IN BLUE —Deodato (George Gershwin), CTI 16 (New World, ASCAP)	84	87	3	I'M A WINNER NOW —Executive Suite (Felder/Harris), Babylon 1109 (Assorted, Six Strings, BMI)
19	10	12	I'VE GOT SO MUCH TO GIVE —Barry White (Barry White), 20th Century 2042 (Sa-Yette/January, BMI)	52	69	2	IF YOU DON'T DO IT THE FIRST TIME, BACK UP & TRY AGAIN —Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	85	—	1	I WANNA KNOW YOUR NAME —Intruders (K. Gamble, L. Huff), Gamble 257 2508 (Columbia) (Mighty Three/Blackwood, BMI)
20	24	6	LET ME BE YOUR LOVEMAKER —Betty Wright (C. Reid, W. Clarke, Betty Wright), Alton 4619 (Atlantic) (Sherlyn, BMI)	53	57	7	HYMN #5 —Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Benell/Captain, BMI)	86	—	1	SWEET UNDERSTANDING —Love—Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rail, BMI)
21	27	4	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	54	56	5	FUNKY KEY —Dynamics (Ronnie Shannon), Black Gold 9 (Pickwick) (Vignette, Milton Sells, BMI)	87	95	4	YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love) —Barbara Jean English (English, Kerr), Alithia 6053 (Horn O'Plenty, ASCAP)
22	23	10	BROTHER LOUIE —Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	55	62	3	DOIN' WHAT COMES NATURALLY —Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	88	—	1	STORMY MONDAY —Latimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)
23	29	6	MY PRETENDING DAYS ARE OVER —Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	56	48	11	LOOK ME UP —Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.D.T./Six Strings, BMI)	89	90	3	I BELIEVE IN MIRACLES —Jackson Sisters (B. Taylor, M. Caponni), Prophesy 3005 (Columbia) (Lethal, BMI)
24	30	6	TASTE OF YOUR LOVE —Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	57	58	8	YOU CAN'T HIDE LOVE —Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)	90	98	2	WHEN YOU SMILE —Leroy Hutson (Hutson, Commander, Reeves) Curton 1989 (Buddah) (Sient Giant/AOPA, ASCAP)
25	32	4	SPACE RACE —Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	58	61	8	BABY LAY YOUR HEAD DOWN —Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)	91	92	2	SISTER JAMES —Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo) A&M 1461 (Broadside, BMI/Leigh, ASCAP)
26	28	6	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY —Ripple (Ripple), GRC 1004 (Act 1, BMI)	59	75	2	CHEAPER TO KEEP HER —Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	92	93	2	YOUR MAN & YOUR BEST FRIEND —Denise La Salle (Denise La Salle) Westbound 219 (Chess/Janus) (Ordena/Bridgeport, BMI)
27	16	14	THEME FROM "CLEOPATRA JONES" —Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	60	63	5	WHAT IT IS —Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)	93	96	2	NIJA WALK (Street Walk) —Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Clita/Patrick Bradley, BMI)
28	17	15	MEET THAT LADY —Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	61	64	6	I'LL CATCH YOU WHEN YOU FALL —Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)	94	73	5	GHETTO COWBOY —Clyde Brown (P. Burt, A. Bell), Atlantic 45-2976 (Cotillion, Cookie Box, BMI)
29	22	13	GYPSY MAN —War (Allen/Brown/Dickerson/Jordan/Miller/Daskar), United Artists 281 (Far Out, ASCAP)	62	—	1	WRAPPED UP IN YOUR WARM AND TENDER LOVE —Tyrone Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	95	97	2	HUM ALONG & DANCE —Rare Earth (Norman Whitfield, Barrett Strong) Rare Earth 5054 (Motown) (Jobete/Stone Agate, BMI)
30	25	12	GOTTA FIND A WAY —Moments (R. Dahrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	63	65	5	I DON'T NEED HALF A LOVE —Z.Z. Hill (Z.Z. Hill), Hill 307 (United Artists) (Unart/Hillwin, BMI)	96	—	1	THE LOVE WE HAD STAYS ON MY MIND —Jerry Butler & Brenda Lee Eager (T. Calliar, L. Wade), Mercury 73422 (Butler Music by Chappell & Co., Inc., ASCAP)
31	42	6	HAVING A PARTY —Ovations (Sam Cook), MGM 14623 (Kags, BMI)	64	70	3	NEW KIND OF WOMAN —Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus 71254 (Columbia) (Gold Forever, BMI)	97	99	2	I'M COMING HOME —Johnny Mathis (Thom Bell, L. Creed) Columbia 4-45908 (Mighty Three, BMI)
32	37	4	YOU'D BETTER BELIEVE IT —Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stami, BMI)	65	67	7	GIRL BLUE —Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)	98	—	1	DANGMA —Manu Dibango (Manu Dibango), Atlantic 2983 (Cotillion, BMI)
33	41	6	THIS TIME IT'S REAL —Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kupbillo, ASCAP)	66	66	5	BASKETBALL JONES Featuring Tyrone Shoelaces—Cheech & Chong (T. Chong, C. Marin), Ode 66038 (A&M) (India Ink, ASCAP)	99	100	2	PRESS ON —David T. Walker (David T. Walker) Ode 66037 (A&M) (Hollenbeck, BMI)
								100	91	4	TELLING THE WORLD GOODBYE —Zulema (Zulema Cousseaux), Sussex 504 (Interior, BMI)

Soul Sauce

Taylor Sees 1 Mil-Seller Starter Only

By LEROY ROBINSON

LOS ANGELES—The soul music leadership echelon is a large and impressive group of artists. But, what makes this special coterie of performers additionally rare is their ability to sell a million records.

Stax recording artist Johnnie Taylor is high on that list for two very obvious reasons, he has a special pizzazz as a live concert and nightclub performer, and he has stacked up, since being with Stax, a considerable number of million sellers, which to Taylor is only "scratching the surface."

"With 200 million people in this country," says Taylor, "a million records is not a lot of records by comparison. I think when we're heard on the top 40 stations without having to sell a million records on the r&b stations, before we can even get a play on the top 40 stations, then I think we'll start seeing sales like five million, and more."

Considerable thought has obviously gone into the reasons for the above. Taylor's initial gold record and million sellers, "Who's Making Love?" along with "Jody's Got Your Girl And Gone," makes him more than qualified and concerned about where the real success is as a recording artist and seller.

His most recent album, "Taylored in Silk," a somewhat new direction for the satin voiced singer, was produced with the marketplace in mind, but most assuredly with Taylor's decisions about what he wants to become as a singer.

"You know what happens," explained Taylor, "you get caught up in a recording-type of situation where your public and disk jockeys expect a certain thing. But when you get the door open with a hit record, then you can try some other things."

Taylor's album having already spawned a top seller in "I Believe In You (You Believe In Me)," has recently released "Cheaper To Keep Her" which judging by previous Taylor-designed performances, is different.

"Actually, I've been doing things that way for a long time," corrected Taylor. "Don Davis, my producer, who I feel is the best in the world, and myself have been planning something like this album for a long time, but we had to wait for the right times. You know, timing is so important."

Timing has played a major role in most of Taylor's decisions, namely his departure from the famed gospel group, The Soul Stirrers, where Sam Cooke was one of his more notable stablemates. It was from the gospel field that Taylor left to become a major rhythm and blues singer. Labels, however, have recently become a no-no in the Arkansas-born singer's life. "I don't label myself an r&b singer," says Taylor, "but I can do r&b. I consider myself a singer. And I feel my qualifications would allow me to do just about any type of music."

And Taylor's receiving word that he is being considered for the lead in the film, "The Sam Cooke Story," indicates that he is qualified to be an actor as well. All of which is an indication that things are moving well and upward for Johnnie Taylor and that show business likes him. What does Taylor think of show business?

(Continued on page 20)

Billboard Soul LP's

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1	1	5	LET'S GET IT ON Marvin Gaye, Tamla 329 (Motown)	31	32	13	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
2	4	6	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	32	33	24	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)
3	2	9	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	33	42	3	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)
4	3	7	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	34	37	51	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
5	6	7	DELIVER THE WORD War, United Artists US LA128 F	35	34	21	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)
6	5	17	EDDIE KENDRICKS Tamla T 327 L (Motown)	36	29	13	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015
7	9	13	POINTER SISTERS Blue Thumb 45 (Famous)	37	50	2	ECSTASY Ohio Players, Westbound WB 2021
8	7	16	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	38	35	13	EXTENSION OF MAN Donny Hathaway, Atco SD 7029
9	10	22	CALL ME Al Green, Hi XSHL 32077 (London)	39	43	18	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
10	12	19	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	40	51	7	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414
11	8	14	HEY NOW HEY (The Other Side of the Sky) Aetha Franklin, Atlantic SD 7265	41	41	6	ETTA JAMES Chess CH 50042
12	14	12	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	42	36	18	TOWER OF POWER Warner Brothers BS 2681
13	11	14	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	43	56	2	FULLY EXPOSED Willie Hutch, Motown M 748 VI
14	13	10	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	44	30	5	WATTSTAX II/THE LIVING WORD Various Artists, Stax 2-3018 (Columbia)
15	19	6	CHI-LITES Brunswick BL 754197	45	47	4	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
16	20	6	AN ANTHOLOGY Temptations, Gordy G 782 L (Motown)	46	-	1	WILD & PEACEFUL Kool & The Gang, Delite 2013
17	22	5	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	47	39	31	NEITHER ONE OF US Gladys Knight & The Pips, Soul S 737 L (Motown)
18	23	5	2 Deodato, CTI 6029	48	44	13	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
19	16	19	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	49	48	14	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
20	21	25	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	50	45	20	TYRONE DAVIS Dakar DK 76904 (Brunswick)
21	17	15	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	51	49	4	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109 F (United Artists)
22	15	14	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	52	-	1	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
23	18	11	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)	53	58	2	WORLD OF Ike & Tina Turner, United Artists UA LA 064 G2
24	26	17	MA Rare Earth, Rare Earth R 546 L (Motown)	54	-	1	LIVE AT CARNEGIE Shirley Bassey, U.A. UA LA 111 H2
25	31	4	MAIN STREET PEOPLE Four Tops, ABC ABCX 50144	55	55	3	ARMED & EXTREMELY DANGEROUS First Choice, Philly Groove 1400 (Bell)
26	24	15	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	56	-	1	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059
27	28	24	NATURAL HIGH Bloodstone, London XPS 620	57	-	1	SIMON COUNTRY Joe Simon, Spring 5705 (Polydor)
28	25	8	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	58	54	5	BETTY DAVIS Just Sunshine JSS-5 (Famous)
29	27	11	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	59	-	1	CLOSER TO IT Brian Auger's Oblivion Express, RCA APL 1-0140
30	38	3	GET IT TOGETHER Jackson 5, Motown M 783VI	60	59	48	THE WORLD IS A GHETTO War, United Artists UAS 5652

Talent

Talent in Action

• Continued from page 16

matrimony and children. His songwriter's voice was comfortably cushioned under the baton of former Tom Jones conductor Johnny Spence replete with full orchestra. In fact, O'Sullivan sounds much better without the double tracked vocals so often used on his records.

It was all very harmless and pleasant as the Irishman stayed seated at his piano for the most part, singing spirited versions of his "Alone Again (Naturally)," "Clair" and "Out of the Question." His music is now leaning more towards rock with "Get Down" a fine indication as well as his latest single, "Ooh Baby."

Maureen McGovern impressed as a poised, attractive performer who handles herself on stage with an ease found only in seasoned professionals. Sadly, her set suffered from generally bland material save for Paul Williams' "I Won't Last a Day Without You." Miss McGovern's caressing vocal delivery was no more evident than on her gold record and Oscar winning song, "The Morning After."

PHIL GELORMINE

JOE WALSH and BARNSTORM TRET FURE

The Roxy, Los Angeles

Combining fine singing abilities, excellent musicianship, superb arrangements and a flair for showmanship is not easy, but Joe Walsh and Barnstorm have managed to fuse these characteristics into one of the most skillful and enjoyable acts in rock today.

Walsh is one of the rare performers using the so-called "heavy metal" format who does not go overboard on volume and retains full control of the show at all times. His recent performance here opened with nearly 45 minutes of non-stop music, punctuated by nearly perfect segues from the hardest rock to more restrained material, while employing his fine guitar and unique vocal arrangements throughout. In Barnstorm, Walsh has a band with the kind of quality generally not found in a backup unit. The spotlight, however, remains with Walsh, and he is one of the few artists today who seems capable of breaking through to superstardom at any time. Every number received ovations, especially "Rocky Mountain Way" with its clever lyrics and interesting use of synthesized vocals.

Tret Fure opened with a set of acoustic tunes with bases in rock, folk and country. She displayed a fine voice and showed talent as a writer, and could develop into a strong force.

BOB KIRSCH

RASPBERRIES STORIES

Carnegie Hall, New York

Credit the gusty, gritty vocals of lead singer Ian Lloyd for making Stories more than a merely competent rock 'n' roll band. At its New York debut at Carnegie Hall, the five never really seemed to take off. Lloyd, naked from the waist up, fortunately decided to concentrate more on singing than egocentric showmanship and was good. Stories, Kama Sutra, can make fine records, the million selling "Brother Louie" a case in point, but even "Louie" lacked the crispness of the single. The band might loosen up more, relax and have fun. The promise is there.

Raspberries was something else—a group much tougher than that name might imply. Making no pretense to be anything more than what they are, the Capitol recording group brought back an era of music free of excess and full of exuberance. No messages with this group. Kicking off with a snatch of the Beatles' "Ticket to Ride," Raspberries made the direction of its music perfectly clear. Hits such as "Go All the Way," "I Want to be With You" and the new one, "Tonight," are cast in a '60's mold and are quite refreshing.

Focal point of the group is Eric Carmen, a McCartneyesque look and sound alike, who sings, plays rhythm guitar, piano and is quite adept at stirring up a crowd. The group's tight harmonies, shared lead vocals, varied instrumentation and feeling for the music it plays made for an evening of happy, if not heavy playing.

PHIL GELORMINE

1 Mil-Seller

• Continued from page 19

"I'll like show business as long as it's lucrative," tells Taylor. He'll also tell you his philosophy, which is:

"A man must work hard to achieve whatever he wants to gain, materialistically. And whatever he thinks is right for him, he should follow that path."

Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	4	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
2	2	8	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
3	6	5	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
4	3	10	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
5	5	11	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
6	7	5	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
7	4	11	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
8	9	6	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
9	11	4	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
10	10	10	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
11	8	11	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
12	19	3	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
13	15	4	RAMBLIN' MAN Alman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
14	14	10	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
15	12	12	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
16	17	16	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
17	23	3	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
18	29	3	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
19	25	5	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
20	28	6	FAREWELL ANDROMEDA John Denver, RCA 0067 (Cherry Lane, ASCAP)
21	20	4	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/Leigh, ASCAP)
22	18	10	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
23	35	2	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
24	21	5	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
25	27	5	VALDO VIA Drupi, A&M 1460 (ATV, BMI)
26	31	3	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
27	39	2	JUST YOU & ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
28	32	2	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
29	38	3	POUR A LITTLE MORE WINE Wayne Newton, Chelsea 0091 (RCA) (Trousdale, BMI)
30	26	7	GRAPEFRUIT JUICY FRUIT Jimmy Buffett, Dunhill 4359 (ABC/Dunhill, BMI)
31	-	1	PHOTOGRAPH Ringo Starr, Apple 1865 (Richorony, BMI)
32	42	3	RAISED ON ROCK Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)
33	34	9	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
34	36	5	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
35	47	2	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
36	40	4	SHIDDLE-EE-DEE Clint Holmes, Epic 5-11033 (Columbia) (Van-Lee/Emily, ASCAP)
37	45	3	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty, MCA 40094 (Twitty Bird, BMI)
38	-	1	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
39	46	2	ANGIE Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
40	49	2	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
41	41	3	OOH WHAT A FEELING Johnny Nash, Epic 5-11034 (Columbia) (Johnny Nash, ASCAP)
42	48	2	SPACE RACE Billy Preston, A&M 1463 (W.E.P., BMI)
43	-	1	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
44	44	7	HIGHER GROUND Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
45	50	2	LITTLE GIRL GONE Donna Fargo, Dot 17476 (Famous) (Prima Donna, BMI)
46	-	1	COUNTRY SUNSHINE Dottie West, RCA 0072 (Shada, ASCAP/Tree, BMI)
47	-	1	VENUS Christopher Paul, MGM South 7026 (Kec, ASCAP)
48	-	1	THE END Steve Lawrence, MGM 14631 (Criterion, ASCAP)
49	-	1	HEARTBEAT, IT'S A LOVEBEAT DeFranco Family featuring Tony DeFranco, 20th Century 2030 (Schine, ASCAP)
50	-	1	OH, WHAT A FEELING Mary Travers, Warner Brothers 7731 (Lou Levy, ASCAP)

Radio-TV Programming

Billboard's Country Music Charts Bulwark 3-Hour Syndicated Watermark/Bowman Radio Series

LOS ANGELES—Watermark Inc. unveiled the first "American Country Countdown," a three-hour weekly countdown of the top-selling country music singles as based on the Billboard chart, for the weekend of Oct. 6-7, according to Watermark president Tom Rounds.

The syndicated show is hosted by Don Bowman, a recording artist in his own right noted for his humor.

The show hit the air on at least 50 radio stations, Rounds said.

This is vastly different from the start of Watermark's "American Top 40," a three-hour weekly syndicated show that got its start on July 4, 1970, on just seven radio stations. Today, this show is one of the most popular syndicated radio shows in the world. It, too, is based on Billboard chart information, supplied by phone in advance to Watermark, who then records the shows and rushes them to subscribing radio stations. Casey Kasem is host of "American Top 40," which is produced by Don Bustany.

Watermark will produce a special two-part year end countdown of the top 100 country records of the year for subscribing stations who take "American Country Countdown." The show will be sent to all stations to broadcast the weekends nearest Christmas and New Year's Eve.

Country's Future Elicits KFEQ-AM's FormaTurn

ST. JOSEPH, Mo.—KFEQ-AM, a 5,000-watt 24-hour station managed here by Dick Kruse, has switched to a country music format. Program director is Ed Riley, who'd been at WONE-AM in Dayton, Ohio. The station's signal gets into such cities as Omaha, Des Moines, Topeka, and Kansas City.

Part of the reason for the format change, which had been basically an MOR station, was that "we are aware of the interest and future in modern country music," Kruse said. "We feel this change in our 50th year of broadcasting will attract more listeners both locally and regionally."

The station is billing itself as "Country Sunshine."

Doing the morning show is Riley. Bill Foster, a veteran in the market for 15 years, does 10 a.m.-2 p.m., followed by Jerry (Jerry Carson) Schwemmer from KOKO-AM in Warrensburg, Mo., in the 2-7 p.m. slot; Phil Clinton 7-midnight; and Don Register in the all-night slot. Country music artists are invited to

call Don Register on his show and talk over the air. The number is 816-233-8881.

Management also indicated that another reason for the station going country was the advent of WHN-AM in New York switching to country music a while back.

Jones' Fete a Success But Serious

CHICAGO—An undertone of seriousness reflecting the pressures surrounding blacks in broadcasting ran through the gala testimonial dinner here Sept. 28 for E. Rodney Jones, WVON-AM personality and also syndicated nationally. Around 525 attended with 73 tables sold at \$500 each, said Purvis Spann, WVON personality and organizer, who estimated total income would run only around \$30,000.

Spann, who also heads Delta Productions, local talent production firm, said uneasiness generated by investigations of promotion in the industry probably cut down on expected support and attendance. The hotel set 80 tables, many of which were empty throughout a program that dragged at times as individuals and company representatives made testimonial presentations to Jones on his 25 years in the radio business.

Full accountability of the money will be made, said Spann. "Anyone who has run one of these knows the records that have to be kept. Our books are open." He credited Kay Jones, Lacy Lee and Hazel Irving as three of the top staffers in putting the program together.

WVON-AM's involvement in community activities was mentioned throughout. A letter signed by Bernadine C. Washington, WVON-AM vice president, was passed out telling of a plan to send 4,000 children to the circus Oct. 4 and to donate funds

production music, five of sound effects, two of holiday, seasonal, and special event material, and a record of power tags. It comes in stereo and is sold exclusively one station per market, Long said. In advance, the package has been sold to more than 50 stations, including KEEL-AM in Shreveport, WFBL-AM in Syracuse, N.Y.; CHML-AM in Hamilton, Ont., Canada; and WAVE-AM in Louisville, Ky.

TM, a major jingles manufacturer, is also involved in music programming services.

Century 21 to Peddle Starr Year-End Show

DALLAS—Century 21 Productions here has acquired distribution rights to the annual "Opus '73" eight-hour countdown show produced by veteran radio man Dick Starr. The year-end countdown show has been carried by more than 100 radio stations in previous years, including such Top 40 station as WRC-AM in Washington, KLIF-AM in Dallas, WKEW-AM in Buffalo, CKFS-AM in Toronto, and 3AK radio station in Melbourne, Australia.

Mike Eisler, general manager of Century 21, said he plans to build up the station roster for the show this year. The show is usually aired about New Year's Eve.

The show was written by Roy Nilson, Sherry Smith was music director, Steed Richards was technical director. Custom jingles are being done at Century 21 here. Starr Studios, Miami, headed by Dick Starr, is completing promos, contests, graphics, and station sales material for the show. Keysor-Century Corp., Los Angeles, will master and duplicate the show, which is available on an exclusive market basis.



GATHERING BACKSTAGE to welcome Donald Byrd, Blue Note Records recording artist, to the Main Point, Philadelphia, is a bevy of radio personalities. From left: Hill Johnson of WHAT-AM, Byrd, Tony McBride of WDAS-FM, Tony Brown of WDAS-FM, Jonathan Takiff of WMMR-FM and Larry Cohen, east coast promotion director for United Artists Records, which distributes Blue Note.

Atlanta Bistro Launches Free 'Live' Concert Tape Service

ATLANTA—Richards', a leading rock music club here, has launched a free concert tapes services to radio stations.

Michael Bone, director of promotion for the club, said that already 15 radio stations have signed up to

broadcast the tapes of original concerts held at Richards'. The live shows are anywhere from 45 minutes to an hour long and include such artists as King Crimson, Terry Reid, Manfred Mann, Tower of Power, Bachmann-Turner Overdrive, the New Cactus, Freddie King, El Roacho, Spirit, Warm, Robin Trower, Rory Gallagher and Sopwith Camel.

Richards' normally books acts Monday-Saturday, changing the acts weekly. The acts are taped by Sam's Tape Truck Service, Atlanta. Bone distributes the tapes free on a rotating basis. Record companies have been paying for line charges, the recording, and dubbing fees.

So far, the shows called "Live From Richards'" have been featured on such stations as WRAS-FM in Atlanta, (which takes a live feed), WVVS-FM, Valdosta State College, Valdosta, Ga.; and WROL-AM, Knoxville, WKDA-FM, Nashville, WJLN-FM, Birmingham, WHYY-AM in Montgomery, Ala., and WQDR-FM in Raleigh, N.C., among others. Bone claims that the broadcasts have helped sales by such artists as Mann "and most stations report good initial response."

CKVN-AM Returns to Former CFUN-AM Name

VANCOUVER, Canada—CKVN-AM has changed its call letters back to CFUN-AM, the same call letters it held 1955-1968. The station originally went on the air in 1922 as CFCQ-AM, then became CKMO-AM in 1928 and CFUN in 1955. Format will still be directed toward an adult contemporary sound under program director Chuck McCoy. Staff includes Fred Latremouille, John Rode, Daryl B. M. Ronald Carabine is general manager.

Capitol CATV Promo Experiment

SAN FRANCISCO—Capitol Records is experimenting with sponsorship of a weekly TV music show on Viacom's CATV system here. Television Signal Corp. carries the syndicated three-and-a-half-hour "Music Connection" music programming on Saturday afternoons. Capitol is sharing its spot announcements equally with Record Factory, a local retail record chain.

New Premium LP for Radio

LOS ANGELES—Custom Fidelity's special products division here has launched a new double-LP package of oldies strictly as a radio station promotion. The album of "24 Great Hits" includes uncut tunes by such artists as Rod Stewart, Stepwolf, and the Five Man Electrical Band. David Perkus, president of the company which specializes in short-order pressing of albums, said that already such radio stations as KKDJ-FM in Los Angeles and KCPX-AM in Salt Lake City had signed up to use the LP. Each station gets their own customized jacket.

Custom Fidelity is now preparing

(Continued on page 22)

TM Productions Launching Stereo Commercials Packet

DALLAS—TM Productions has launched "The Producer," a total commercial production service for radio-TV stations, said Jim Long, chief operating officer of the giant broadcast services firm.

The initial shipment is 32 records; four more records are supplied on a bi-monthly basis. Stations receive 10 complete campaigns, including copy, layout for art, and camera-ready art. The initial package of records includes eight records of commercial images, eight records of commercial production music, six of

to Provident Hospital on the South Side, Garfield Park and Bethany-Brethern hospitals on the West side, the Sickle Cell Anemia Foundation, Urban Gateways and the WVON-AM scholarship fund.

High spots during the long evening included the presentation of a \$2,000 check from Jones to Al Benson, regarded as a pioneer black deejay, and a telephone message from Stevie Wonder, now recovering from a serious auto accident.

Rev. Jesse Jackson, president, Operation PUSH, who has spoken out strongly on industry subjects including payola investigations (Billboard, Sept. 15), said, "Any black person in communications is on the attack."

"No politician, no teacher, no preacher has the range of E. Rodney Jones," Rev. Jackson said, in pointing to the importance of radio. "If he only perpetuated mere foolishness to our children and did not stand behind the Urban League's Southern Christian Leadership Conference and PUSH, our relationship would have to start at some place else."

"There's war going on around us and if that war is successful, computers will have his (Jones') job, there will be no more Motowns, no more Staxes, no Arethas."

Rev. Jackson's broadcasts were switched recently from WVON-AM to WGRT-AM in a move Rev. Jackson said came about because black sponsors wanted the show on black-owned WGRT (part of Johnson Publications).

WVON, owned by Globetrotter Communications and represented at the dinner by Potter Palmer, was referred to by Russ Meeks, president, Search for Truth, Inc., who paid tribute to WVON-AM opening its mikes to his programs. "I don't have much to say for white folks, but your station has given me a voice," Meeks said, adding, "blackness is where your mind is and has nothing to do with demographics." He described Jones as "just black enough," and said he would support WVON-AM "as long as it is loyal to the community."

Jackson, who had earlier said there were at least a "couple of

people here who couldn't afford not to be," stirred a reference from Ewart Abner, president, Motown, who said he could be one of them. He described himself as an old "crap shooting buddy" of Jones' and later said, "If anyone wants to make notes he should know that when you take him (Jones) on you take me on and you take on all of us."

Al Bell, executive vice president, Stax, introduced as "Mr. Stax," said, "If it had not been for (Jones), you would not say 'Mr. Stax.'" He also called attention to Mrs. Amanda Jones, who received probably the strongest standing ovation of the evening.

Paul Johnson, Atlantic, lauded Jones' egalitarianism and evoked a number of long words and phrases that drew much humorous response and obviously inspired songwriter Ed Townsend, who said that, "Tonight I am drunk—intoxicated with the exuberance of my own verbosity."

Townsend credited Jones with being first to play such big hits as "For Your Love," and said, "If the FCC is ever worried about payola, 'what I gave Rodney wouldn't buy Chitlins on the corner of 125th and 7th Ave. at 3 o'clock in the morning.'"

A long line of tribute offerings, some amounting to supplication, was highlighted by veteran promotion man Dave Clark's plague made up of a group of popular remedies including Preparation H, serving to lighten the program, which was punctuated throughout with laughs and the obvious fact that all who came to toast E. Rodney Jones had a good time.

Stax Uses Matrix on Hayes and Staples

NEW YORK—Stax Records has utilized a matrix system in producing three Isaac Hayes LP's and a new Staple Singers LP for the label's introduction into the quadrasonic market. The company will back the releases with an extensive promotion campaign. (See Billboard Sept. 22.)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

WMMR-FM, Philadelphia, celebrated its fourth birthday as a progressive station by bringing back some of the former personalities, including program director **Jerry Stevens**, who has been off the air the last two years. Among those coming back for the day were **Don Ernie Gladden**, **Don Herman** now with WNEW-FM in New York, and **Michael Cuscuna**, now a record producer for Atlantic Records. ... It's KYRS-AM in Corpus Christi, Tex. The gremlins goofed up the call letters in the last issue. ... **Johnny Holiday** of WWDC-AM in Washington is up to his old trick called Free-Basketball-Tickets. I'm kidding; Johnny, besides his radio show, will assist on play-by-play for the Capital Bullets this year. He's a basketball buff and used to organize teams for the radio stations he worked at and occasionally would sneak in a ringer on his team such as **Rich Barry**.

Steve Elliott, 516-826-5501, is looking for full-time personality and/or production work. He was at WJAR-AM, Providence, R.I., as assistant production director and personality. ... Okay, here we go again with the latest installment in the WPGC-AM-FM caper. And here's the letter from **Harv Moore**, program director of the Washington station: "Chalk up another misquote for Vox Jox! On my note to you, I said, 'when it comes to contemporary stations, WPGC-AM-FM is No. 1.' I am enclosing some excerpts from the July/Aug. ARB. WRC-AM dropped from fifth to seventh. WEAM-AM dropped to eighteenth. WPGC-AM-FM, meanwhile, increased. We are now second. WMAL-AM, who also dropped, in only 3,900 persons ahead of us now. We are No. 1 in men and women 18-34 years old and No. 1 in teens. As a matter of fact, WPGC-AM-FM has more men and women 18-34 than the next four contemporary stations combined." I'm tempted to add: "To be continued," but I won't.

Rex Russell, program director of KILE-AM, Galveston, Tex., reports that **Randy Calhoun**, the midday man, is now doing weekends at KRLY-FM in Houston. Replacing him at KILE-AM is **Dr. Art Kelly**. So the lineup reads: **Dan Gallo** 6-10 a.m., **Kelly** until 3 p.m., **Russell** 3-6 p.m., **Steve Ryder** 6-midnight, with **Jeff Taylor** and **Bob Ford** doing weekend work. Russell adds: "There has been some talk about a possible secondary market radio convention for Texas. **Chuck Dunaway**, old-time announcer par excellence and Houston partner of Dunaway/Masky

Productions, will, hopefully, be helping us out in this endeavor. More on this later as plans begin to jell."

Dave Barker reports in from WTRL-AM in Bradenton, Fla., an MOR station. Says the station is looking for another personality. "We don't pay a lot, but the living is good here." ... **Jim Mack**, WTUP-AM, Tupelo, Miss., writes: "Sitting here wishing for a Coor's; been a long time since I sipped them with **Larry Cox**, **Bob Finnegan**, and **Ray Walters** at the old KFDA-AM in Amarillo, Tex. Also, I was wondering whatever happened to **Paul Majors**, who was program director of WGEE-AM in Indianapolis where we were sockin' super soul? Thought: When I started in '60, we expected to pay the dues in the small markets before getting a taste of glory and money. Now, kids coming out of broadcast schools looking for two bills a week and instant glory! Whose fault? The schools or the almost weres and has-beens or the modern climate in broadcasting? Or is the cost of living really that high? Lineup here at north Mississippi's No. 1 rocker is **Jim (Jim Edwards) Bromley** morning, **Ron (Ron Mack) McDonald** music director and midday, **Ray Scott** from WNVX-AM in Pensacola, Fla., in afternoon drive; **Bill Jordan** in early evening, **Tom (Chuck Conner) Mead** in the all-night slot. Mack does relief and weekend. Incidentally, we're blessed with the best chief engineer in the south—**Truman Patterson**; the best I've worked with in 13 years of radio. And I'm always looking for good men getting started who really want to learn, particularly from our area. Would like to hear from a Mississippi soul brother looking for a job. Tape and resume to me."

Mel Phillips, 212-628-4251, says the "biggest news in New York City is the rise of country at WHN-AM, but the rest of the pack is about the same. As for myself, I'm still pointed in the direction of consulting, but would consider a solid permanent position as program director or national program director." ... Lineup at KLIF-AM in Dallas has program director **Dave Ambrose** and **Paxton Mills** doing a duo show 6-9 a.m., **John London** 9-noon, **Michael O'Shea** noon-3 p.m., **Mike Selden** 3-6 p.m., music director **Randy Robins** 6-9 p.m., **Cuzzin Lennie** 9 p.m.-1 a.m., and **Tony Booth** 1-6 a.m. Both Selden and Booth do a syndicated radio show called "Super-Rock" produced by PAMS, Dallas. Show is now on KBBC-FM in Phoenix. Call PAMS for further details.

The fantastic **Jack Gale** reports in from WRRT-AM, Cocoa, Fla. "As you know, my Love Broadcasting Company owns KFTW-AM in Fredericktown, Mo. I also have an agency in Hollywood, Fla. We have just had our first Pulse here and, although the book isn't in yet, I feel this station is now on the right track and can run itself. I am leaving the air after 30 years and will be here only one day a week. I will spend more time with my agency and we are actively looking for our next station to purchase. I have appointed **Mike Box** as my new music director here. The lineup now is: **Gary Stevens** 6-10 a.m., **Don Zillman** 10 a.m.-2 p.m., **Box** 2-6 p.m., **Danny B. Goode** 6-midnight, **Mike Brooks** midnight-6 a.m., and **Lee Diamond** on weekends. I will remain as consultant. A mention of my home phone number in your column will let the trade know I haven't died. 305-636-6415."

Lineup at WGAR-AM, Cleveland, includes **John Lanigan** 6-10 a.m., **Joe Mayer** 10 a.m.-1 p.m., **Chuck Collier** 1-4 p.m., **Loren Owens** 4-8 p.m., **Geoff Fox** 8-midnight, and **Jim Buchanan** midnight-6 a.m. **John Lund** is program director. ... **Buzz Godwin**, 919-792-2481, says he has his first ticket and is ready to work; has five years of experience, too. ... **Jay Thomas Smith**, 213-380-4864, is a young black who has considerable experience and is seeking work. Could do a cooking late evening Top 40 show. ... I think I should give **Tom Adams** a plug. He's the Electric Weenie and he hangs out at WIOD-AM, Miami. If you haven't heard of Adams, well, for some odd reason he continues to score as one of the best air personalities in the nation. And the reason is that he's FuNnY! Perhaps because he reads the Electric Weenie. Now he gives samples away free: You can get one just by writing him and mentioning my name in sanskrit.

Dotty Abbott, director of entertainment for Holiday Inns, 3754 Lamar, Memphis, Tenn. 38118, writes: "I'm glad to see your lead item was about women in broadcasting. There are a lot of great gals out there looking for a break but nobody seems to want to help them. Well, dammit, I'll help them. As a real trailblazer among women in the industry with surely the record of longevity as a female disk jockey (22 years), nobody knows better than I what a tough battle it is to get in, but there's never been a better time to try. Any station looking for a girl announcer can write me at my office and any girl looking for a job can send me a picture, tape, and bio and I'll try to put them in touch with each other. I was manager of three all-girl radio stations as well as producer-announcer of the successfully syndicated **Dolly Holiday** show for seven and a half years until it went off the air Aug. 31. This is something I will do because I like helping kids get

New Premium LP
• Continued from page 21
a new country music album and a new MOR album for radio stations. Rick Donovan produced the rock LP, with Ron Lewis researching the music. Custom Fidelity has been producing radio station oldies albums for the past three years. More than 120 radio stations have used the LPs thus far.

started and because at Holiday Inns we are the most accommodating people in the world." Ah, but I remember your radio show quite fondly, Dotty.

Alan Silverman, who has nine years of experience in Denver and can furnish references, is looking for a radio job in the Washington, D.C. area. Can anyone help him? 5518 Dowgate Ct., No. 208, Rockville, Md. 20851. ... **Gary Semro**, mid-day man at KLAQ-AM, Denver, has

joined WEEP-AM, Pittsburgh, in the 2-6 p.m. slot. Other WEEP-AM-FM include **Jerry Mason** 6-10 a.m., **Ken Wells** 10 a.m.-2 p.m., **Steve Ryan** 6-midnight, and **Larry Ford** midnight-6 a.m. Program director is **Ed Salamon**. ... **Bob Paiva** is the new program director of WLEE-AM in Richmond, Va. Says that **Dick Reus**, the former program director of the station, "is playing golf for a couple of weeks and was in the office the other day to tell me that he has several things under consideration."

(Continued on page 24)

Nader Moves More Into Television & Films

NEW YORK—Richard Nader, president of Music Production Consultants, Inc., and originator of the 1950's Rock and Roll Revivals, is entering the realm of television and film production. Plans, which parallel the expansion of the Nader organization through imminent staff increases, focus on the development of "musical documentaries," rather than televised rock concerts.

Nader has signed with the William Morris Agency for exclusive representation as a TV and film producer. Tony Ford, creative services head for the agency, stated that programming chiefs at the three major television networks were being approached for discussions on Nader's initial proposals.

Two of Nader's existing live concert projects, the British Rock Invasion and the 1950's Rock and Roll Revival, have already been brought to television via NBC-TV's "Midnight Special" late night rock series, with the Revival segment to be taped later this month.

Commenting on his decision to avoid rock concerts for television, a concept he feels has been exhausted, Nader cited a possible "over saturation" of such programs as cause for industry caution. "In most cases, our

biggest performers are being paid scale wages to perform before millions of homes on television," he continued, adding that the record and music industry should re-evaluate television exposure in terms of its effect on concert bookings, gate receipts and record sales.

"I agree that we need exposure in other mediums and welcome it," said Nader, "but I still, to date, am waving the yellow flag because there are artists that may not be reaping the benefits, but might be raped."

In assessing the potential commercial impact of his projected combination of documentary with music, Nader felt that television could be used as a medium for restoring the "human element" to both the performers and the industry itself. "There are enough mediums to present the song itself," he said, "but limited media for presenting the information" behind artist and music.

Such an emphasis on the "emotional side" of both artist and music should be "potentially very ludicrous," he concluded.

Nader also stated that his ongoing activities as a live concert packager and promoter will continue, with an expanded schedule.

CORRECTION

The address for **BIG DEAL RECORD DIST.** That Appeared In ad of Last Week's Issue as

Box # 60-A
Cheneyville, Los Angeles, Calif. 90023 was in error.

It Should Be
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Jukebox Programming

New Spots, 45's W. Va. Topics

By EDWARD MORRIS

EDITOR'S NOTE: Dr. Robert James Boewadt, Univ. of Fla. marketing expert, offered operators at the recent W. Va. Music & Vending Assn. new ideas for marketing (Billboard, Oct. 6) and Carl Dille, Royal Dist., Cleveland, told of setting up arcade rooms in hotels and motels. The meeting was also highlighted by a talk on defective 45's.

CHARLESTON, V. Va.—Royal Dist. has a full-time researcher seeking new locations for jukeboxes and games, the W. Va. audience was told.

100 Motels

According to Dille, over 100 motels, from Cleveland to Knoxville, have been set up through his company and that interest is still building. Operators in each area install and service the machines. Because

customers are not the same from one day to the next, machines do not have to be replaced as often.

A motel's take averages \$40 to \$100 a week, Dille said, and one particularly successful room was bringing in weekly receipts of \$2,000.

Gimmicks used to lure customers into the game rooms include signs in the customers' rooms and "wooden nickles" worth a quarter of free play. Missionary in his enthusiasm, Dille said "we are willing to share our knowledge with anyone."

Carol Brack delivered a speech based on issues raised at Billboard's Jukebox Programming Conference in May. Her basic subject was 45 records which are poor in quality or so long as to be profit cutting.

Brack passed out 45's which had oval holes and which lacked labels as examples of what operators were finding themselves up against.

Too Thin

Specifically, 45's came under fire for being too thin, a condition which can cause warpage, uneven dropping, and spillage; for slipping on the turntable; for having labels

(Continued on page 24)



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Shortages Pinch 45 Quality Push

By EARL PAIGE

CHICAGO—Jukebox programmers and home phonograph manufacturers involved in the multifaceted efforts to improve the quality of 45's are watching carefully the shortage of raw materials (Billboard, Oct. 6). While attention is directed at the short supply of benzene, the main compound from which polyvinyl chloride (PVC) is made and hence LP's, experts point to an even more critical shortage of polystyrene used for singles. A chief worry of jukebox people is that more and more singles pressing will be farmed out as a result of the crunch on LP's, and such farm-outs have resulted in poorer quality 45's.

Bryce Johnson, industrial manager of compounds, Tenneco Chemicals, Piscataway, N.J., said, polystyrene "is drying up faster than PVC. This would make sense because it is low-end product and would be bought up faster." A N.J. pressing plant manager said he believes some problems with 45's stems from injection molding with polystyrene. "I don't even believe they should use styrene, but I suppose it's a cost factor again."

VOTE ON TOP JUKEBOX HITS

CHICAGO—Music Operators of America (MOA) member jukebox programmers are voting on five top money-earning records for the past 12 months with awards to be presented at MOA's 25th anniversary convention here Nov. 9-11. The nominated titles: "Tie a Yellow Ribbon . . .," "Dueling Banjos," "Me & Mrs. Jones," "Killing Me Softly with His Song," "I Am Woman," "Behind Closed Doors," "Teddy Bear Song," "The Night the Lights . . .," "Bad, Bad Leroy Brown," "You're So Vain," "Satin Sheets" and "Funny Face."

Jukebox Copyright Outlined in Va.

By RAY BRACK

VIRGINIA BEACH, Va.—Nicholas Allen of Music Operators of America told the Music Operators of Virginia meeting here recently that MOA is optimistic about proposed copyright legislation but that there are still dangers to be faced.

Allen said the outlook for the industry getting what it wants in the massive bundle of copyright legislation is bright. "Our \$8 royalty seems fairly well settled," he said. He cautioned, though, that there is pressure for a "cost of living" factor to be worked into all fixed royalty rates, under a system that would add an additional annual fee based on the percentage of rise in the consumer price index.

"That's a very dangerous proposal from our industry viewpoint," Allen said. "That could increase our royalty fee offer as much as 60 percent, and you can see what that would do to our compromise. We are going to remind Congress, if need be, that our \$8 was a compromise, and it remains our offer. I've told the committee members just that, and if

there's any change they can expect a fight from the jukebox industry."

Allen remarked, "You'd think that after 8 years something would have been acted on, but the bill cuts across a tremendous sweep of interests. Also, changes in technology—primarily CATV (Cable TV) and data processing have delayed finishing the bill."

He noted that the CATV issue that has hung up progress for years has been resolved, but parties involved and Congress are still not agreed on the rights fees CATV users will pay.

Complex

The industry's copyright allies, Allen reports, vary according to the issue. While the recording industry favors the recording arts fee (bitterly opposed by the jukebox industry) it joins MOA in opposing the cost-of-living increase since the recording industry already pays a mechanical fee.

Joining with the jukebox industry in opposing the \$1 recording arts fee is the National Association of Broadcasters.

Allen reminded the Virginia operators that MOA was organized in 1948 "for the very purpose of combatting ASCAP's efforts to obtain a performance royalty on jukeboxes."

It's a battle MOA, with growing support from state associations, has had little respite from for 25 years.

Election

Holding their 15th annual convention here in the Tidewater region, the Music Operators of Virginia elected Tidewater operator Jim Donnelly as president.

Donnelly, headquartered at Norfolk, succeeds another Tidewater operator, John Cameron of Newport News.

Elected first vice president was Ralph Craun of Harrisonburg. Jay Waters of Charlottesville was elected second vice president. Arnoff Pantelides of Portsmouth was elected secretary-treasurer and Louis Corso of Richmond was returned as assistant secretary-treasurer.

Serving on the association's board

(Continued on page 24)



VIRGINIA jukebox industry people heard Nicholas Allen, Music Operators of America counsel, discuss copyright legislation at the recent Music Operators of Va. meeting. Outgoing Va. pres-



ident John Cameron (left) with his successor, Jim Donnelly. Onestopper Dean Hogue stands during talk by Billboard reporter Ray Brack on the defective singles topic. At right,



Claude Smith, Cameron and Moe Holland enjoy the Atlantic Ocean breeze.



JUKEBOX industry people in Florida met recently and heard Dr. William R. Kahn, Valencia Junior College professor from Orlando talk on management. He is at left in left photo talking



to Bob Rhinehart, Florida Amusement & Merchandising Assn. director. Others (from left) Judy Deaver, FAMA secretary, and Wilbur Wendler, FAMA president; Seeburg rep Tony Ferrara;



John Hale, Rowe manager from Jacksonville; Margaret Wesley Lawson, Ernestine Tolisano and Marie Rowe.



What's Playing?

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

ALBUQUERQUE: COUNTRY PURCHASES

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

"The Most Beautiful Girl," Charlie Rich, Epic 5-11040
"Midnight Oil"
"Green Snakes on the Ceiling," Johnny Bush, RCA 0041
"Plastic Trains, Paper Planes"
"Paper Roses," Marie Osmond, MGM 14609
"Sing About Love," Lynn Anderson, Columbia 45918
"Rednecks, White Socks & Blue Ribbon Beer"

CHICAGO: SOUL PURCHASES

Willie McGee
McGee's Music Co.
738 E. 75th St. 60619
(312) 224-0430

"Check It Out"
"Nobody Wants You When You're Down and Out," Bobby Womack, United Artists 255
"I Understand," Gene Chandler, Curtom 1986
"Midnight Train to Georgia"
"Gypsy Man"
"Short Stopping," Veda Brown, Stax 0163
"There It Is"
Spinners
"Meet That Lady"
"Ghetto Child"

DENVER: "HOT 100" PURCHASES

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

"You're a Special Part of Me," Diana Ross/Marvin Gaye, Motown 1280
"All I Know," Art Garfunkel, Columbia 45296
"I Got a Name," Jim Croce, ABC 11389
"I Won't Last a Day Without You," Maureen McGovern, Twentieth Century 2051
"Top of the World," Carpenters, A&M 1468
"Just You & Me," Chicago, Columbia 45933

La CROSSE, WIS.: COUNTRY PURCHASES

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

"We're Gonna Hold On"
"Sawmill"
"The Most Beautiful Girl," Charlie Rich, Epic 11040
"Sunday Sunrise"

GREENFIELD, MASS.: "HOT 100" PURCHASES

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

"Such a Night," Dr. John, Atco 6937
"Roland the Roadie & Gertrude the Groupie," Dr. Hook & Medicine Show, Columbia 45878
"Feelin' Stronger Every Day"
"Ramblin' Man"
"Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
"Angie"
"All I Know," Art Garfunkel, Columbia 45296
"Free Ride"

MANKATO, MINN.: "HOT 100" PURCHASES

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

"I Got a Name," Jim Croce, ABC 11389
"We May Never Pass This Way Again," Seals & Crofts, Warner Brothers 7740
"Raised on Rock," Elvis Presley, RCA 0088
"Sing about Love," Lynn Anderson, Columbia 45918
"In the Midnight Hour"
"Angie"
"Heartbeat, It's a Lovebeat," DeFranco Family, Twentieth Century 2030
"(I Don't Want to Love You But) You Got Me Anyway," Sutherland Brothers & Quiver, Island 1217

NORTH BEND, NEB.: POP & COUNTRY PURCHASES

Ed Kort, Maxine Bolte
Kort Amusement Co.
410 W. 10th St. 68701
(402) 652-8187

"I Can't Believe That It's All Over," Bobby Vinton, Epic 11038
"Love Is All," Engelbert Humperdinck, Parrot 40076
"Midnight Train to Georgia"
"The Most Beautiful Girl," Charlie Rich, Epic 11040
"Farewell Andromeda," John Denver, RCA 0067
"Hey Girl (I Like Your Style)," Temptations, Gordy 7131
"Muskrat Love," America, Warner Brothers 7725
"In the Midnight Hour"
"(I Don't Want to Love You But) You Got Me Anyway," Sutherland Brothers & Quiver, Island 1217
"Tonight," Raspberries, Capitol 3610
Country
"Nice Place to Live," Kenny Karen, Big Tree 16007
"Carolina Sundown Red," Jack Blanchard/Misty Morgan, Epic 11030
"It Takes Time," Dave Dudley, Mercury 73404
"I Hate You"
"The Town Where You Live," Mel Street, Metromedia Country 0018

ROCK ISLAND, ILL.: "HOT 100" PURCHASES

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

"Yes We Can Can"
"Heartbeat It's a Lovebeat," DeFranco Family, Twentieth Century 2030
"Angie"
"(I Don't Want to Love You But) You Got Me Anyway," Sutherland Brothers & Quiver, Island 1217
"Paper Roses," Marie Osmond, MGM 14609
"Let Me In," Osmonds, Kolob 14617
"Ramblin' Man"
"Midnight Train to Georgia"
"Rhapsody in Blue," Deodato, CTI 16

ROLLING MEADOWS, ILL.: "HOT 100" PURCHASES

Bob Hesch
A.H. Entertainers
1151 Rohlfing Rd. 60008
(312) 253-8300

"Jesse," Roberta Flack, Atlantic 2982
"All I Know," Art Garfunkel, Columbia 45926
"In the Midnight Hour," Cross Country, Atco 6934
"(I Don't Want to Love You But) You Got Me Anyway," Sutherland Brothers & Quiver, Island 1217
"Angie"

Spinners
"Smoke on the Water," Deep Purple
"Brother Louie," Stories
"We're an American Band"
Oldie
"Sounds of Silence," Simon & Garfunkel

PORTLAND, ORE.: "HOT 100" PURCHASES

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

"Outlaw Man," Eagles, Asylum 11025
"Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
"I Got a Name," Jim Croce, ABC 11389
"Summer (The First Time)," Bobby Goldsboro, United Artists 251
"Basketball Jones Featuring Tyrone Shoelaces"

SOUTH BEND, IND.: COUNTRY & POP PURCHASES

Jean MacQuivey
Mac's Machines Inc.
2925 Mishawaka Ave. 46615
(219) 288-8812

"The Last Blues Song," Dick Curless, Capitol 3698
"Ballad of Ben Gay," Ben Gay, Elm 103
"Herman Schwartz," Stonewall Jackson, MGM 14569
POP
"Paper Roses," Marie Osmond, MGM 14609

Continued from page 22

The First Annual Zoo World National Radio Spot Competition is complete and I suppose that **Ron Shawn**, media production manager, will be writing me with news of the winner any day. Zoo World is being used by more than 60 radio stations, including such as WDAI-AM in Memphis, WXLO-FM in New York, WKLO-AM in Louisville, and KCBQ-AM in San Diego. If you haven't seen a copy, I suggest you contact Ron at 305-564-6471 and have him tell you about how the rock newspaper is handled by radio stations. As Ron recently stated to

Rip Bad 45

Continued from page 23

which peel off; for uneven drag force; for sit-down and lift-off problems; and for generally poor quality. Suggested remedies for these problems included identifying the pressing plant on each disk, designing a form on which defects could be precisely listed, and setting up a hotline for reporting record defects. Fred Granger, executive vice president of Music Operators of America, and Marie Coffman, longtime WVMVA stalwart, were presented honorary lifetime memberships to the association. They were the third and fourth persons to receive this honor in the 19-year history of the group.

New WVMVA officers are Ronald DeHaven, president; Shelton Price, first vice president; Edward Oliver, second vice president; and Leoma Ballard, secretary and treasurer.

New directors are J. C. Hunt, W. T. Cruze, Joe Dobkin, James K. Hutzler, James Stevens, James Orum, M. Lee Hayhurst, Pat Sagace, James Shaffer, James H. Kiser, William N. Anderson, Andrew C. Kniska, Jerry Derrick, Eugene R. Wallace, William Edmond, Alfred Broom, and Richard Paxton.

Chris Ballard was reelected sergeant at arms.

The membership voted to hold its next annual meeting in Charleston.

Jukebox Meetings

Oct. 13—Wash. State Coin Machine Operators Assn., Holiday Inn, Yakima
Oct. 18-21—NAMA vending convention, McCormick Place, Chicago
Nov. 9—MOA 25th anniversary convention, Conrad Hilton, Chicago
Feb. 22—Music Operators of Minn., five-state football tourney (site to be announced)
May 17—Music Operators of N.Y., Stevensville Country Club, Swan Lake

Vox Jox

me: "We all know that every radio station constantly searches for a new and different way to promote itself. And when it finds a means to do this that's interesting, inexpensive, and easy to use, they'll usually jump on it and promote. With Zoo World, we've created an excellent promotional vehicle for radio stations all over the country." The rock newspaper is published twice a month and radio stations use the centerfold of the paper for their own promotions.

David Hixson, afternoon air personality on KITE-AM, San Antonio, has been appointed operations director of the station. . . . **Tony Raven** has left KLOL-FM, Houston, to join KFMB-AM, San Diego. . . . **Ernestine Mathis** is back in radio and now married and using the name of **Ernestine Mathis Barber**. Remember her? She was music director of WOKS-AM in Columbus, Ga. She's now doing the noon-3 p.m. show on WFDR-FM in Manchester, Ga. Says: "We really have power, 50,000-watts. Being relatively new, we haven't made the waves of some of the oldtimers, but it won't be long **Rudy Rutherford** is program director and the staff includes **Ron Allen**, formerly of WRMA-AM in Montgomery, Ala.; and **Pete Blalock** and **Jesse Griffin**. We're 24-hour soul." Good to hear from you, Ernestine.

Dan Reilly, former afternoon drive personality of WSPR-AM, Springfield, Mass. has joined WRCH-AM, Hartford, as a member of the news department. . . . **Bill Glason**, who has Fun-Master, a professional comedy service, demands equal time. You can get a sample copy of Billy's work by writing him at 200 West 54th St., New York, N.Y. 10019. . . . **Chuck Roberts** re-

Royalty Outline

Continued from page 23

of directors this year will be Cameron, Harry Healey of Gloucester, R. W. Calude Jr. of Capron, Jesse Richardson of Winchester, Kenneth O'Connor of Richmond, Harry Fake of Strasburg, Bill Hensley of Norfolk, Richard Peery of Roanoke, M. L. Holland of Roanoke, Lewis Jones of Richmond, Alton Lewis of Staunton, Bob Lewis of Richmond, Wayne Lewis of Staunton, Claude Smith of Roanoke, Charlene Lesnick of Richmond, Robert Minor of Richmond, C. E. Morse of Richmond and Robert Flippen, Jr. of South Hill.

One of the association's past presidents, Gilbert Bailey of Gloucester, died April 28 and was memorialized during the convention here.

ports in from KENI-AM in Anchorage, Alaska: "I mean, just because we're way the hell up north here doesn't mean it's the end of the world, although you can see it from Fairbanks. KENI-AM rocks on and our competition across town is going MOR." Lineup at KENI-AM includes program director **Bob King** 6-10 a.m., **Rod Ewing** 10 a.m.-2 p.m., **Larry Wain** 2-6 p.m., **Chuck Roberts** 6-midnight, and **Dan York** midnight-6 a.m.

Heard that **Bob McCallum** from KAHI-AM, Auburn, Calif., got a job doing 6-midnight at KGEM-AM, Boise, Idaho. Congratulations, Bob. . . . Lineup at WBUC-AM-FM, Hudson, N.Y., includes music director **J.C. Willets** 6-10 a.m., **Neil Young** 10 a.m.-3 p.m., program director **Bill Cranney** 3-6 p.m., and **Jim Sullivan**, recently acquired from WKNY-AM in Kingston, N.Y., 6-signoff. Format is Top 40 and Bill writes that he could still use better record service "although it has improved 100 percent in the last two years, thanks to Billboard." Play the records and you'll get service. If you don't play the records the record company may cut you off completely. For example, one Top 40 station in Phoenix, KRIZ-AM, now has to buy the records from at least one major record label. KRIZ-AM wasn't playing the label's records until they were hits. I can't blame the record label at all for refusing to service them with free product. Because, unless a radio station helps sell product, the record company can't afford to manufacture it. And the radio station must play it while the record company is working the record. If you wait too long to put a record on the air, it does absolutely no good. For God's sake, I wish some of you guys would start playing some new records from time to time. It doesn't hurt to go on one or two brand new records a week, and I'm not talking about "proven" records that have already become hits somewhere else. I'm talking about a record that you happen to "hear" and like and think might be a hit. **Take a chance on it! Get Excited** about music again and your audience might get excited about you. **And your station.** If Top 40 ratings have been slipping, it's because of the tight playlist and the program directors who're scared to play new records.

Dave Land reports that he has taken a weekend job at KCCO-AM, Lawton, Okla. The lineup at the Top 40 station includes **Ron Kirby** 6-9 a.m., **Ty Dixon** 9-noon, **Bob Mason** noon-4 p.m., **Dick Lewis** 4-6 p.m. and **Don Longfellow** until signoff. Land is in the army at Fort Sill. . . . Seems as if WNG-AM in Providence, R.I., is really shaping up for battle. Staff there includes **John Driscoll**, **Brad Pierce** and now **Bill Silvers** from WHEB-AM in Portsmouth, N.H. . . . Lineup at WESA-AM-FM, Charleroi, Pa., includes program director **Gary Persons** 6-10 a.m., music director **Dave Rhodes** until 2:30 p.m., **Ken Williams** until 7 p.m., **Eric Bugaile** 7-midnight and college students **Mike Drawl** and **Bob Keller** on weekends. Persons writes: "Most of our part-timers have been college students and this is their first job. Quite a few of them have been failing the Element 9 portion of the third class test, now keep in mind that these are pretty intelligent people and that they are used to taking tests! It seems that the FCC changed the test without bothering to change the study guide. There were questions about power that I had when I got my first phone."

(Continued on page 25)

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Classical Music

Polydor Symphonies on Tape Marks Anniversary of DG

LONDON—Last month Polydor released its Symphony Edition-13 symphonies on tape to mark the 75th anniversary of Deutsche Grammophon. Tape marketing manager Laurie Adams said it was a mammoth project never attempted before. "It is the biggest classical series on tape released to date," he said.

The retail price of the total edition is more than \$435.60. Each specially packed box contains six cassettes and a booklet, and retails at \$33.75. "It is not very often a company has such a prestigious release which is also 100 per cent saleable," Adams commented.

The Edition covers the symphonies by every major composer, and to promote it in addition to heavy advertising Polydor is releasing a sampler cassette with Mozart's Symphony No. 41 (Jupiter) and Haydn's Symphony No. 94 (Surprise) retailing at \$3.

The 13 packs include symphonies by Mozart, Beethoven, Bruckner, Schubert, Mahler, Haydn, Brahms, Tchaikovsky, Dvorak, Sibelius, Mendelssohn and Schumann.

Adams said recently there had been discussion over the lack of op-

era available on tape, and Polydor planned to release three opera box sets in October to help overcome this. The three boxes, featuring Verdi's Rigoletto, Mozart's The Magic Flute and Rossini's The Bar-

ber of Seville, will retail at \$19.20. At the same time two box sets containing two cassettes each and retailing at \$13.30 will be released. They are Bach's six Brandenburg concertos and Verdi's Requiem.

CBS Sales Meet Is Shown Seven 3-LP Sets in U.K.

LONDON—New box set programmes of classical recordings were presented to CBS sales force at the Stratford-on-Avon Hilton last weekend by classical promotion manager Robert Walker, a total of seven 3-LP sets to retail at £4.72 until next Feb. 28. All are for release on Nov. 2, and will be supported by leaflet and window-display campaigns nationwide.

They include George Szell and the Cleveland Orchestra playing all four symphonies of Brahms plus the Academic Festival and Tragic Overtures, organist E. Power Biggs with the London Philharmonic Orchestra under Sir Adrian Boult in 16 Handel Organ Concertos, the complete pi-

ano music of Maurice Ravel by the late Robert Casadesu, and a Tchaikovsky group with Ormandy conducting the Philadelphia Orchestra and consisting of the Piano Concerto No. 1 with soloist Eugene Istomin, the Concertos Nos. 2 and 3 played by Gary Graffman, the Violin Concerto by David Oistrakh and the cello Roco Variations by Leonard Rose.

Back into the catalog comes the complete performance of Kurt Weill's rarely-heard opera The Rise and Fall of the City of Mahagonny, with the original performance as Jenny of Weill's widow Lotte Lenya. Ormandy and the Philadelphia play six of the best-known Richard Strauss tone-poems on 77359 with Don Juan, Don Quixote, Also Sprach Zarathustra, Ein Heldenleben, Death and Transfiguration and Till Eulenspiegel. And guitarist John Williams is starred on 77355 in a total of 35 of his best-loved guitar recordings.

Walker also announced for December release a new recording of the popular Gustav Holst suite The Planets, with Leonard Bernstein conducting the New York Philharmonic Orchestra (73001) to retail at £2.45, spearheading a new release of CBS classical single LPs and aimed at the market bound to result from celebration in 1974 of the centenary of Holst's birth.

lem that the station has had since it went on the air years ago; I don't really believe there's a way to solve it. . . . Dave Hull is no longer at KGBS-AM, Los Angeles. . . . John Wellman, who'd been with Programming db, Los Angeles syndication firm, is now doing record promotion for Playboy Records, Los Angeles. Los Angeles promotion executives tossed a party for him last Friday (7). John was always cordial to most promotion people and they like him.

Montreux Winners Listed

MONTREUX—Recording world's most coveted prizes, the Grand Prix Mondial awards of the international jury of record critics at the Montreux Festival in Switzerland, brought prizes last week to British recording companies and British-made issues.

Of the four awards and one special prize, top opera was judged to be Phonogram's "Benvenuto Cellini" of Berlioz, conducted by Colin Davis and produced by Erik Smith (Billboard Oct. 6), released here last February. Tying with it was the Harmonia Mundi recording of Musorgsky's opera "Khovantschina," recorded by the Sofia Opera of Bulgaria and not available here.

In the orchestral section the award went to Decca for the Mahler "Symphony No. 8" by the Chicago Symphony Orchestra conducted by Sir Georg Solti (SET), with soloists Heather Harper, Lucia Popp, Yvonne Minton, Helen Watts, Rene Kollo, John Shirley-Quirk and Martti Talvela, released here last October.

Solo instrumental prize was given to DGG's recording by former Warsaw Chopin Prize winner Maurizio Pollini for his performances of the 24 Chopin Etudes brought out here last November. This year a special prize for a valuable historical recording was given to EMI's issue last year of the 1952 monaural recording of Wagner's "The Ring" conducted by Wilhelm Furtwangler on 18 LP's.

Montreux's "Diploma of Hon-

our," always awarded a year in advance, is to go in 1974 to veteran conductor Karl Bohm, who will be 80 next August and is still conducting and recording regularly. The 1973 award, chosen last year, went to Artur Rubinstein, who received it at the ceremonial presentation in the historic Chinon Castle.

As well as awards to recordings, Montreux this year honored recording engineers Arthur Haddy of Decca and Horst Redlich of Teldec, Berlin, Japan's JVC engineer Inouye and CBS's Benjamin Bauer, the two latter for their work in developing quadrasonic recording.

Judging this year included Britain's Edward Greenfield, music and recording critic of the Guardian, and U.S. High Fidelity editor Leonard Marcus.

October Is Gould Month At Columbia

NEW YORK—Columbia Masterworks, in conjunction with its designation of October being Glenn Gould month, is releasing five new LP's from the Canadian pianist and is offering a 55-minute radio special to classical stations, featuring conversation between Gould and Ken Haslam on Wagner transcriptions.

The new LP releases feature the works of Bach, Mozart and Beethoven.

Vox Jox

• Continued from page 24

Jerry P. Marcus has launched the P B N Survey, a record tipsheet. You can reach him for a copy at P.O. Box 268, Lawrence, Mass. 01842. His phone is 618-686-4293. He's asking for playlists from all stations. Says he'll provide, in return, his tipsheet and record product connected with another operation he's also launching—an independent record promotion firm devoted exclusively to promoting Canadian artists in the U.S.. At first, he'll limit his promotion operations only to New England.

If you are a rock, Top 40, or contemporary station that has from time to time played classical music or thought about doing so, the Classical Conspiracy, a newly-organized classical promotion organization, would like to hear your story. Address information regarding station's background, description of audience, and any listener reaction to: The Classical Conspiracy, High Fidelity Magazine, Billboard Publications Inc., Great Barrington, Mass. 01230.

KRAE-AM, a Top 40 station in Cheyenne, Wyo., is looking for a creative morning personality. Talk to program director John Millinder, who just recently joined the station from KLCM-AM in Lompoc, Calif., where he was music director. . . . Jeremy K. Kaercher is the new music director of WCLT-AM-AM in Newark, Ohio. He needs records desperately, especially the softer rock and MOR disks. Guarantees quick and lots of airplay. Lineup includes Chuck Koblentz 6-10 a.m., Bob Brocker until 2 p.m., and Kaercher until signoff. Bob Shaw does weekends. Fred Pyle is program director. The FM features MOR and Dave Gelfer is in charge.

Big turnover or turnout at KRCQ-AM, Los Angeles. Leaving the station were Gary Bookasta, the president; morning air personality Charlie Tuna, and air personalities Jimmy Rasbitt and Shadde Stevens. It all harks back to an inherent prob-

Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	15	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
2	5	9	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
3	2	15	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
4	4	15	BACH: Brandenburg Concertos Nonesuch HB 73006
5	6	15	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
6	3	15	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
7	8	15	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
8	9	15	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
9	10	13	THE COPLAND ALBUM Columbia MG 30071
10	19	7	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
11	15	15	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
12	7	15	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
13	22	15	VERDI: GIOVANNA D'ARCO Caballe Domingo, Angel SCL 3791
14	11	15	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
15	23	15	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
16	12	15	SAN FRANCISCO SYMPHONY ORCH. (Ozawa) BERNSTEIN: Symphonic Dances From West Side Story RUSSO: Three Pieces for Blues Band & Orch. SIEGEL SCHWALL BAND DGG 2530 309 (Polydor)
17	13	15	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
18	36	15	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
19	14	15	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
20	24	9	MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
21	25	15	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
22	-	1	KURT WEILL: Suite From Three Penny Opera/DARIUS MILHAUD La Creation Du Monde (Weisberg), Nonesuch MIC H 71281 (Elektra)
23	30	15	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
24	16	15	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
25	26	15	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
26	39	5	THE LAURITZ MELCHIOR ALBUM Seraphim IB 6086 (Capitol)
27	20	7	ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC Angel S 36063 (Capitol)
28	33	3	BACH: The Well Tempered Clavier (Book 1) Sviatoslav Richter, Melodiya/Angel SRC 4119 (Capitol)
29	-	1	THE POCKET BACH George Fields, Angel S 36067
30	32	15	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
31	-	1	VIRGIL FOX Into The Classics, Angel 36052 (Capitol)
32	40	15	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
33	17	13	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFO 36895
34	34	3	MAHLER: 5th Symphony G. Solti/Chicago Symphony, London CSA 2228
35	21	15	THE CHOPIN I LOVE Artur Rubinstein, RCA Red Seal LSC 4000
36	-	1	LEONARD PENNARIO: Warsaw Concerto & Other Favorite Showpieces Angel S 36062 (Capitol)
37	37	3	MORMON TABERNACLE'S GREATEST HITS Columbia MS 6951
38	38	3	CLAIR DE LUNE (Almeida) Angel S-36064 Capitol
39	28	15	BERNSTEIN: MASS Columbia M 231008
40	27	15	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)

Country Music

Anticipated Peak Turnout Forces 'Opry Week' to Use Color-Coding

NASHVILLE—The greatest influx of radio personnel in years is anticipated for this year's 48th "Grand Ole Opry" Birthday Celebration, according to the color-code plan for this year's event.

Registration officials have divided categories into colors, not only to determine in advance what groups are best represented, but to help in identity during the convention, Oct. 17-18-19-20.

Early indications are that (1) registration will run ahead of last year's total of 5,300; (2) the majority of those registering are in the radio-TV category and (3) the greatest number of foreign visitors, perhaps as many as 500, will attend this year.

As of this writing, there were 160 artists confirmed for appearances at the various shows. The figure may climb to 200 before it is finalized.

Tops Country

• *Continued from page 1*

each. At the Kentucky State Fair Rodeo he grossed \$136,000 and played to 55,000 persons in five performances. At a similar rodeo in New Mexico, he played to three sell-out performances, drawing more than 36,000.

The show is a complete, self-contained unit which includes Johnny Russell, Alex Houston, The Four Guys, and The Pridemen, Pride's band.

They represent 11 major labels and many independents, as well as "Grand Ole Opry" regulars not on a label.

In anticipation of the surge, the "Opry" officials have on hand 6,500 badges and official books for registration.

Color Badges

The color categories are broken down thusly:

Red badges: Performing rights organizations, publishers, public relations personnel, record pressers, distributors, record company personnel, Country Music Association personnel. There are 700 such badges.

Yellow badges: Radio and television personnel (primarily disk jockeys), and trade press. There are 5,000 such badges.

Blue badges: musicians, artists, song writers. There are 400 such badges.

Green badges: Promoters, agents, managers, retailers, club owners, arrangers, producers, music lawyers, etc. There are 400 of these badges.

Spouses who accompany their mates will receive the same color badge as their husband or wife.

Already more than 200 representatives of the British Country Music Association are registered, plus a delegation of at least 50 from Japan. Other nations represented thus far include Australia, New Zealand, Germany and Canada.

As far as designated booths for the artist-disk jockey sessions sponsored jointly by the "Opry" and the CMA, the majority will be assigned to the 11 labels participating directly in the convention activities. One booth is set aside for the international performers, while another is specifically for "Grand Ole Opry" artists. Special arrangements have been made for artists on independent labels not associated with the celebration. They need show proof of a recently recorded song, and will be approved as they enter the door. In years past, no such arrangement was made for these artists.

Actual events in connection with the gathering got underway last week with a special CMA-sponsored golf tournament strictly for the working press. From that the momentum picks up to include, in succession, the Music City Pro-Celebrity Golf Tournament, the CMA televised awards show (Monday, Oct. 15), rounds of private parties and functions, and finally the official celebration, punctuated by a board meeting of the CMA, another involving the Country Music Foundation, and the general CMA gathering, including the election of members of the board of directors.

This convention, plus the celebrated Fan Fair in June, now bring 10,000 "celebrators" to the city annually.

Top Acts' Wives Star As Models For Fashion Show

NASHVILLE — Top recording artists, radio personalities and others joined the wives of singers and musicians in this year's "Sounds and Styles" Show at the Grand Ole Opry House.

The event, sponsored by the Music City Chapter of American Business Women's Association, was headlined by the Jack Greene/Jeannie Seely Show, featuring Justin Tubb and Goldie Hill. Miss Hill, wife of Carl Smith, had not appeared publicly in some 15 years.

Models for the fashion show were Mmes. Johnny Duncan, Justin Tubb, Bill Anderson, Jim Ed Brown, Bobby

Bare, Nat Stuckey, Lester Wilburn and Rex Allen Jr.

Radio personalities such as Hope Hines, Tony George, Russ Spooner, Dave Debolt, Dick Kaiser and Casey Jenkins also took part in the show, wearing costumes of "Grand Ole Opry" entertainers since 1926. The priceless costumes were loaned by the artists.

Grant Turner, veteran of WSM radio, was master of ceremonies. All proceeds go to a scholarship fund, and for the first time an additional scholarship was awarded to a student entering college to earn a degree in music.

CMA Adding DJ Awards

NASHVILLE—Reversing a trend of recent years, a new Country Music Association award has been established to be presented the first time this year.

Ted Harris, chairman of the membership committee of CMA, said that a special award to disk jockeys will be presented at the annual banquet here Oct. 19. It will not be awarded on the national television show.

The move to reduce categories was begun a few years ago in order to tighten the network presentation. Since the award this time circumvents television, the expansion is not in conflict with the earlier action.

The disk jockey award will be

given to air personalities in the small, medium and large market categories, as determined by a vote of all CMA members in that category. Tabulation is by the firm of Touche-Ross & Co. The idea for the special awards was originated by Ralph Emery of WSM-AM here and Bill Robinson, WIRE-AM, Indianapolis, both CMA directors.

Harris said it might spur more involvement of the radio station personnel in the CMA, and to promote incentive.

At another time of year, CMA gives special awards to stations which do the most to promote country music month. This, however, is geared to the individual.

He's shootin' up the charts again.

Cash Box **60**

Record World **54**

Billboard **68**

Waylon Jennings' "You Ask Me To"

Specially re-recorded for radio airplay.

APBO-0086



APLI/APSI/APK1-0240

RCA Records and Tapes

Doyle Holly

2 hit singles in a row!

**"Queen
of the Silver Dollar"**

(#B5018)

followed by

"Lila"*

(#B5027)

**this week 72*
on Billboard's
Hot Country Singles
Chart!**

**and now...
the album**



(#BR 15010) Produced by Ken Mansfield

*published by Dobbins Music

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Billboard

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)
★	4	9	RIDIN' MY THUMB TO MEXICO —Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	★	45	4	THE MOST BEAUTIFUL GIRL —Charlie Rich (Norro Wilson, Billy Sherrill), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	★	84	2	YOU ASK ME TO —Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)
	2	12	KID STUFF —Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	36	40	5	SING ABOUT LOVE —Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	★	83	4	YOU'RE WEARIN' ME DOWN —Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)
	3	13	YOU'VE NEVER BEEN THIS FAR —Conway Twitty (Conway Twitty), MCA 40094 (Twitty Bird, BMI)	37	39	9	SUGARMAN —Peggy Little (G. Richey, N. Wilson, C. Taylor), Epic 5-11028 (Columbia) (Gallico/Algee, BMI)	70	72	4	COLORADO COUNTRY MORNING —Tennessee Ernie Ford (B. Duncan, J. Cunningham), Capitol 3704 (Glenwood, ASCAP/Mandina, BMI)
	4	12	YOU'RE THE BEST THING THAT'S HAPPENED TO ME —Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)	38	24	15	THE CORNER OF MY LIFE —Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	71	76	2	FOR OL' TIMES SAKE —Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)
	5	11	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER —Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	★	48	3	LITTLE GIRL GONE —Donna Fargo (Donna Fargo), Dot 17476 (Prima Donna, BMI)	★	86	2	LILA —Doyle Holly (Bob Mitsap), Barnaby 5027 (MGM) (Dobbins, BMI)
★	9	9	SUNDAY SUNRISE —Brenda Lee (Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	40	41	8	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE? —Terry Stafford (I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)	73	73	7	I SEE HIS LOVE ALL OVER YOU —Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
	7	8	THE MIDNIGHT OIL —Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	★	52	4	OPEN UP YOUR HEART —Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Airbond, BMI)	74	82	4	I CAN'T GET OVER YOU TO SAVE MY LIFE —Lefty Frizzell (S.D. Shafter, Lefty Frizzell), ABC 16462 (Blue Crest, BMI)
★	11	7	WE'RE GONNA HOLD ON —George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	43	46	7	THE WHOLE WORLD'S MAKING LOVE —Bobby G. Rice (Rice, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	75	64	10	LEAVING'S HEAVY ON MY MIND —Sherry Bryce (J. Rister, S. Rister), MGM 14548 (Sawgrass, BMI)
	9	10	DON'T GIVE UP ON ME —Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	44	30	11	KISS IT & MAKE IT BETTER —Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)	76	67	8	BEAUTIFUL SUNDAY —Jack Reno (Daniel Boone, R. McQueen), United Artists 299 (Page Full of Hits, ASCAP)
★	14	8	SAWMILL —Mel Tillis (Mel Tillis, Horace Whatley), MGM 14585 (Cedarwood, BMI)	45	50	8	SATISFIED MIND —Roy Druskey (Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Fl. Knox, BMI)	★	—	1	AMAZING LOVE —Charley Pride (John Schweers), RCA 0073 (Pi-Gem, BMI)
	11	6	CAN I SLEEP IN YOUR ARMS —Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	46	54	6	LET ME BE THERE —Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	78	78	3	CITY OF NEW ORLEANS —Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)
	12	15	I NEED SOMEBODY BAD —Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	47	47	8	AIN'T IT GOOD —Norro Wilson (N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)	79	81	4	I'LL BE YOUR BRIDGE —Wilma Burgess (Royce, Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)
★	17	9	A PERFECT STRANGER —Freddy Weller (Freddy Weller), Columbia 4-45902 (Roadmaster, BMI)	48	55	7	WHAT GOT TO YOU —Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	★	—	1	ALL IN THE NAME OF LOVE —Harvel Felts (Jerry Foster & Bill Rice), Cinnamon 771 (Jack & Bill, ASCAP)
	14	7	BLOOD RED & GOIN' DOWN —Tanya Tucker (C. Putnam), Columbia 4-45892 (Tree, BMI)	★	59	3	KINDLY KEEP IT COUNTRY —Hank Thompson (Hank Thompson, P. Gailey), Dot 17470 (Famous) (Brazos Valley, BMI)	81	89	2	SECRET LOVE —Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)
	15	18	TOO FAR GONE —Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	★	50	6	SOMETIMES A MEMORY AIN'T ENOUGH —Jerry Lee Lewis (Stan Kesler), Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)	★	—	1	LOVE ME —Marty Robbins (Jeanne Pruett), MCA 40134 (Moss-Rose, BMI)
★	25	6	PAPER ROSES —Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	51	51	6	I CAN'T SIT STILL —Patti Page (Norro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	83	85	3	ROLLIN' IN MY SWEET BABY'S ARMS —Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)
★	21	7	'TIL THE WATERS STOPS RUNNIN' —Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	51	43	10	HANK AND LEFTY RAISED MY COUNTRY SOUL —Stoney Edwards (Dallas Frazier, A.L. Owens), Capitol 3671 (Blue Crest/Hill & Range, BMI)	84	87	3	I NEED HELP —Carl Smith (G. Davis), Columbia 4-45923 (Big Swing/Joy Gene, BMI)
	18	12	JUST WHAT I HAD IN MIND —Faron Young (Ben Peters), Mercury 73403 (Phonogram) (Ben Peters, BMI)	★	66	3	SPARKLIN' BROWN EYES —Dickey Lee (Cox, Hobbs), RCA 0082 (Dixie, BMI)	85	88	3	ALLEGHENY —Johnny Cash & June Carter (C. Gantry), Columbia 4-45929 (Combine, BMI)
	19	16	I RECALL A GYPSY WOMAN —Tommy Cash (Alan Reynolds, Bob McDill), Epic 5-11026 (Columbia), (Jack, BMI)	55	62	6	KENTUCKY SUNSHINE —Wayne Kemp (Charles Arrington), MCA 40112 (Tema, ASCAP)	★	—	1	MY LOVE IS DEEP —Pat Daisy (Ben Peters), RCA 0087 (Pi-Gem, BMI)
	20	22	BROAD-MINDED MAN —Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	56	61	5	STAY ALL NIGHT —Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)	87	93	3	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Wayne Carson (D. Fritts), Monument 8581 (Columbia) (Combine, BMI)
★	27	5	COUNTRY SUNSHINE —Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/Tree, BMI)	57	63	5	LAY A LITTLE LOVIN' ON ME —Del Reeves (Charlie Craig, Del Reeves), United Artists 308 (Gee Whiz/Tommy Hill, BMI)	88	91	3	LOVE AND HONOR —Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)
	22	23	IT'LL BE HER —David Rogers (B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	★	66	3	WARM LOVE —Don Gibson & Sue Thompson (Don Gibson), Hickory 303 (MGM) (Acuff Rose, BMI)	89	—	1	SAME OLD CALIFORNIA MEMORY —Henson Cargill (Doodle Owens & Warren Rabb), Atlantic 4007 (Hill & Range, BMI)
	23	12	YOU REALLY HAVEN'T CHANGED —Johnny Carver (Johnny Carver, Ben Chaney), ABC 11374 (ABC/Dunhill, BMI)	58	53	7	PRECIOUS MEMORIES FOLLOW ME —Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	90	100	2	CALIFORNIA BLUES —Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)
★	31	5	I'M YOUR WOMAN —Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	59	58	6	GREEN SNAKES ON THE CEILING —Johnny Bush (Jimmy Peters, Elton Williams), RCA 0041 (Acclaim, BMI)	91	92	2	BAD, BAD, BAD COWBOY —Tompall Glaser (Tompall Glaser), MGM 14622 (Glaser Brothers, BMI)
	25	29	PLASTIC TRAINS, PAPER PLANES —Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	60	68	4	THE DEVIL IS A WOMAN —Brian Shaw (Bobby Borcher, Howard Goff), RCA 0058 (Dunbar, BMI)	92	99	2	THE FIDDLE MAN —Red Steagall (Red Steagall), Capitol 3724 (Palo Duro, BMI)
	26	28	DARLIN' (Don't Come Back) —Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	61	65	6	TOO MUCH HOLD BACK —Little David Wilkins (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)	93	—	1	BLEEP YOU —Cal Smith (Bobby Braddock), MCA 40136 (Tree, BMI)
	27	32	ARMS FULL OF EMPTY —Buck Owens (Buck Owens), Capitol 3688 (Blue Book, BMI)	★	77	2	COUNTRY GIRL (I Love You Still) —Glen Barber (Eddy Raven), Hickory 302 (MGM) (Milene, ASCAP)	94	95	2	SOUL DEEP —Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Earl Barton, BMI)
★	35	5	I'LL NEVER BREAK THESE CHAINS —Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)	63	38	14	IF YOU CAN'T FEEL IT (It Ain't There) —Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)	95	94	3	IF THE BACK DOOR COULD TALK —Ronnie Sessions (Hank Cochran), MGM 14619 (Tree, BMI)
	29	33	OH OH I'M FALLING IN LOVE AGAIN —Eddy Arnold (A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	64	70	2	I WISH YOU HAD STAYED —Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	96	—	1	DIXIE FRIED —Carl Perkins (Carl Perkins), Mercury 73425 (Cedarwood, Inc./Hi Lo Music Inc., BMI)
★	36	6	YOU KNOW WHO —Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	65	71	5	THAT'S WHAT I'LL DO —Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff Rose, BMI)	97	—	1	COUNTRY & POP MUSIC —Urei Albert (Johnny Elgin), Toast 311 (Cinnamon/Tiny Nugget, ASCAP)
	31	34	TALKING WITH MY LADY —Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)	★	80	2	THE LAST BLUES SONG —Dick Curless (Barry Mann, Cynthia Weil), Capitol 3698 (Screen Gems-Columbia/Summerhill, BMI)	98	90	4	CRYING EYES —Patti Tierny (Van Hoy, Bowen), MGM 145 61 (Milene, ASCAP)
	32	19	IF TEARDROPS WERE PENNIES —Porter Wagoner & Dolly Parton (Carl Butler), RCA 74 0981 (Peer Int'l, BMI)	66	74	4	WRAP YOUR LOVE AROUND ME —Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)	99	98	2	YOUR SWEET LOVE —Jimmy Dean (Jerry Crutchfield), Columbia 4-45922 (Dixie Jane, BMI)
	33	37	CARRY ME BACK —Statler Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	67	74	4	SECOND CUP OF COFFEE —George Hamilton IV (Gordon Lightfoot), RCA 0084 (Moose, CAPAC)	100	97	2	TOO MANY MEMORIES —Bobby Lewis (Bobby Lewis), Ace of Hearts 0472 (Brougham, BMI/Window/Tomake, ASCAP)
	34	20	EVERYBODY'S HAD THE BLUES —Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)								

Plain and Simple

Billy Walker's



"TOO MANY MEMORIES"

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The Original.

Tanya Tucker is one of those rare things that arrives on the music scene every few years and takes it by storm. She's an original.

At fourteen she had developed a singing style all her own... and a taste for a new type of earthy, true-to-life song.

Her first album included "Delta Dawn" and "The Jamestown Ferry." Songs that will continue to be covered for years to come.

Her second album has already given Tanya two Number-One country hits... "What's Your Mama's Name" and "Blood Red and Goin' Down."

Now, at fifteen, Tanya is on the verge of exploding nationally...

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Nashville Scene

By BILL WILLIAMS

Rice Records has made a distribution deal with Shelby Singleton's Plantation. . . . **Dorothy Hess**, formerly with Buddy Lee Attractions, is now with the Roger Talent Enterprises. . . . **Marty Robbins** had to call off his scheduled birthday party at WSM because of hurting his shoulder while working on his nearby farm. He also had to cancel some appearances.

Billy Walker, the MGM singer, is now produced by Bill Walker, the Australian who hit it big in Nashville. . . . **Dickey Lee** and wife, **Linda**, are expecting their second baby sometime late in November. . . . **Nat Stuckey** may be the most honored person around. Previously an honorary citizen of Lafayette, La., and a colonel on the staff of the Louisiana Governor, he now has been made an honorary citizen of Baton Rouge. . . . **Charlie Louvin** is a believer in youth. On his road show, his entire band ranges in age from 19 to 21. . . . **Ivory Jo Hunter** is in Nevada for a tour of colleges.

Ronnie Prophet, ever expanding, has signed a new group to a personal management contract. The group is known as Blue Field. Two brothers in the group are named Scruggs, but are not related to Earl. . . . **Earl Owens** has signed personal management contracts with Brian Shaw and Del Delamont. He already is handling Charlie Louvin and Josie Brown.

Bill Woods, a pioneer in music in Bakersfield, is toying with the idea of making a run for sheriff of Kern County. . . . Composer **Rick Segall** has been signed out of Nashville to an exclusive contract by the music division of Columbia Pictures Industries. The division will acquire his catalog of some 50 songs. . . . **Jim Wagner** of Concert Express has acquired the Osborne Brothers and Don Bowman for an extensive tour with the Merle Haggard show this fall. It closes Dec. 1 in Omaha.

Mac Wiseman set them on their ears in England. As the only featured performer on the bill, he sold out in advance for most of the eight concerts he performed for **Mervyn Conn** in the United Kingdom. Mac also did a series of BBC radio and television shows. . . . **Jack Reno** is staying busy away from WUBE-AM in Cincinnati. He's all over the place doing personal appearances. . . . **Ural Alberts**, who has a hit record on Toast, was driving a truck right up to the day he cut his session.

A couple of weeks ago, a group calling itself the Lynn Anderson Fan Club sent out a survey sheet on the great CBS artist. Now, it develops, she doesn't even have a fan club. Somebody's kidding someone. . . . More than 10,000 showed up to see **Roy Clark** perform at the Monticello, N.Y. race track. Buck Owens will do the show next week. All this was pioneered by the Eastern States Country Music, Inc., with **Mickey Barnett** doing the bulk of the work. . . . **The Sons of the Pioneers** will appear at the Texas State Fair at the World Gateways Exposition. The group is celebrating its 40th anniversary in the field of country music. . . .

Tommy Cash and his band are off on the longest continuous tour of Tommy's career, covering 27 consecutive dates in Europe. . . . **Ronnie Sessions** and **Patty Tierney** have affiliated with Nashville's Top Billing agency for personal appearances. . . . Look for a duet single with **Bud Logan** and **Wilma Burgess**. . . . Acclaim Music writer **Jimmie Peters** has signed a recording contract with MCA. . . . **Arlene Harden** really flew

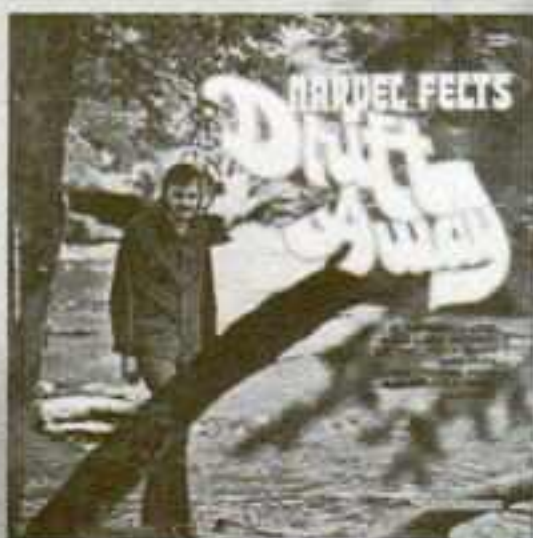
to a Shorty Lavender-booked date in Rancho, Calif. She flew part of the way on commercial airlines, switched to a private aircraft, and made the final lap in a helicopter.

Earl Strickland and **Bobby Stanley** have signed contracts with Elvritue Records, and will have debut records this fall. The **Sellers Brothers** and **Blue Grass Experience** have just cut their first recordings for the Wilmington, N.C., label. . . . Great producer **Ken Mansfield**, who now is totally country after his pop successes, is finishing an LP on **Doyle Holly**. He also is producing **Waylon Jennings**, **Tompall Glaser**, **Connie**

Eaton, the **Hagers**, and a new group known simply as **Country**.

ABC's **Johnny Carver** will headline the "Toys for Tots" December campaign in his hometown of Jackson, Mississippi. . . . **Dolly Parton**, **Del Reeves** and **Jerry Clower** will represent country music on an upcoming national March of Dimes radio spot campaign. . . . MCA's **Jeanne Pruett** helped open the Hamilton Hall in Hamilton, Ont., when she appeared in a show with a lot of everything. She shared the spotlight with singer **Ferlin Husky**, pop artist **Tony Bennett**, and comedian-musician **Victor Borge**.

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Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY
for Week Ending 10/13/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	6	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
2	3	10	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
3	5	6	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
4	6	27	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
5	4	10	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
6	2	25	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
7	7	16	SATIN SHEETS—Jeanne Pruett, MCA 338
8	10	8	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
9	8	10	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
10	11	10	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL 1-0248
11	9	8	ELVIS—Elvis Presley, RCA APL 1-0283
12	12	19	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
★ 13	38	2	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
14	13	18	DON WILLIAMS, VOL. 1—JMI 4004
15	18	15	CLOWER POWER—Jerry Clower, MCA 317
16	14	11	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
★ 17	40	2	PAPER ROSES—Marie Osmond, MGM SE 4910
18	16	11	BILL—Bill Anderson, MCA 320
19	15	11	NOTHING EVER HURT ME (Half As Bad As Losing You)—George Jones, Epic KZ 32412 (Columbia)
20	17	7	IF SHE JUST HELPS ME GET OVER YOU—Sonny James, Columbia KC 32291
★ 21	35	2	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
★ 22	22	30	INTRODUCING—Johnny Rodriguez, Mercury SR 61378 (Phonogram)
★ 23	29	3	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury 1-686
24	23	12	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
25	28	29	SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA 303
26	25	23	GOOD TIME CHARLIE—Charlie McCoy, Monument KZ 32215 (Columbia)
★ 27	36	4	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA 144F
28	33	3	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
29	24	10	TOMORROW NIGHT—Charlie Rich, RCA APL 1-0258
30	27	30	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
31	26	5	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
32	19	16	LORD, MR. FORD—Jerry Reed, RCA APL1-0238
33	20	9	CAL SMITH—MCA 344
★ 34	44	3	SAWMILL—Mel Tillis, MGM SE 4907
35	39	17	SWEET COUNTRY—Charlie Pride, RCA APL1-0217
36	21	13	MR. LOVEMAKER—Johnny Paycheck, Epic KZ 32387 (Columbia)
37	34	3	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
38	30	6	DRIFT AWAY—Marvel Felts, Cinnamon CIN 5000 (N.S.D.)
39	43	2	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia C 32240
40	41	5	THIS IS—Tony Booth, Capitol ST 11210
41	47	27	THE RHYMER AND OTHER FIVE AND DIMERS—Tom T. Hall, Mercury SRM 1-668 (Phonogram)
42	42	9	MARTY ROBBINS—MCA 342
43	31	26	SUPERPICKER—Roy Clark, Dot DOS 26008 (Famous)
44	32	13	HONKY TONK HEROS—Waylon Jennings, RCA APDI-0240
45	—	1	EARL SCRUGGS REVUE—Earl Scruggs, Columbia 32426
46	45	5	DORSEY BURNETTE—Capitol ST 11219
47	—	1	TOUCH THE MORNING—Don Gibson, Hickory 4501
48	—	1	CARRY ME BACK—Statler Bros., Mercury 676
49	48	5	DOYLE HOLLY—Barnaby 15010 (MGM)
50	—	1	SUMMER (THE FIRST TIME)—Bobby Goldsboro, UA LA124 F

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Pacific Stereo's HiFi Weekend Wet, Exciting

By EARL PAIGE

ARLINGTON HEIGHTS, Ill.—Heavy rains that soaked the free outdoor rock concert part of Pacific Stereo's promotion at the racetrack here failed to dull what was regarded as one of the most exciting hi-fi events ever held in the market. Dick Schram, merchandising manager of the chain with six outlets locally, put the expenditure for the Sept. 28-30 event here and one scheduled for Oct. 5-7 at San Francisco's Cow Palace at between \$250,000-\$300,000. Mixed reaction was reported from reps and manufacturers with some complaining about poor acoustics and others moaning over the poor turnout midway through the three days.

(Continued on page 37)

Car Stereo Push in Premiums

CHICAGO—More audio equipment manufacturers are focusing on the mushrooming \$4 billion a year premium market with Lloyds Electronics, Muntz and Craig among first-time exhibitors at the National Premium Show here last week. Stereo compacts continue as a leading item for premium users with quadrasonic still not being pushed as a standout item. Completely new, however, is automotive stereo.

A main reason for new involvement by firms such as Craig is the steady maturity of hardware manu-

facturers, who can now offer continuity of a line and delivery guarantees, two key factors, said Craig's Jack Wexler. Yet another key factor is the trend toward more domestic manufacturing and assembly, as mentioned by Shelly Rudin of Lloyds, a firm that has stepped up domestic assembly via three U.S. plants.

Of course, many hardware manufacturers have long pursued the premium business, pointed out Robert Shiff of Toshiba. It is not the easy field it appears at first and long-

range planning is involved, several said.

The premium field is also multifaceted, and folds over into catalog showrooms, trading stamps and the whole general area of promotion. In-

(Continued on page 36)

Eye Tape\$

(Story on page 1)

Le-Bo Expands Case Mfg.

By RADCLIFFE JOE

NEW YORK—Le-Bo Products Co. Inc. has acquired the assets of the Brooklyn-based Amber Leather Case Co. for a figure reported to be in the vicinity of \$1 million. The agreement, in principle, was reached between Leslie Bokor and Leslie Dame, president and sales manager, respectively, of Le-Bo, and Adam Bustyn, president of Amber Leather Case.

According to Bokor, the acquisition of the tape and record carry case manufacturer, will not only give Le-Bo the facilities it needs to expand

and remain competitive, but will also play a major role in helping it to circumvent the major wood shortage that is now affecting the industry.

Bokor said that the acquisition of Amber Leather Case, while helping to increase Le-Bo's strength at the market place, will also ensure the maintenance of the company's price structure, established in 1970, and unchanged since then.

He added, "Additional advantages include the maintenance of prompt delivery schedules for which we have developed a reputation,

disk and tape, which will include a new Neil Young LP, Alice Cooper's "Billion Dollar Babies," James Taylor's "One Man Dog," The Mothers of Invention's "Overnite Sensation,"

(Continued on page 34)

APAA AT 560

CHICAGO—The Automotive Parts & Accessories Association (APAA) show here Oct. 22-24 at McCormick Place is up to 560 exhibitors. Opening morning, the organization will take a look at its purpose with a seminar titled, "Our Show: Battlefield and/or Learning Field." Moderator is Dan Carter, Carter & Co. The buyer panel: Bernard Frank, Charles Higgins, Charles Schwartz and Stewart Sloan; manufacturer panel: John Argos, Allan Bloch, Stan Goff and Dan Gregg; manufacturer rep panel: Ed Cadden, John Grant and Malcolm Shapiro.

Videocassette Mailers Add to TV Accessories

NEW YORK—Reliance Plastics and Packaging has developed a line of corrugated mailers for U-Matic videocassettes in their standard vinyl cases, and is making the line available for immediate delivery, according to Marshall Weingarden, president of the company.

According to Weingarden, the mailers are of durable multi-wall construction to ensure adequate strength for return trip use. The car-

tons are supplied flat, and can be assembled without the use of staples or tape. "However," he added, "a tape closure is recommended to prevent undetected pilferage during shipment. The mailers are being offered in a variety of sizes."

Reliance also manufactures a complete line of heat sealed vinyl albums and corrugated paperboard packages for both video and audio cassette programs.

Independent Dealer Takes on Shopping Center Giants

By GRIER LOWRY



TOPEKA, Kan.—Free-standing, independently-owned record-tape shops competing in shopping centers against big chains have their work cut out for them and matching prices with the chains and their buying power can pose a challenging dilemma. "But this type of competitive situation can be weathered," claimed Joe Henry, who operates Joe Henry's Records, White Lakes Shopping Center here. "What you do is fill in missing links in the chain's merchandising and customer service program. You may not be able to stay even with him on big-gun promotions but you look around and find inexpensive ideas for pushing sales.

"And," he said, "you work to build a name for specializing one or two types of music and pull in people who don't shop where the price is lowest but where they stock their music and have knowledge of it." "One chain in our shopping center is killing us right now pricing 8-track tape \$1.06 under us for the same numbers," Henry said. "This has cut our tape business but we know it is only a temporary slowdown because over the long haul all those good things we have going for us will gradually get that business back." "All those good things" have been a strong influence in keeping the volume always above \$1,400 weekly and at a peak of \$3,000 week. The shop was opened only last May.

TAPE figures importantly in Joe Henry's volume in his small shop in Topeka, Kan. where he is pitted against giant retail organizations in the White Lakes Shopping Center. Henry is shown at left (center) with "Mike," deejay at the Grasshopper (a Topeka night club) who plugs Henry's shop. Kathy Seymour specializes in special orders working through the FIND Billboard Publication service.



The impressive aspect is that it's done with a \$26,000 (retail) inventory packed into only 320 square feet of space. The inventory breaks down about 16 percent 8-track tapes, 3 percent cassettes, 16 percent 45's, about 6 percent in accessories and cleaning equipment and the remainder in LP's.

The two-by-four space limitation creates a dilemma but every inch is made to count and the facilities include a 5-foot table-top display case for cassettes and two custom-built 8-foot high-rise glass-enclosed cabinets for a stock of about 700 8-track tapes. Both units are located at the front of the layout. The 8-track cabinet features the conveyor line which transports tape to the front cashier station. An overhead canopy displays carrying cases, \$1.77 to \$7.95, with a \$6.95 case with a capacity of 30

8-track tapes selling well because it isn't big and bulky and holds a lot of tapes. Henry likes the 45 percent profit margin on accessories compared with the 25 percent margin on tapes and records.

Impulse trade in other accessories—guitar strings, picks, tape cleaning heads and related items—are brisk as a result of a 4-foot pegboard display at the back of the front cashier's station where shrinkage is minimal.

Henry's background includes managing two J.L. Duckwall company stores in Colorado Springs and Topeka. He nurtured long-time ambitions to own a business and decided on a record shop because the capital outlay wasn't too bad. Not a musical sharpie, he says, his knowledge of retailing this product was meager. But he did a lot to minimize that problem by hiring Kathy Seymour, who had managed the music department at Penney's in the shopping center.

The shop has built a quick reputation for selling hard rock and soul music. Rock contributes about 60 percent of the volume and soul about 25 percent. The dominant buying group is composed of 15 to 25-year-olds. A sell-out in both record and 8-track was the Allman Brothers, "Brothers and Sisters."

(Continued on page 37)



Every possible way your customer can imagine to enjoy car stereo. Panasonic has all the sounds. AM and FM. 8-track. Cassette. 4-channel. In all sizes and shapes. In every listening combination and price range.

In car radios we've 8 different models. AMs. FM/AMs. And FM/AM/FM stereo models. Along with customized radios for all '73 Chevrolet model cars and trucks. It's the widest choice on wheels. Matched by the widest selection of features. Pushbutton or manual tuning. Variable tone control. AFC on FM. Adjustable shafts for easy

installation. And much more. It all adds up to the highest fidelity, sensitivity and selectivity on the highway.

In 8-track we've 9 models in all. From an economy compact that can fit in the glove compartment . . . to one that's teamed with an FM/AM/FM stereo radio. There's even a 4-channel player. So your customer can enjoy the latest dimension in audio entertainment. Both in his car and at home. Simply slide the unit out of its lock-tight bracket . . . slide it into an optional home cabinet.

And we have five dynamite

cassette players. One's a luxury console that bolts onto the floor. Another's an under-the-dash model with FM/AM/FM. There's also an ultra compact player that fits in the glove compartment. Your customer's sure to find the right styling and combination of features he's looking for.

8 car radios. 9 eight-tracks. 5 cassette players. 22 for the road from Panasonic. Ready to help you on the road to sales success.

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N.Y. Fair Trade Bills

NEW YORK—The seesaw status of Fair Trade in this state hangs in the balance once more with the reintroduction of two bills to repeal the controversial law, to the State's legislature.

One bill, designed to repeal the non-signer clause, has been sponsored by Senator Bernard Gordon, and Assemblyman Milton Jonas. If passed, it would have the effect of rendering fair trade in this state virtually ineffective.

The second bill, designed to re-

peal the Feld-Crawford Act, was introduced by Assemblyman Eugene Levy.

A number of proponents and opponents of the bill showed up at the hearings held before the New York State Assembly Standing Committee on Commerce, Industry and Economic Development, and the Select Committee on Consumer Protection. They included General Electric, Corning, Lenox and Waring for the proponents, and Jerry Rosenberg of Jamaica Gas & Electric, and Fred Berg of AllBrands for the opponents.

Sponsors of the bills feel that they stand a good chance of being passed next year in spite of the fact that they were not reported out of committee during the last legislative session.

Lloyd's N.E. Dist

MANCHESTER, N.H.—Lloyd's Electronics has appointed R.S.L. Distributors, Inc., as its sole distributor for the states of Maine, New Hampshire and Vermont, according to Ed Stravitz, sales manager of Lloyd's.

R.S.L. will distribute Lloyd's entire line of 4-channel and stereo sound equipment, as well as cassette and 8-track recorders, table and clock radios and calculators.

Berlin Show Bows 'Q' Units & TV Systems

BERLIN—Philips signed a contract for standardization of their VCR systems with Hitachi during the International Radio and Television Exhibition (Billboard, Oct. 6). In other areas of the exhibition here, a new quadrasonic system called UMX was introduced by Nippon Columbia adding yet another system to those already competing. German experts say the UMX system has a good chance. Other novelties introduced at the Berlin fair were a color video macro projection by Sony which will be introduced in 1974 and Hitachi demonstrated Memory Vision, said to be the first tv

(Continued on page 37)

Warner Bros. 'Q' Tape Success

• *Continued from page 32*

the Mystic Moods' "Clear Light" and several others.

Dennis said he has already had

several reorders from his branches on the initial release. "This is a good sign," he said, "because this signifies to us that the retail account is asking for more product from the branches.

Q Choice Selective

"We're trying to get new product, such as the Neil Young, out," Dennis continued, "because much of this is recorded in 4-channel. But we are also taking some catalog product which is suitable for remixing into quadrasonic. The suitability is very important to us, and we also have to have the approval of our engineering department and the producer involved. We refuse to remix a tape so it's nothing more than sound coming from four speakers."

Dennis said that ads for the quadrasonic material is running in several cities and bag stuffers have been made available concerning 4-channel. The ads cover both disk and tape.

"We are attempting to move both at the same time," Dennis said. "We're not really pushing one over the other because it's our goal to promote the 4-channel mode, not just tape or just disk."

The artwork on the 4-channel tape remains the same as on the stereo tape, but the slip case is a different color. The tape comes in a grey case and "Quadraphonic" is listed across the top several times. The list price of \$7.97 is price coded on the spine with a separate prefix indicating quadrasonic.

Q Buyer Demographics

There is one unique point about the quadrasonic tape releases. It is not Warner Bros. policy to release every LP in tape format, but in the quadrasonic mode, every disk issued in 4-channel form will also be made available in 8-track tape form. "Probably the main reason for this," Dennis explained, "is that we are being extremely selective with what we release in 4-channel. We will have established product or new product by established artists. And we will also offer material from time to time which is basically sound effects oriented, such as "Sounds of the Southern Railroad Steam-engines."

Dennis offered another reason for offering a broad variety of music in the initial quadrasonic releases. "Besides the fact that we want to appeal to all buyers, we also want to find out what is going to sell best in the 4-channel configuration," Dennis said. "There is really no way to discover this unless we mix up the kind of music in the initial releases."

Talking about the current and upcoming releases, Dennis said he is excited about the response from the

Magnavox Adds Units

NEW YORK—The Magnavox Co. has released an expanded line of tape recorder equipment with its 1974 catalog of product. The move, according to Magnavox officials, was geared to meet rapidly changing consumer requirements.

The cassette player/recorder line features push-button cassette ejection, automatic level controls, solid-state engineering, and, in some units, AM/FM radios.

Among the featured models is the TD 3252, a portable cassette recorder/player with built-in mike and jacks for optional earphone and microphone.

The TD 3301 features a pop-up AM/FM radio in a compact cassette player/recorder system. It also features digital counter, and volume and tone controls, as well as a bat-

tery meter and built-in mike. Other features include jacks for optional auxiliary microphone and AC auto adaptor, patchcord and earphone.

Magnavox has also added three new 8-track units to its existing line. The decks, according to Magnavox officials, can easily be added to existing component systems.

Top of this line is the model 3503, an 8-track recorder/player that features push-button left and right channel record controls, push button for fast forward, program select and eject, three-position slide control for replay, repeat and auto eject; and slide control for stereo-manual and automatic level control. Model 3502 is a player only system with many of the features of the 3503, and model 3501 is a companion to 3502 with a budget price tag.

Also featured in the Magnavox 1974 catalog are a number of 8-track modular music systems. Among them is the model ED 1900 with AM/FM radio, right and left channel volume controls, jacks for additional optional tape recorder equipment, and optional phonograph and headphone. The main unit and its speakers are finished in grained walnut.

Model ED 1902 also incorporates AM/FM radio in a 8-track player system, and many of the features of the ED 1900. Model ED 1906 is another 8-track system in the same modular family. It features an automatic cassette recorder/player system that can supply up to 12 hours of non-stop music, and can also record both sides of 12 cassettes automatically. An AM/FM radio completes the system. A full line of speaker systems has also been released to complement the new line of audio components.

Attention retail music outlets...

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Rep Rap

Dr. Franklin W. Gilchrist, president, ATI (Aptitude Testing for Industry), will discuss psychology techniques in hiring salesmen at the **Electronic Representatives Association (ERA)** Interface 4/Interactive Marketing conference in Madrid Jan. 27-Feb. 3. Widely-published author in the field of evaluating employees through aptitude testing, he will touch on 1) how natural it is for a sales manager to go wrong in sizing up a prospective employee; 2) ten rules in hiring a salesman; 3) seldom-used sources of good salesmen; 4) how to extract truth from references; 5) why psychological tests are essential (and how to avoid pitfalls in testing); 6) sales experience vs. sales aptitude. A follow-up study of 97 top salesmen ten years ago will be presented. ERA at 233 E. Erie, Chicago 60611, has a brochure outlining the entire program in Madrid.

ERA management conferences begin this week in San Francisco at the Hyatt Embarcadero Friday (12) and will continue in Chicago (Oct. 19), Waltham, Mass. Oct. 26-27, and Nov. 15 in Cleveland.

Featured for the six hour ERA "Management By Objectives" seminar in San Francisco is **Dr. Gunther Klaus**, managing director and senior associate of the **Institute of Advanced Planning**.

Dr. Klaus will present highly successful techniques in establishing objectives for both the individual salesmen and the company. He demonstrates how to help each individual become committed to his own personal sales goals, how to encourage creative approaches for reaching those objectives, and how to monitor the groups progress and keep the organization enthusiastic and headed in the right direction.

Dr. Klaus, an internationally known business economist and management consultant, received his doctorate in business economics from Frederic Alexander University, Erlangen-Nuremberg, Germany. He has been an instructor in management and marketing at the University of California and the University of Southern California, as well as a consultant to American, Mexican and European firms. He is on the board of directors of a number of corporations, including an electronic representative firm and a fast growing chain of hi-fi component stores. Fee for this conference: \$85 for ERA members; \$100 for non-members.

Craig Premium Sales, headed up by **John E. Lau**, 3302 Commercial Ave., Northbrook, Ill. 60062 (312) 498-6060, is now handling the Craig line in the premium field (see separate story on **National Premium Show** and new emphasis on car stereo). **Lloyds Electronics** director of advertising **Norman G. Robinson** is looking for reps in the premium field. Lloyds is located at 5 Paul Kommer Place, E. Paterson, N.J. 07407 (201) 791-8100.

Pacific Stereo's "Hi-Fi Extravaganza" (see separate story) recently found dozens of

New A/V Intl Chief

ZURICH—**Rudolf Wendorff**, manager of the Bertelsmann Publishing Group, has been appointed president of the International Publishers Audiovisual Association (IPAA) here. He succeeds Dr. Teulings of the Verenigde Dederlandse Uitgevers Bedrijven NV, Holland.

The other members of the IPAA, founded in February 1971, are G. Mondadori, general manager of Mondadori, Italy; Esselte Bonnier Audio Visual of Sweden; Editions Rencontre of Switzerland; Librairie Hachette, France; and the Thomson Organisation, U.K. General secretary is Herbert Winter.

Le-Bo Expands

• Continued from page 32

on the payroll, will be accelerated in the coming months, with the present staff being doubled.

The Amber Leather Case plant covers an estimated 30,000 square feet of space. Its acquisition brings Le-Bo's operating facilities to over 100,000 square feet.

Le-Bo Products Co. is one of the country's major accessories producers. The major percentage of its business is in carry and storage cases for tapes and records.

reps helping out, including **William Weiner**, **Fred Klem**, **Armin Herrera**, **Don Gibson** and **Eric Strat** of CEM's, 5940 W. Montrose, Chicago 60634 (312) 685-9500. Among lines handled are **Dual**, **Phase Linear** and **Rectilinear**.

Casio Inc., New York, makers of electronic calculators, recently announced reps for its new Consumer Products Div. (Billboard, Sept. 29, Rep Rap).

Midwest Casio reps are: **Miller-Puthoff Assoc.**, 150 Michigan Ave., Detroit 48226 (313) 961-9211 (Mich. and Toledo, Ohio); **I.B. Marketing Inc.**, 23600 Mercantile Rd., Beachwood, Ohio 44122 (216) 292-6510

(Ohio, W. Pa.); **Schaffer & Assoc.**, 6034 N. Cicero Ave., Chicago 60646 (312) 545-2225 (N. Ill., E. Wis.); **New/Era Sales Corp.**, 5335 N. Tacoma Ave., Indianapolis 46220 (317) 257-7333 (Ind., Ky.); **Flanders Sales Co.**, 13702 Gamma Rd., Dallas 75234 (214) 239-0216 (Miss., La., Ark., Okla., Tex.); and **Harry Haugen Assoc.**, 4901 W. 77th St., Minneapolis 55435 (612) 835-3292 (Minn., W. Wis., N.D., S.D.).

For the Western states, Casio chose: **Henry Joncas Co.**, 13026 Sunnyside N., Seattle 98133 (206) 364-8609 (Wash., Ore., W. Mont., N. Ida.); **Olson Sales**, 19 S. B St., San Mateo, Calif. 94401 (415) 347-7071 (N. Calif., N. Nev.); **California Marketing Assoc.**, 4130 Atlantic, Long Beach, Calif. 90807 (213) 426-0306 (Ariz., and N. Calif.

and Nev.); and **B & B Electronic Products Inc.**, 884 S. Lipan, Denver 80223 (303) 934-2123 (Wyo., Utah, Colo., N.M., E. Mont., S. Ida., Tex. Panhandle).

Harry Barton and son **Jeff Barton**, and associates **Frank Weishaar** and **Peter Schuyler** have taken on the consumer and home entertainment Telex lines for northern California and northern Nevada. **Barton and Barton** will be displaying the line at showrooms at the Western Merchandise Mart, 1355 Market St., San Francisco. The firm has been located in the San Francisco area for nine years.

Gil Miller has added **Magitran** flat poly-

planar industrial and picture frame speakers, and **Edcor** wireless address systems to his line of intercom equipment which includes **Aiphone**, **ASACA**, **Grampian**, **Mortronics**, **Picker-Briggs**, **Tapeathon**, **Wald Sound** and **Trutone**. The man in charge of commercial sound and professional items at **GIM Sales Corp.**, 375 N. Broadway, Jericho, N.Y. 11753 (212) 895-0429 is **George Brown**.

All personnel from **C. L. Pugh & Associates, Inc.**, attended the recent DMR Conference (distributors, manufacturer reps) held jointly by the Buckeye and Keystone Chapters of ERA in Cambridge, Ohio, Sept. 30-Oct. 3. In Cambridge were **Dick Geisler**, **Bob Martin**, **Sam MacCallum**, **Glenn Schrader** and **Ted Magnuson**.

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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.

#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

#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

#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

#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	

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CBS Offer

NEW YORK—In a move designed to convince the consumer that Columbia Magnetics blank tapes are among the best available on the market, the company is offering a polybag special promotion that allows the customer to buy either blank loaded cassettes or 8-track cartridges and get a prerecorded tape of his choice free.

According to Ted Cohen, manager of consumer sales for Columbia Magnetics, the offer applies to the firm's line of low noise products, and allows the consumer to choose a prerecorded tape from a random selection of rock, classical, jazz or country music each time he purchases a polybag of three C-60 cassettes or three 80-minute 8-tracks at a list of \$6.98.

Columbia Magnetics is also offering a three-pack polybag of its Soundcraft product for 99 cents, a saving of \$2.01 on the regular list of the product.

Cohen said that although there were many three-pak offers on the market today, Columbia Magnetic's offer was unique in that it offered slip sheets, steel pins, hub locks and solid windows on both the budget-priced Soundcraft and the high end Columbia line.

The offer is being backed by special packaging, and eye-catching point-of-purchase displays.

Sony Move Into Network TV for Fall Promotion

NEW YORK—The Sony Corp. of America will use the facilities of network TV for the first time this fall to promote its line of consumer electronics products, according to Dan Gallagher, the firm's national advertising manager.

The facilities of both ABC and NBC will be utilized by the campaign scheduled for launching Oct. 13, with a series of 30 second spots to be aired during the World Series.

The ads, prepared by Doyle Dane Bernbach will be aired in 12 different programs every week for the duration of the campaign. Spots will also be made available for Sony dealers to use in their local areas.

The extensive ad campaign will also utilize the facilities of the print media via one and two page full color insertions in about 20 major magazines. Newspaper ads will be

used for the company's co-op advertising program because, according to Gallagher, they pinpoint dealers on the local level.

A variety of point-of-purchase displays will help round out the program.

Two Sony 8-tracks

LOS ANGELES—Superscope, Inc. has bowed two 8-track playback decks from Sony.

Models are the TC-208, a stereo unit, and the TC-258, a 2-channel/4-channel version. Both units include a repeat button, fast forward and automatic and manual program switching. The TC-258 also features automatic 2-channel to 4-channel switching.

The TC-208 retails for \$89.95 while the TC-258 carries a tag of \$119.95. Both units are AC powered.

Car Stereo

PREMIUM PUSH

• Continued from page 32

deed, Point of Purchase Advertising Institute holds its show in conjunction with NPS and so does Incentive Travel & Meetings Exposition with the whole McCormick Place fo-

cus called "Marketing Promotion Week."

Ancillary activities include such conferences as the one on the black consumer market at the Sheraton-O'Hare Hotel Oct. 19 sponsored by the Premium Advertising Association of America titled "Tapping the \$55 billion black consumer market."

A dramatic growth area is direct response marketing, which has gone from 24.5 million in 1969 to 85 million last year, according to Malcolm F. Dunn, Batten, Barton, Durstine & Osborn. Stereo is among the mix of products and services going into direct response.

Dunn, who said the aim of all good advertising "is a believable promise directed at the right audience," said direct response offers 1) new distribution, 2) effective measurement of advertising and product appeal, 3) test of new appeals that can be applied to all advertising and promotion.

Though still a handful, the number of hardware manufacturers here included Panasonic, RCA, North American Philips, Pax, JVC, Morse, Triumph-General Time, Topp, Magnavox, Sony, Hear Muffs and Fisher Radio.

The car stereo aspect was debated. At Channel Master, another long-time premium marketer, a spokesman said car stereo was a poor item because of the installation factor. But Arnon Ainsfield, premium accounts sales manager, Muntz, said, "The premium field has many facets. I see car stereo as a very popular incentive item."

Manufacturers have to gear to the premium market, said Wexler. Craig, for instance, is now offering speakers in two sizes for premium users, the 9423 at 11½ by 18 by 6½ and the 9424 at 12 by 22 by 8.

Some are using rep organizations dealing in the premium market as is Craig via John E. Lau here (see Rep Rap).

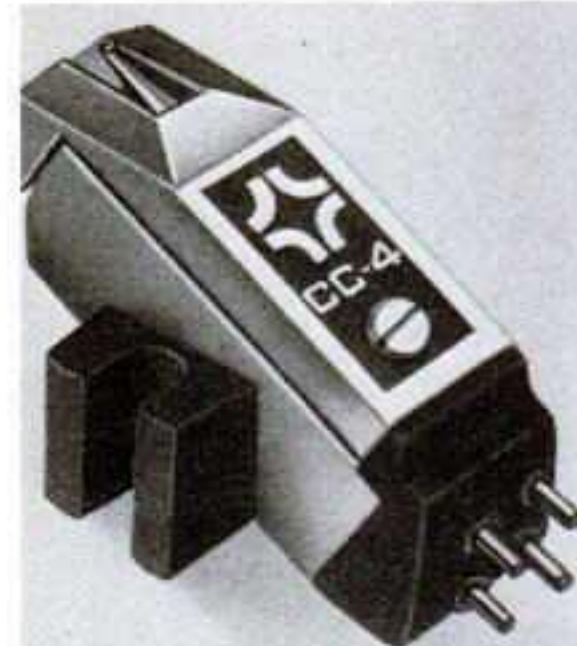
Price offerings differ too, of course. One manufacturer's list shows 8-track players with a list price of \$49.95 priced for premium users at \$25.95 and \$28.15 if drop-shipped with four units per carton. A model with AM/FM stereo listing at \$139.95 is offered at \$72.45 and \$76.75 if drop-shipped.

For many manufacturers and reps entering the field it means a whole new lexicon of terms such as self-liquidators, free offers, consumer sweepstakes, contests, retail premium promotions, community activities, all set forth in detail in PAAA's premium yearbook.

New Products



BSR McDONALD "Total Turntable" Model 260AX features magnetic cartridge, cue/pause control, and dust cover at \$76.80 retail.



ELECTRET Condenser Cartridge C-401S, utilizing Toshiba American's new sound conversion principle, is now available with matching equalizer, SZ-200, and in SR-80 turntable. Price: \$129.95.



STEREO headphone equalizer from Robins Industries allows each channel to be adjusted individually. List price for model R7005: \$20.



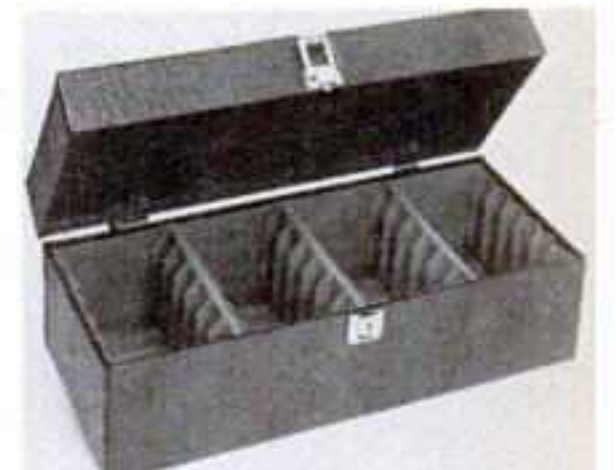
MODEL QM-211 professional bulk eraser for pre-recorded reels, cassettes, and 8-track cartridges generates 60 Hz magnetic field. Nortronics suggests \$25.90 retail price.



GENERAL ELECTRIC's Model SC2005 is a compact system including AM/FM stereo receiver, 9-inch turntable, dust cover, and two 14-inch speakers. At retail tag of \$125.95, unit gives "QuadraFi" sound when two more speakers are attached.



AT LIST of \$119.95, Sharp Electronics offers the RD-712 4-track, 2-channel, 7-inch reel-to-reel recorder deck. 3-speed operation is possible in vertical or horizontal position.



CARRYING case for 8-track cartridges is alligator-vinyl covered styrene with flocked interior. Custom Case Mfg. suggests a \$11.95 net price for the No. 54 case.



SCINTREX new stereo headphones, Model 10/10, lists at \$39.95.



THE RCA VYC-570 features stereo tuner, 100 watt amplifier, "a top-of-the-line" record changer, Dimensia IV circuitry, and sealed speakers at \$379.95 price tag.

SPECIAL OFFER ASSORTMENT of 34 different types of stereo headphone cords, patch cords, Y connectors, shielded adapters and speaker cords NOW FROM PFANSTIEHL!

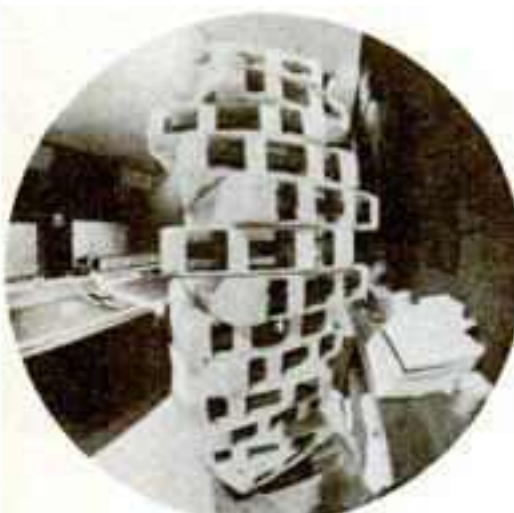
Pfanstiehl has cables & connectors

\$175 RETAIL VALUE introductory assortment for only \$75 with 100% exchange privilege will put you into the cable and connector business with a steady flow of repeat sales for extra profits. Write now for complete details or send check for \$75 and this assortment will be sent prepaid.



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Call: Don Birkeness (816) 781-6050

Tape Duplicator

Yvette Parsons, co-owner with husband Roy of Parsons, Inc., Cherry Hill, N.J. believes the material shortages will ease with the oil

Berlin Show

• Continued from page 34

set to give suspended animation at the push of a button.

An ultra-sonic, cable-less earphone for TV sets called Solar-Phon was introduced by Nordmende, West Germany, and Braun of West Germany demonstrated Studio 1020, a high fidelity quadrasonic system.

Meanwhile, a new system for reproducing stereophonic sound, called Dummyhead Stereophony, has been developed by three scientists with the Heinrich Hertz Institute in Berlin. It enables the reproduction of two, four or even more channels using just one channel of recorded information. The system is discrete, in that it reproduces precisely the image originally recorded. Experts regard the system as a genuine alternative to quadrasonic.

Pacific Stereo Weekend

• Continued from page 32

Schram explained that both modules were imported from California and assembled so that the interiors would carry the Pacific Stereo store image. It was hoped the wooden construction would aid acoustics, but one exhibitor said, "They forgot about the ceiling. It's like we are all in the same room blasting away." Others, though, liked the wide open atmosphere compared to crowded corridors at a recent Marriott Institute of High Fidelity event here.

The chain generally held to its program throughout with the rock acts clearly drawing the predominantly young suburban people (films "Fillmore" and "Yellow Submarine" were also shown). Acts included the Nitty Gritty Dirt Band, Freddie King, Paul Butterfield's Better Days, Mike Bloomfield, Jose Feliciano, El Chicano and Bonnie Koloc.

Seminars, some sparsely attended, included B.I.C.-Ventura speakers, Phase Linear (high-powered amplifiers), JBL (speaker design), Shure (phono cartridge trackability), and TEAC (tape recording techniques) with some re-

shortage, but "things are rough, with 6 to 7 week delivery on tape and 10 week delivery on other materials, with the result that jobs are held up." Parsons makes tape loaders, exercisers, verifiers and duplicators, and offers a blank loading service.

Telex Communications Div.'s new reel-to-reel, cassette-to-cassette, reel-to-cassette build-on system, Model 300, is pushbutton operated and can be operated by non-technical people, a spokesman for the firm said.

Quadrasonic reel-to-reel is experiencing a rapid growth in custom duplicating, according to Bob Bilkiss, national sales manager, custom duplicating division of Magnetic Tape Engineering Corp., North Hollywood, Calif.

Ampex Music Div., is mounting an aggressive campaign to capture the custom duplicating business in the industrial, commercial and educational field as well as recording and marketing company business, with expanded lines, facilities and personnel. Ampex is also experiencing a rapidly growing market in pre-recorded quadrasonic reel-to-

reel, and will be adding new titles to the existing 30 classical and easy listening titles available now, for the largest open reel catalog by Christmas.

Bill Rase Recording and Dupli-

Independent Kan. Dealer

• Continued from page 32

Behind this retailer's fast start, said Henry, is the strong helping hand—in display, merchandising, promotions, stocking—of ABC Record & Tape Sales, Des Moines. Phil Bernstein, district manager, is the guiding force Henry said. But an account rep who keeps up an inventory of 150 top sellers also visits the shop once a week.

The Joe Henry formula is heavily laced with lively promotions. First, a tie-in with the Grasshopper, the largest nightclub in the city, seating 3,000 persons. It features a deejay who sits over the lighted dance floor playing records on the most sophisticated sound equipment.

Joe Henry furnishes the club jockey single records at no cost, LP's at cost plus a nickel. In return, the deejay blurbs the shop name on an average of five times an hour over the sound system, giving source and address of the music. Also, several times during the evening he gives away free cards redeemable in free singles or LP's at half price to people for visiting the shop. The deejay also cuts the promotional tapes which are beamed from the shop out in front to the shopping center crowd.

Weekend price promotions, pushed over the twin speakers in the shop's baywindow are effective. The specials include three top records, such as the hot Allman Brothers "Brothers and Sisters," at marked down prices, a \$5.98 album for \$4.57 or a \$3.99 album for \$3.57. An 8-track item or two is also included in the specials. An in-store tie-up is made with a 4-foot wide table display of featured items stationed near the front window.

Radio advertising is highlighted by a tie-in with KTOP-AM, Topeka, and the program "Rip Off" which includes giveaways of records to people whose names are called on the air. Winners pick up their freebies at Joe Henry's and the shop has about twelve spots daily on this station. Other spots are run on KIWI-AM (KeeWee), which is the Billboard Top 40 countdown station.

ating, Sacramento, producers of complete audio-visual presentations, recently purchased new Liberty/UA cassette loaders and Electrosonic splicers. They also purchased a new off-set printer to

print directly onto cassettes, to offer "from script to finished cassette or reel" products. Rase is also Northern Calif. dealer for TASCAM tape machines and consoles and Pentagon cassette and reel duplicators.



cassette players being sold today is fantastically high.

"The retailer who sells a portable cassette unit and two blank tapes but fails to walk the buyer over to the pre-recorded cassette display and show what is available in good music is missing a bet," said Bernstein. "That dealer is guessing that the customer plans to use that player for either taping music himself or recording lectures. The problem is to get people started thinking pre-recorded music on all those portable players being sold."

So far, however, the 8-track market is strongest in Topeka, with blacks particularly heavy buyers. And the black market isn't as apt to tape its own music on 8-track, preferring to buy pre-recorded tapes, said Henry.

Paradoxically, the black taste in this city tends more toward rock than soul, which is where the Joe Henry reputation is solid. But that isn't altogether an ideal situation, the dealer said, because country music fans tend to pass his shop up. Yet the country music market is strong in the area and these customers have a tendency to select three or four LP records or tapes per visit.

"But if you're going to have an image I'd rather have it in rock and soul," declared Joe Henry.

Service

A reputation for good customer service is also important to this retailer. He says that first and foremost he wants to be, first, in town to have a new item and, second, for going all out on special orders. Getting new music in on the double is a constant battle, he says. He points out that his customers are steady readers and when publications disclose several weeks in advance that a record or tape is being cut he gets calls for it long before it is actually released. This happened to him on "Brothers and Sisters."

"But one thing for sure, when it does come out, I want to be first in town to get it. When you drag in four

or five days after everyone else has it you get only a few laggard buyers."

The special order service is in the competent hands of Kathy Seymour who keeps a special order book at the cashier's station. She lists orders and gets them out at the end of the days and makes intensive use of Billboard's FIND Service. Her average time getting in special orders: Nine days.

Merchandise comes from ABC pre-priced. Prices are coded in signs in alphabetical letters which are printed over displays. A "G" tape, for example, shows the list of \$7.98 and the Henry price of \$6.97. A tape club which gives members the tenth tape after nine are purchased adds an average of eight members weekly.

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need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

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And . . . A Wide Selection of Other Sophisticated Equipments (Digital Timers, High Speed Duplicators, Etc.)

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Tape

Twice monthly two 20-inch ads are run in the Capitol, the daily newspaper, and usually spotlights some of the new releases. When albums such as Sly and the Family Stone are featured for \$2.99, regularly \$4.77, the operator says he usually picks up 25 or 30 sales.

Henry is sold on the potential of 8-track and cassettes. He sees pre-recorded cassette sales picking up more sales, pointing to the increasing sales of cassette players to youth. He's already made sales to college kids with cassette players for school use by pointing to some of the good music they can get for their units and play in their rooms, in their cars, on the beach, etc. "The day will arrive when young people will play cassette units on the streets as they do portable radios today."

He is backed in this opinion by Bernstein, the ABC district manager, who points out that the quantity of

Norelco CARRY-CORDER SPECIALS!



Here's a chance to profit on these fine cassette recorders in original factory-sealed cartons with factory guarantee and service in your local area.

	*1-3	4 up	100 up
# 150 Includes mike, carrying case, C-60 cassette.	\$26.	\$24.	\$23.
# 1420 (ALC) Includes mike, carrying case with storage compartment, C-60 cassette, input/output cord, AC adaptor.	\$34.	\$31.	\$30.

*Add 3% for shipping — 4 or more prepaid

Terms: Check with order

COMMISSIONED ELECTRONICS CO., INC.

1776 Columbia Road, N.W. Washington, D.C. 20009
(Refs: Riggs Nat'l Bank, D&B, Better Business Bureau, Wash., D.C.)

Canada Back in Full Steam As Rail Strike Is Ended

TORONTO—Canada's recent rail strike caused some distribution problems for major labels but everything seems to have settled down to order again.

Many companies resorted to shipping by air during the strike which continued for more than two weeks. This naturally increased distribution costs but prevented any serious breakdowns in supply.

Columbia's national sales manager, Bert Dunseith, said there had been problems, especially in the West. The label trucks most of its merchandise in Ontario and Quebec and air shipments west were held up by embargo problems.

New Nightery to Key Recording Acts in a Novel Approach

By RITCHIE YORKE

TORONTO—Canada is to have a new style of international nightclub—and a unique venue for hot U.S. record acts—when the Constellation Hotel opens its Telephone Call club in December.

Utilizing a budget of \$40,000 a month, the new club's agent and designer, Thomas P. Wayne, hopes to attract artists of the calibre of Bette Midler, Gladys Knight and the Pips, the Fifth Dimension, Donny Hathaway, Sergio Mendes and the O'Jays.

"The Telephone Call will be heavily-oriented towards recording artists, as opposed to the slick, Las Vegas-styled nightclub entertainers," Wayne told Billboard. "We want to be more related to the music, more concerned with what the public is buying on record."

RCA's national sales co-ordinator Pat McQuade arranged an alternate trucking system right across the country. Bill Gale, traffic manager for Quality Records, said his company was unaffected by the strike.

WEA plant manager, Dave Sturgeon, reported use of air freight, which continued for more than a week after the strike ended. A&M had an added hassle—a shortage of cardboard for album covers which caused the postponement of several releases. A&M was another company to use air freight methods during the rail strike, which generally slowed business by up to a week.

Wayne, who operated the Nephtha clubs in Toronto and then Acapulco, says that he was approached by the owner of the Constellation, George Kalmer, to bring a totally new kind of contemporary nightclub to Canada.

"They wanted to make it the foremost nightclub in Canada overnight. I investigated clubs and discotheques around the world but The Telephone Call will be something unique anywhere. It represents a new approach to the building of nightclubs."

No expense has been spared in the design and construction of The Telephone Call. The dance floor is 25 feet of solid brass, surrounded by 70 speakers. There is a \$27,000 computerized projection unit. The lighting creates several different atmospheres within the club and cost \$71,000.

The club has a capacity of 350 persons and development costs have been \$1,200 per seat, as opposed to the usual ceiling of \$300. Total development costs are \$500,000.

"We want Bette Midler to open The Telephone Call and we're working on it now."

Constellation owner George Kalmer recently completed the purchase of Montreal's Sonesta Hotel, long a centre of Maple music industry patronage. Wayne said that after completion of The Telephone Call, he will be involved in the design of a similar entertainment centre on the roof of the Sonesta.

Wayne plans a cover charge of between \$5 and \$7 per person which should allow him access to many acts limiting their Canadian exposure to the occasional one-nighter.

He said the opening date of The Telephone Call has not been set but that it will fall between Dec. 15 and Jan. 15.

"The Telephone Call will represent Canada's first nightclub for the Seventies," predicted Wayne, who is also president of Idea Consultants Inc.

Hibbs Signed By Marathon

TORONTO—Marathon Music has signed a longterm recording contract with the TV host and country singer, Harry Hibbs.

Hibbs has earned a wide following with his "At the Caribou" TV series through CHCH-TV. The series has just begun a new season with Diane Leigh as co-star. Ms. Leigh was recently signed by Marathon Music. The label said it hopes to release a Hibbs album by Christmas.

Mrs. Murray Completes Peak Tour

TORONTO—Anne Murray has just completed a 17-concert homecoming tour of Atlantic Canada, breaking all existing house and gross figures.

The 17 concerts, which took place over 14 days, were all sold out. Ms. Murray also received a variety of civic and provincial honors. She was presented with the key to the city of Halifax, N.S., during an open-air noon-hour ceremony. The Province of Nova Scotia hosted a state testimonial dinner in honor of its famous singer.

The Hon. Garnet Brown, provincial secretary, toasted Ms. Murray as the "Queen of Nova Scotia." He said, "we can think of no one who has enriched so many lives or provided such an excellent example of how to help others enjoy their leisure time, or more deserving of such an honor, than you."

Such provincial dinners are normally restricted to foreign dignitaries and members of royalty. The Hon. Peter Nicholson, acting premier, made several presentations to Ms. Murray on behalf of the province. Ms. Murray is now playing concerts in Alaska, Tennessee, Nevada and Philadelphia. Her current Capitol single is "Send a Little Love My Way."

Actor Named CRTC Advisor

OTTAWA—Pierre Boucher, a top French-language TV actor, has been named special adviser to Pierre Juneau, chairman of the Canadian Radio-Television Commission (CRTC).

A commission statement said that Boucher would advise Mr. Juneau and the Commission on broadcast program policies.

Regarded as one of French Canada's leading stage, radio and TV actors, Boucher has appeared for several years on "Rue des Pignons," a TV serial on the French CBC network. He has been president of the International Federation of Actors since 1970.

Canada Executive Turntable

WEA Music of Canada has announced several further changes in its promotional department.

Paul Richards has been named as the new Ontario promotion representative, replacing David Elliot who is moving back into head office. Elliot is taking over Mike Reed's position of manager of merchandising services. As announced earlier, Reed is now looking after artist relations.

Barry Paine has been named Western district promotion manager for MCA Records (Canada). His sphere of operations covers the provinces of B.C., Alberta, Saskatchewan and Manitoba. He will continue to be based at MCA's Vancouver office.

The board of directors of Pickwick International Inc., Toronto, has appointed John Leatham as vice president and general manager of Pickwick Records of Canada Limited. Leatham has been with the company for 6½ years, starting out as sales representative and being appointed general manager in 1971.

From the Music Capitals of the World

TORONTO

A&M is in the final stages of setting up an a&r house in Toronto. National promotion director Peter Beauchamp will be much more closely concerned with the a&r field when the house is opened. A&M is now located on the fringe of the city, and the new downtown office will provide a convenient clearing point for a&r and promotion. The company has been making some strong moves in the Cancon area and is staking a lot on the release of a new Keith Hampshire single "Big Time Operator," which it is hoped will give them their first top 10 single in the U.S.—Hampshire of course has already had two quarter-million sellers this year with "Daytime Night-time" and "First Cut Is the Deepest."

Columbia and WEA are already operating downtown a&r offices in Toronto and other labels are reported to be seriously considering the move. Most of the major companies here are located in the small-factory regions on the outskirts of the city. The CRIA has still not released any report on the status of the Core Project, a series of nine proposals put forward at the association's annual meeting last week.

King Crimson drew sell-out crowds in Montreal and Quebec City for Donald K. Donald. . . . Recent arrival in Canada is former Billboard London staffer Paul Allamby, who wants to obtain a position in the Canadian music scene. . . . Neill Dixon is the new national promotion director of GRT. . . . GRT appears to be sitting on its first-ever U.S. hit single with the Ian Thomas release on Janus of "Painted Ladies," which CKLW Detroit jumped on this week—label is also picking up sta-

tions on the Downchild Blues Band's "Flip Flop and Fly" and the latest Lighthouse offering "Pretty Lady."

WEA has set Oct. 17 as the release date for the long-awaited Greg Allman solo album, expected to follow "Brothers and Sisters" to the top of the Canadian LP charts. . . . Ampex's John Dee Driscoll reports that the Wednesday single of "Last Kiss" (released through Sussex in the U.S.) literally exploded across the continent this week—it would appear to be the biggest U.S. hit from Canada since Edward Bear's "Last Song." . . . GRT has signed singer/producer Adam Mitchell, responsible for the two James Leroy single hits. . . . Two versions of the old Wilson Pickett standard of "In the Midnight Hour" vying for chart honors across Canada—Cross Country for Atlantic and Skin Alley's rendition of Daffodil.

Axe Records' Gary and Dave, now out with a debut album, accompanied the Stampeders on the final 20 dates of their cross-Canada tour. . . . Dr. John at Massey Hall (7) while Concerts Promotion International, the new Maple Leaf Gardens booking arm, has Gilbert O'Sullivan at the Gardens (3). . . . Harry Hinde to produce Celebration's Ann Bridgeforth. . . . Alabama's first album for Smile is called "Close to Home." . . . Joe Walsh plays his first solo date at Massey Hall (20). . . . Ottawa Journal is carrying a lengthy weekly series called "Maple Music" compiled by Sandy Gardiner.

UA hosted a party for the opening of Humphrey and the Dumprucks at Mackenzie's Corner House. . . . The new Flying Circus album "Last Laugh" to be released here by Capitol this week and within seven days in the U.S.—the group is now on tour

(Continued on page 39)

CRIA Inclusion of Indie Disk Producers Welcomed

TORONTO—The Canadian Recording Industry Association has received what it terms "immediate response" to the recent revision of its by-laws encouraging independent record producers to join the Association.

Membership of six independent producers, all from Quebec, was approved at the recent general meeting of the association.

The new class "B" members are Cinram Ltee., Franco Disque Inc., Le Service De Musique Bonanza Inc., Solset Inc., Les Disques Campus Inc., and Les Industries Denis Pantis.

In welcoming the new members, CRIA president Arnold Gosewich said: "We are conscious of a new surge of interest by those involved in the recording industry in Canada—particularly the young people. The common and unanimous goal seems to be to work together as a united body to create a healthy financial and creative climate for the industry to work in."

"B" class members, defined in the Association's letter to potential applicants as producers and allied companies, are being asked to pay \$100 in annual fees to join the CRIA. They do not, however, receive voting rights.

"C" class membership, with the same fees and designed for companies providing services to the industry, also does not grant the applicant any voting rights. However both "B" and "C" class members will be entitled to attend Association

social functions and business meetings.

New membership drives are in effect being subsidized by the major record companies. The major fee structure is as follows: For companies with calendar year net sales in excess of \$5-million, one-tenth of 1 percent of net sales; for companies with sales of less than \$5-million, one-twentieth of 1 percent of net sales, with a minimum contribution of \$500.

Hearings On Policy Delayed

OTTAWA—The CRTC has announced a five-day delay in the opening of its hearings on program policy for FM broadcasting stations.

The hearing, scheduled for Oct. 24 has been put back until the 29th because of a shortage of public meeting space in the Ottawa area. The deadline for filing briefs was also extended to Oct. 8.

A Commission statement last April said the CRTC believes there should be distinctly different program material used on FM stations and that these stations should not play only background music or be carbon copies of AM counterparts.

The CRTC is also formulating a separate study on both the CBC AM and FM radio networks.

Billboard SPECIAL SURVEY
for Week Ending 10/13/73
COURTESY OF MAPLE LEAF SYSTEM

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	5	COULD YOU EVER LOVE Gary & Dove, Ace
2	2	6	SIMPLE LIFE Valdy, (Haide) A&M
3	5	5	WEST COAST WOMAN Painter, Elektra
4	9	2	LAST KISS Wednesday, Ampex
5	4	6	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester, (Celebration) Quality
6	12	2	HAPPY DREAMER Jack Cornell, RCA
7	3	6	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton, Columbia
8	14	2	PRETTY LADY Lighthouse, GRT
9	6	3	SEND A LITTLE LOVE MY WAY Ann Murray, Capitol
10	7	6	WALKING ON BACK Edward Bear, Capitol
11	-	1	FLY ME HIGH Ken Tobias, MGM
12	8	6	BONGO ROCK Incredible Bongo Band, (Pride) Polydor
13	-	1	I'LL HAVE TO GO AWAY Skylark, Capitol
14	10	5	SPENDING MY TIME Chad Allan, GRT
15	-	1	LOVE IS COMING Foot In Coldwater, Daffodil

Videodisk Penetration, Potential Giving Vidca New Importance

CANNES—The first real evidence of the penetration of videocassette in the European, Japanese and U.S. Markets and the tremendous interest now being shown in the potential of the videodisk for both home and institutional use have combined to make this year's Vidca, the International market for Videocassette and Videodisk programmes and equipment, easily the most significant to date. As Bernard Chevry, organizer of Vidca, himself said in his opening address on Friday, the previous two Vidcas have been mainly confined to exhibitions of prototype hardware and speculation of the applications for the videocassette and videodisk and how the market will develop.

"The first two Vidcas left a certain disappointment in some people's minds," he admitted, "because video did not become the overnight phenomenon they expected."

This year, however, the atmosphere here is very different. With a record 1,200 plus participants this year representing over 600 different companies, the theme of Vidca '73 at the Palais des Festivals is far more orientated to what has happened in the 18 months since the last Vidca rather than to what might happen in the future. Accordingly, the format of the conference aspect of Vidca has been changed this year. There are in fact only two main conference sessions in the programme, an inaugural session on Friday which comprised market reports from Europe, Japan and America, and a plenary session which will close the conference on Wednesday. The rest of the six-day event is being taken up with a series of study sessions in which Video programmes produced for a particular market are shown and then discussed and analyzed by a panel of international experts.

But it was in the inaugural conference session that delegates heard the first real evidence of the penetration so far of the new video systems.

Progress Report

Reporting on video's progress in Europe, John Chittock, industrial film correspondent of the Financial Times, said the EVR and the Philips VCR were the only two formats that had made any real commercial headway. Of these two, the VCR had comfortably established itself as the market leader at the moment. Philips claims, he went on, that it has delivered 55,000 VCR units in Europe to date and that this will rise to 75,000 units by the end of the year.

Although Philips would not give him a sales breakdown country by country, he said the company had told him that around 1,450 units had been sold to institutional and industrial organizations in the U.K. such as Chrysler, Barclays, British Rail and the Central Electricity Generating Board. The progress of the EVR partnership has been considerably less impressive, Chittock continued, as there are only around 3,000 EVR units in use worldwide at the moment, of which about 1,500 are in Japan.

Giving first-hand evidence of the Japanese market was Tsuguro Matsui, Chairman of the video committee, Electronic Industries Association of Japan. Matsui told the conference that 110,000 VTR and VCR units worth 67 million dollars were built in Japan during 1972. This year, 200,000 units will be manufactured and half of this production is for the export market, including around 40,000 units for the U.S.

Domestic demand for VTR and VCR units in Japan has risen this year to 100,000 units and is expected to rise again to 250,000 players in 1974 and 500,000 in 1975.

On U.S. Market

Commenting on the U.S. market, William Donnelly, Group Supervisor Special Projects, Young and Rubicam International, predicted that hardware sales will eventually be dependent on the growth of software although the opposite is the case at the moment. He said that the present approach with video might make business sense in other fields but that in the communications industry, the market should evolve from an artistic base and consequently the availability of good programming should stimulate hardware sales.

Also speaking about the American market was Robert Pfannkuch, president Primary Medical Communications. He said that so far Sony had firmly established itself as market leader with its three-quarter inch U-Matic system. Around 50,000 three-quarter inch systems have been sold in the U.S. to date compared with only around 10,000 units in all other formats.

The Sony system, he continued, has proved its reliability and although there was no reliable sales breakdown information available, he estimated that around 45 percent of the 50,000 units had been sold to the educational market, 45 percent to institutional organizations and 10 percent to consumers.

Pfannkuch added that Cartrivision has spent around 50 million dollars to date on developing and launching its system but that from the middle of last year to earlier this year—the height of the company's current marketing campaign—only 5,000 units were sold. Pfannkuch was also the first delegate to express the feeling of many here that the potential of the Videodisk is far greater than was first thought.

It is ironical that on the audio side, tape is the new technology and is the medium which is expected to eventually take over from disk as the most popular sound carrier while in the video field, many experts believe the exact opposite is going to happen. When the Telefunken-Decca videodisk was first announced, not much notice was taken of it. However, the system has been creating a lot of interest here this week and will be commercially launched in Germany early next year.

Demonstration

In addition, there was a most impressive demonstration of the Philips VLP videodisk on Saturday, which will have a worldwide launch mid-1975. The MCA Disco-Vision System, which has almost stolen the show at the Vidca exhibition although there is not even a prototype unit to be seen on MCA's stand, is being tipped by many as the dark horse in the video stakes, particularly in view of the wealth of programming material MCA has access to through Universal Pictures.

There are also the RCA and Zenith videodisk systems, an unnamed British one and a Japanese one rumored.

Pfannkuch reiterated the widely held view that software costs are critical and with the Videodisk having such a cost advantage over all other systems, the disk must eventually

emerge as the market leader on the consumer side and also possibly in the educational and industrial markets as well, despite the fact that it is a playback-only system. He predicted that by 1977, sales of videodisk hardware will have passed those of tape and film equipment, building up to around 125,000 units per year in 1980.

On the consumer side, he estimated that sales of videodisks in all formats will be running at around 250,000 units per year rising to four and half million units by year 1980. There were also signs at Video this year that the Philips and MCA systems might be compatible when they both come to the marketplace—which would be a welcome ray of light in the current jungle of over rival and incompatible systems.

Philips, MCA Talk

Although both Philips and MCA were reluctant to commit themselves, the two firms each confirmed they had been talking to the other and that as the two systems were fundamentally technically the same, the possibility of playing Philips software on an MCA player and vice versa was not out of the question. As an MCA executive remarked, such a tie-up would be logical for both companies as MCA has traditionally always been a software company while Philips is basically a hardware organization.

From the Music Capitals of the World

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in the U.S. with Lighthouse... Genesis return to Massey Hall (Nov. 8) for C.P.I.—the band fared well last time out with Lou Reed... Encore doing a series of dates with Bruce Cockburn whose new album is now out on True North.

Periwinkle Records doing a big promotion number on Killer Music... Laura and Lynn Russwurm with son Lance on lead guitar, play Cousin Don's Tavern this week—their new Columbia single is "Down Home in Newfoundland"... BMI Canada's general manager Harold Moon will retire at the end of the year. **RITCHIE YORKE**

TOKYO

Three music tape manufacturers in Japan are raising retail prices of most new releases this month and next, in proportion to the 5 percent commodity tax levied on all pre-recorded sound tapes sold in this country as of Oct. 1. Nippon Columbia was the first to do so, on Oct. 1. The Japanese manufacturer is being followed by Pony, a member of the Fuji-Sankei Group, on Oct. 10, and Toshiba-EMI on Oct. 25. Due to the increased cost of raw materials, other member manufacturers of the Japan Phonograph Record Association in music tape production are expected to follow suit before the Japanese financial year ends next March 31.

"Let the Good Times Roll," starring Chuck Berry, Little Richard, Fats Domino, Chubby Checker, Bo Diddley, 5 Satins, the Shirelles, the Coasters, Danny & the Juniors and special guest star Bill Haley & the Comets opened here Sept. 29 at the New Toho Cinema 1. The Metro-media Producers Corp. feature film production was released here by Co-

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Singles Hike In Germany Is 'Accepted'

• Continued from page 1

"We have no negative reaction. Apparently, today, rising prices are such a normal thing that our customers showed hardly any reaction, contrary to our fears." The last price increase on singles was in 1968.

Phonogram has announced a 16 percent increase in business in the first six months of this year. Other firms, like EMI-Electrola, Teldec, Ariola-Eurodisc and Metronome, are also satisfied. At Phonogram a spokesman said: "If you consider 16 percent as an average rate of growth for us, the repertoire, groups, classic and German pop have developed on an average scale."



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PVC Shortage Hits Brazil; Tariff Reduction Is Sought

Continued from page 3

the new equipment installed within four months. However, after a trip to the U.S. and Europe, he believed that the shortage may continue eight months, at least. Top-Tape which has no pressing plant, has its fingers crossed, while the directors hunt for supplies.

In the meantime, manufacturers considered pressing only their top, proven artists leaving the new, untried talent aside for the time being.

Other measures suggested were reducing LP's to 10 inches and eliminating compacts. One industry consultant remembered that carnauba wax, used in the past for making 78 revolution records, is a native Brazilian product from palm trees. However, nobody considered going back to 78s. Catalogs have been dropped.

RCA, which presses records for a number of other firms including CBS, Fermata, Equipe, Editora Abril and Editora Bloch, imports

about 60 percent of its needs. Record makers complain about the quality of Brazilian-made PVC which fails to meet the demand by far. However, new Brazilian PVC plants are under way but all suffer from the rising price of crude petroleum. Brazil imports about two-thirds of its crude-oil mostly from the Near East.

Camero of Tapeclar, which makes tapes for most recording companies, reports a larger than usual increase in orders.

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lumbia Pictures. . . . **Bob Shad**, president of Mainstream Records, visited Japan for the first time, Sept. 21-29. Besides conferring with **Seiji Ito**, managing director of Sunnyland Music Corp., Mainstream's Japan representative, he supervised the recording of a live performance by **Sarah Vaughan** at the "acoustically perfect" Nakano Sun Plaza Hall on Sept. 24. The recording is scheduled for simultaneous release in the U.S. and Japan at the end of this year or early next. In Japan, the Mainstream album will be manufactured and distributed by Teichiku. . . . A music synthesizer and 72,000 other instruments were played or displayed at the '73 Music Instruments Fair held here Sept. 28-30.

Six albums (four from Toho and two from Toshiba) recorded under the Sansui QS regular matrix system are among the October 1973 releases of quadraphonic records in Japan. Scheduled for local release by Victor Musical Industries on Dec. 5 is the collection of Beethoven symphonies recorded by **Kurt Mazur** and the **Leipzig Gewandhaus Orchestra** under the Victor Company of Japan's discrete CD-4 system. Meanwhile, Toshiba-EMI has released two more SQ quadraphonic records manufactured from Angel classical recordings. . . . "Yesterday Once More" by the **Carpenters** (A&M) continued to be the best-selling single at **Jujiya's** main store on the Ginza in the fourth week of last month. It was also at or close to the top of the heap the same week at 14 other leading record stores in Japan. Along with the single, "Now and Then" was the best-selling pop album at **Yamaha's** 16 music stores throughout August.

HIDEO EGUCHI

PARIS

Jacques Canutti, formerly a Philips director, has reached an agreement with the Federation d'Achats des Cardes whereby his own label will receive a special boost for three months. During that period FNAC will have exclusive distribution rights. Canutti told **Billboard**: "When I decided to have a label of my own I intended limiting production to from five to six disks a year. My aim was to choose artists who had failed to make a great impression but who I considered good."

"Following criticism by FNAC of the quality of records at last year's Midem, I came up with a proposi-

tion. My disks would be as near perfect as possible and FNAC could have limited exclusivity. My proposition was accepted."

Canutti's first disk featured **Cora Vaucaire**. Called *Theatre de la Ville*, the songs were recorded in public. The disks were sold exclusively by FNAC and included a booklet about the artist and lyrics. According to Canutti the special promotion paid off well. He is now lining up other artists but names are not available at present.

Professor Decroix, at a conference in Strassberg, appealed to the French Government to take the possible effects of pop music seriously. He said that sound over 90 decibels had an intensity equal to that of a compressed air pick and could cause deafness. This, he said, was already found in some musicians. He said nothing obliged musicians to increase the intensity of they sound the way they do. . . . The Nancy Festival committee has decided to organize a jazz festival because of the recent upsurge in jazz interest. **Memphis Slim** has been named MC and **Ray Charles** will open the festival. Others invited include **Sun Ra**, **Tey Riley**, and the **Brotherhood of Breath**. The committee hopes to strike a medium note between modern and traditional jazz, with the objective of proving jazz is very much alive.

Stephanie Grappely is to take up residence at the Jazz Club in the Rue St. Benoit. . . . **Danny Kaye** has been on a gastronomic tour of France. . . . Builders agree to hold up installing the roof of the 42nd floor Paris skyscraper to allow **Gilbert Beaud** to install his piano. There was no other way. . . . **Johnny Halliday** will receive \$500 a night for his first play—a fraction of what he receives as a singer. . . . **Terri King** the jazz singer who has worked in 67 countries is now in Paris at Pssycat club. . . . First reports say no disk distinguished itself during holiday season in southern France. . . . The **Martin Circus** group will appear in *La Revolution Francasie*, the first French rock opera. . . . **Diana Ross** gave her first concert in Paris on Sept. 27 at the Champs Elysees Theatre. She sang for charity in the presence of the wife of the French Prime Minister. This was her second appearance in France. . . . **Johnny Halliday** and **Silvie Vartan** are to receive a gold disk for the record "J'ai un Probleme" which has sold over a million. Halliday is to

(Continued on page 42)

Pye Volume Up 100% for Period

MAJORCA—Pye increased turnover by 100 percent in the first six months of the current financial year and Pye distributed product showed a 50 percent increase. This was the news delivered by managing director, **Louis Benjamin**, to the Pye sales conference in Majorca.

Benjamin reported, "In our last financial year, which ended in March, our results were the second best in the history of the company. This is a massive achievement considering increased overheads and reduced profit margins."

He said that it was obvious from the first six months of this year that the result for the whole year would be the best ever. "In Precision Tapes, despite the unfortunate loss of the WEA and Island product, this company's turnover is currently 67 percent ahead of last year."

He added: "Naturally, one cannot achieve the foregoing results without problems, and there is the natural possibility with a 100 percent increase, that factory problems, shortage of stock situations, etc., may emerge. In regard to resolving this potential issue, you must know by now that we have had negotiations with certain overseas companies and the flow of product has been guaranteed."

Marketing manager, **Jack Boyce**, announced a dealer incentive scheme involving a mystery shopper. A special promotion squad will be calling on dealers to explain the company's product. This will be shortly followed by a visit from a mystery shopper with queries about Pye product. The scheme is aimed directly at the shop assistant who will be able to win cash prizes and a chance in a draw for \$250. Boyce also announced the release of five Pye Presentation packs—four record

sets by **Donovan**, **Kinks**, **Petula Clark**, an easy listening pack and an opera set at \$17.50.

Walta Woyda, for precision, announced a 5 percent discount incentive on **Elton John** product during October, 25 hits from the **Bell** catalog only available on tape, the signing of **Trojan** to Precision, the introduction of \$2.48 cassettes and cartridges and the distribution by

Precision of **Lear Jet** tape hardware.

John Mair, sales manager for A&M, announced the launch of the **Portrait** series—middle-of-the-road product selling at \$4.98 and DJM is to repromote and repackage the **Silverline** series. **Stewart Slater** of **Bradleys** announced a concentration on single sales with seven releases between now and Christmas.

K-Tel 'Testing' in Germany

HAMBURG—K-Tel has now been operating in Germany for some weeks, testing sales methods which are new to the German market. The firm is taking current hits from the repertoires of the **Deutsche Grammophon**, **CBS** and **Bellaphon** and incorporating them into albums, as has already been done in the U.S., Canada, Australia, New Zealand, Japan and Great Britain. The albums are being presented using an extensive advertising campaign on radio and TV.

The firm began its test program regionally. It began in Saarland and then extended its advertising to cover the broadcasting area of **Rhineland-Pfalz** and **Baden-Wuerttemberg**. A further extension has been carried out and other extensions are planned. Both dealers and department stores are reservedly taking part in the experiment in order to ascertain what success can be achieved with this new sales method.

With costs of over 30 percent it is hardly possible that dealers and department stores will be ready to continue this procedure for a long period because the margin guaranteed by K-Tel International is seen more as a commission which makes normal sales procedure, with advice and service, impossible. Whether the in-

creased speed of turnover will really annul this loss is more than doubtful.

From dealer circles doubt is already being expressed about the expected sales success.

Island Takes Over Cube Distribution

LONDON—Island Records has taken over the distribution of **Cube** from **Polydor**. The deal, covering the U.K., will become effective from Oct. 1, said **Cube** managing director **Olav Wyper**.

Wyper said: "We came to an amicable agreement with **Polydor** that our contract should come to an end and we jointly agreed to do it now so as to cause the minimum amount of confusion at the start of the peak selling season."

Cube is the record label of the **Essex Music Group** and was launched in 1970, with the first releases on **Fly**, which later became **Cube**. **Cube** artists include **Harvey Andrews**, **JSD Band**, **Joe Cocker**, **John Kongos** and **Jimmy Helms**.

Recordings by **Procol Harum**, **T. Rex** and the **Move** during the five years each group was associated with the company are also available on **Cube**.

DGG MARKS 75TH ANNIVERSARY



PETER USTINOV was the opening speaker on the occasion of the DGG 75th anniversary celebrations at the Congress Center, Hamburg on Sept. 18.



IN EARNEST conversation at the celebration party are, l, **Dr. Hans-Werner Steinhausen**, a former technical director of **Deutsche Grammophon** and conductor **Karl Boehm**. In the background is **Polygram** vice president **Dick van Amstel**.



PRESIDENT MEETS president. **Polydor** International president **Dr. Werner Vogelsang** (right) chats with **West German President Dr. Gustav Heinemann** who was a special guest at the DGG event. Next to Heinemann is his wife, **Hilde**.



DGG INVITED **Oliver Berlin**, grandson of **Emil Berliner**, the founder of the firm and inventor of the gramophone, to attend the 75th anniversary celebrations in Hamburg.

'Changes' Theme Sparks WEA Sales Conference in London

LONDON—The theme of the WEA sales conference held at Skindles Hotel, Maidenhead, last week was Changes, since the event was also partially intended as a re-assurance for the WEA sales force and the industry in general that things are good and are going to get even better, and to counteract any rumors and misgivings caused unnecessarily by the departure of Elektra from the group and the new division of its operation.

In his address, WEA managing director Richard Robinson explained the changes within the organization, and stressed that they would not alter or affect the sales force and field promotion operations. He declared that there was to be much more concentration on promotion and advertising to gain more effect and results from the separate labels.

"With the benefit of this new organization, we can take greater advantage of our fantastic artist roster to achieve much greater penetration of both the LP and single charts," he concluded.

Des Brown delivered the Warner Bros. label presentation, and further emphasized the "very intensive promotion" that artists would be getting over the next six months, including U.K. tours.

"The future depends on new talent, and we've acquired some exciting new talent," he said. "We'll continue and extend our policy of putting our full promotional weight behind each artist because we don't believe in the mud against the wall theory. We are confident that with this promotion and the tours by the artists themselves, the retailer will be given much more opportunity to move product out of his store."

New Product

New product highlighted by Brown included albums by Neil Young, George Melly, Frank Sinatra (making an LP comeback after two years with Ol' Blue Eyes Is Back), Back Door, Alice Cooper, America and new signings Osibisa and Badfinger.

Brown and Warner marketing manager Ron Smith will be travelling around the country during the next few months to talk direct to dealers and find out whether they are receiving the right kind of support in the matter of merchandising aids and point of sale material. There will be video presentations for the dealers in the areas visited on new product, and tie-ins fixed on commercial radio.

Smith also announced a salesman incentive scheme which began this

Monday for a month with targets graded according to localities. The two representatives scoring the highest margin above their targets will get a free trip to Warner Bros. in Burbank, California, in November.

Smith told the conference during his address that more chart action was required. There had been a considerable increase in sales during the first six months of this year compared with the same period in 1972, but most of it had emanated from the catalog and special promotions, and chart success had not been great.

"We must make greater sales concentration and effort to get singles into the chart," he said. "We must go for higher initial orders, and we're arranging an extensive telephone sales and ordering service as well as car stock of hot singles for representatives."

Need for Hit Singles

Atlantic general manager Phil Carson reiterated the need for hit singles, and gave details of a dealer incentive scheme beginning this Monday for a month. Any dealer who orders 100 Atlantic albums from right across the catalog will be supplied with a dumper bin, two streamers and a poster, plus a selection of 200 full-color posters to give away to customers. He also introduced Stuart Young of Manticore

Records, who spoke about the new Emerson, Lake and Palmer LP and outlined promotional plans for it.

WEA production manager Lionel Rose revealed details of the first quadraphonic releases this month. There will be 12 altogether, including product by Frank Sinatra, Aretha Franklin, Arlo Guthrie, Bette Midler and Donny Hathaway. The releases will be in disc and cartridge form, with the quadradisc having a K2 prefix and a retail price of \$6.50 and the quad cartridges identified by a K9 prefix and costing \$8.75 retail. The launch will be backed by trade advertising, and there will be point of sale material in the form of a window streamer reading WEA Quadradisc Comes Of Age with album details followed by Quadradisc and Quad Cartridge Available Here. There will also be a browser card headed WEA Quadra Disc with a list of titles, and should be used to ensure that records available are displayed in their own browser space.

With effect from Oct. 8, the Warner Bros. label will operate from premises at 54 Greek St., London, W.1 (01-439 4511). WEA remains in New Oxford Street, and will continue handling all manufacture, distribution and sales for the group in parallel with the American operation.

Sweden's Folkparks, Folk Houses Weighing Plans to Consolidate

STOCKHOLM—Representatives of Sweden's 189 folk parks and 800 folk houses (which embrace such entertainment centers as cinemas, theaters, and dancehalls) met here last week (Friday, Oct. 12) to discuss the possibility of a merger of their organizations to provide one of the biggest entertainment networks in Europe.

Sweden's folkparks, family entertainment centers which have no real counterparts in other countries, provide a wide variety of distractions including rides, slot machines, bingo, dancing, swimming and classical and popular concerts and are important bookers of talent, having provided 35,000 artist/workdays in 1972. A total of 2,155 artists and musicians appeared in the parks last year, earning more than \$3.2 million.

This summer more than five million people visited the Swedish folk parks, two thirds of which only operate in the summer months. The most popular park was Liseberg in Gothenburg which was this year celebrating its 50th anniversary. Liseberg closed its season on Sept. 16 having logged 1.7 million visitors and seen its turnover go up 30 percent to \$8 million.

Attractions

Attractions at Liseberg include the biggest flume ride in Europe (specially imported from the U.S.) which clocked up 4.6 million rides throughout the season. But managing director Boo Kinnthorpe—former head of Phonogram, Stockholm—plans to place greater emphasis next year on presenting international talent as a means of combating competition from television which has recently hit folkparks attendances.

Said Kinnthorpe: "In the past Liseberg has presented such great artists as Jussi Bjorling, Mistinguett, Maurice Chevalier, Sammy Davis Jr., Paul Anka, Cliff Richard, Birgit

Nilsson and Mikis Theodorakis. But presenting international talent has become more and more difficult because of the tax situation. Two years ago foreign artists had to pay 20 percent of their fee in tax—but today it is 30 percent. This means that if a foreign artist demands \$2,000 for a folkpark appearance, we have to pay \$600 on top in tax."

More Work

The heavy tax situation was designed by the Swedish government to give more work to Swedish artists. But Leif Malm, a producer with the Central Folkparks Organization in Stockholm says: "We are campaigning for the Government to reduce the tax on foreign artists so that we can draw the crowds back to the folkparks. The problem is that Sweden has no real showbusiness tradition and we need foreign artists to bring people into the parks."

Already there are signs of some easing of the situation because the Swedish government does waive the tax in the case of certain "cultural" presentations like ballet or puppet theater from the East European countries and also in the case of circus performances.

Boo Kinnthorpe said he is optimistic that the Government will give favorable consideration to the tax reduction campaign. In any case he is planning a visit to London shortly to see record companies and artists' managers to discuss projects for next year.

Says Leif Halm: "Young people in Sweden listen to artists like Gilbert O'Sullivan on record and can't understand why they don't see him live in the folkparks."

The Central Folkparks Organization is currently the biggest talent booking agency in Sweden. It was founded in 1905 when there were only 20 folkparks in existence. Today it has 1,350 members, including many private promoters, and employs 50 people. The organization

Hong Kong Copyright Law Bolsters Writers, Makers

HONG KONG—New copyright legislation was recently enacted in Hong Kong and the provision which came into force this year will afford greater protection to, among others, composers and makers of sound recordings.

In order to help the public and to provide a center of information, the International Recording Copyright Office (INTERCOR) has been established to maintain a center of documentation, information and advice regarding property rights including copyright and neighboring rights. INTERCOR will include in its Public Information Register in-

formation regarding the title, year and place of publication and makers of original sound recordings and will also record similar information about composers and authors of musical works.

All authors, composers and makers of sound recordings are invited to contact INTERCOR at GPO Box 15233, Hong Kong (Tel. 5-247040), for information about notification procedures.

As an office of record, INTERCOR does not give advice or involve itself in litigation relating to infringement of copyright.

Brussels Studio Opens; 1,000 Attend Ceremonies

BRUSSELS—More than 1,000 guests attended the opening of Morgan Recording Studios S.A., Brussels, including representatives of all the major Belgian music companies plus record people from London, Paris, Amsterdam and West Germany and Rick Wakeman, Eddie Offord and Allan White of Yes.

The studio, established by Morgan of London in association with Roland Kluger of Brussels is located in the basement of a building in the Avenue Moliere and represents a major step in the integration of the

Common Market recording industry. It means that European musicians can now record in what is effectively a London studio without running into problems with the British Musicians' Union.

The new Morgan studio has a large recording area with a Steinway concert grand and Hammond organ, a large vocal studio which is controlled by the same console as the main studio, plus a quadraphonic Cadac deck, Dolby System, Studer quadraphonic and stereo recorders and a 3M 24/16 track facility. A restaurant and bar is located on the second floor and there are facilities for hiring a complete range of instruments and amplifiers. The studio has unique facilities for video filming during recording.

Charge for the studio is about \$80 an hour, and there are no extra charges for overtime.

Princess Wedding To Be LP

LONDON—BBC Records is to release a live album of the wedding of Princess Anne and Capt. Mark Phillips.

The recording of the marriage, on Nov. 14 at Westminster Abbey, is expected to be in the shops by Nov. 21.

Called Music for a Royal Wedding, the album will retail at \$5.70 and will include a gatefold sleeve with souvenir pictures.

Although the narrative of the ceremony will be incorporated, the album will be predominantly music. This is causing problems for BBC because the sleeve is having to be prepared blind. Princess Anne has not yet chosen the music for the occasion and, therefore, no detail can be given on the cover. An insert may be added at a later stage.

Judging by the sales—44,000—of the recording of the Prince of Wales' investiture, the album should be a top-seller.

Pathe-Marconi Exec Changes

PARIS—With the move of Pierre Bourgois into the audio-visual field as from January 1974, Pathe-Marconi has appointed Michel Poulain to succeed him as artistic manager of French pop repertoire.

Poulain is working with Bourgois and will assume full responsibility from Jan. 1. Another new appointment is that of Albert Emsalem to the post of manager of the Pop Artistic Promotion Service. Poulain was formerly a programmer and producer for the radio programme "Salut Les Copains" for four years and also worked as artistic manager for singer Claude Francois for three years.

Emsalem came to Pathe from the promotion department of Disques Vogue and has been with the EMI company for five years.

10,000 people who paid just two krone each to gain admission to the park.

One of the gambling wheels at Liseberg offers LP's as prizes and hands out around 40,000 records a year and Kinnthorpe is now considering the introduction of a record store so that the public can buy records they hear played over the public address system.

Billboard Hits of the World

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BELGIUM

(Courtesy of Humo)
SINGLES

- This Week
- 1 MY FRIEND THE WIND—Demis Roussos (Philips)
 - 2 ROTE ROSEN—Breck (BASF)
 - 3 HURT—Bobby Vinton (CBS)
 - 4 ER IS EEN PLANTS IN MIJN ARMEN—Will Tura (Topkapl)
 - 5 PEPPERBOX—The Peppers (Sirocosso)
 - 6 ONE IS ONE—Nick McKenzie (Imperial)
 - 7 IS ER EEN ANDER?—John Terra (Biram)
 - 8 OH MAMA—Salix Alba (Vogue)
 - 9 RADAR LOVE—Golden Earring (Polydor)
 - 10 LA LETTRE—Marc Aryan (Barclay)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist | Label |
|-----------|-----------|-----------------------------|---|-------|
| 1 | 1 | EYE LEVEL | *Simon Park Orchestra (Columbia)—De Wolfe | |
| 2 | 2 | BALLROOM BLITZ | *Sweet (RCA Victor)—Chinnichap/RAK (Phil Waiman) | |
| 3 | 4 | MONSTER MASH | Bobby "Boris" Pickett & the Crypt Kickers (London) | |
| 4 | — | MY FRIEND STAN | *Slade (Polydor)—Barn (Chas Chandler) | |
| 5 | 8 | NUTBUSH CITY LIMITS | —like & Tina Turner (United Artists)—United Artists (like Turner) | |
| 6 | 3 | ANGEL FINGERS | *Wizzard (Harvest) Roy Wood (Roy Wood) | |
| 7 | 9 | FOR THE GOOD TIMES | —Perry Como (RCA)—Valentine (Chet Atkins) | |
| 8 | 14 | THE LAUGHING GNOME | *David Bowie (Deram)—Essex (Mike Vernon) | |
| 9 | 11 | JOY BRINGER | *Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann) | |
| 10 | 5 | ROCK ON | —David Essex (CBS) Jeff Wayne (Jeff Wayne) | |
| 11 | 17 | CAROLINE | *Status Quo (Vertigo)—Valley (Status Quo) | |
| 12 | 6 | OH NO NOT MY BABY | *Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart) | |
| 13 | 10 | ALL THE WAY FROM MEMPHIS | *Mott the Hoople (CBS)—Island (Mott the Hoople) | |
| 14 | 7 | ANGIE | *Rolling Stones (Rolling Stones) Essex (Jimmy Miller) | |
| 15 | 13 | SPANISH EYES | —Al Martino (Capitol)—Carlin/Gema (Al Martino) | |
| 16 | 43 | GOODBYE YELLOW BRICK ROAD | —(Elton John) (DJM)—DJM (Gus Dudgeon) | |
| 17 | 12 | I'VE BEEN HURT | *Guy Darrell (Santa Ponsa) Lowery (Irving Martin) | |
| 18 | 18 | OOH BABY | *Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) | |
| 19 | 19 | DANCING ON A SATURDAY NIGHT | *Barry Blue (Bell)—ATV (Barry Blue) | |

- 21 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens)
- 22 16 THE DEAN & I—*10c.c. (UK)—St. Annes (Strawberry Prod.)
- 23 15 YOUNG LOVE—Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa)
- 24 45 A HARD RAIN'S GONNA FALL—*Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)
- 25 38 GHETTO CHILD—Detroit Spinners (Atlantic)—April
- 26 31 THAT LADY—Isley Brothers (Epic)—Copyright Control (—)
- 27 25 SKY WRITER—Jackson 5 (Tamil Motown)—Jobete London (M. Larson/J. Marcellino)
- 28 29 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 29 23 LIKE SISTER & BROTHER—*Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)
- 30 26 WELCOME HOME—Peters & Lee (Phillips) MAM (Laurie Mansfield)
- 31 27 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
- 32 35 LET'S GET IT ON—Marvin Gaye (Tamil Motown)—Jobete London (M. Gaye/E. Townshend)
- 33 22 PICK UP THE PIECES—Hudson Ford (A&N) Anarkarta (J. Ford/T. Allom/R. Hudson)
- 34 20 FOOL—Elvis Presley (RCA)—Intersong/Carlin
- 35 — KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—Big Ben (Gordon Carroll)
- 36 — DECK OF CARDS—*Max Bygraves (Pye)—Campbell Connely (Cyril Stapleton)
- 37 30 YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer)
- 38 36 LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)—*Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)
- 39 28 SUMMER (THE FIRST TIME)—Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro)
- 40 44 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 41 24 I'M FREE—*Roger Daltrey (Ode)—Fabulous (Lou Reizner)
- 42 34 I'M THE LEADER OF THE GANG (I AM)—*Gary Glitter (Bell)—Leeds (Mike Leander)
- 43 — LOVES ME LIKE A ROCK—Paul Simon (CBS)—Pattern (Phil Ramone)
- 44 49 LAW OF THE LAND—Temptations (Tamil Motown)—Jobete London (Norman Whitfield)
- 45 — SHOW DOWN—*Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)
- 46 39 EVERYTHING WILL TURN OUT FINE—Stalers Wheel (A&M) Baby Bun (Lieber-Stoller)

- 46 37 ANGEL—Aretha Franklin (Atlantic)—Carlin (Quincy Jones/Aretha Franklin)
- 47 — SHINE ON SILVER SUN—*Strawbs (A&M)—Summerland
- 48 32 OUR LAST SONG TOGETHER—Neil Sedaka (MGM)—Kirshner/Warner Bros. (Neil Sedaka)
- 49 33 SMARTY PANTS—First Choice (Bell)—Carlin (Stan Watson)
- 50 50 I THINK OF YOU—Detroit Emeralds (Westbound)—Carlin

DENMARK

(Courtesy of IPP)

- This Week
- 1 UBERALL AUF DER WELT (LP)—Breck (BASF)
 - 2 DANSK GULD (LP)—Bjorn Tidmand, Gitte Haenning (EMI)
 - 3 GOAT'S HEAD SOUP (LP)—Rolling Stones (COC)
 - 4 UBERALL AUF DER WELT—Freddy Breck (BASF)—Intersong
 - 5 ROTE ROSEN (LP)—Freddy Breck (BASF)
 - 6 ROR VED MIG (LP)—Lecia & Lucienne (Metronome)—Multitone A/S
 - 7 KAJ PA BLETTEN (LP)—Kaj Lovring (Polydor)
 - 8 ROTE ROSEN—Freddy Breck (BASF)
 - 9 BIND DIT GULE HARBAND—Johnny Reimar (Philips)—Stig Anderson
 - 10 JOHNNY REIMAR PARTY NR. 6 (LP)—Johnny Reimar (Philips)

GREECE

(Courtesy of Hellinikos Vorras and Epikera)
Local SINGLES

- This Week
- 1 OLI THA ZISOUME—Yiorghos Kinousis (Zodiac)
 - 2 MEYIEMELE —Philips Nikolaou (Philips)
 - 3 PATERAS KE YIOS—Paskalis Arvanitides (Philips)
 - 4 AH O BAGLAMAS—Yiorghos Dallarar (Minos)
 - 5 TA RYALIA—Michalis Violaris (Zodiac)
 - 6 DRINKI DRINKI MANA MOU (Veivret Mornings)—Marinella (Philips)
 - 7 I SYNTHROPHIA MAS (Jesus)—Paskalis Arvanitides (Philips)
 - 8 TARZAN—Themis Andreadis (Columbia), Yiannis Dounias (Philips), Dimitris Kontolazos (Odeon)
 - 9 O BATIRIS O LOUKAS—Gregoris Bithikotsis (Columbia)
 - 10 MIA TETIA MERA (Eu Kuero E. Botar Meu Bioco Na Rua)—Marina (Philips) International
 - 11 VELVET MORNINGS/FOREVER AND EVER—Demis Roussos (Philips)
 - 12 MY REASON—Demis Roussos (Philips)
 - 13 CAN THE CAN—Suzie Quatro (Columbia)
 - 14 SUZANNE SUZANNE—Pop Tops (Carrere)
 - 15 WILD SAFARI—Barabas (RCA)
 - 16 SOUL MAKOSSA—Manu Dibango (Minos), Michael Olatunji (Paramount)
 - 17 VIENS VIENS—Marie Laforet (Polydor)

- 8 GOODBYE MY LOVE GOODBYE—Demis Roussos (Philips)
- 9 TAKA TAKA TA—Joe Dassin (CBS)
- 10 FRANKENSTEIN—Edgar Winter Group (Epic)

JAPAN

(Courtesy of Music Labo)
SINGLES

- This Week
- 1 CHIGERETA AI—Hideki Saijo (RCA)—Geiei
 - 2 YESTERDAY ONCE MORE—Carpenters (A&M)—PMP
 - 3 SOUGEN NO KAGAYAKI—Agnes Chan (Warner)—Watanabe
 - 4 ROMANCE—Garo (Mushroom)—Alfa
 - 5 KOKORONO TABI—Tulip (Express)—Shinko
 - 6 TENTOU MUSHI NO SAMBA—Cherish (Victor)—Victor
 - 7 IROZUKU MACHI—Saori Minami (CBS/Sony)—Nichion
 - 8 WATASHI NO KARE WA BIDARI KIKI—Megumi Asaoka (Victor)—J&K
 - 9 MUNE IPPAI NO KANASHIMI—Kenji Sawada (Polydor)—Watanabe
 - 10 KOJIN JIGYO—Finger 5 (Philips)—Nichion/Tokyo Music

LUXEMBOURG

(Courtesy of Radio Luxembourg)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (Columbia)
 - 2 ROTE ROSEN—Freddy Breck (BASF)
 - 3 48 CRASH—Suzi Quatro (RAK)
 - 4 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 5 ONE & ONE IS ONE—Medicine Head
 - 6 DER KLEINE PRINZ (EIN ENGLE, DER SEHNSUCHT HEIßT)—Bernd Cluver, (Hansa)
 - 7 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 8 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 9 I'M THE LEADER OF THE GANG (I AM!)—Gary Blitter (Bell)
 - 10 ICH KOMM BALD WIEDER—Cindy & Bert (BASF)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 DEJENME LLORAR—Los Freddy's (Peerless)
 - 2 EL—Los Strwcks (Son Srt)—Yndio (Philips)
 - 3 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
 - 4 FOREVER AND EVER—Demis Roussos (Philips)
 - 5 PLAYGROUND IN MY MIND—Robert Jordan (RCA), Clint Holmes (Epic)
 - 6 LA MONTANA—Roberto Carlos (CBS)
 - 7 UN SUENO—La Tropa Loca (Capitol)
 - 8 ZACAZONAPAN—Tono Zamora (Capitol)
 - 9 PROMISE OF A FISHERMAN—Sergio Mendes (A&M)
 - 10 LA DISTANCIA—Roberto Carlos (CBS)

SOUTH AFRICA

(Courtesy of Sprinbok Radio)
SINGLES

- This Week
- 1 CLAP YOUR HANDS AND STAMP YOUR FEET—Maria (Epidemic Rash)—Clan
 - 2 BABY BLUE—George Baker Selection (Reprise)—Clan
 - 3 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—Laetrec
 - 4 ASHES OF LOVE—Dickey Lee (RCA)—Acuff Rose
 - 5 ONE AND ONE IS ONE—Medicine Head (Polydor)—B. Feldman (Sarral)
 - 6 MAORI LOVE SONG—Double Vision (Epidemic Rash)—Jill/Clan
 - 7 WHEN BOUZOUKIS PLAYED—Vicky Leandros (Philips)—Intersong
 - 8 SHAMBALA—B.W. Stevenson (RCA)—Laetrec
 - 9 TIE A YELLOW RIBBON—Dawn (Bell)—Aaron Schroeder
 - 10 I WANNA LIVE—Tommy Oliver (CBS)—April

SWEDEN

(Courtesy Radio Sweden)
SINGLES/LPs

- This Week
- 1 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
 - 2 KOM IGEN (LP)—Lil Lindfors (Metronome)
 - 3 GOAT'S HEAD SOUP (LP)—Rolling Stones (Rolling Stones)
 - 4 JANNESHAFFER (LP)—Jan Shaffer—Jane Shaffer (Four Leaf Clover)
 - 5 KILLING ME SOFTLY—Roberta Flack (Atlantic)—Multitone
 - 6 SA GICK DET TILL—Yngve Forsells or. (Decca)—Acuff Rose
 - 7 SWEET FREEDOM (LP)—U'iah Heap (Island)—Sonet
 - 8 TED (LP)—Ted Gardestad (Polar)—Sweden
 - 9 TRINITY (LP)—Ekspektion (Philips)
 - 10 ANGEL CLARE (LP)—Art Garfunkel (CBS)

SWITZERLAND

(Die Radio Hitparade)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (RAK)
 - 2 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 3 ANGIE—Rolling Stones (Rolling Stones)
 - 4 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 5 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 6 OOH BABY—Gilbert O'Sullivan (MAM)
 - 7 DER KLEINE PRINZ—Bernd Cluver (Hansa)
 - 8 THE BALLROOM BLITZ—The Sweet (RCA)
 - 9 ROTE ROSEN—Freddy Breck (BASF/ Cornet)
 - 10 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)

From the Music Capitals of the World

Continued from page 40

make his final LP before starting a theatrical career. . . . Regine left for America just before her latest single was released by CBS. . . . SM has announced a new label, Arc En Ciel. The first issue will be by the Creche Groupe who appear regularly on television, with a number called "Papa Tete en l'Air." They will also be releasing an album.

SM is also to issue the first single by Angelique and Photis Ionatos. Based on Greek folklore it is called "Resurrection." . . . Yves Robert is to produce a television program based on the first Paris caves. Launched around 1950 the caves provided stands for many American artists. . . . Domaine Musical, started in 1954 by Pierre Boulez to introduce new composers to the public, is to close due to financial difficulties. . . . On the eve of his departure for the U.S. Manu Dibango received a gold disk for his "Soul Makossa," which has now sold over a million-and-a-half. The award was presented by M. E. W. Pelgrims de Bigard, President of IPG. On his return, Dibango

will appear in Musicorama at Olympia.

Vogue is reissuing jazz albums including the complete recordings of Sidney Bechet. Other reissues will include "Just Jazz" by Lionel Hampton with Charlie Shavers, Milt Buckner and Slam Stewart.

DUBLIN

Emerald Gem has issued "Mary O'Hara's Ireland," a low-priced album of 18 tracks recorded before the County Sligo-born singer became a nun in 1962. She sings such songs as "The Last Rose of Summer," "Kitty of Coleraine," "Down by the Sally Gardens" and "Trotting to the Fair" to her own harp accompaniment or a cappella, and recently received permission to be interviewed by phone from England for RTE Radio's "The Gay Byrne Hour" . . . the new single from the Sands, "Lonely Lady," is on the Solo label and features Murty Quinn.

D.J. and the Kerry Blues entered the Irish top 20 at 18 with "Almost Persuaded," their first single for Release . . . among those starring in the

RTE-TV series "The Music Makers" are Gryphon, the Freshmen, Tommy Makem, Focus, Steeleye Span, Gallagher and Lyle and Thin Lizzy. The series began with Jimmy and Tommy Swarbrigg and the Times, followed by a program taped by the late Jim Croce during his visit to Dublin last July . . . The two-hour musical "Up With People" will be presented at the National Stadium from Oct. 22 through 28 . . . D.W. Gonzo's Rock Palace at Moran's Hotel has been running disk shows in association with CBS Records featuring records by the Rolling Stones and Bob Dylan among others and albums given away as prizes . . . Solomon and Peres has released the new Decca album by Engelbert Humperdinck called "King of Hearts."

KEN STEWART

MILAN

The Piedigrotta 1973—New Songs for Naples festival, which was to have been held last month, was postponed until later this month because of the cholera outbreak. . . . The Venice International Festival of

Light Music, which was held from Sept. 20-22, became the latest event to suffer from the Italian Radio and Television company's new policy for covering song festivals. The final night was the only one televised—the first two nights were broadcast on the radio only. Among the Italian artists who appeared during the festival were Milva (Ricordi), Ornella Vanoni (Ariston), Marcella (CBS), Domenico Modugno (RCA), Gigliola Cinquetti (CBS), Mia Martini (Ricordi), Iva Zanicchi (Rifi), Mino Reitano (Durium), Fred Bongusto

German Contest To 'Das Lied'

BERLIN—The German Pop-Song Competition 1973 has been won by the number "Das Lied" (The Song), composed by Horst Hennig and sung by Olivia Molina who lives in Hamburg. A dozen songs were chosen from 371. These 12 were presented in a live TV show from the station Sender Freies, Berlin. A 12-man jury of six lay members and six experts from radio and television, finally chose the winning song giving

(Rifi) and Gildia Giuliani (Ariston). Among the international acts taking part in the event were Don McLean, Daniel Guichard, Rare Earth, Albert Hammond, Artie Kaplan and Diana Ross.

Also appearing at the Venice festival were the Italian duo Maila Mazzenghi and Emanuela Cortesi winners of the recent Castrocara Competition for New Talents, organized by Gianni Ravera who also promoted the Venice event. Ravera is currently negotiating a recording contract for the duo.

it 54 points out of a possible 60.

For two years there has been no German pop-song competition. However, instead of using the pause to think anew and create ideas, the 1973 competition was in many ways a reflection of past competition winners showing that composers and producers were still relying on the old formulas. The singers, too, were hardly the front line of the German entertainment industry.

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LP Sire SAS7407 12-718-1018-2...\$5.98

ANDREWS SISTERS
Boogie Woogie Bugle Girls
LP Paramount PAS6075 12-714-5230-8...\$5.98

ARTISTICS
Look Out I'm Gonna Get You
LP Brunswick BL754195
BT 84195M 12-713-2060-6...\$5.98
CA 54194M 96-713-2060-0...\$6.95
CA 54194M 92-713-2060-3...\$6.95

ASHFORD & SIMPSON
Gimme Something Real
LP Warner Bros. BS2739
BT 82739M 12-414-0448-8...\$5.98
CA 52739M 96-414-0448-2...\$6.97
CA 52739M 92-414-0448-5...\$6.97

AYERS, KEVIN
Banamour
LP Sire SAS7406 12-718-1017-4...\$5.98

BAILEY, JIM
Live At Carnegie Hall
LP UA LA146H2 12-407-0589-1...\$7.98

BLACK NASTY
Talking to the People
LP Enterprise ENS1031 12-708-4041-X...\$5.98

BRAMLETT, DELANEY
Mobius Strip
LP Columbia KC32420 12-100-3254-6...\$5.98

BROWN, GENIE
A Woman Alone
LP Dunhill DSX50155 12-417-0161-X...\$5.98

BROWN, JAMES
Soul Classics, v.2
LP Polydor SC5402 12-710-8216-0...\$5.98
BT 8F5402 96-710-8216-5...\$6.98
CA CF5402 92-710-8216-8...\$6.98

BUCKINGHAM NICKS
Buckingham Nicks
LP Polydor PD5058 12-710-8213-6...\$5.98

BUCKLEY, TIM
Sefronia
LP Discreet MS2157 12-725-3002-7...\$5.98

BURNETTE, DORSEY
Burnette, Dorsey
LP Capitol ST11219 12-150-1409-0...\$5.98
BT 8XW11219 96-150-1409-5...\$6.98

CALLIER, TERRY
I Just Can't Help Myself
LP Cadet CA50041 12-436-0142-6...\$5.94
BT 8035-50041M 96-436-0142-0...\$6.95

CARR, VIKKI
Golden Songbook
LP UA LA089F2 12-407-0536-0...\$5.98
BT EA089H 96-407-0536-5...\$7.98
CA CA089H 92-407-0536-8...\$7.98

CASH, JOHNNY, & JUNE CARTER
Cash, Johnny, & His Woman
LP Columbia KC32443 12-100-3256-2...\$5.98
BT CA32443 96-100-3256-7...\$6.98
CA CT32443 92-100-3256-X...\$6.98

CHER
Half Breed
LP MCA 2104 12-190-0089-2...\$5.98
BT MCA2104 96-190-0089-7...\$6.98
CA MCA2104 92-190-0089-X...\$6.98

CHI-LITES
Chi-Lites
LP Brunswick BL754197 12-713-2062-2...\$5.98

CLAYTON, LEE
Clayton, Lee
LP MCA 365 12-190-0086-8...\$5.98
BT MCA365 96-190-0086-2...\$6.98
CA MCA365 92-190-0086-5...\$6.98

COHN, STEPHEN
Cohn, Stephen
LP Motown M789V1 12-409-0156-8...\$5.98

COOLIDGE, RITA, see Kris Kristofferson.

CRADDOCK, BILLY "CRASH"
Mr. Country Rock
LP ABC ABCX788 12-416-0248-4...\$5.98

DANIELS, DAVID LEE
Black Jack Davy
LP Playboy PB123 12-715-9018-2...\$5.98

DAVIS, SKETER
I Can't Believe It's All Over
LP Victor APL1-0322 12-160-2761-7...\$5.98
BT APS1-0322 96-160-2761-1...\$6.95
CA APK1-0322 92-160-2761-4...\$6.95

DeFRANCO FAMILY
Heartbeat, It's a Lovebeat
LP 20th Century T422

DIETRICH, MARLENE
Best Of
LP Columbia C32245 12-100-3246-5...\$4.98

DOMINO, FATS
Cookin' With Fats
LP UA LA122F2 12-407-0583-2...\$5.98
BT EA122H 96-407-0583-7...\$7.98

ERNST, CHERYL
Always Beginning
LP Bell 1126 12-445-0088-7...\$5.98

EVANS, SHIRLEY, & DONALD HULME
World's Greatest Accordionists
LP Virtue V42073

FERRANTE & TEICHER
Killing Me Softly
LP UA LA118F 12-407-0563-8...\$5.98
BT EA118G 96-407-0563-2...\$6.98
CA CA118G 92-407-0563-5...\$6.98

FIRST CHOICE
Armad & Extremely Dangerous
LP Philly Groove 1400 12-706-5006-8...\$5.98

FISHER, MATTHEW
Journey's End
LP Victor APL1-0185 12-160-2752-8...\$5.98
BT APS1-0195 96-160-2752-2...\$6.95
CA APK1-0195 92-160-2752-5...\$6.95

FLOYD, EDDIE
Baby Lay Your Head Down (Gently on My Bed)
LP Stax STS3016 12-446-0079-2...\$5.98

FOUR TOPS
Main Street People
LP Dunhill 50144 12-417-0160-1...\$5.98
BT 8023-50144M 96-417-0160-6...\$6.95
CA 5023-50144M 92-417-0160-9...\$6.95

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; BT—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q8—quadrasonic 8-track cartridge.

FOXX, INEZ
At Memphis
LP Volt VOS6022 12-708-5055-5...\$5.98

FRIZZELL, LEFTY
Sings the Songs of Jimmie Rodgers
LP Columbia C32249 12-100-3247-3...\$4.98

FROST, FRANK
Frost, Frank
LP Jewel LPS5013

FUNKADELIC
Cosmic Slop
LP Westbound WB2022 12-438-0022-4...\$5.94
BT 8198-20022M 96-438-0022-9...\$6.95
CA 5198-2022M 92-438-0022-1...\$6.95
QB 7198-2022C 95-438-0022-7...\$7.95

GARFUNKEL, ART
Angel Clare
LP Columbia KC31474 12-100-3272-4...\$5.98
BT CA31474 96-100-3272-9...\$6.98
CA CT31474 92-100-3272-1...\$6.98

GAYE, MARVIN
Let's Get It On
LP Tamla T329V1 12-702-3082-4...\$5.98

GERSHWIN, FRANCES
For George & Ira
LP Monmouth Evergreen MES7060 12-712-1066-5...\$5.98

GIBSON, DON
Touch the Morning
LP Hickory HR4501 12-713-6087-X...\$5.98

GLASER, TOMPALL
Charlie
LP MGM 4918 12-449-0432-5...\$5.98
BT 8130-4918M 96-449-0432-X...\$6.95

GLORY
Glory
LP Avalanche AV LA148F 12-802-4704-5...\$5.98

GOLDSBORO, BOBBY
Summer (The First Time)
LP UA LA124F 12-407-0577-8...\$5.98

GRECH, RICK
Last Five Years
LP RSO S0876 12-721-5005-4...\$5.98
BT TP876 96-721-5005-9...\$6.97
CA CS876 92-721-5005-1...\$6.97

HAMMOND, ROY
Sex & Soul
LP Mercury SRM1678 12-427-0517-1...\$5.98

HARTMAN, JOHNNY
I've Been There
LP Perception PLP41

HORSLIPS
Happy to Meet... Sorry to Part
LP Atco SD7030 12-403-0199-5...\$5.98

HUTCH, WILLIE
Fully Exposed
LP Motown M784V1 12-409-0154-2...\$5.98

HUTTO, J.B., & THE HAWKS
Slidewinder
LP Delmark DS636 12-706-3055-5...\$5.98

ISLEY BROS.
3 + 3
LP T-Neck K232453 12-800-2501-8...\$5.98
BT ZA32453 96-800-2501-2...\$6.98
CA ZT32453 92-800-2501-5...\$6.98

JACKSON FIVE
Get It Together
LP Motown M783V1 12-409-0153-4...\$5.98

JACKSON, MILLIE
It Hurts So Good
LP Spring SPR5706 12-800-7806-5...\$5.98
BT 8F5706 96-800-7806-X...\$6.98
CA CF5706 92-800-7806-2...\$6.98

JAMES, SONNY
If She Just Helps Me Get Over You
LP Columbia C32291 12-100-3261-9...\$4.98

JONES, GLORIA
Share My Love
LP Motown M790V1 12-409-0155-0...\$5.98

JONES, JACK
Together
LP Victor APL1-0139 12-160-2751-X...\$5.98
BT APS1-0139 96-160-2751-4...\$6.95

KNIGHT, CHRIS, & MAUREEN McCORMICK
Knight, Chris, & Maureen McCormick
LP Paramount PAS6062 12-714-5231-6...\$5.98

KOOL & THE GANG
Wild & Peaceful
LP De-Lite DEP2013

KRISTOFFERSON, KRIS, & RITA COOLIDGE
Kris & Rita Full Moon
LP A&M SP4403 12-418-0332-3...\$5.98

LAST, JAMES
M.O.R. James Last
LP Polydor PD5538 12-710-8214-4...\$5.98
BT 8F5538 96-710-8214-9...\$6.98
CA CF5538 92-710-8214-1...\$6.98

LAZARUS
Fool's Paradise
LP Bearsville BR2135 12-801-7417-X...\$5.98

LIGHTHOUSE
Can You Feel It
LP Polydor PD5056 12-710-8209-8...\$5.98
BT 8F5056 96-710-8209-2...\$6.98
CA CF5056 92-710-8209-5...\$6.98

LITTLE SONNY
Black & Blue
LP Enterprise ENS1018 12-708-4016-9...\$5.98

MAD LADS
A New Beginning
LP Volt VOS6020 12-708-5054-7...\$5.98

MAGMA
Mekanik Destruktiv Kommandoh
LP A&M SP4397 12-418-0333-1...\$5.98

MAYALL, JOHN
Ten Years Are Gone
LP Polydor PD2-3005 12-710-8211-X...\$7.98
BT 8F2-3005 96-710-8211-4...\$9.98
CA CF2-3005 92-710-8211-7...\$9.98

McKUEEN, ROD
Back to Carnegie Hall
LP Warner Bros. ZWS2731 12-414-0445-3...\$9.98
BT 82731J 96-414-0445-8...\$9.97
CA 52731J 92-414-0445-0...\$9.97

Cycles
LP Buddha BDA 5138
BT 85138M 96-412-0188-3...\$6.95
CA 55138M 92-412-0188-6...\$6.95

MEYERS, AUGIE
You Ain't Rollin' Your Roll Rite
LP Paramount PAS6065 12-714-5229-4...\$5.98

MONTGOMERY, MELBA
Wrap Your Love Around Me
LP Elektra EKS75069 12-405-0354-7...\$5.98

MOTHERS
Overnite Sensation
LP Discreet MS2149 12-725-3001-9...\$5.98

MULDAUR, MARIA
Muldaur, Maria
LP Reprise MS2148 12-415-0415-6...\$5.98

NEWMAN, ALFRED
Captain From Castile
LP Red Seal ARL1-0184 12-430-1256-0...\$5.98
BT ARS1-0184 96-430-1256-5...\$6.95
CA ARK1-0184 92-430-1256-8...\$6.95

ODETTA
Essential Odetta
LP Vanguard VSD43/44

OHIO PLAYERS
Ecstasy
LP Westbound WB2021 12-438-0024-7...\$5.94
BT 8198-2021M 96-438-0024-5...\$6.95
CA 5198-2021M 92-438-0024-8...\$6.95
QB 7198-2021M 95-438-0024-7...\$7.95

OSMOND, MARIE
Paper Roses
LP MGM 4910 12-449-0434-1...\$5.98
BT 8130-4910M 96-449-0434-6...\$6.95

PARTON, DOLLY
Bubbling Over
LP Victor APL1-0286 12-160-2756-0...\$5.98
BT APS1-0286 96-160-2756-5...\$6.95
CA APK1-0286 92-160-2756-8...\$6.95

PICKETT, WILSON
Miz Lena's Boy
LP Victor APL1-0312 12-160-2758-7...\$5.98
BT APS1-0312 96-160-2758-1...\$6.95
CA APK1-0312 92-160-2758-4...\$6.95

POCO
Crazy Eyes
LP Epic KE32354 12-400-0422-2...\$5.98
BT EA32354 96-400-0422-7...\$6.98
CA ET32354 92-400-0422-X...\$6.98

PROPHETS OF SOUL
Gregory James Edition
LP Dakar DK76908 12-800-1508-X...\$5.98

PULVER, JUDI
Pulver, Judi
LP MGM SE4904 12-449-0433-3...\$5.98
BT 8130-4904M 96-449-0433-8...\$6.95

RAFFERTY, GERRY
Can I Have My Money Back?
LP Blue Thumb BTS58 12-717-2051-5...\$5.98

RASPBERRIES
Raspberries Side 3
LP Capitol SMAS11220 12-150-1412-0...\$5.98
BT 8XT11220 96-150-1412-5...\$6.98
CA 4XT11220 92-150-1412-8...\$6.98

RAYE, SUSAN
Plastic Trains, Paper Planes
LP Capitol ST11223 12-150-1414-7...\$5.98
BT 8XT11223 96-150-1414-1...\$6.98
CA 4XT11223 92-150-1414-4...\$6.98

ROLLING STONES
Goats Head Soup
LP Rolling Stones COC59101 12-801-3607-9...\$5.98

ROULETTE, FREDDIE
Sweet Funky Steel
LP Janus JLS3053 12-437-0056-6...\$5.94

RUSSELL, LEON
Hank Wilson's Back, v.1
LP Shelter SW8923 12-711-8021-9...\$5.98
BT 8XW8923 96-711-8021-3...\$6.98
CA 4XW8923 92-711-8021-6...\$6.98

RYAN, ROSS
Poem You Can Keep
LP EMI ST11221 12-200-0001-9...\$5.98

SAN SEBASTIAN STRINGS
Summer
LP Warner Bros. BS2707 12-414-0402-X...\$5.98
R7WBR2707C 99-414-0402-X...\$7.98
QL BS4 2707 15-414-0402-9...\$6.98
QB L9B2707 95-414-0402-2...\$7.97

SCRUBBALOE CAINE
Round One
LP Victor APL1-0263 12-160-2755-2...\$5.98
BT APS1-0263 96-160-2755-7...\$6.95

SCRUGGS, EARL, REVUE
Scruggs, Earl, Revue
LP Columbia KC32426 12-100-3255-4...\$5.98

SHEPARD, JEAN
Slippin' Away
LP UA LA144F 12-407-0564-6...\$5.98
BT EA144G 96-407-0564-0...\$6.98

SHOOT
On the Frontier
LP EMI SMAS11229 12-200-0002-7...\$5.98

SIEGEL-SCHWALL
Best Of
LP Vanguard VSD79336

SIMON, JOE
Simon Country
LP Spring SPR5705 12-800-7805-7...\$5.98
BT 8F5705 96-800-7805-1...\$6.98
CA CF5705 92-800-7805-4...\$6.98

SONOMA
Sonoma
LP Dunhill DSX50156 12-417-0162-8...\$5.98

SOPWITH CAMEL
Hello Hello
LP Kama Sutra KSBS2063

Miraculous Hump Returns From the Moon
LP Reprise MS2108 12-425-0483-0...\$5.98
BT 82108M 96-425-0483-5...\$6.97
CA 52108M 92-415-0483-8...\$6.97

SPRINGFIELD, RICK
Comic Book Heroes
LP Capitol SMAS11206 12-150-1400-7...\$5.98

STEVENSON, B.W.
My Maria
LP Victor APL1-0088 12-160-2750-1...\$5.98
BT APS1-0088 96-160-2750-6...\$6.95
CA APK1-0088 92-160-2750-9...\$6.95

STRIDER
Exposed
LP Warner Bros. BS2722 12-414-0449-6...\$5.98

TAYLOR, CHIP
Last Chance
LP Warner Bros. BS2718 12-414-0442-9...\$5.98

TAYLOR, LIVINGSTON
Over the Rainbow
LP Capricorn CP0114 12-800-0128-3...\$5.98
BT 80114M 96-800-0128-8...\$6.97
CA 50114M 92-800-0128-0...\$6.97

TAYLORS (LITTLE JOHNNY & TED)
Super Taylors
LP Ronn LPS7533

TEMPTATIONS
Anthology
LP Motown M782A3 12-409-0152-6...\$9.98

THOMAS, IAN
Thomas, Ian
LP Janus JLS3058 12-437-0054-8...\$5.94

TILLIS, MEL
Sawmill
LP MGM SE4907 12-449-0430-9...\$5.98
ST 8130-4907M 96-449-0430-3...\$6.95

TURNER, IKE & TINA
Live... The World of Ike & Tina
LP UA LA064G2 12-407-0543-3...\$6.98

TUTOR, TIM
Boppin' Through the Milky Way
LP Playboy PB122 12-715-9017-4...\$5.98

URIAH HEPP
Sweet Freedom
LP Warner Bros. BS2724 12-414-0443-7...\$5.98
BT 82724M 96-414-0443-1...\$6.97
CA 52724M 92-414-0443-4...\$6.97

VENTURES
Only Hits!
LP UA LA147G2 12-407-0535-2...\$6.98
BT EA147H 96-407-0535-4...\$7.98

VERNON, KENNY
Loversville
LP Capitol ST11227 12-150-1413-9...\$5.98

VINCON, SMITH
One Time for the Cow
LP Playboy PB121 12-715-9015-8...\$5.98

WALDMAN, WENDY
Love Has Got Me
LP Warner Bros. BS2735 12-414-0447-X...\$5.98

WALKER, BILLY
Hand of Love
LP MGM 4908 12-449-0431-9...\$5.98
BT 8130-4908M 96-449-0431-1...\$6.95

WALKER, HYSEAR DON
Complete Expression, v.2
LP Brunswick BL754194 12-713-2063-0...\$5.98

WALLACE, JERRY
Primrose Lane/Don't Give Up on Me
LP MCA 366 12-190-0087-0...\$5.98
BT MCA366 96-190-0087-0...\$6.98
CA MCA366 92-190-0087-3...\$6.98

WATERS, MUDDY
Can't Get No Grindin'
LP Chess CH50023 12-435-0154-5...\$5.94
BT 8033-50023M 96-435-0154-X...\$6.95

WATSON, DOC
Essential Doc Watson
LP Vanguard VSD45/46

WEISSBERG, ERIC, & DELIVERANCE
Rural Free Delivery
LP Warner Bros. BS2720 12-414-0446-1...\$5.98
BT 8270M 96-414-0446-6...\$6.97
CA 5270M 92-414-0446-9...\$6.97

WELK, LAWRENCE
Big Band Sound Of
LP Ramwood RB114 12-711-3119-6...\$5.98
BT 8038-8114M 96-711-3119-0...\$6.95
CA 5038-8114M 92-711-3119-3...\$6.95
QB 7038-8114C 95-711-3119-9...\$7.95

WHITAKER, JOHNNY
Friends
LP Chelsea BCL1-0332 12-718-0017-9...\$5.98
BT 8CS1-0332 96-718-0017-3...\$6.95
CA BCK1-0332 92-718-0017-6...\$6.95

WILLIAMS, DUKE, & THE EXTREMES
A Monkey in a Silk Suit Is Still a Monkey
LP Capricorn CP0119 12-800-0127-5...\$5.98

YARROW, PETER
That's Enough for Me
LP Warner Bros. BS2730 12-414-0450-X...\$5.98
BT 82730M 96-414-0450-4...\$6.97
CA 52730M 92-414-0450-7...\$6.97

YELLOW SUNSHINE
Yellow Sunshine
LP Gamble K232405 12-722-3004-X...\$5.98
BT ZA32405 96-722-3004-4...\$6.98

YOUNG, FARON
Just What I Had in Mind
LP Mercury SRM1674 12-427-0514-7...\$5.98

RELIGIOUS & GOSPEL

YOUNG, JESSE COLIN
Song for Juli
LP Warner Bros. BS2734 12-414-0444-4...\$5.98
BT 82734M 96-414-0444-9...\$6.97
CA 52734M 92-414-0444-1...\$6.97

YOUNG, TOMMIE
Do You Still Feel the Same Way
LP Soul Power LPS3316

BANKS, WILLIE, & THE MESSENGERS
Heaven Must Be a Beautiful Place
LP Peacock PLP186 12-723-6077-6...\$4.98
BT 8055-186X 96-723-6077-0...\$5.95

BARRETT, REV. T.L., & THE YOUTH FOR CHRIST CHOR
I Found the Answer
LP Gospel Truth GTS2718 12-720-3010-6...\$4.98

BLIND BOYS
Best Of
LP Peacock PLP188 12-723-6079-2...\$4.98
BT 8055-188X 96-723-6079-7...\$5.98

BOONE FAMILY
Family Who Prays
LP Lamb & Lion LL1006 12-802-1304-3...\$5.98

BOONE, PAT, & ANDRAE CROUCH & THE DISCIPLES
Christian People, v.1
LP Lamb & Lion LL1005 12-802-1303-5...\$5.98

DIXIE HUMMINGBIRDS
We Love You Like a Rock
LP Peacock PLP178 12-723-6075-X...\$4.98
BT 8055-178X 96-723-6075-4...\$5.95

HIGHWAY QC's
Be At Rest
LP Peacock PLP184 12-723-6073-3...\$4.98
BT 8055-184X 96-723-6073-8...\$5.95

LOVING SISTERS
New Dimension
LP Peacock PLP187 12-723-6078-5...\$4.98
BT 8055-187X 96-723-6078-9...\$5.95

O'NEAL TWINS
Best Of
LP Peacock PLP189 12-723-6080-6...\$4.98
BT 8055-189X 96-723-6080-0...\$5.95

VARIOUS ARTISTS
Golden Gems of Gospel, v.2
LP Peacock PLP185 12-723-6074-1...\$4.98
BT 8055-185X 96-723-6074-6...\$5.95

ELECTRA GLIDE IN BLUE
Soundtrack
LP UA CA062H 12-407-0565-4...\$7.98

JEREMY
Soundtrack
LP UA LA145G 12-407-0567-0...\$6.98

NAKED APE
Soundtrack
LP Playboy PB125 12-715-9016-6...\$5.98

SESAME STREET
Original Cast
LP Columbia KC32343 12-100-3253-8...\$5.98

WATTSTAX 2
(The Living Word)
LP Stax STS2-3018 12-446-0080-6...\$9.98

JAZZ

ADDERLEY, CANNONBALL
Adderley, Cannonball, & Friends
LP Capitol SVBB11233 12-150-1415-5...\$5.98
BT 8XVV11233 96-150-1415-X...\$8.98

BARBIERI, GATO
Bolivia
LP Flying Dutchman 10158 12-800-0537-8...\$5.98

BENSON, GEORGE
Body Talk
LP CTI 6033 12-720-7030-1...\$5.98
BT CT86033 96-720-7030-6...\$6.95
CA CT6033 92-720-7030-9...\$6.95

CHERRY, DON, & THE JAZZ COMPOSER'S ORCH.
Relativity Suite
LP JCOA LP1006 12-801-9104-X...\$5.98

CRUSADERS
At Their Best
LP Motown M796V1 12-409-0157-7...\$5.98

DAVIS, MILES
Basic Miles
LP Columbia C32025 12-100-3273-2...\$4.98
BT CA32025 96-100-3273-7...\$6.98

HARRIS, GENE
Yesterday, Today & Tomorrow
LP Blue Note BNL141G2 12-408-0394-X...\$6.98

HOLIDAY, BILLIE
Broadcast Performances, v.3
LP ESP-Disk ESP3006 12-709-7114-X...\$5.98

JONES, ELVIN
Mr. Jones
LP Blue Note BNL110F 12-408-0389-3...\$5.98

KING, MORGANA
New Beginnings
LP Paramount PAS6067 12-714-5228-6...\$5.98

LEWIS, RAMSEY
Golden Hits
LP Columbia KC32490 12-100-3274-0...\$5.98
BT CA32490 96-100-3274-5...\$6.98
CA CT32490 92-100-3274-8...\$6.98

MANN, HERBIE
Turtle Bay
LP Atlantic SD1842 12-140-0589-6...\$5.98

NEW HERITAGE KEYBOARD QUARTET
New Heritage Keyboard Quartet
LP Blue Note BNLA099F
12-408-0387-7...\$5.98

SHAW, MARLENA
From the Depths of My Soul
LP Blue Note BNLA143F
12-408-0392-3...\$5.98

BARTOK, BELA
Sonata For Violin
Ricci, Ruggiero/Hindemith: Son./Prokofiev: Son./Stravinsky: Elegie
LP London STS15153
12-170-1375-X...\$2.98

BEETHOVEN, LUDWIG VAN
Concerto For Piano No. 3 in C, Op. 37
Arrau, Claudio: Concertgebouw Orch. of Amsterdam, Haitink, Bernard
LP Philips 6580.078 12-428-0684-9...\$6.98

BRAHMS, JOHANNES
Sonata For Violin & Piano No. 1 in G, Op. 78 (Regen)
Milanova, Steika; Frager, Malcolm/Schumann: Son
LP BASF KBB21392 12-723-4094-5...\$5.98

HINDEMITH, PAUL
Sonata For Violin
Ricci, Ruggiero/Bartok: Son./Prokofiev: Son./Stravinsky: Elegie
LP London STS15153
12-170-1375-X...\$2.98

LISZT, FRANZ
Concerti For Piano Nos. 1 & 2: Totentanz
Brendel, Alfred: London Philh. Orch.; Haitink, Bernard
LP Philips 6500.074 12-428-0675-X...\$6.98

MONTEVERDI, CLAUDIO
Madrigals
Glyndebourne Opera Chorus (Books 3 & 4)
LP Philips 6703.035 (3)
12-428-0690-3...\$20.94

RHEINBERGER, JOSEPH
Concerti For Organ (2)
Biggs, E. Power; Columbia Sym. Orch. Peers, Maurice
LP Columbia M32297
12-100-3229-5...\$5.98
BTMA32297 96-100-3229-X...\$6.98
CA MT32297 92-100-3229-2...\$6.98
QLMQ32297 15-100-3229-0...\$6.98

SCHUMANN, ROBERT
Overture, Scherzo & Finale; Symphony No. 1 in B-flat (Spring)
Vienna Philh. Orch.; Solti, Georg
LP London CS6696 12-170-1374-1...\$5.98
Sonata For Violin & Piano No. 1, Op. 105
Milanova, Steika; Frager, Malcolm/Brahms: Son
LP BASF KBB21392 12-723-4094-5...\$5.98

GERHARDT, CHARLES, & THE NATIONAL PHILH.
Classic Film Scores For Bette Davis
LP Red Seal ARS1-0183
12-430-1260-9...\$5.98
8TARS1-0183 96-430-1260-3...\$6.95
CAARK1-0183 92-430-1260-6...\$6.95

GREAT LOVE DUETS FROM OPERA
Moffo, Anna; Tucker, Richard; Bergonzi, Carlo; etc.
LP Red Seal ARL1-0165
12-430-1241-2...\$5.98

ORMANDY, EUGENE, & THE PHILADELPHIA ORCH.
March Album
LP Columbia MG32314 (2)
12-100-3251-1...\$6.98

VON KARAJAN, HERBERT, & THE VIENNA PHILH.
Favorites
LP London STS15208
12-170-1377-2...\$2.98

CLASSICAL

SMITH, JIMMY
Portuguese Soul
LP Verve V68832 12-713-3217-5...\$5.98
8T B140-8832M 96-713-3217-X...\$6.95

TURRENTINE, STANLEY
Don't Mess With Mister T.
LP CTI 6030 12-720-7031-X...\$5.98
8T CT86030 96-720-7031-4...\$6.95
CACTC6030 92-720-7031-7...\$6.95

DVORAK, ANTONIN
Hussite; My Home; Noonday Witch; Water Goblin
London Sym. Orch.; Kertesz, Istvan
LP London CS6746 12-170-1353-9...\$5.98

HAYDN, FRANZ JOSEPH
Seasons
Janowitz, Gundula; Berry, Walter; Berlin Philh. Orch.; Von Karajan, Herbert
LP Angel SC3792 12-419-0913-X...\$17.98
Symphonies (Complete)
Hungarica Philh.; Dorati, Antal (v.7: Nos. 20-35)
LP London STS15275/62 (6)
12-170-1376-8...\$17.88
Hungarica Philh.; Dorati, Antal (v.8: Nos. 36-48)
LP London STS15249/54 (6)
12-170-1378-4...\$17.88

BACH, JOHANN SEBASTIAN
Music (Selections)
Fields, George (Harmonica)
LP Angel S36067 12-419-0914-8...\$5.98
8T XS36067 96-419-0914-2...\$6.98
Well-Tempered Clavier, S.846-93
Richter, Sviatoslav (Book 1)
LP Angel SC4119 12-420-0206-6...\$17.98

MOZART, WOLFGANG AMADEUS
Divertimento in B-flat
English Chamber Orch.
QL Vanguard VSQ30010 (2)
Mass in c. K.427 (Great)
London Sym. Orch. & Chorus; Davis, Colin
LP Philips 6500.235 12-428-0671-7...\$6.98

PROKOFIEV, SERGE
Sonata For Violin
Ricci, Ruggiero/Bartok: Son./Hindemith: Son./Stravinsky: Elegie
LP London STS15153
12-170-1375-X...\$2.98

RESPIGHI, OTTORINO
Tone Poems
Philadelphia Orch.; Ormandy, Eugene
LP Columbia MG32308 (2)
12-100-3232-5...\$6.98

STRAVINSKY, IGOR
Elegie
Ricci, Ruggiero/Bartok: Son./Hindemith: Son./Prokofiev: Son.
LP London STS15153 12-170-1375-X...\$2.98

CLASSICAL COLLECTIONS

CARUSO, ENRICO
Greatest Hits, v.1
LP Red Seal ARM1-0279
12-430-1263-3...\$5.98
Greatest Hits, v.2
LP Red Seal ARM1-0280
12-430-1264-0...\$5.98

COMEDY

FOXX, REDD
Dirty Redd
LP Dooto DTL858

GREGORY, DICK
Caught in the Act
LP Poppy PPLA176G2
12-713-1082-1...\$6.98

Columbia to Review Price Of Tapes to the Dealers

Continued from page 1

Columbia distribution is offering dealers over 80 8-track selections from the Columbia/Epic Custom country catalog on a two-time order of five free on 100 basis. The program will end Oct. 31 and will also include special dating terms of an additional 30 days. Blackburn stated that future special sales programs for MOR, rock and pop 8-track product will reflect the results of the country campaign.

The increases in 8-track sales over the last 12 months are "all the more impressive when you consider the obstacles placed on tape sales," continued Blackburn. He said that the obstacles include the inability of retailers, because of theft problems, to remove tape from behind glass; the non-standardization of packaging for tapes; the tendency to under-promote tape product; and the lack of discounting policies.

Pirate Problem

One major reason for the label increases in tape sales, according to Blackburn, is the "drying up of the pirate problem." He said that the pirate problem is still "very serious," but that the efforts of federal authorities and industry associations have helped clean up the market.

One area where the pirates still strongly affect tapes sales is California, said Blackburn. He stated that

the labels' geographical breakdown of tape and LP sales point out the existing problem. The universal ratio of 8-track tapes sold on the West Coast to albums sold is 17 percent to 21.5 percent, while the Southeast has a ratio of 32 percent tape to 22 percent LP's; the East has a ratio of 25 percent tape to 32 percent LP's; and the Midwest has a ratio of 24 percent tape to 24 percent LP's. Each percentage is based upon a 100 percent total sales figure for the U.S.

"The South and the Southeast are easily our best markets for 8-track product," said Blackburn. Best selling product by such country artists Charlie Rich, Lynn Anderson and Tanya Tucker has a ratio of 60 tapes sold to 100 LP's sold. Blackburn credits the high ratio to the increasing viability of southern truck stop locations, especially with the incoming results from the efforts to shut down pirate and bootleg operations, and to innate loyalty of country music listeners to country artists.

In the field of classical music, Blackburn said that the label has instituted a preliminary study to determine market growth patterns for 8-track and cassette product.

And, in another scheduled campaign, Columbia is offering Andy Williams catalog product on a six free for 100 LP's and five free for 100 8-track tapes. The campaign includes eight \$5.98 selections from Williams' catalog.

Avenues for Spoken Sets

Continued from page 12

will be tying in with other bookstores, such as Doubleday and Pickwick. We're going to set up window displays to tie in with the book. Most of the retail exposure will be through book and department stores, because we feel this is the best area to market this sort of disk."

Mail order ads will also be placed in Scholastic Magazine, and Simon and Shuster is letting the public know about the set through Publisher's Weekly.

Another set, Nat Freedland's "The Occult Explosion" which features interviews of personalities dis-

cussed in Freedland's book of the same name, will be marketed in a somewhat different way according to Leipzig.

"Here," Leipzig said, "we will be going to the college and FM stations, but we will also be going into bookstores specializing in occult literature and are getting together a list of magazines focusing on the occult for ad purposes. We are also exploring the possibility of mail order coupons in these publications..."

Dick Gregory's "Caught in the Act," a double set of Gregory's last night club appearance, will be promoted through trade and consumer ads, but also through placing the artist on a number of TV and radio talk shows and emphasizing the disk during his lecture tours, college radio interviews and news shows.

Kendrew Lascelles "Earth Sung and the Stuff of Stars," has a single set of poetry which will also be placed in college areas and with FM and college stations.

Who/Where/When

Continued from page 15

RED BUDDHA (Island): Brooklyn Academy, Brooklyn, N.Y., Oct. 23-Nov. 11.

DEL REEVES (United Artist): State Fairgrounds, Columbus, Ohio.

JEANNIE C. RILEY (MGM): Division Theatre, Ft. Stewart, Ga., Oct. 21; Memorial Hall, Springfield, Ohio (26).

JOHNNY RODRIGUEZ (Mercury): Knott'sberry Farm, Buena Park, Calif., Oct. 12-14; Pensacola, Fla. (18); Southland Mall, Memphis, Tenn. (21); Civic Center, Saginaw, Mich. (25).

DAVID ROGERS (Columbia): Sanger Theatre, Mobile, Ala., Oct. 12.

JIMMY ROGERS (Capitol): Whiskey, Los Angeles, Oct. 17-21.

KENNY ROGERS & THE FIRST EDITION (Polydor): Brandon, Oct. 20, Regina (21-22); Saskatoon (23-24); Edmonton (25); Red Deer (26).

BOBBY RYDELL (Perception): Satellite Club, Lincoln, Nebr., Oct. 15-27.

JACK SCHECHTMAN (Columbia): Amazingrace Coffeehouse, Evanston, Ill., Oct. 12-15.

TOMMY SCOTT-TIM MCCOY (Request): Sikeston, Mo., Oct. 20; Dexter, Mo. (21); Paducah, Ky. (22); Murray, Ky. (23); Paris, Tenn. (24); Dyersburg, Tenn. (25); Savannah, Tenn. (26).

EARL SCRUGGS REVUE (Columbia): N.C. State Fair, Raleigh, Oct. 15-16; Civic Center, Atlanta, Ga. (19); Municipal Auditorium, Austin, Texas (24).

THE SENSATIONAL NIGHTINGALES (ABC): Youngstown, Ohio, Oct. 14; Cleveland, Ohio (16-26).

SHANA NA (Buddah): Buffalo, N.Y., Oct. 10; Cincinnati (11); Louisville (12); Dayton, Ohio (13); Shreveport, La. (26).

GUY SHANNON (Mega): Winchester Club, Houston, Texas, Oct. 10; 10 Hi Club, Clarkston, Mich. (18); Chappell Hill, Texas (14); Red Barn, Savannah, Ga. (22-27).

GEORGE SHEARING QUINTET (MPS): The Warehouse, Denver, Colo., Oct. 15-21; Worcester Music Festival, Memorial Auditorium, Worcester, Mass. (26).

JEAN SHEPARD (United Artist): T-Bird Club, Danville, Va., Oct. 6; Massey Hall, Toronto, Canada (12); Palace Theatre, Providence, R.I. (13); Bushnell Memorial, Hartford, Conn. (14); DJ Convention, Nashville (15-20).

BEVERLY SILLS (ABC): National Symphony, Washington, D.C., Oct. 20.

JOE SIMON (Polydor): Warner's Theatre, Washington, D.C., Oct. 19-25.

JERRY SINCLAIR (Capitol): Sports Arena, Los Angeles, Oct. 12.

SKYLARK (Capitol): Municipal Auditorium, Bangor, Maine, Oct. 11.

LYNRYD SKYNYRD (MCA): The Cellar, Charlotte, N.C., Oct. 13-14; Paramount Theatre, Palm Beach, Fla. (19); Peabody Auditorium, Daytona Beach, Fla. (20); Augusta Fine Arts Theatre, Augusta, Ga. (21).

SLY & THE FAMILY STONE (Epic): Sportatorium Auditorium, Hollywood, Oct. 12; Curtis Hixon, Tampa, Fla. (13); U.S. Naval Academy, Annapolis, Md. (14); Fairgrounds, San Jose, Calif. (19); Memorial Auditorium, Sacramento, (20); Ice Palace, Las Vegas (21); Coliseum, Denver (22).

CARL SMITH (Columbia): Herrin, Ill., Oct. 20; Hillside, N.J. (26).

O.C. SMITH (Columbia): Scott's Inn, Columbus, Oct. 22-27.

SAMMI SMITH (Mega): Baton Rouge Fair, Baton Rouge, La., Oct. 25.

SONNY & CHER (MCA): Sahara Hotel, Las Vegas, Oct. 16-23.

SONS OF CHAMPLIN (Columbia): Lafayette International Ballroom, Long Beach, Calif., Oct. 25.

SOUND GENERATION (Dot): Wichita Falls, Texas, Oct. 26.

RED SOVINE (Chart): Jacksonville, Fla., Oct. 13; Lebanon, Pa. (20).

REO SPEEDWAGON (Epic): Municipal Auditorium, Atlanta, Ga., Oct. 11; Curtis Hixon Auditorium, Tampa, Fla. (12); West Palm Beach Auditorium, W. Palm Beach (13); Academy of Music, N.Y. (19); Massey Hall, Toronto, Canada (20); Kleinhans' Music Hall, Buffalo, N.Y. (21).

JIMMIE SPHEERIS (Columbia): Kansas City, Kansas, Oct. 20.

SPIRIT (Epic): Beacon, Blaine, Wash., Oct. 7; Detroit, Mich. (12); Warner Theatre, Erie, Pa. (16).

BRUCE SPRINGSTEEN (Columbia): JFK Center, Washington, D.C., Oct. 13.

STAPLE SINGERS (Epic): Caribbean, Oct. 11-14.

STATLER BROS. (Mercury): Chattahoochee Valley Fair, Columbus, Ohio, Oct. 9; State Fair, Jackson, Miss. (11-12); CMA Awards Show-DJ Convention, Nashville (14-20).

ALAN STIVELL (Polydor): St. Lawrence Hall, Toronto, Oct. 21.

SUPER SAX (Capitol): Jazz Showcase, Chicago, Oct. 12-14; Jimmy's, N.Y. (15-29).

SUTHERLAND BROS. & QUIVER (Island): Sportatorium, Miami, Oct. 20.

TAJ MAHAL (Columbia): Cowtown, Kansas City, Kansas, Oct. 21; Auditorium, St. Paul, Minn. (25).

TOMMY TATE (Stax): Sugar Shack, Boston, Oct. 8-15.

TAVARES (Capitol): Rudy's, Latham, N.Y., Oct. 2-15.

THE TEMPREES (Stax): Pied Piper, Los Angeles, Oct. 15; Booker Griffin, Los Angeles, (16-18); Royal Bunny Club, Kansas City, Kansas (19-21).

TEN WHEEL DRIVE (Capitol): Utica, N.Y., Oct. 17; Shrine Mosque Auditorium, Springfield, Mo. (19); Kell Opera House, St. Louis, Mo. (20).

SONNY TERRY & BROWNIE MCGHEE (A&M): Boarding House, San Francisco, Oct. 23-28.

TEXAS (Bell): State Fair Arena, Oklahoma City, Oct. 11; Assembly Center, Tulsa, Okla. (12); Convention Center, Ft. Worth, Texas (13); Fairgrounds Arena, Shreveport, La. (14); Civic Center, Monroe, La. (16); Civic Center, Lake Charles, La. (17); Hemisphere Arena, San Antonio, Texas (19); South Houston Coliseum, Houston, Texas (20); Gainesville, Fla. (21); Sportatorium, Miami (26).

HANK THOMPSON (Dot): Baileys Crossroads, Va., Oct. 20; Henderson, N.C. (22); Carthage, N.C. (23); Jacksonville, Fla. (24); Ft. Walton Beach, Fla. (26).

CARLA THOMAS (Stax): Tour of Japan, Oct. 17-31.

RUFUS THOMAS (Stax): Place des Artes, Montreal, Canada, Oct. 11-12; Tour of Japan (17-31).

THREE DOG NIGHT (ABC): Fairgrounds Arena, Oklahoma City, Oct. 11; Amusement Center, Tulsa, Okla. (12).

MEL TILLIS (MGM): Lufkin, Texas, Oct. 20; Waldorf, Md. (25-27).

JOHNNY TILLOTSON (Columbia): Sahara Hotel, Las Vegas, Oct. 11-30.

CAL TJADER (Fantasy): Great American Music Hall, San Francisco, Oct. 26-27.

Z.Z. TOP (London): Armory, Rockford, Ill., Oct. 20.

DIANA TRASK (Dot): Carthage, N.C., Oct. 24; Independence, Kansas (26).

TANYA TUCKER (Columbia): Fort Polk, La., Oct. 21; Ft. Worth, Texas (22); Brownwood, Texas (26).

IKE & TINA TURNER (United Artist): Philharmonic Hall, N.Y., Oct. 20.

CONWAY TWITTY (MCA): Spinning Wheel Club, Huntsville, Ala., Oct. 7; DJ Convention, Nashville (15-20); Coliseum, Macon, Ga. (26).

FRANKI VALLI & THE FOUR SEASONS (Motown): Monticello Raceway, Monticello, N.Y., Oct. 21; The Collaupa, Levittown, Pa. (24).

TOWNES VAN ZANDT (United Artist): Millersville, Pa., Oct. 20.

PORTER WAGONER (RCA): Grand Ole Opry, Nashville, Oct. 20.

LOUDON WAINWRIGHT III (Columbia): Great Southeast Music Hall, Atlanta, Ga., Oct. 18-21.

BILLY WALKER (MGM): Grand Ole Opry, Nashville, Oct. 19-20.

JERRY JEFF WALKER (MCA): Mother Blues, Dallas, Texas, Oct. 8-10; Hollywood Sportatorium, Hollywood, Fla. (26).

JOE WALSH (ABC): Kleinhans Music Hall, Buffalo, N.Y., Oct. 21.

DOC WATSON & SON (United Artists): Great Southeast Music Hall, Atlanta, Ga., Oct. 16-21.

WEATHER REPORT (Columbia): Indianapolis, Ind., Oct. 13; Philharmonic Hall, N.Y. (20).

ERIC WEISSBERG & DELIVERENCE (Warner Bros.): Grendal's Lair, Philadelphia, Oct. 16-21.

FREDDY WELLER (Columbia): Daytona Beach, Fla., Oct. 25; Youngsville, N.C. (26).

KITTY WELLS-JOHNNY WRIGHT FAMILY SHOW (MCA): Edgerton, Mo., Oct. 21; Miramar, Fla. (26).

JOE WILLIAMS (Fantasy): Jim's Steak House, Peoria, Ill., Oct. 8-Nov. 3.

NANCY WILSON (Capitol): Beverly Hills Club, Newport, Ky., Oct. 12-21.

ROBERT "CHUBBY" WISE (Stoneway): Bluegrass Milano, Texas, Oct. 20; Trailsend Club, Baytown, Texas (24); Redman Lodge, Coleman, Texas (26).

MAC WISEMAN (RCA): Capitol City Jamboree Auditorium, Charleston, W. Va., Oct. 20; Mac Wiseman Day & Fall Festival, Waynesboro, Va. (21).

YES (Atlantic): War Memorial, Rochester, N.Y., Oct. 20; Madison Square Garden, N.Y. (22); Coliseum, New Haven, Conn. (23); Civic Center, Roanoke, Va. (24); Auburn, Ala. (25); Hirsch Memorial Coliseum, Shreveport, La. (26).

FARON YOUNG (Mercury): Music City Pro Celebrity Golf Tournament, Nashville, Oct. 12-13; CMA Awards, Nashville (15); DJ Convention, Nashville (16-20); The Nashville Sound, Montgomery, Ala. (25); N.C.O. Club, Alexandria, La. (26).

JESSE COLIN YOUNG (Warner Bros.): Cellar Door, Washington, D.C., Oct. 23-28.

Pop Picks

ELTON JOHN—Goodbye Yellow Brick Road, MCA2 10003. A superb set from the British artist who has not missed yet. As always, Elton's keyboard playing is superb, and his vocals range from the raucous rock he has often been associated with to extremely pretty ballad material. LP seems fuller in many ways than some previous efforts, with strong guitar work from Davey Johnstone and excellent background vocals from the entire group. John seems able to sing almost any type of material, from rock to country to Jamaican flavored tunes, and this double set exposes this even more. As usual, fine words from Bernie Taupin.

Best cuts: "Goodbye Yellow Brick Road," "Grey Seal," "I've Seen That Movie Too," "The Ballad of Danny Bailey (1909-34)," "Dirty Little Girl."

Dealers: John is a superstar; be sure to display this beautiful package.

DAVID CASSIDY—Dreams Are Nuthin' More Than Wishes, Bell 1132. The "bubblegum" giant is going for a definitely more sophisticated sound here, trying an older audience crossover as the Osmonds now are. What Cassidy does here is a happy concept album on the theme of daydreaming wishes, with all the material sounding variations on the theme. It's very pleasant listening, mostly on the soft side but with a pronounced beat. Not kiddie stuff but with wide MOR appeal.

Best cuts: "Daydreamer," "Bali Hai."

Dealers: In-store play could win adult customers who would normally never think of picking a Cassidy LP off the shelf.

ISAAC HAYES—Joy, Enterprise ENS 5007 (Stax). Hayes has devised a successful formula for his music: long, melody lines, uncomplicated arrangements which build in intensity, a sexual vocal approach and a tying together of all the ingredients in a compelling manner. The impacting result is a sonic production which engulfs and endears itself to the listener. This has been the case on his previous LP's and it continues here. Hayes is the creative source for the five tunes with instrumental support from the Movement and the Memphis Strings. Hayes gets into some screaming sounds on one cut and has a rap with his lady which ends with him popping open a bottle of champagne. Then he speaks "I Love You That's All" which is a tender discourse on his inner thoughts. The cuts are all long which means one needs patience and a calming attitude ament listening to this music. This is head stuff, geared for concentration. It shouldn't be used as background music; it's too good and too involved. There is a funky feeling to "The Feeling Keeps On Coming" which contrasts from the softer sound of the other cuts.

Best cuts: "Joy," "The Feeling Keeps On Coming."

Dealers: Hayes is solid gold in the pop and soul fields so let your customers know this LP is available.

GLADYS KNIGHT & THE PIPS—Imagination, Buddah BDS 5141. There's no denying that this is the time for this act. Having switched from Motown, the quartet retains all its basic tight, soulful qualities. While there are no surprises here, the package offers the solid, vital musicianship which draws large crowds to its concerts. The group's style centers around storytelling in an easy to understand manner. Backed by appealing large orchestration, the voices are given a classy showcase as they interpret tunes by Jim Weatherly, Gerry Goffin/Barry Goldberg, Johnny Nash and Paul Williams. In fact on "I Can See Clearly Now," Gladys is not the lead voice. There is an understated flow to the music.

Best cuts: "Midnight Train to Georgia," "Where Peaceful Waters Flow," "I Can See Clearly Now."

Dealers: display in soul and pop.

THREE DOG NIGHT—Cyan, ABC/Dunhill DSX 50158. The group's versatility is emphasized in its soft, sweet, tight harmonizing and in its driving, energized passion. Either way, the septet delivers. The material is delightfully simple, with lead vocal blending into the supporting voices and the organ riding the melody line with pungent breaks from the guitars. This band has been together through some stormy times and their music has remained tight and hard enough for commercial tastes. They sound like they have the potential to expand their musical horizons. But right now they deliver a solid, emotion packed sound.

Best cuts: "Play Children Play," "Storybook Feeling," "Shambala" (their hit single).

Dealers: This California based band delivers the music and customers so show the jacket off.

PROCOL HARUM—The Best of Procol Harum, A&M SP 4401. This is a best of LP which comes as close to being what the title says it is than any LP which has come

along in a long time. Most best of sets include a collection of the group's greatest hits, but since Procol have really enjoyed only two major hits in its distinguished career, this set features the tunes which really show them in top form. From the first major hit—"Whiter Shade of Pale," with its classical overtones, to the brilliant "Homburg," a biting social commentary never before released in the U.S. in LP form, through the other early material brilliantly produced by Denny Cordell through the later material including "Conquistador" recorded with the Edmonton Symphony—the set captures the unique style of the band. Featured are the words of Keith Reid, the organ-piano base they were the first to employ and Brooker's vocals. Truly a collector's album.

Best cuts: "Whiter Shade of Pale," "Homburg," "Shine on Brightly," "A Salty Dog."

Dealers: Though never a "singles" act, Procol have always been fine album sellers and are one of the few bands to achieve a real cult following.

DAVID GATES—First, Elektra 75066. The earlier single from this LP, "Clouds," deserved a much higher charting than it won. Current single, "Sail Around the World," is just as good. There are superb moments on the LP. But song for song, the collection does not have quite the same ethereal precision of a Bread album when Gates was the group's leading writer-singer. He seems to be going here for more introspective personal statements rather than Top 40 hook format. Still, we don't have to worry about Gates not coming through as a soloist. He makes some of the prettiest records around.

Best cuts: "Sail Around the World," "Clouds," "Sunday Rider," "Soap."

Dealers: Gates, of course, was the leader of Bread.

ALLMAN JOYS—Early Allman, Dial DL 6005 (Phonogram). The Allman Brothers are currently the hottest band in the nation, and this set traces their beginnings as the Allman Joys which included both Gregg and the late Duane Allman. The material, cut in 1966 in Nashville and produced by John D. Loudermilk and Buddy Killen, is raw in spots and obviously does not compare to the band at this peak as they are today, but the beginnings are certainly there. Duane and Gregg both show fine vocal styles while the guitar work of Duane is superb. The band recorded these tracks just before leaving for California, and are supposedly the earliest known recordings. In any case, they are certainly worth having for anyone who enjoys the Allman Brothers today. LP features much of the country blues feeling still so prevalent in their work.

Best cuts: "Street Singer," "Old Man River," "Spoonful," "Oh John."

Dealers: As mentioned, the band is the hottest in the land and this material is not a rip off. It is well done and well produced. Display heavily.

SLADE—Sladest, Reprise MS 2173 (Warner Bros.). Slade has been one of the top British bands for two years now, but they have yet to break through in this country as a major act. They have been known primarily as a singles band, with each single an exercise in the controlled wall of sound style of rock. Noddy Holder's vocals are frantic, Dave Hill's guitar is loud and full of great riffs and the group's songs are full of the drive and repetition good rock is made of. Now, on their first LP for Warners, the label has made an extremely smart maneuver. They have included all of the group's major hit records, which serves the dual purpose of introducing them as a singles band as well as giving them an almost fresh start with the American listening public. This could be the real start of Slade.

Best cuts: "Look Wot You Dun," "Mama Weer All Crazee Now," "Gudbuy T'Jane," "Cum On Feel the Noize."

Dealers: Band has an almost underground following and are touring the country now. Display from stepdown.

LOU REED—Berlin, RCA APL1 0207. A top notch set from one of the most creative artists on the pop music scene today, featuring Reed's highly distinctive vocal style combined with his often witty, often sad songs. Songs are for the most part low key, with the vocals in a half talk, half sing style. Arrangements are superb, with voice and instruments blending almost perfectly. While Reed has not deviated from his style to any degree, this is possibly the most potential LP he has done in some

time. A number of potential singles plus the Lou Reed style make this his most comprehensive LP yet.

Best cuts: "The Kids," "Lady Day," "Ch, Jim."

Dealers: Reed is a super star who appeals to most pop music buyers. Display in rock and with Velvet Underground, his old group.

NEW RIDERS OF THE PURPLE SAGE—The adventures of Panama Red, Columbia KC 32450. This fine country rock group has come up with another top notch LP, featuring the excellent instrumental work they have become noted for as well as some fine singing. Originally a spinoff of the Grateful Dead and still thought of as the same by many, the group has truly come into their own, with a distinctive sound that they have taken a long time to develop. Band can handle material with a country tinge and acoustic flavor as well as straight rock, and manages to do both without appearing to strain at either.

Best cuts: "Lonesome L.A. Cowboy," "One Too Many Stories," "You Should Have Seen Me Runnin'."

Dealers: Fine cover opens up to cartoon strip of The Adventures of Panama Red. Band plays both rock and country gigs, so watch for them. They attract a wide range of fans.

LINDA RONSTADT—Don't Cry Now, Asylum SD 5064. It's been two years since Linda last cut an LP and that was for Capitol where she started out. This is her first for her new label and it is both fresh and reflective. Fresh in the sense that she sings slower than we are normally used to hearing her and reflective in the sense that she looks back on her country-folk background and leans on these influences for her mainstay position in pop music. There is an uncanny resemblance to Joan Baez's vocal quality when Linda sings slowly. And she sings slowly quite a bit. Her support is strong and confident, with more than a touch of country in the steel guitar and the overall charts. But this is not a country LP. She adds a lilt to Randy Newman's "Sail Away" for example, which shows us how she can interpret powerfully powerful social statements in addition to the quasi-country ditties.

Best cuts: "I Can Almost See It," "Desperado," "Sail Away," "Don't Cry Now."

Dealers: stock in pop and country for she can sell in both categories.

THE HOLLIES—The Hollies' Greatest Hits, Epic KE 32061. A fine collection from one of the pioneer bands of the British rock invasion who always seem to have been vastly underrated. This set contains a representative cross section of material from their first hit to their last major hit. All of the material features the fine harmony singing that has always been a trademark of the Hollies and also traces the band's development as songwriters, from early efforts such as "Stop, Stop Stop" through "Long Cool Woman." Most of the cuts include Graham Nash, a founder member of the group and all include the distinctive lead vocals of Allan Clark (who after leaving the group briefly has now apparently returned.) The Hollies music always seemed deceptively simple, and it probably was in the beginning, but the development into a fine vertical band is seen well here.

Best cuts: "Bus Stop," "Long Cool Woman In a Black Dress," "Pay You Back With Interest," "He Ain't Heavy, He's My Brother."

Dealers: Band has had more than a dozen chart hits over the past 10 years and have almost a cult following.

DR. HOOK & THE MEDICINE SHOW—Belly Up, Columbia KC 32270. That one-eyed weirdo and his gang have another brilliantly shizoid LP, alternating sweetly tender ballads with utterly raunchy chunks of satire. Both lead singers continue to grow in respective specialties, writer Shel Silverstein hasn't run dry and producer Ron Haffkine keeps improving the blend. Dr. Hook has got to have won over the critical who considered them lightweight at first.

Best cuts: "Life Aint Easy," "Acapulco Goldie."

Dealers: This set already has a hit single with "Life Aint Easy."

ROGER MILLER—Dear Folks Sorry I Haven't Written Lately, Columbia KC 32449. One of the strangest cases in pop history, Miller opened up a whole new standard of contemporary country music and then stopped writing and making major appearances. This album is a heartening return, with Miller writing all of the cuts and producing material very much in his unique nonsense vein. The man is good, music owes him a lot, and lets hear a lot more from him.

Best cuts: "I Believe In the Sunshine," "Day I Jumped From Uncle Harvey's Plane," "Mama Used To Love Me But She Died."

Dealers: Miller is of course a pop and country seller.

also recommended

CHRISTOPHER CLOUD—Blown Away, Chelsea BCL 1 0234 (RCA). This is an entertaining, off-beat group with a taste of humor running through its music. There is a tinge of country in the arrangement, with Cloud's lead voice crisp and assertive; his vocal associates have a grand time repeating phrases in good tight harmonies ("Zip A Dee Doo Dah"). The LP is good for FM stations. Best cuts: "Thank God For Rock'n' Roll," "Celebration," "Cecilia."

JAMES LEROY WITH DENIM, Chess/Janus JLS 3057. Good set of light rock material. Best cuts: "Anniversary Waltz," "Make it All Worthwhile."

THE TRUE REFLECTION—Where I'm Coming From, Atco SD 7031 (Atlantic). This

quartet tries to work in the Four Tops-Tempts vein. The vocals are strong and pretty with plenty of masculine macho. Best cuts: "Society," "What You Don't Know."

QUEEN, Elektra EKS 75064. Far above average rock set from British band, featuring powerful lead vocals from Freddie Mercury and superb guitar work, acoustic and electric, from Brian May. Best cuts: "Doing All Right," "Great King Rat."

TONY BENNETT—Tony Bennett's Greatest Hits. Vol. 7 MGM SE 4929. The fantastic singer always in poised command and always entertainment-plus, excels on this album that features tunes fast and bouncy as well as soft and low. Best cuts: "Tell Her It's Snowing," "Let's Do It (Let's Fall in Love)."

AZTECA—Pyramid of the Moon, Columbia KC 32451. Columbia's latino-rock big band keeps on cooking with long hypnotic jams in their second album. Best cut: "Mazatlan."

TED NEELEY—1974 A.D., RCA APL 1 0317. Good mix of hard rock and ballad material from this talented artist. Best cuts: "Rock and Roll Spirits," "Spin Away."

CHRIS JAGGER, Asylum SD 5069. At its best, this album's rockingly dense Stones-like arrangements make Mick's little brother sound astonishingly like the other Jagger. But Chris has his own thing to say as a songwriter and should be around a while. Best cut: "Let Me Down Easy."

Soul

Dealers: These are cuts from the group's previous works and this LP should pull fans.

FREDA PAYNE—Reaching Out, Invictus KZ 32493 (Columbia). Ms. Payne has put together a remarkably versatile album, showcasing her ability to sing straight soul, easy listening material or rock flavored soul. She has picked material from the

pens of Holland-Dozier-Holland, Paul Williams and Rod McKuen among others, and can sing in a funky manner backed by a combo or in front of a full orchestra. Production work of the Holland-Dozier-Holland team is superb, with Ron Dunbar lending a very important helping hand. This should be the LP that establishes this veteran but still young vocalist as a true star in every sense of the word.

Best cuts: "Mother Misery's Favorite Child," "Mood for Love," "Rainy Days and Mondays," "If You Go Away."

Dealers: Display in both soul and female vocal sections.

(Continued on page 48)

A GRAPHIC EXAMPLE OF JUST HOW EXTENSIVELY BILLBOARD COVERS THE MUSIC INDUSTRY

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"THE LOOK OF MUSIC" IS COMING IN THE OCTOBER 27 ISSUE OF BILLBOARD

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Billboard's Top Album Picks

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GATO BARBIERI—Chapter One: Latin America, Impulse AS 9248 (ABC). This is a new sound for American buffs of the exciting tenor saxophonist. For producer Ed Michel has gone to Barbieri's turf in Buenos Aires to record his explosive avant-garde developments with a host of Latin American musicians who think music is well beyond the samba state. Consequently, the tempos are wild, the sounds of the native Brazilian and Argentinian instruments are raw and pristine and even the moans and shouts of the singers are sinister and nerve-tingling. This is music for an elite audience which can sit through all the machinations of tempos varying and solo instruments exploring parts of the stratosphere. But there is warmth and beauty which comes out clearly amid the full blasting energy. These Latinos are definitely making a statement in terms of expanding the sound of their native music as it melds with jazz. In past Barbieri has moved from a Latin base into jazz, now he moves into Latin music from a jazz base and it works.

Best cuts: "Encuentros," "Nunca Mas."
Dealers: stock in jazz under the leader's name; can also be stocked in avant-garde if you carry that classification.

GIL EVANS—Svengali, Atlantic SD 1643. Evans' ingenious mind is running rampant here. This isn't a fun, sit down and tell me what's happening baby type of album. It cries out for all the attention one can muster. There is a large orchestra replete with synthesizers, French horns, tubas, trumpets, saxes, the leader on regular piano and an electric model plus various percussion instruments. Recorded at

JOHNNY RUSSELL—Rednecks, White Socks & Blue Ribbon Beer, RCA APL 1-0345. It's hard to believe that Johnny Russell kicked around as a songwriter long before being established as a singer, for he may just be one of the finest singers in the business. It hasn't hurt his songwriting, either. With the title of his smash single, he builds in this album, and demonstrates what he can do with a song; which is plenty. And a nod to Jerry Bradley for another outstanding bit of production work.

Best cuts: "The Baptism of Jesse Taylor," "Remembering," "She's a Natural Woman," "(Drinking a Beer) and Singing a Country Song."
Dealers: Some recognizable faces on the front cover.

CHET ATKINS—Superpickers, RCA APL1-0829. Leave it to Chet. He not only rounds up the finest talent around to pick with him on his great album, but he features every one of them, builds the album around there. Here is a collection of outstanding musicians who wear the badge of "sidemen," and when the best come together, one can imagine the outcome. As you listen, the instrumentation of each comes through, complimenting Atkins' great styling. The names alone should sell albums.

THE ROBERTA MARTIN SINGERS—The Old Ship of Zion, KenWood 507 (Nashboro). If you would like a good idea of some of the roots of today's rock, r&b and gospel music, as well as being able to hear material that still stands up nearly 25 years after it was recorded, then this set is a fine place to begin. Set includes the powerful lead vocals and highly harmonic, wonderfully rhythmic background vocals characteristic of good gospel. Ms. Martin was a pioneer in her field who influenced such major gospel stars as Alex Bradford and James Cleveland (both of whom offered songs to the set) and who produced a number of fine soloists herself. Solos from Eugene Smith and Ms. Martin are exceptionally powerful, while the music is brilliantly simple.

THE GOSPEL KEYNOTES—Till We Meet, Nashboro 7130. This is a modern, soul tinged group shouting with the fervor of its convictions and with an eye on the commercial market. The background sound is especially r&b oriented. Best cuts: "Move Satan," "I Made a Vow."

THE JOHNSON ENSEMBLE, Creed 3051, Nashboro. Fine grouping of old and new gospel tunes from this relatively new ensemble of some 27 vocalists. Included is a

NAT FREEDLAND—The Occult Explosion, United Artists, UA-LA067-G2. Based on his critically acclaimed book of the same title, Freedland has put together a highly informative, highly interesting series of interviews with guests discussing such diverse subjects as UFO's, Satanism, witchcraft, ESP and astrology. Guests also include such luminaries as famed psychic Peter Hurkos. For those never exposed to the occult, this is a fine primer. For those already in the field, it is a fine addition to a rec-library. The interviews are relatively short but complete, and the fact that it is a double set allows more than just a surface look at the occult.

Best cuts: The discussions on witchcraft, UFO's, Alan Watts on meditation and Peter Hurkos on his psychic powers.
Dealers: Striking cover art and 12 page book discussing occult in general and

THE BLUE OYSTER CULT—Tyranny and Mutation, Columbia CQ 32017 (CBS SQ matrix). Rock records, in many cases, are created to be played loud. The reason is that groups today are piling music upon music in rifts and psychological corners—to give their product more musical meaning, more depth. This is why quadrasonic is so great for a group like the Blue Oyster Cult; in quadrasonic they give you so much more music than could be possibly available in ordinary stereo. "Mistress of the Salmon Salt (Quicklime Girl)," for example, has guitars in the rear and they stay there; this is no illusion, as has been true often in the past on matrix records. Actually, there's lots of music around the entire spectrum here, making the record extremely more musically exciting. On "The Red Baby Ice Dog," the guitar is left rear and often vocal harmony support comes from the rear, though the lead singer is front center. The separation is excellent on "Teen Archer," too, leaving the listener to only believe that the encoding of matrix product is developing rapidly. Checking out some earlier matrix records with this same playback equipment—the Sansui QRX 6500 with the switch set to phrase matrix, which is the CBS SQ matrix system—you can't achieve as much separation, as much total music spectrum, as you can on this LP. Possibly the best cut, commercially, is "O.D.'s on Life Itself." Any dealer could merchandise this LP with confidence that his customer is getting not only good music, but good matrix quadrasonic product.

SEALS & CROFTS—Diamond Girl, Warner Bros. BS4 2699 (CD-4 discrete 48

Jazz

Trinity Church and Philharmonic Hall, both in Manhattan, the music focusses on several extended works by Billy Harper, George Russell and the composer-conductor-arranger himself. The music combines all the beauty and ugliness, anger and frustration of everyday life. This could almost be called a confrontation between the artist and his society. It is symphonic avant-garde at its most alive state.

Best cuts: "Blues In Orbit," "Summertime."
Dealers: Evans is a well respected composer-arranger. He hasn't been too active on disks lately, so this LP should be displayed around your jazz section.

ROBIN KENYATTA—Terra Nova, Atlantic SD 1644. What a gas to find a jazz LP which makes the reggae come alive in a very legitimate manner. Much of this LP was cut in Kingston, Jamaica, and the opening cut, "Temptation Took Control Of Me (And I Fell)" starts things off on a bouncy, lets groove together mood. Alto-soprano saxman Kenyatta also scores with some simple blues tinged material like "Need Your Love So Bad" and "Island Shakedown." But the emphasis on this small group situation is to work with reggae. And for the African instrumentalist, this could easily be the LP to break him big. It could also be the first instrumental LP to make reggae the broad appeal music it deserves to be. It's really that good an LP and one only hopes that the powers at Atlantic will take the time to bring this LP to people's attention. The marriage of jazz techniques with the Jamaican rhythm is perfect.

Country Picks

Best cuts: "Bells of St. Mary's," "Sweet Dreams."
Dealers: A picture of every one of the pickers, including Chester B., on the cover, with identity on the back.

JIM ED BROWN—Best Of, RCA APL 1-0324. Everything here has been out as a single before, as RCA continues its "best of" series, and it should bring throngs of buyers for Jim Ed has been doing outstandingly well for years. All of these weren't hits for him, but they're all good. And it might bring a revival or two. At any rate, it's an exceptionally good album, and it shows again that he can handle any sort of song.

Best cuts: "Morning," "Pop A Top."
Dealers: Most of the cuts here are only a few years old, or less, so they should be familiar.

Religious

Best cuts: "The Old Ship of Zion," "Come In the Room," "Only a Look," "Since Met Jesus."
Dealers: Display in gospel and vintage sections.

THE SWANEE QUINTET—New Walk, Creed 3050 (Nashboro). A simply brilliant

vaguely r&b sax sound, but the set is gospel and a good example of some of the younger people becoming involved. Best cuts: "It's My Desire," "Peace In the Valley."

THE CONSOLERS—Never Could Have Made It, Nashboro 7131. Powerful set from veteran duo of Sullivan and Lola Pugh capturing the frantic energy of their particu-

This is the best damn reggae/jazz LP to be released in the U.S. There is enough legit jazz blowing to satisfy jazz buffs with the added spice of a dancing, hip swaying rhythm to entice hardcore soul stirrers.

Best cuts: "Temptation Took Control Of Me," "Terra Nova," "Touch," "Island Shakedown."

BILLY COBHAM—Spectrum, Atlantic SD 7268. Spectacular is a more apt way to describe the music herein. This is music aimed at the Miles Davis freak—the cat who likes to hear electronic wailing, the pressing down of wings of a soaring spirit; the unleashed energy of a roaring stallion. This is both jazz and contemporary rock with class. Cobham literally beats the stuffings out of his instrument. He plays dynamic drums, at jackhammer speeds, criss-crossing snare and cymbals, yet maintaining an organized foundation for the horns and synthesizer effects. And the latter work well within the structure of the flutes and saxes. Cobham has written all the tunes and they are quite melodic and open to fine improvisations from Joe Farrell on flutes and saxes; Jan Hammer on keyboards and Tommy Bolin and John Tropea on guitars. The latter instrument is played as if it were part of a hard rock group. Ron Carter is on acoustic bass and Lee Sklar on Fender bass. Don't stand too close to the loudspeakers!

Best cuts: "Quadrant," "Snoopy's Search."
Dealers: Cobham is an in vogue drummer having worked with Miles Davis and John McLaughlin.

JIM REEVES—Great Moments With, RCA APL 1-0330. People spend part of their lives trying to find these old Reeves cuts for their collections, and here it is, all nicely packaged in one bag. Long since departed, he still (and will always be) one of the greatest. So, this is an opportunity to get your Reeves songs all together, and really enjoy some great moments.

Best cuts: "Four Walls," "He'll Have To Go," "Oh, How I Miss You Tonight."
Dealers: A montage of Reeves on the cover should help call attention to the contents.

CONNIE SMITH—Greatest Hits, Volume I, RCA APL1-0275. Once again, as part of this general series of releases by RCA, it has packaged some of the hit singles of a leading artist, and it becomes a sensation. These are the Bob Ferguson produced hits Connie made while with the label, and each is easily recognizable. This shows, perhaps better than anything, her maturity as a singer over the years, but even in the formative years she was outstanding.

Best cuts: "Once a Day," "Ribbon of Darkness."
Dealers: Good cover concept, with all of her hits in gold on the front.

LP which should be welcomed by gospel fans and should also show those new to the field just what gospel is all about. Backed by the simplest instruments (a guitar only in most cases), he six-man group can handle the most frenetic material or the softer tunes with equal ease. In this set, one can see just how much influence gospel has played in rock. The vocalists move through complicated segues while the lead singer can shout, move from one pitch to another or simply sing straight. Behind him, the group lends a simple, compelling chorus.

Best cuts: "Over in Zion," "Children Pray On," "New Walk."
Dealers: Great cover featuring photo taken from Sister Lucelle Barbee's Barber Shop in Nashville.

also recommended

lar brand of gospel, with the voices singing the same lyrics at slightly different time very effective. Best cut: "By the Help of the Lord."

DOROTHY LOVE COATES & THE GOSPEL HARMONETTES—The Best of Dorothy Love Coates & The Gospel Harmonettes, Nashboro 7132. This is a good collection of joyous music by the veteran Birmingham group, sparked by the leader's soaring, driving voice. Best cuts: "I Won't Go," "That's Alright With Me."

Spoken Word

the characters in the cast provide excellent display. Leave a copy open for consumer to browse through. Also, this is the launching of UA's spoken word series, so expect a push.

DICK GREGORY—Caught In The Act, Poppy PP LA176 G2 (United Artists). This is the comic's final niter performance as he switches his efforts entirely to college lectures (300 campus appearances each year). Twin-disk set is brilliant summation

of Gregory's style evolution as satirist-activist during the past decade. Much of the material is his wide range of commentary on Watergate. Album is convincing demonstration that Gregory is most rightful heir to the crown of Lenny Bruce.

Dealers: If you are near a college, remember that Gregory is most popular campus speakers in U.S. (along with Nader and Ali).

KENDREW LASCELLES—Earth Fungus and the Stuff of Stars, United Artists UA LA 066. If any recent poetry reader album has a chance to sell respectably, it's this straightforward and provocative set by the author of that anti-war allegory, "The Box," which still wins strong reaction at every airing.
Best cuts: "The Box," "Junction"

Quadrasonic

Quadradisc). Sometimes, in spite of the quality of the group and of the material, the quadrasonic version can be a disappointment... largely, it must be believed, because the quadrasonic remix engineer was afraid to tamper with a hit. This is the case with "Diamond Girl." However, the remix engineer redeemed himself with "Standing on a Mountain Top," where there is not only superb separation of various musical elements (guitar right rear, drums left rear, vocal harmony across the back), but lots of music around the entire spectrum. One can only assume that remix engineering will eventually end up in the hands of the producer or the recording artists themselves as quadrasonic grows into a more definitive artistically and commercially viable medium with the public. But, to a great extent, many of the cuts on this LP did not take advantage of the capabilities of quadrasonic... basically the music is "expanded" in scope, meaning that you get more from the record than two-speaker stereo can give you. But most of the instruments are up front, just like stereo. Even on "Wisdom," where drums are put in the rear, you catch the drums also from front; in effect, the drums were "blended" back to front and there wasn't any true separation... the real qualities of discrete quadrasonic had been sacrificed. Best tune is "Nine Houses," where guitar and mandolin duet evolves

into a turkish suite, but still the flavor is "surround" type quadrasonic and you can't pin down a given instrument definitively.

CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN—Love, Devotion, Surrender, Columbia CQ 32034 (CBS SQ matrix). Fantastic separation and musical excitement by two of the major entries in the music field today. The sounds range from bombastic crescendos to subtle bongos trilling on the end of a song from the rear. "A Love Supreme" has music coming from everywhere and the listener is not aware of the old fashioned "surround" image that was all too common in early matrix record. This is a masterful, dynamic quadrasonic masterpiece, totally demonstrative of the art of the medium and one of the best things available in matrix. "Naima" shows excellent separation, with a softer guitar coming from left rear to implement the work of Santana and McLaughlin up front. "The Life Divine" gets back to work with driving rock; music from everywhere; the voices of the choir, chanting, is very impressive, since they hang in the atmosphere. Guitar from rear is definitive; excellent separation. The separation is extant in "Let Us Go Into the House of the Lord" where you have an organ left rear and a guitar right rear or right front, depending on which way you turn your head or how close you are to the speakers; it's an attempt to place the guitar center right and it works only when you stand almost dead center of the room. Al Lawrence supervised the quadrasonic mix; he's to be complimented.

Billboard's Top Album Picks

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- 201.—JOHNNY RODRIGUEZ, *All I Ever Meant To Do Was Sing*, Mercury SRM 1-686
- 202.—BETTY DAVIS, *Just Sunshine*, JSS 5 (Famous)
- 203.—PETER YARROW, *That's Enough For Me*, Warner Bros. 0598
- 204.—BONNIE RAITT, *Taking My Time*, Warner Bros. 2729
- 205.—ROY WOOD, *Boulders*, United Artists UA LA 168 F
- 206.—CRUSADERS, *At Their Best*, Motown M 796 VI
- 207.—JIMMY CLIFF, *The Harder They Come*, Mango SMAS 7400 (Capitol)
- 208.—MORGANA KING, *New Beginnings*, Paramount PAS 6067 (Famous)
- 209.—ELECTRA GLIDE IN BLUE SOUNDTRACK, United Artists UA CA 062 H

Bubbling Under The Top LP's

- 210.—JAMES BROWN, *Soul Classics Vol II*, Polydor PD 5402
- 211.—PREMIATA FORNERIA MARCONI, *Photos of Ghosts*, Manticore 66668 (Atlantic)
- 212.—IKE & TINA TURNER, *Live... The World Of Ike & Tina Turner*, United Artists UA LA 064 G2 0698

- 213.—BEDLAM, *Chrysalis* CHR 1048 (Warner Bros.)
- 214.—LIVINGSTON TAYLOR, *Over The Rainbow*, Capricorn CP 0114 (Warner Bros.)
- 215.—SPENCER DAVIS GROUP, *Gluggo*, Vertigo VEL 1015 (Phonogram)
- 216.—SESAME STREET LIVE, T.V. Cast, Columbia KC 32343
- 217.—THOSE GLORIOUS MGM MUSICALS, *Band Wagon/Kiss Me Kate*, MGM 2 SES 44
- 218.—LOOK'NG GLASS, *Subway Serenade*, Epic KE 32167 (Columbia)
- 219.—AVERAGE WHITE BAND, *Show Your Hand*, MCA 345
- 220.—NEW BIRTH, *It's Been A Long Time*, RCA APL 1-0285

- 101.—I CAN'T BELIEVE THAT IT'S ALL OVER, Skeeter Davis, RCA 74-0968
- 102.—LOVE IS THE FOUNDATION, Loretta Lynn, MCA 40058
- 103.—COSMIC SLOP, Funkadelics, Westbound W218
- 104.—OH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 105.—PASSION PLAY EDIT #10, Jethro Tull, Chrysalis 2017 (Warner Brothers)
- 106.—KISS IT AND MAKE IT BETTER, Mac Davis, Columbia 4-45911
- 107.—BACK IN THE HILLS, Blue Ridge Rangers, Fantasy 710
- 108.—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873

Bubbling Under The HOT 100

- 109.—SMARTY PANTS, *First Choice*, Philly Groove 179 (Bell)
- 110.—ALL THE WAY DOWN, Etta James, Chess 2144
- 111.—BACK FOR A TASTE OF YOUR LOVE, Syl Johnson, Hi 45-2250 (London)
- 112.—YOU'RE IN GOOD HANDS, Jermaine Jackson, Motown 1244
- 113.—SHIDDLE-EE-DEE, Clint Holmes, Epic 5-11033
- 114.—YOU CAN'T HIDE LOVE, Creative Source, Sussex 501

- 115.—LOVE DON'T CARE, Perry Como, RCA 0096
- 116.—HUM ALONG & DANCE, Rare Earth, Rare Earth 5034 (Motown)
- 117.—I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists, XW 313 W
- 118.—DANCING ON THE MOON, Judi Pulver, MGM 14615
- 119.—DREAM ON, Aerosmith, Columbia 4-45894
- 120.—EASY EVIL, John Kay, Dunhill 4360
- 121.—I'LL HAVE TO GO AWAY, Skylark, Capitol 3661

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations

ALBUQUERQUE: KRST-FM, Jay Burns
 ATHENS, Ga.: WUOG-FM, Don Sylvester
 ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 BALTIMORE: WKTK-FM, Joe Buccheri
 DALLAS: KAFM-FM, Loretta Angeline
 DENVER: KBPI-FM, Frank Felix
 DENVER: KCFR-FM, Jeff Polleck

EUGENE: KFMV-FM, Janice Whitaker
 ITHACA: WVBR-FM, Ric Browde & Dan Boyle
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWI-FM, Larry Dinger
 ORLANDO: WORJ-FM, Mike Lyons
 PHILADELPHIA: WDAS-FM, Harvey Holliday
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PROVIDENCE: WBRU-FM, Marc Kirkeby
 RACINE: WRKR-FM, Joey Sands

ROCHESTER: WCMF-FM, Bernie Kimball
 SAN JOSE: KSJO-FM, Douglas Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Daryl Stewart
 TORONTO: CHUM-FM, Benij Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

JAN AKKERMAN, "Profile," Sire: KBPI-FM
 THE AVERAGE WHITE BAND, "Show Your Hand," MCA: WVBR-FM, KRST-FM
 KEVIN AYERS, "Bananamour," Sire: WKTK-FM
 AZTECA, "Pyramid Of The Moon," Columbia: WVVS-FM, KFMV-FM, WCMF-FM
 MARTY BALIN, "Bodacious D.F.," Grunt: WORJ-FM
 GATO BARBIERI, "Bolivia," Flying Dutchman: WOWI-FM
 EDWIN BIRDSONG, "Supernatural," Polydor: WOWI-FM
 BLUE, RSO: WVBR-FM
 BROTHERS, "Rainbow Riders," Columbia: WKTK-FM
 BUCKINGHAM-NICKS, Polydor: KFMV-FM
 TIM BUCKLEY, "Sefronia," DiscReet: KAFM-FM, KSJO-FM
 STEPHEN COHN, Motown: WUOG-FM
 TERRY COLLIER, "I Just Can't Help Myself," Cadet: WOUR-FM
 DENNIS COULSON, Elektra: WUOG-FM
 DR. HOOK, "Belly Up," Columbia: WNEW-FM, WVVS-FM
 ESPERANTO, "Rock Orchestra," A&M: KRST-FM
 BILLY FAIER, "Banjo," Takoma: KCFR-FM
 THE FOUR TOPS, "Main Street People," Dunhill: WGLF-FM
 MICHAEL FRANKS, Brut: KAFM-FM
 DAVID GATES, "First," Elektra: WNEW-FM, WBAB-FM, KSJO-FM
 GENESIS, "Live," Charisma: WRKR-FM
 GOOD SEED, Almond Tree Records: WUOG-FM
 GRATEFUL DEAD, "Wake Of The Flood," Grateful Dead: KBPI-FM, KSHE-FM
 HANSON, "Now Hear This," Manticore: WOWI-FM
 JIMI HENDRICKS, "Moods," Trip: WOUR-FM
 HOME, "The Alchemist," CBS (Import): WCMF-FM
 THE ISLEY BROTHERS, "3 + 3," T-Neck: WBAB-FM, WOUR-FM, WDAS-FM

CHRIS JAGGER, Asylum: WBAB-FM, KSJO-FM, KBPI-FM, WUOG-FM, WOWI-FM, WRAS-FM, WVVS-FM
 ELTON JOHN, "Good-Bye Yellow Brick Road," MCA: CHUM-FM, KSHE-FM, KBPI-FM, WUOG-FM, WNEW-FM, WBRU-FM, WRKR-FM, WRAS-FM, WVVS-FM
 JONESY, "Keeping Up," Dawn: WRAS-FM
 JOHN KLEMMER, "Intensity," Impulse: WVVS-FM, WKTK-FM
 GLADYS KNIGHT & THE PIPS, "Imagination," Buddah: WNEW-FM, WBAB-FM
 KRIS KRISTOFFERSON & RITA COOLIDGE, "Full Moon," A&M: WRKR-FM
 LAZARUS, "A Fool's Paradise," Bearsville: WBAB-FM
 LINDA LEWIS, "Say No More," Reprise: WOUR-FM
 LIGHTHOUSE, "Can You Feel It," Polydor: WRAS-FM
 DENNIS LINDE, Elektra: WVVS-FM
 LOVE UNLIMITED, "Under The Influence," 20th Century: WDAS-FM
 SUNI McGRATH, "Child Grove," Adelphi: KCFR-FM
 MAGMA, A&M: WVBR-FM, WCMF-FM, WVVS-FM
 HARVEY MANDEL, "Shangrenade," Janus: WOWI-FM, WKTK-FM
 MANDRILL, "Just Outside Of Town," Polydor: WNEW-FM, WUOG-FM, KAFM-FM, WVVS-FM
 JOHN MAYALL, "10 Years Gone," Polydor: KFMV-FM, WGLF-FM, KRST-FM, KBPI-FM
 STEVE MILLER BAND, "The Joker," Capitol: WCMF-FM, KAFM-FM, WRKR-FM, WOUR-FM, KSHE-FM, WORJ-FM, WOWI-FM, WRAS-FM, KRST-FM, KSJO-FM, KBPI-FM, KFMV-FM
 NEW RIDERS OF THE PURPLE SAGE, "The Adventures Of Panama Red," Columbia: WRKR-FM, WRAS-FM, WNEW-FM, KSHE-FM
 GILBERT O'SULLIVAN, "I'm A Writer, Not A Fighter," MAM: WKTK-FM
 PACIFIC GAS & ELECTRIC, (Starring Charlie Allen), Dunhill: WNEW-FM, WOUR-FM
 P.F.M., "Photos Of Ghosts," Manticore: KCFR-FM, WRAS-FM
 WILSON PICKETT, "Miz Lena's Boy," RCA: KBPI-FM, WOWI-FM

PROCOL HARUM, "Best Of," A&M: KFMV-FM, WBAB-FM, WCMF-FM, WVVS-FM
 QUEEN, Elektra: WNEW-FM, WVVS-FM
 GERRY RAFFERTY, "Can I Have My Money Back," Blue Thumb: KBPI-FM
 LOU REED, "Berlin," RCA: WUOG-FM, WNEW-FM, WORJ-FM, KAFM-FM, WRAS-FM
 LINDA RONSTADT, "Don't Cry Now," Asylum: WBAB-FM, KSJO-FM, WUOG-FM
 SCRUBBALOW CAINE, "Round One," RCA: KSHE-FM
 SHOOT, "On The Frontier," Capitol: WOUR-FM
 SIEGAL SCHWALL BAND, "953 West," Wooden Nickel: WRKR-FM, KCFR-FM, WORJ-FM
 SLADE, "Sladest," Warner Bros.: KAFM-FM, KSJO-FM, WORJ-FM, WNEW-FM
 SOPWITH CAMEL, "The Miraculous Hump Returns From The Moon," Reprise: KBPI-FM, KRST-FM
 RINGO STARR, "Photograph," Apple: CHUM-FM
 LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WBRU-FM
 ROD TAYLOR, Asylum: WOWI-FM
 IAN THOMAS, Janus: WORJ-FM, KFMV-FM
 THREE DOG NIGHT, "Cyano," Dunhill: KAFN-FM
 TUCKY BUZZARD, "Alright On The Night," Purple (Import): WKTK-FM, WUOG-FM
 URIAH HEAP, "Sweet Freedom," Warner Bros.: WRKR-FM, KRST-FM
 JOHN USSERY, Mercury: WOUR-FM
 THUIS VAN LEER, "Introspection," Columbia: WGLF-FM
 ROY WOOD, "Boulders," United Artists: WCMF-FM, KAFM-FM, WOWI-FM, WRAS-FM, WORJ-FM, WBAB-FM, KSHE-FM, KSJO-FM, KBPI-FM, KRST-FM
 JESSE COLIN YOUNG, "Song For Juli," Warner Bros.: WRAS-FM, KRST-FM, WGLF-FM
 DENNIS COULSON, Elektra: WUOG-FM
 COUNTRY GAZETTE, "Don't Give Up Your Day Job," United Artists: KCFR-FM, WBAB-FM, WOWI-FM

Executive Turntable

• Continued from page 4

ensack, N.J., Urman will be responsible for the firm's entire custom duplicating sales functions. . . . Officials of the new Grateful Dead label (see separate story) are Ron Rakow, president; Andy Leonard, Joshua Brown and Steve Brown, advertising and promotion; and Bob Seidemann, expeditor. . . . Joseph P. SooHoo appointed programmer for Polygram Corporation. He will perform computer systems services for all Polygram operating companies, MGM Records, Phonogram Records, Polydor Records, and Chappell Music. . . . John H. Bermingham appointed staff vice president and counsel for RCA Corporation.

Norman Gardner appointed East Coast regional promotion manager for Crossover Records. Gardner was most recently New York promotion man for Skyline Distributors. . . . Steve Baker named director of a&r for Miami-based Earth Records and World Productions. Baker recently left MCA Records where he was a Florida promotion man.

Tape Pirate Fined 10G's

• Continued from page 3

75,000 8-track tapes were confiscated along with several pieces of duplicating and loading equipment.

Judge Ronald George sentenced Loecsey and placed him on three years summary probation on condition that he pay a \$10,000 fine plus penalty assessment or serve 1,000 days in prison. He also was sentenced to three months in county jail on each count (suspended) and was ordered to refrain from engaging in any manner in the tape piracy business.

Record manufacturers named in the complaint were MCA, Capitol, A&M and Warner Bros. Each firm was represented in five counts.

Latin Labels Unite

• Continued from page 3

ney of California, Congressman Roybal, the District Attorney, the Mayor's office, the FBI and the IRS. Venzor also hopes to meet soon with Stanley Gortikov, RIAA president.

Bilingual posters will be offered to all members explaining the difference between a bootleg and legitimate tape for distribution among their customers. In addition, a reward will be offered for anyone providing information concerning illegitimate operations at the manufacturing or retail level. Letters will go to persons outside the L.A. area within the month. Dues will be \$200 for manufacturers and \$100 for distributors.

Venzor said, "Proportionally, we feel the bootleg and counterfeit tape

and disk situation is just as serious in the Latin market as it is in the American pop market. We hope to make a dent in Southern California and then move to the Northern part of the state. Then we will move East."

In addition to the election of Venzor as association president, other officers include: Jorge Borrego, vice president, Guiro Records; Valentin Velasco, secretary, Peerless-Musart; and Mildred Weiss, treasurer, MPA Records.

Initial members include: Orfeon Records; Peerless, Musart Records; Musimex; and Gas Records; all manufacturers. Distributor members include: Guiro Records; MPA Records; Baly Records and Discout; Cal-Mex Records; Amex Records; Melo Records; and Pan American Records of Chicago.

THE MARSHALL TUCKER BAND—Take The Highway (2:55); producer: Paul Hornsby; writer: Toy Caldwell; publisher: No Exit, BMI, Capricorn 0030 (Warner Bros.). Is it Jethro Tull meets the Allman Brothers? No, it's Capricorn's new wonder group with an irresistibly cooking single surefire to make them household words. Flute, organ bits and fluent southern rock guitar work dominate the instrumental jamming. Basically an FM sound, but so dramatically organized and energetic it can't miss on top 40. Flip: no info available.

STEELY DAN—My Old School (4:11); producer: Gary Katz; writers: W. Becker, D. Fagen; publisher: American Broadcasting, ASCAP, ABC 11396. Those new princes of a slightly freaky AM single format have another hit from their production line. Opening piano riff sounds almost like Elton, but the high-flying chorus hook is harmonized with unmistakable Steely Dan inventiveness. Verse lyrics can't be heard quite clearly enough to know what the song is about, but it sure sounds fine. Flip: no info available.

Pop

DEODATO—Super Strut (4:26); producer: Creed Taylor; writer: Eumir Deodato; publisher: Kenya, ASCAP, CTI 16. Are the charts still open to offbeat instrumentals? If so, this is one of the best. Deodato's "Rhapsody In Blue" had a pretty good chart life and this is the former flipside. It has the joyfully churning beat and shimmering surfaces of today's most original soul productions. Flip: "Rhapsody In Blue" (3:45); producer: Creed Taylor; writer: George Gershwin; publisher: New World, ASCAP.

also recommended

RAY CHARLES—Come Live With Me (3:19); producer: Ray Charles; writers: Boudieux Bryant, Felice Bryant; House of Bryant, BMI, Crossover 973.

BARBRA STREISAND—The Way We Were (3:29); producer: Marty Paich; writers: M. Hamisch, A. Bergman, M. Bergman; Colgems, ASCAP, Columbia 45944.

NEIL DIAMOND—Be (3:28); producer: Tom Catalano; writer: Neil Diamond; publisher: Stonebridge, ASCAP, Columbia 4-45942.

REDBONE—Come and Get Your Love (3:30); producers: Pat & Lolly Vegas; writer: L. Vegas; publishers: Blackwood, Novalene, BMI, Epic.

ROGER MCGUINN—Draggin' (3:20); producer: Roger McGuinn; writer: R. McGuinn, J. Levy; Blackwood, Patlan, Jackalope, BMI, Columbia 45931.

JAN & DEAN—Dead Man's Curve (2:35); producer: Jan Berry; writers: J. Berry, R. Christian, A. Kornfield, B. Wilson; publisher: Screen Gems-Columbia, BMI, United Artists 092.

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

Soul

BARRY WHITE—Never, Never Gonna Give Ya Up (3:58); producer: Barry White; writer: Barry White; publishers: Sa Vette, January, BMI, 20th Century 2058. Isaac Hayes has made his mark on White. This song sounds very much like a Hayes production, with spoken word dialog, a soft vocal style, some beautiful string and flute work and a relaxed story. The message: Barry will never quit on his love. Flip: no info available.

DON COVAY—Somebody's Been Enjoying My Home (3:36); producer: Don Covay; writers: L. Scott, E. Darby; U-Van, ASCAP, Mercury 73430. Flip: "Bad Mouthing" (3:26); producer: Don Covay; writers: E. Darby, N. Jean; U-Van, ASCAP.

This is the followup to Covay's story about discovering his wife is up to extra-curricular activities at the same motel he uses. Now in his strong vocal style he discovers somebody's been sleeping in his bed and enjoying other sovereign rights. Flip: no info available.

also recommended

CANDI STATON—Love Chain (2:47); producer: Rick Hall; writers: G. Jackson, R. Moore, L. Chambers; publisher: Fame, BMI, Fame 328 (UA).

THE PATTERSON TWINS—Back In Love Again (3:08); producers: Troy Shondell, George Leinenweber; writer: George Jackson; Fame, BMI, King 6422.

TERRY FURLONG—Give Me One More Chance (3:05); producer: Terry Furlong; writer: T. Furlong; publishers: Durange, Elterlane, ASCAP, Epic 11037 (Columbia).

LITTLE ROYAL—(I Want To Be Free) Don't Want Nobody Standing Over Me (2:40); producers: Huey Meaux/Hal Neely; writers: Ernest Cate, Earl Cate; Flatriver, BMI, Tri-us 917 (Starday King).

First Time Around

(These are new artists deserving airplay and sales consideration)

IAN THOMAS—Painted Ladies (3:30); producer: John Lombardo; writer: Ian Thomas; Corinth, BMI, Janus 224. (There's a cross between the Eagles and America on this flowing story about travelling around the thinking about returning home. La la la.)

Country

MERLE HAGGARD—If We Make It Through December (2:41); producer: Ken Nelson; writer: Merle Haggard; Shade Tree (BMI); Capitol 3746. Another change of pace by Haggard, who keeps surprising with his various styles, and does so well with all. He is a complete artist. Flip: "Bobby Wants a Puppy Dog for Christmas." Same credits.

BOB LUMAN—Still Loving You (1:57); producer: Glenn Sutton; writer: Troy Shondell; publisher not listed; Epic 5-11039. That smooth, deep voice gives this old timer a new treatment that demonstrates just how well Luman can do a ballad. It's a change from his recent up-tempos. Flip: "I'm Gonna Write a Song;" producer: same; writer: Glenn Sutton.

HANK WILLIAMS JR.—The Last Love Song (2:43); producer: Jim Vienneau; writer: Hank Williams Jr.; Hank Williams Jr. Music (BMI); MGM 14656. There is an old theory that, if one wants the right song, he writes the song. Junior has done just that. It's a beauty, and Vienneau has brought out the best in him. Probably the finest he's done.

ROY CLARK—Somewhere Between Love and Tomorrow (3:11); producer: Jim Foglesong; writers: B. Reneau, T. Lazaros; Chess Music/Charlie Boy (ASCAP); Dot 17480. One of the world's leading entertainers puts his soul into this one in a week of great ballads. He makes you feel it. Flip: no info.

PAT ROBERTS—I'm Gonna Keep Searching (2:27); producer: George Richey; writers: G. Richey, C. Taylor, N. Wilson; Al Gallico/Algee (BMI); Dot 17478. The youngster takes one out of his album and runs with it, and the whole thing is off and running. He's improved with each release, and this one is exceptional. Flip: no info.

also recommended

ANTHONY ARMSTRONG JONES—I've Got Mine (2:46); producer: Glenn Sutton; writer: Kenny O'Dell; House of Gold (BMI); Epic 5-11042.

JOHN AUTRY—Kansas City's Hurtin' Kind (2:47); producer: Willie Fong Young; writer: John Autry; Hip Pocket (BMI); Toast 312.

WYNN STEWART—It's Raining in Seattle (2:41); producer: Bobby Bare; writer: Roger Murrah; Return (BMI); RCA DJHO 0114.

BOBBY WRIGHT—Lovin' Someone on My Mind (2:26); producer: Don Gant; writer: D. Cook, Milene (ASCAP); ABC 11390.

BOBBY LORD—Looking for a Cold Lonely Winter (2:44); producer: Jimmy Key; writer: Ronnie Rogers; Newkeys (BMI); Rice 5063.

LAWANDA LINDSEY—Sunshine Feeling (2:09); producer: Buck Owens; writer: Jim Shaw; Blue Book (BMI); Capitol 3739.

DAVE DUDLEY—Rollin' Rig (2:17); producer: Jimmy Key; writer: Roy Baham; Newkeys Music (BMI); Rice 73-5064.

Regulation #1527 Electrical Transcriptions

(a) Recording Studios

Tax does not apply to the charges by a recording studio for the recording of a program on "wax," tape or wire if the "wax," tape or wire is not delivered to the customer or to any person at the direction of the customer and title is retained by the studio. If, however, the recording studio agrees to furnish finished records, acetates or other tangible personal property which becomes the property of others, tax applies to the sale of such tangible personal property, without any deduction on account of the rental of the studio facilities, or other labor or service costs involved in the manufacture of such tangible personal property, even though such costs are itemized in the billing rendered to the customer.

To the extent that the studio in making the recording rents tangible personal property to the customer, tax applies as set forth in regulation 1660.

(b) Processors

The furnishing of "masters," "mothers," "stampers," and finished records by a processor to a producer constitutes a sale of tangible personal property and tax applies thereto.

(c) Library Producers

Tax applies as explained in regulation 1660 to rentals of records and other tangible personal property by library producers.

'Seagull' to Get Flying Push by Col

• Continued from page 3

tion's with a Top 40, progressive or MOR format; a number of sales aids, including posters, a mobile, streamers, and display cards; and an hour-long radio show, featuring Neil Diamond and selections from the LP. Teller stated that the radio show would be placed in a number of markets with label advertising backing.

The thrust of the campaign will follow the various market premieres of the Paramount Pictures film, said Teller. The film premieres here Oct. 24 and in Los Angeles (31), with upwards of eight other U.S. premieres scheduled for November. National distribution by Paramount has been slated for December.

AMRA Sues Decca Over \$37.5G Unpaid Royalties

NEW YORK—The American Mechanical Rights Association (AMRA) has brought a breach of licensing agreements suit against Decca Records, in U.S. District Court here, in an attempt to recoup an alleged \$37,500 in unpaid royalties owed to it by the defendant.

According to lawyers for the AMRA, an audit was conducted on the defendants books and records in July last year for the period Jan. 1, 1965 to Dec. 31, 1968, and it was allegedly disclosed that the defendant, in breach of its licensing agreements with plaintiff, failed to report, account for, and pay all the royalties due plaintiff on behalf of its members, during the period covered by the audit.

The suit further argues that more than 30 days have elapsed since plaintiff demanded from defendant, in writing, the full amount of royalties attributable to the audit period,

and that to date no portion had been paid.

AMRA also argues that upon information and belief the defendant wrongfully and intentionally concealed from the plaintiff the true and correct amounts of royalty payments due by rendering accountings which were false and which substantially understated the actual amounts due.

In addition to seeking recovery of the amount of royalties allegedly due, the plaintiff is also seeking an additional \$112,487.97 in exemplary damages; as well as interests, costs, counsel fees and other and further relief which the court may deem just and proper.

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

FACT: Record industry trade papers are the most effective means of influencing radio programmers.

And Billboard is the most effective of the record industry trade papers ... We can prove it.

Billboard commissioned the research division of Hagen Communications, Inc. to do in-depth research to disclose—for the first time—how advertising in trade publications influences airplay.

Various record manufacturers designated St. Louis, Missouri as a typical music market, prompting the research team to conduct in-depth interviews with individuals at the 21 St. Louis stations that program music. Here's what they found:

Of the top ten sources of information used by radio programmers, trade publications lead the field with a decisive 83.7 per cent margin.*

Most of the individuals interviewed in St. Louis admitted being influenced, in various ways, by trade paper advertising.*

After determining that trade paper advertising does, indeed, influence radio programmers, the researchers wanted to know how the different record industry trade papers compared against one another.

Within the St. Louis Market, 92% of the key programming sources read Billboard.*

More time was spent reading Billboard than almost the combined time spent reading the other two publications.*

As you can see, trade paper advertising does, in fact, influence radio influentials who program a station's music and expose it to the record-buying public. And Billboard has proven to be the number one source used by radio programmers to learn about and evaluate new releases through its news, reviews, charts and advertising. Projecting all this one step further, you could say that trade advertising in Billboard indirectly communicates to, and sells to, the all-important consumer.

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 **HOT 100** Chart Bound

Record Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	HALF-BREED —Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102	★	45	10	ECSTASY —Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus)	68	70	5	THIS TIME IT'S REAL —Tower of Power (Tower of Power), Kupka, Castillo, Bartlett, Warner Bros. 7733
★	7	8	RAMBLIN' MAN —Allman Brothers Band (Johnny Sandlin and the Allman Brothers Band), Richard Betts, Capricorn 0027 (Warner Brothers)	★	66	2	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280	69	63	7	EVERYBODY'S HAD THE BLUES —Merle Haggard (Fuzzy Owen), Merle Haggard, Capitol 3641
3	3	14	LET'S GET IT ON —Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown)	36	38	6	LET ME IN —Osmonds (Alan Osmond), Alan Osmond, Wayne Osmond, Merrill Osmond, Kolob 14617 (MGM)	70	65	11	EVIL —Earth, Wind & Fire (Joe Wissert), M. White, P. Bailey, B. Eli, Columbia 4-45888
4	5	9	HIGHER GROUND —Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54235 (Motown)	37	19	12	THEME FROM "CLEOPATRA JONES" —Joe Simon featuring the Main Streeters (Joe Simon), Joe Simon, Spring 1387 (Polydor)	71	83	3	COUNTRY SUNSHINE —Dottie West (Billy Davis), Billy Davis, Dottie West, RCA 0072
★	8	6	ANGIE —Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic)	38	44	4	JESSE —Roberta Flack (Joel Dorn), Janis Ian, Atlantic 45-2982	★	98	2	LET ME BE YOUR LOVEMAKER —Betty Wright (Willie Clarke, Clarence Reid), Clarence Reid, Willie Clarke, Betty Wright, Aton 4619 (Atlantic)
6	6	14	THAT LADY —Isley Brothers (The Isleys), The Isleys, T-Neck 72251 (Columbia)	39	33	13	JIMMY LOVES MARY ANNE —Looking Glass (Arif Mardin), E. Lurie, Epic 5-11001 (Columbia)	73	73	3	RIDIN' MY THUMB DOWN TO MEXICO —Johnny Rodriguez (Jerry Kennedy), Johnny Rodriguez, Mercury 73416 (Phonogram)
7	2	11	LOVES ME LIKE A ROCK —Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907	★	76	2	I GOT A NAME —Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389	74	79	8	BLOOD RED & GOING DOWN —Tanya Tucker (Billy Sherrill), Curly Putnam, Columbia 4-45892
★	11	7	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383	41	27	13	GYPSY MAN —War (Jerry Goldstein), D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 281	75	78	4	GOTTA FIND A WAY —Mentals (The Staff), F. Dahrouge, B. Terrell, Stang 5050 (All Platinum)
9	10	8	KEEP ON TRUCKIN' —Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown)	42	24	11	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING —Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40105	76	77	5	RUBBER BULLETS —10 C.C. (Strawberry Productions), Godley, Creme, Gouldman, UK 49016 (London)
10	4	12	WE'RE AN AMERICAN BAND —Grand Funk (Todd Rundgren), Don Brewer, Capitol 3660	★	56	3	JUST YOU & ME —Chicago (James William Guercio), James Pankow, Columbia 4-45933	★	77	NEW ENTRY	CHEAPER TO KEEP HER —Johnnie Taylor (Don Davis), Muck Rice, Stax 0176
11	14	9	YES WE CAN CAN —Pointer Sisters (David Rubinson), Allen Toussaint, Blue Thumb 229 (Famous)	44	47	6	NUTBUSH CITY LIMITS — Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298	78	84	3	LIFE AIN'T EASY —Dr. Hook & the Medicine Show (Ron Haffkine), Ray Sawyer, Shel Silverstein, Columbia 4-45925
★	23	6	HEARTBEAT IT'S A LOVEBEAT —DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030	45	43	11	STONED OUT OF MY MIND —Chi-Lites (Eugene Record), Eugene Record, Barbara Acklin, Brunswick 55500	79	89	3	WEST COAST WOMAN —Painter (Danny Lowe), Doran Beattie, Danny Lowe, Elektra 45862
★	25	5	PAPER ROSES —Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609	46	46	4	RAISED ON ROCK/FOR OL' TIMES SAKE —Olivia Newton-John (Felton Jarvis), Mark James/Tony Joe White, RCA 0088	80	87	2	MY PRETENDING DAYS ARE OVER —Della (Don Davis), H. Ross, D. Davis, J. Dean, Cadet 5698 (Chess/Janus)
14	17	10	FREE RIDE —Edgar Winter Group (Rick Derringer), Dan Hartman, Epic 5-11024 (Columbia)	47	32	16	IF YOU WANT ME TO STAY —Sly & the Family Stone (Sly Stone for Fresh), Sylvester Stewart, Epic 5-11017 (Columbia)	★	NEW ENTRY	OOH BABY —Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAN 3633 (London)	
15	15	9	CHINA GROVE —Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7728	★	56	3	(I Don't Want To Love You But) YOU GOT ME ANYWAY —Sutherland Brothers & Quiver (Muff Winwood), Iain Sutherland, Island 1217 (Capitol)	★	NEW ENTRY	SWEET UNDERSTANDING LOVE —Four Tops (Steve Barri, Brian Potter, Dennis Lambert), R. Benson, V. Benson, I. Hunter, Dunhill 4366	
16	12	12	MY MARIA —B.W. Stevenson (David N. Kereshbaum), Daniel Moore, B.W. Stevenson, RCA 0030	48	48	9	SUCH A NIGHT —Dr. John (Allen Toussaint), Mac Rebennack, Atco 45-6937	★	97	2	HELLO IT'S ME —Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers)
17	20	6	BASKETBALL JONES featuring TYRONE SHOELACES —Cheech & Chong (Lou Adler), Thomas Chong, Cheech Marin, Ode 66038 (A&M)	49	53	5	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia)	★	NEW ENTRY	OH NO NOT MY BABY —Rod Stewart (Rod Stewart), Goffin, King, Mercury 73426	
18	9	17	DELTA DAWN —Helen Reddy (Tom Catalano), Alex Harvey, Larry Collins, Capitol 3645	★	68	3	HERE I AM (Come and Take Me) —Al Green (Willie Mitchell, Al Green), Al Green, M. Hodges, Hi 45-2247 (London)	86	86	2	ROLLING IN MY SWEET BABY'S ARMS/I'M SO LONESOME I COULD CRY —Hank Wilson (J.J. Cale, Audie Ashworth, Leon Russell, Denny Cordell), Lester Flatt/Hank Wilson, Shelter 7336 (Capitol)
★	29	5	ALL I KNOW —Garfunkel (Garfunkel, Roy Halee), Jim Webb, Columbia 4-45926	51	35	15	I'VE GOT SO MUCH TO GIVE —Barry White (Barry White), Barry White, 20th Century 2042	87	88	4	I'M COMING HOME —Johnny Mathis (Thom Bell), Thom Bell, L. Creed, Columbia 4-45908
★	26	7	KNOCKIN' ON HEAVEN'S DOOR —Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	52	37	11	THE MOST BEAUTIFUL GIRL —Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia)	88	93	2	LITTLE GIRL GONE —Donna Fargo (Stan Silver), Donna Fargo, Dot 17476 (Famous)
21	13	14	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE —Dawn featuring Tony Orlando (Hank Medress, Dave Appell and the Tokens) Irwin Levine & L. Russell Brown, Bell 45,374	★	69	3	NEVER LET YOU GO —Bloodstone (Mike Vernon), Williams, London 1051	89	99	3	REDNECK FRIEND —Jackson Browne (Jackson Browne), Jackson Browne, Elektra/Asylum 11023
22	16	17	BROTHER LOUIE —Stories (Kenny Kerner, Richie Wise), Errol Brown, Tony Wilson, Kama Sutra 577 (Buddah)	54	58	5	FRIENDS —Bette Midler (Barry Manilow, Geoffrey Haslam, Ahmet Ertegun), M. Klingman, Buzzy Linhart, Atlantic 45-2980	90	92	8	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME —Ray Price (Don Law Productions), Jim Weatherly, Columbia 4-45889
23	21	28	WHY ME —Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia)	55	62	3	TOP OF THE WORLD —Carpenters (Richard Carpenter, Karen Carpenter, Jack Dougherty), Richard Carpenter, John Bettis, A&M 1468	91	96	3	LOVE IS ALL —Engelbert Humperdinck (Gordon Mills), Les Reed, Barry Mason, Parrot 45-40076 (London)
★	30	10	ROCKY MOUNTAIN WAY —Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Joe Vitale, Kenny Passarelli, Roche Grace, Dunhill 4361	★	80	2	I CAN'T STAND THE RAIN —Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)	92	81	5	SLIPPIN' AWAY —Jean Shepard (Larry Butler), Bill Anderson, United Artists 248
25	18	20	TOUCH ME IN THE MORNING —Diana Ross (Michael Masser, Tom Baird), Michael Masser, Ron Miller, Motown 1239	57	57	7	RHAPSODY IN BLUE —Deodato (Creed Taylor), George Gershwin, CTI 16	93	91	3	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH —Wilson Pickett (Brad Shapiro, Wilson Pickett), Wilson Pickett, Brad Shapiro, RCA 0049
★	42	4	SPACE RACE —Billy Preston (Billy Preston), Billy Preston, A&M 1463	58	50	8	CHECK IT OUT —Tavares (Robert Bowie), Butler, Osborn, Capitol 3674	94	95	2	HEY LITTLE GIRL —Foster Sylvers (Keg Johnson, Jerry Peters), Dorian Burton, Eugene Randolph, MGM 14630
27	22	10	YOU'VE NEVER BEEN THIS FAR BEFORE —Conway Twitty (Owen Bradley), Conway Twitty, MCA 40094	59	67	4	PHOTOGRAPH —Ringo Starr (George Harrison, Richard Perry), Richard Perry, Apple 1865	95	NEW ENTRY	I WON'T LAST A DAY WITHOUT YOU —Maureen McGovern (Carl Maduri), Paul Williams, Roger Nichols, 20th Century 2051	
28	28	7	GET IT TOGETHER —Jackson Five (B. Gordy, H. Davis, D. Fletcher, J. Marcellino, M. Larson), Hal Davis, Motown 1277	★	74	2	SISTER JAMES —Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo), Jeff Barry, Nino Tempo, A&M 1461	96	94	5	FAREWELL ANDROMEDA —John Denver (Milton Okun), John Denver, RCA 0067
29	34	6	HURTS SO GOOD —Millie Jackson (Brad Shapiro), P. Mitchell, Spring 139 (Polydor)	61	71	4	OUTLAW MAN —Eagles (Glyn Johns), David Blue, Asylum 11025	97	82	7	TONIGHT —Raspberries (Jimmy Ienner), Eric Carmen, Capitol 3610
30	31	9	IN THE MIDNIGHT HOUR —Cross Country (Margo Siegel & Margo & Medress, Appell Prod.), Wilson Pickett, Steve Cropper, Atco 6934	62	64	5	TO KNOW YOU IS TO LOVE YOU —B.B. King (Dave Crawford), Stevie Wonder, S. Wright, ABC 11373	98	NEW ENTRY	STEALIN' —Uriah Heep (Gerry Bron), Hensley, Warner Brothers 7738	
★	41	4	WE MAY NEVER PASS THIS WAY AGAIN —Seals & Crofts (Louie Shelton), James Seals, Dash Crofts, Warner Brothers 7740	63	51	11	HEY GIRL (I Like Your Style) —Temptations (Norman Whitfield), Norman Whitfield, Gordy 7131 (Motown)	99	NEW ENTRY	HAVING A PARTY —O'Jays (Dan Greer), Sam Cook, MGM 14623	
★	40	6	FUNKY STUFF —Kool & the Gang (Kool & the Gang), Kool & the Gang, De-Lite 557 (P.I.P.)	64	49	9	WOMAN FROM TOKYO —Deep Purple (Deep Purple), Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Brothers 7737	100	NEW ENTRY	KID'S STUFF —Barbara Fairchild (Jerry Crutchfield), J.J. Crutchfield, D. Earl, Columbia 4-45903	
33	39	8	SUMMER (The 1st Time) —Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251B-3	65	72	3	ASHES TO ASHES —Fifth Dimension (Bones Howe), Dennis Lambert, Brian Potter, Bell 1280				
				66	54	8	LOVING ARMS —Dobie Gray (Mentor Williams for Third Son Productions), Tom Jans, MCA 40100				

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 Corp.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.

HOT 100 A-Z—(Publisher—Licensee)

All I Know (Capitol, ASCAP)..... 19	Ecstasy (Bridgeport, BMI)..... 34	Here I Am (Come & Take Me) (Jec/Al Green, BMI)..... 51	Hey Girl (I Like Your Style) (Stone Diamond, BMI)..... 64	Hey Little Girl (Frost, BMI)..... 94	I Can't Stand the Rain (Jec, BMI)..... 57	Funky Stuff (Delightful/Gang, BMI)..... 32	Get It Together (Jobete, ASCAP)..... 28	Gotta Find a Way (Gambi, BMI)..... 75	Half Breed (Hummit, BMI)..... 41	Having a Party (Kags, BMI)..... 99	Heartbeat It's a Lovebeat (Schine, ASCAP)..... 12	I'm Coming Home (Mighty Three, BMI)..... 30	In the Midnight Hour (Cotillon/East/Memphis, BMI)..... 12	I've Got So Much to Give (January/Sa-Vette, BMI)..... 63	I Won't Last a Day Without You (Almo, ASCAP)..... 95	Jesse (Frank, ASCAP)..... 38	Jimmy Loves Mary Anne (Spruce Run/Evie/Chappell, BMI)..... 39	Just You & Me (Big Elk, ASCAP)..... 43	Keep On Truckin' (Stone Diamond, BMI)..... 40	Let Me Be Your Lovemaker (Sheryl, BMI)..... 72	Let Me In (Kolob, BMI)..... 36	Life Ain't Easy (Blackwood/Rekoop/Evie Eye, BMI)..... 78	Little Girl Gone (Prima Donna, BMI)..... 88	The Love I Lost (Part I) (Mighty Three, BMI)..... 50	Love Is All (Faldst, BMI)..... 91	Love's Like a Rock (Charing Cross, BMI)..... 7	Midnight Train to Georgia (Kca, ASCAP)..... 46	My Pretending Days Are Over (Groovesville, BMI)..... 80	Never Let You Go (Chrystal Jukebox, BMI)..... 3	Nutbush City Limits (Unart, BMI)..... 44	Oh No Not My Baby (Screen Gems-Columbia, BMI)..... 85	Ooh Baby (Management Agency & Music Publishing, BMI)..... 81	Outlaw Man (Good Friends/Benchmark, ASCAP)..... 62	Paper Roses (Lewis, ASCAP)..... 13	Photograph (Richroony, BMI)..... 60	Rambalin' Man (No Exit, BMI)..... 2	Raised on Rock (Screen Gems-Columbia, BMI)..... 46	Redneck Friend (Benchmark, ASCAP)..... 89	Rhaphody in Blue (New World, ASCAP)..... 49	Ridin' My Thumb Down to Mexico (Hallnote, BMI)..... 73	Rocky Mountain Way (ABC/Dunhill/Speedy, BMI)..... 24	Rolling in My Sweet Baby's Arms (Lester Int'l, BMI)..... 86	Rubber Bullets (St. Anne's, BMI)..... 76	Saturday Night's Alright for Fighting (James, BMI)..... 42	Say Has Anybody Seen My Sweet Gypsy Rose (Levine & Brown, BMI)..... 21	Sister James (Broadside, BMI)..... 61	Tonight (C.A.M. U.S.A., BMI)..... 97	Top of the World (Almo/Hammer & Nails, ASCAP)..... 56	Touch Me in the Morning (Stein & Van Stock, ASCAP)..... 98	We May Never Pass This Way Again (Downbreaker, BMI)..... 35	We're an American Band (Cran Renaff, BMI)..... 10	West Coast Woman (Painter, BMI)..... 79	Why Me (Resaca, BMI)..... 23	Woman from Tokyo (Hec, BMI)..... 65	You're the Best Thing That Ever Happened to Me (Kca, ASCAP)..... 90	You've Never Been This Far Before (Titty Bird, BMI)..... 27	You're a Special Part of Me (Stein & Van Stock, ASCAP)..... 35
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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. Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

PICK HIT

BONFÁ



JACARANDA

... now the edited version of the most-requested album cut... "APACHE TALK" ... an exciting new single!
Arranged and Conducted by EUMIR DEODATO

BONFÁ'S TIME IS NOW ... AND THE CRITICS AGREE!

JACARANDA—Bonfá—Ranwood R 8112
What we're talking here is the continuation of the new birth of progressive pop-jazz. Deodato did much to further that cause with his smash hit. "Also Sprach Zarathustra" and others have followed suit, but Bonfá lends to something a bit different here. With Deodato arranging and conducting, Bonfá runs through ten solid tracks of that progressive pop jazz the highlights of which appear on "Apache Talk," "Don Quixote" and "Danse V," in attendance to assist are the likes of some very fine musicians, including Airto, Ray Barretto, Mark Drury and Stanley Clark. All add to the overall effectiveness, but this is Bonfá's baby and a beautiful one it is.

CASH BOX MAGAZINE

LUIZ BONFÁ

JACARANDA — Ranwood R 8112: Apache Talk; Jacaranda; Gentle Rain; You or Not to Be; Strange Message; Don Quixote; Song Thoughts; Danse V; Empty Room; Sun Flower.

Personnel: Stanley Clarke, electric bass; Mark Drury, bass (tracks 1, 2, 6); Airto, percussion; Ray Barretto, conga; Idris Muhammad, drums; Richard O'Connell, drums (track 1); John Tropea, electric guitar; John Wood, electric piano (tracks 2, 3); Sonny Boyer, tenor; Phil Bodner, flute; Bonfá, 12 and 6 string acoustic guitars; Sonia Burnier and Maria Toledo, vocals.

Rating: ****

This album contains some heavy Brazilian soul and a touch of Latin funk.

DOWNBEAT MAGAZINE

RANWOOD
RECORDS, INC.

LUIZ BONFÁ—Jacaranda, Ranwood R 8112. Not too much has been heard from lately from the Brazilian Latin school. Master guitarist Bonfá can change all that. This LP captures all the gentle beauty of South America, the changing tides and ebbing breezes, the lolling effects of chords and progressions emerging from his 6 and 12 string acoustic guitar. Eumir Deodato arranged and conducted the orchestra which gives Bonfá the finest of support. There is much pop easy listening appeal to this album, for Bonfá is a gentle force in music. Ray Barretto and Airto are a dynamic duo on Latin percussion, with Phil Bodner's flute and Sonny Boyer's tenor sax infusing spice.

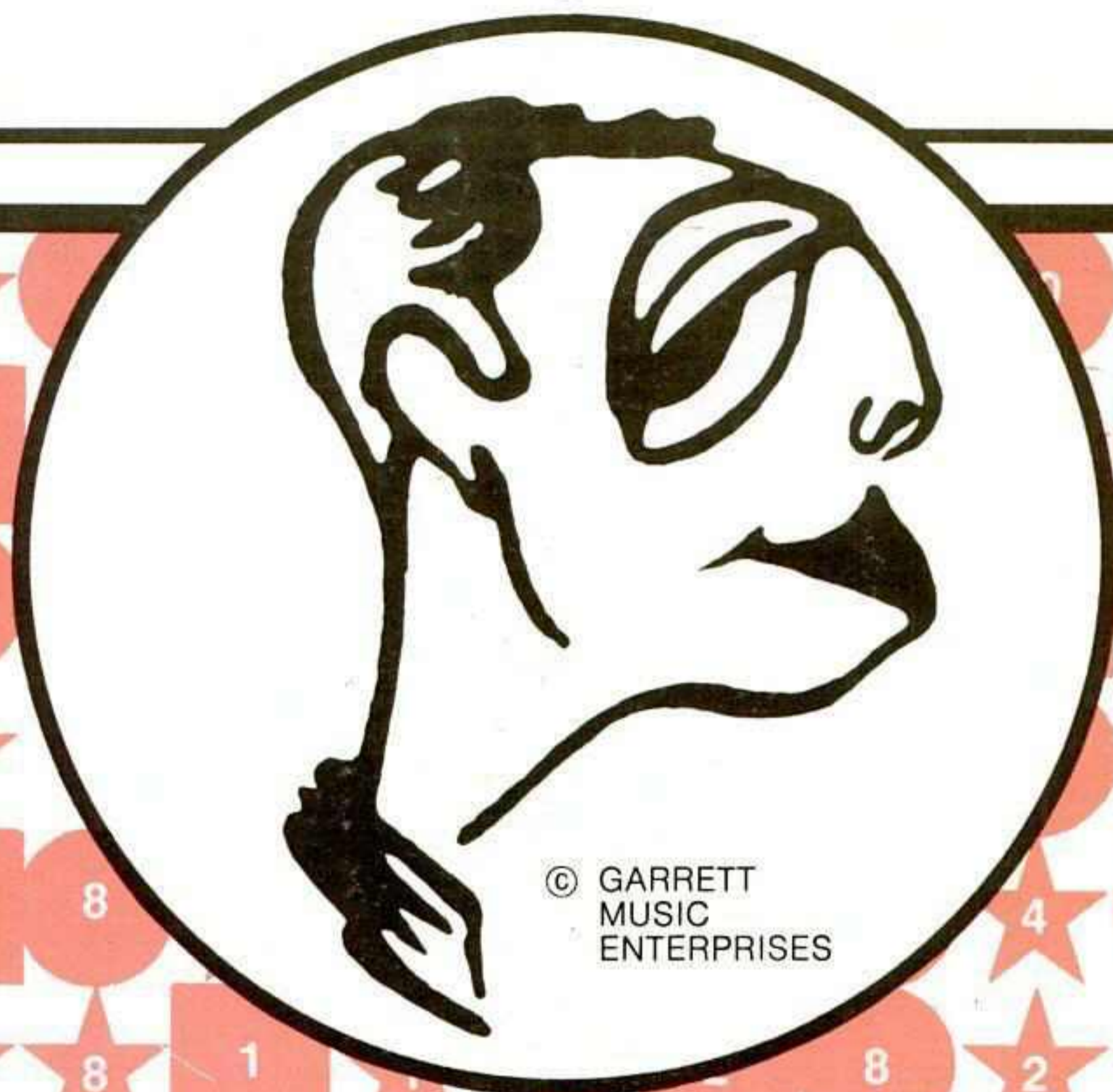
Best cuts: "Apache Talk," "Strange Message," "Danse V" (an unusually gutsy guitar performance).

Dealers: stock in jazz and Latin. Bonfá is recognized for this bossa nova work.

BILLBOARD MAGAZINE

Snuff Garrett

—When You Can
Count On A Logo



Our Newest Singles Produced by Snuff Garrett...

“GOOD NEWS, BAD NEWS”

recorded by

WAYNE PARKER

on Bell #45,397

“POPPA’S SIDE OF THE BED”

recorded by

JAN RADO

on Bell #45,394

Both Records Produced by **SNUFF GARRETT** For GARRETT MUSIC ENTERPRISES

BELL RECORDS A Division of Columbia Pictures Industries, Inc.

TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL										
107	104	14	JOHNNIE TAYLOR Taylored In Silk Star STS 3014 (Columbia)	5.98		6.98		6.98				138	128	11	BEE GEES Best of the Bee Gees, Volume II RSD SD 875 (Atlantic)	5.98		6.98		6.98				170	175	3	DOORS The Best Of Elektra EQ 5035			6.98		7.97								
109	107	14	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98				139	131	30	DR. JOHN In the Right Place Atco SD 7018	5.98		6.97		6.97				172	154	11	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98												
110	114	26	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98				140	149	4	SHIRLEY BASSEY Live At Carnegie Hall United Artists UA LA 111 H2	7.98		9.98		9.98				177	163	5	WATTSTAX II The Living Word Star STS 2-3018 (Columbia)	9.98		9.98		9.98								
111	105	12	JB'S Doin' It To Death People P 5603 (Polydor)	5.98		6.98		6.98				141	146	6	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98				178	177	4	RENAISSANCE Ashes Are Burning Sovereign ST 11216 (Capitol)	5.98		6.98		6.98								
112	115	12	MAUREEN MCGOVERN The Morning After 20th Century T 419	5.98		6.98		6.98				142	142	26	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97				179	181	3	MILLIE JACKSON It Hurts So Good Spring SPR 5706 (Polydor)	5.98		6.98		6.98								
113	106	18	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97				143	170	2	ANDREWS SISTERS Best Of MCA 2-4024	6.98		7.98						180	176	4	LOU DONALDSON Sassy Soul Strut Blue Note BN LA109 F (United Artists)	5.98		6.98		6.98								
114	108	17	TEN YEARS AFTER Recorded Live Columbia CZX 32288	7.98		9.98		9.98				144	134	5	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98		6.98				181	184	3	CANNONBALL ADDERLEY QUINTET Inside Straight Fantasy 9435	5.98		6.98		6.98								
115	111	27	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98				145	141	49	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98				182	183	4	IAN MATTHEWS Valley Hi Elektra EKS 75061	5.98		6.98		6.98								
116	116	7	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98		6.98		6.98				146	152	4	HERBIE MANN Turtle Bay Atlantic SD 1642	5.98		6.98		6.98				183	183	4	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95		6.95								
117	179	2	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Brothers)	5.98		6.97		6.97				147	145	46	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98				184	184	3	GILBERT O'SULLIVAN I'm A Writer Not A Fighter MAM 7 (London)	5.98		6.98		6.98								
118	119	93	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067	9.98		11.98		11.98				148	166	2	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98				185	183	4	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95		6.95								
119	113	47	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98				149	138	36	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98				186	195	3	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124 F	5.98		6.98		6.98								
120	110	8	STAPLE SINGERS Be What You Are Star STS 3015 (Columbia)	4.95		5.98		5.98				150	139	45	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95			187	195	3	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124 F	5.98		6.98		6.98								
121	117	39	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97	7.95			151	137	34	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.98	9.98				188	190	4	FREDDY HART Trip To Heaven Capitol ST 11197	5.98		6.98		6.98								
122	182	2	JESSE COLIN YOUNG Song For Julie Warner Bros. BS 2734	5.98		6.97		6.97				152	160	6	PETER BANKS Two Sides of Sovereign SMAS 11217 (Capitol)	5.98		6.98						189	191	5	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95										
123	125	9	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95				153	150	13	DONNY HATHAWAY Extension of a Man Atco SD 7029	5.98	6.97	6.98	7.97	6.98				190	194	5	THOSE GLORIOUS MGM MUSICALS Show Boat/Annie Get Your Gun MGM 2 SES 42 ST	7.98		8.95										
124	124	10	ALAN PRICE/SOUNDTRACK O Lucky Man Warner Bros. BS 2710	5.98		6.97		6.97				154	158	5	ETTA JAMES Chess CH 50042	5.98		6.95						191	194	5	THOSE GLORIOUS MGM MUSICALS Show Boat/Annie Get Your Gun MGM 2 SES 42 ST	7.98		8.95										
125	164	11	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95		6.95				155	151	13	ELVIS PRESLEY Elvis RCA APL 1-0283	5.98		6.98		6.98				192	191	5	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95										
126	126	30	DAWN featuring Tony Orlando Tuneweaving Bell 1112	5.98		6.98		6.98				156	147	13	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94		6.94				193	191	5	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95										
127	121	52	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98				157	155	14	JIMI HENDRIX Soundtrack Recordings Reprise ZRS-6481	9.98		9.97		9.97	11.95			194	191	5	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95										
128	127	63	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98				158	161	14	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98		9.98		9.98	13.98			195	198	3	RICK GRECH The Last Five Years RSD SD 876 (Atlantic)	5.98		6.98		6.98								
129	118	13	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95		6.95				159	148	10	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98		6.95		6.95				196	197	2	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98								
130	135	8	MERLE HAGGARD I Love Dixie Blues... So I Recorded "Live" Capitol ST 11200	5.98		6.98		6.98				160	162	10	MELISSA MANCHESTER Home To Myself Bell 1123	5.98		6.98		6.98				197	197	2	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98								
131	132	24	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95				161	167	6	THUNDERCLAP NEWMAN Hollywood Dream MCA 354	5.98		6.98		6.98				198	197	2	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98								
132	133	4	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98				162	157	9	NAZARETH Razamanaz A&M SP 4396	5.98								199	197	2	PETE SINFIELD Still Manticore MC 66667 (Atlantic)	5.98		6.98		6.98								
133	123	65	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95				163	159	7	PINK FLOYD/SOUNDTRACK More Harvest SW 11198 (Capitol)	5.98		6.98		6.98				200	196	6	CHUCK BERRY Bio Chess CH 50043	5.98		6.95		6.95								
134	109	9	SOUNDTRACK featuring JOE SIMON and MILLIE JACKSON Cleopatra Jones Warner Bros. BS 2719	5.98								164	186	2	JOHN MAYALL 10 Years Are Gone Polydor PD 2-3005	7.98		9.98		9.98																				
135	136	7	FLASH featuring England's PETER BANKS Out of Our Hands Sovereign SMAS 11218 (Capitol)	5.98		6.98		6.98				165	174	43	THE SOUND OF MUSIC Soundtrack RCA LSOD 2005	6.98		7.95	8.95	7.95																				
136	130	20	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98				166	178	19	FRAMPTON'S CAMEL A&M SP 4385	5.98																								
137	120	17	WILSSON A Little Touch of Schmilsson In The Night RCA APL 1-0097	5.98		6.98		6.98				167	173	4	THE EARL SCRUGGS REVUE Columbia KC 32426	5.98		6.98		6.98																				

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Cannonball Adderley	182	Al Green	44, 127	Lynyrd Skynyrd	132	Raspberries	167	Staple Singers	120
Aerosmith	190	Merle Haggard	130	Paul McCartney & Wings	85	Helen Reddy	9, 54, 110	Steeley Dan	50, 147
Jan Akkerman	197	Richard Harris	51	Maureen McGovern	112	Renaissance	178	Cat Stevens	18
Allman Brothers Band	2, 88	George Harrison	72	Mahavishnu Orchestra	149	Charlie Rich	106	B.W. Stevenson	47
Andrew Sisters	143, 186	Freddy Hart	188	Melissa Manchester	160	Smoky Robinson	84	Rod Stewart	76
Brian Auger	70	Donny Hathaway	153	Mandrill	184	Rolling Stones	1, 118	Stories	41
Bachman-Turner Overdrive	123	Issac Hayes	101	Herbie Mann	146	Diana Ross	19, 119	Sutherland Brothers & Quiver	89
Peter Banks	152	John Denver	157	Mark Almond	73	Leon Russell	53	Johnnie Taylor	107
Shirley Bassey	140	Deodato	13	Ian Matthews	185	Carlos Santana/John McLaughlin	78	Temptations	66
Beatles	62, 68	Neil Diamond	35, 91	John Mayall	164	Earl Scruggs	53	Ten Years After	114
Bee Gees	138	Doors	170	Curtis Mayfield	86	Seals & Crofts	24, 55	Thunderclap Newman	161
Chuck Berry	200	Dramatics	171	Bettye Midler	67	Carly Simon	150	Tower of Power	74
Blood Sweat & Tears	81	Dr. John	139	Van Morrison	58	Paul Simon	27	Robin Trower	113
Bloodstone	95	Lou Donaldson	180	The Mothers	117	Simon & Garfunkel	166	Marshall Tucker Band	38
Bread	49	Doobie Brothers	16, 57	Mott The Hoople	39	Pete Sinfield	196	Conway Twitty	144
Donald Byrd									

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Country 8-track Sales Approaching Disk Pace

• Continued from page 3.

many tape cartridge sales as the album. "Satin Sheets" by Jeanne Pruett had 67 percent as many tape cartridge sales as album sales. (See page one story in which Columbia confirms country tape surge.)

However, the general pop music album—though sales on an artist like Elton John or Neil Diamond go much higher overall—has only 20-30 percent of tape cartridge sales compared to the album. "Moods" by Neil Diamond, for instance, had 33 percent as many tape cartridge sales as albums. Wishbone Ash's "Argus" had 23 percent as many tape cartridge sales and album sales.

Recent artist releases and the percent of tape sales to albums sales were: Jerry Clower 43, Osborne Bros. 52, Loretta Lynn & Conway Twitty 55, Wishbone Ash 19 on one album and 23 on another, Jerry Wallace 59, Ronnie Dove 37, The Persuasions 21, Brenda Lee 60, Roger Williams 46, Cal Smith 67, Bill Anderson 64, Dobie Gray 39, Marty Robbins 58, Elton John 17, Cher 38, Rick Nelson 39, El Chicano 23, Who 29, "Jesus Christ Superstar" 14, Bert Kaempfert 43, Bill Cosby 21, Jerry Jeff Walker 15.

Atlanta, incidentally, often outsells in dollar volume tape cartridges as compared to albums when it comes to country music, Eric said.

UJA Music Fete Rolling

• Continued from page 3.

who will serve as master of ceremonies.

The committee has provided for continuous music for dancing and socializing throughout the evening with the bands of Harry James and Tito Puente. The "Man of the Year" function has surpassed its original fund-raising dollar goal and promises to be the biggest, best attended and most successful dinner in the eight year history of the UJA's Music Industry Division, added Goldfarb.

Set to attend so far are: Sam Clark, Jerry Wexler, Milt Rackmil, Al Massler, Harold Lipsius, Dave Kapp, Art Talmadge, Archie Bleyer, Al Bell, Cy Leslie, Clarence Avant, Florence Greenberg and Larry Uttal. Also, Allen Klein, Art Kass, Neil Bogart, Jay Lasker, Jerry Schoenbaum, Marv Schlacter and Joe Kolsky. Elliot Blaine will represent his late brother, Jerry, founder of Jubilee Records. Linda Goldner, daughter of End/Gone pioneer George Goldner and Ilene Bisco, widow of Bert Berns, Bang/Shout founder, also have accepted the dais bids.

Use Tax to Be Argued

• Continued from page 3.

riod. An additional assessment of \$200,000 for subsequent periods through June, 1973, was noted.

Based on Regulations

The board representative would not pinpoint when the attempt to levy the state sale and use tax on record royalties began. He pointed out a regulation (#1527), which covers Electrical Transcriptions (see adjacent box) and (#1660), which covers leases, as basis for the levy.

He noted that proposed clarification of the regulation is being considered currently.

He explained that dependent upon the terms of purchase or lease of the master to or by a company, the responsibility for payment of the actual taxes changes. The state also holds that the tax would apply when separate deals are made with separate parties for exclusive tape and record manufacturing rights, he said.

Senate Ratifies Treaty

• Continued from page 1.

ment of ratification (Billboard 10/6/73).

Enforcement is carried out under the domestic law of each member country, through grant of copyright or under laws against unfair com-

petitive practice or by penal sanction. In the United States, the enabling law is the 1972 antipiracy amendment to the copyright statute, which provides protection against unauthorized duplication for copyrighted recordings made on or after Feb. 15, 1972.

The Treaty does not require member countries to provide protection to any recording made before the contracting nation became a formal adherent to the Phonogram Convention. In outlining treaty terms to the Senate, Majority Leader Sen. Mike Mansfield (D., Mont.) pointed out that this would not preclude member countries from granting retroactive protection if they wished. However, Copyright Office spokesmen point out that this is quite rare in international copyright agreements, most countries preferring to use the clear-cut date of formal ratification as the effective date for agreements involving copyright to go into force.

Exceptions may occur in instances of individual agreements between two countries, where each extends all statutory benefits to the copyrighted works by nationals of the other country. Such one-to-one agreements would not be nullified in any way by membership in the Geneva antipiracy treaty, according to the terms of the Phonogram Convention.

Rosenberg Bows 3 New Ventures

LOS ANGELES—Ted Rosenberg, formerly branch sales manager for W/E/A distributing, Los Angeles, and a 29-year record industry marketing veteran, has started a new company, Gift Wrap Ltd., a unique LP or tape giftwrap package which he is marketing through the 11 western states. He plans to go nationally through independent distributors. John Lott, Mighty Fine Dist., San Francisco, is handling northern California, Oregon and Washington and Tony Jacobs, Los Angeles, is handling southern California and Arizona.

Rosenberg is also becoming an art broker. Investment Art is a local venture, in which he is buying and selling contemporary masters.

He is partners with Alan Patterson, who started in 1968 Sunshine Records, local chain of five retail stores. Rosenberg has purchased a half interest.

Is there a settlement near in the CBS, Inc. lawsuit against former CBS Records president Clive Davis? Spokesmen for both parties have told Billboard that the charges against Davis have not been dropped and that a settlement between the two parties has not been reached—yet the talk of such a settlement persists.

Following his 45-day European tour Ray Charles returns to the U.S. Oct. 25 and leaves for a Japanese tour Nov. 2. . . . "Don Kirshner's Rock Concert" added seven new markets last week bringing the total to 111. . . . Capitol Records and San Francisco retail chain, Record Factory, share spot announcements and Capitol Records has bought sponsorship of a weekly series on Viacom's cable system in San Francisco, the three and a half hour, "Music Connection" on Saturday afternoons. . . . Stan Getz and Ahmad Jamal opened New York's newest jazz spot, Jimmy's on 52nd Street—formerly Toots Schor's.

Jem Records, New Jersey, has acquired the Trojan Records catalog for distribution in the U.S. Deal was concluded in London by Jem boss Marty Scott, and Lee Gopthal, who heads up Trojan, a label specializing in Jamaican reggae whose artists include the Wailers, Judge Dread and the Maytals. Jem will be shipping immediately, said Scott. . . . Eric Mercury has formed his own publishing wing, Daddy Black Music (ASCAP). . . . The Joint 9 Committee on Continuing Legal Education of the American Law Institute and the American Bar Association is holding a course of study, Law and the Publishing and Entertainment Media, at L'Enfant Plaza Hotel, Washington, Oct. 18-20. Registration is \$225. Paul Wolkin, (215) 387-3000, has details. . . . Aretha Franklin sang the Black National anthem before the Grambling and Morgan State football game last week. Proceeds of the traditional game between the two black colleges went to the Urban League. Miss Franklin also appeared at a benefit concert last week for victims of West African famine held at the Cathedral of St. John the Divine in New York.

Bob Reno has signed a long-term publishing affiliation agreement with SESAC Inc. His new SESAC firm is Basilone Music Inc. in New York. . . . Johnny Winter is back in the studios again with Rick Derringer producing and recording material written by David Bowie, Alan Toussaint and Shel Silverstein. Derringer is now with Edgar Winter as permanent guitarist and his own solo album will be released this month. . . . Janis Joplin's upcoming album has a title change to "Farewell Song."

Jules Podell, who started New York's Copacabana Club 33 years ago, died in New York, Sept. 27. He was 74. For the last couple of years the Copa has remained closed during the summer months and so far this year has not opened its doors for the fall season.

A musical, "Stanley," based on Stan Laurel's life, opens Oct. 11, in Bloomington, Minn., written by Dean Kaner, a friend of the late comedian. . . . U.K. group, Soft Machine, starts its first U.S. tour in two years in November. . . . Mark 56 Records, Anaheim, Calif. releasing an album of two radio broadcasts done in 1934 by George Gershwin—it includes his brother, lyricist Ira singing "Hi Ho" with composer Harold Arlen at the piano. The original tapes have been donated to the Rodgers and Hammerstein Archives of Recorded Sound in New York Public Library. The tapes were discovered by author Ed Jablonski ("The Gershwin Years") when he was checking through Ira Gershwin's library. . . . Taj Mahal's next album will be an acoustic one with help coming from the Pointer Sisters. Mahal's sessions with Alan Toussaint have been postponed until after the new year.

Release Records are presenting "Ireland's Best In Concert" at Avery Fisher Hall (formerly Philharmonic) New York on Friday (5), featuring Brendan Grace, Ray Lynam, Larry Cunningham and Dermot O'Brien. . . . Mahavishnu's next album is still going to be a live LP. . . . Lana Cantrell is to marry Australian talk show host Graham Kennedy. . . . Lookalikes for Queen Elizabeth, the Beatles, Elvis Presley, Batman, etc.—who appeared at Elton John's Los Angeles opening concert—did not make the trip to New York for the performer's two sell-out concerts at Nassau Coliseum and Madison Square Garden. . . . When We Win, a New York night club just opened (with Lee Horwin starring) is on the site of the old Cafe Society club. Cafe Society's owner Barney Josephson now runs the nearby Cookery restaurant-with-music. . . . BMI is running screenings of "The Score" which is not an exploitation film but a documentary film about the creation and recording of music for television and motion pictures. BMI is making the film available on a limited basis for noncommercial screening by qualified groups and there is an abridged version (30 minutes) of the 59-minute film available. Documentary features Hugo Friedhofer, Quincy Jones, Earle Hagen, Lalo Schiffrin and Jerry Goldsmith. . . . Rod Stewart's solo single "Oh No Not My Baby" (his first for over a year) was first a hit for Maxine Brown nine years ago. . . . Program directors, disk jockeys, press and dealers on both East and West coasts were hooked up by closed-circuit television to preview Elton John's new double album, "Goodbye Yellow Brack Road." Five tracks were played and Elton John was interviewed.

Billy Taylor has been commissioned to compose a piano concerto by Maurice Abravanel, director and con-

Inside Track

ductor of the Utah Symphony Orchestra. Taylor will perform it as guest soloist with the orchestra on Jan. 25. . . . Stan Getz performed a special tribute to the late tenor saxophonist Ben Webster who died recently. Former associates of Webster, including Cab Calloway, Ray Nance, Milt Hinton, Jonah Jones, were on hand.

Loudon Wainwright III and Paul Siebel among the first well-wishers to visit Ramblin' Jack Elliott, in town for one of his rare appearances to play the Metro, West Village club now vying with Max's Kansas City and the Bitter End. Ramblin' Jack, sans label or promotion, still packed the room, with Siebel commenting, "Some folks get overexposed, and others don't get enough. This isn't even being exposed at all." . . . Rolling Stones are putting together live set from their European tour, as their mobile recording unit follows their progress. Tracks recorded at Dynamic Studios in Kingston, Jamaica, to be used in the event there's insufficient live material. . . . Paul Kantner and Grace Slick were on hand, along with Grunt prez Bill Thompson, to fete Jack Traylor & Steelwind, here for their first concert at the Academy of Music, at Le Jardin, fey art deco niteray at the Hotel Diplomat. Ms. Slick is letting her frosting grow out and her hair curl once more, as revealed when she took the stage to announce the band.

Dollhouse, Inc. co-managers Marty Thau, Steve Leber and David Krebs are steadily expanding tour dates for the New York Dolls, Mercury record act with headline engagements set this month in Philadelphia, St. Louis and Minneapolis. A thumb injury just prior to participating in the biggest opening in five years at Whiskey A Go Go put bass player Arthur Kane out for an extended period but roadie Peter Jordan filled in. Kane is expected back soon. . . . Jerry Lee Lewis has recorded "Southern Roots," follow-up to "The Session," featuring such southern-country artists as Charlie Rich, Carl Perkins, Doug Sahm, Steve Cropper, Tommy Cogbill and Chips Moman. . . . "Don't Let It Bring You Down" has been released from the Mercury Spencer Davis LP. . . . Delaney Bramlett's LP features Mercury artist John Ussery on guitar in several cuts. . . . Phonogram-distributed Dial has released "Early Allman," featuring 1966 John D. Loudermilk and John Harley-produced songs when the act was called Allman Joys.

Connie Stevens lost an estimated \$20,000 worth of jewels when she left them in the coffee shop at the Flamingo Hotel, Las Vegas. . . . Doug Sahm featured on an upcoming album from the Grateful Dead, recorded in San Francisco, is also appearing on four dates with the group. Sam Cutler, of Out of Town Tours, is now Doug Sahm's (Sir Douglas') personal manager. . . . Lavada Frick, 62, pianist and songwriter died in Lexington, Ky. She wrote many songs on her own and collaborated with Harry Carlson and Haven Gillespie on "This Is Our Night" and others. . . . "Wild In The Streets," Garland Jeffreys' new Atlantic single was "inspired" by a recent child-rape and slaying in New York's East Bronx, according to his publicity material. . . . Bell is releasing a Donovan album. . . . Ella Fitzgerald featured with the Cincinnati Symphony Orchestra's first Eight O'Clock Series concert on Sunday (23) with Erich Kunzel conducting. . . . Phillip Ruder, concertmaster of the Dallas Symphony, has assumed a similar post with the Cincinnati Symphony, replacing Sigmund Efron, who retired.

Clive Davis in the audience at New York's Reno Sweeney club when Australian singer, Peter Allen opened last week. . . . Richard E. Reed, vice president and general manager of AVCO Broadcasting WLW-T, Cincinnati, elected president of the Ohio Association of Broadcasters. . . . Producer Jack Tafoya will film New York's Jazz Adventures noontime concert on Friday (28) for a pilot for a series of musical variety shows. Headlining at the St. Regis venue is Earl Hines and the Chuck Wayne, Joe Puma, guitar duo.

Richie Furay has left as lead singer-songwriter of Poco to go solo, managed by Elliot Roberts. Poco announcement says group will go on as foursome, but we hear some rumors of disbanding entirely. . . . Bell shipping new David Cassidy album this past week with his very own autograph imprinted on each press kit. LP contains some material written by Cassidy himself. . . . Motown, a singles company selling more albums than ever, is touring Diana Ross in Europe to coincide with overseas openings of her "Lady Sings the Blues" film. . . . Lori Lieberman taped a TV pilot for a projected musical series. . . . Barbara Christensen Public Relations retained by Grateful Dead Records, the new label formed by the Grateful Dead. . . . Rufus Thomas guest-acted on "Police Story" TVer. . . . The Address Brothers will be produced by Bones Howe for Bell Records as part of the label's agreement with his Mr. Bones Productions. Howe is currently producing the 5th Dimension, Sergio Mendes and Cheryl Ernst for Bell. . . . The musical instrument house of M. Hohner, Inc., has added Hamilton music stands to its catalog. . . . A&M issued two versions of the debut Franklin Ajays comedy LP, one "bleeped" for radio use. . . . Upstairs at the Parsons Table, new Philly nightclub, opens this month. The main room has been designed to recapture the mood of the 1920's and 30's. Jackie Vernon and Lee Horwin preview in the room.

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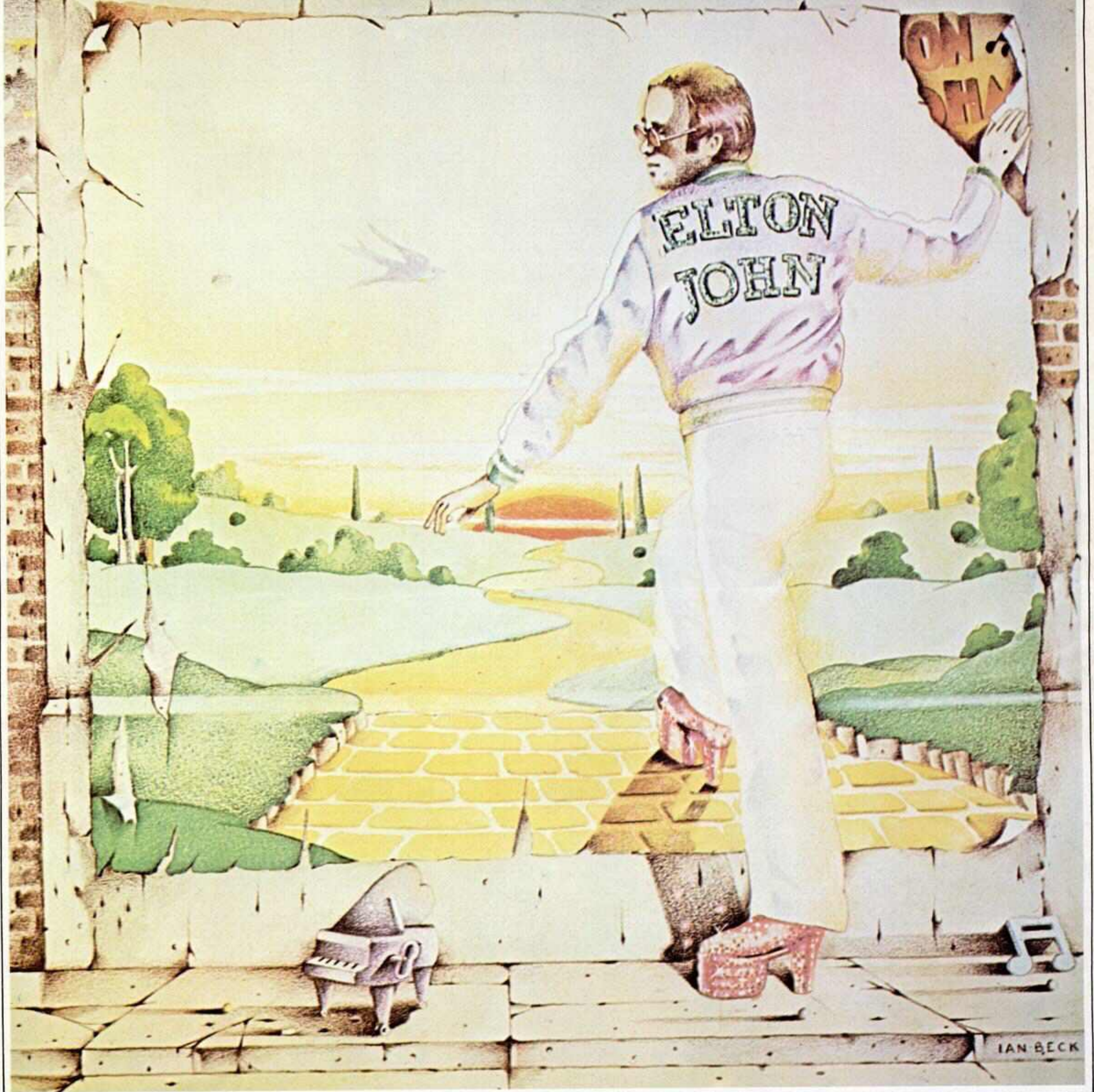
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