

Billboard®

Court Mulls Life After Death for 'Rights' Kin

By IS HOROWITZ

NEW YORK—The ownership of a wide range of copyrights during their renewal periods may be affected as a result of a court action here that will subject the concept of "posthumous" under the Copyright Act to judicial inquiry.

The case arose out of separate applications to the Copyright Office, by both heir and publisher, for re-

'Q' Jukebox Will Bolster Concept

By EARL PAIGE

CHICAGO—The jukebox is emerging as the newest vehicle to boost quadrasonic stereo. Wurlitzer Co. bowed a 4-channel system set for spring delivery incorporating CBS matrix SQ at the annual jukebox convention last week and Stan Kavan of CBS has suggested that it would be a logical promotion to feature the quadrasonic jukebox in stereo equipment stores and departments because unique aspects of the machine allow it to function with a minimum of software.

Kavan, vice president, planning and diversification, and A.D. Palmer, advertising and sales promotion manager at Wurlitzer, both indicated the availability of software is being worked out now that the concept is fully operational. Wurlitzer used the Music Operators of America show here as a logical kick-off point even though a minimum of quadrasonic disks were available (Billboard, Nov. 10).

(Continued on page 39)

Capricorn Plans Live New Year's Net Radio

MACON, Ga.—Capricorn Records is lining up one of the biggest network radio ventures ever undertaken in recent times for a New Year's Eve show that will originate out of the Cow Palace in San Francisco. Dick Wooley, national promotion director of the record label, is producing the four-hour live radio show, which will be hosted by veteran music man Bill Graham.

Appearing in the show will be the Allman Brothers Band and the Marshall Tucker Band.

(Continued on page 62)

newal rights to Bela Bartok's "Concerto for Orchestra," one of the most performed and recorded compositions in the contemporary concert literature.

Boosey & Hawkes, Inc., the original-term publisher, had petitioned for the renewal, contending that it was the proprietor of a "posthumous" work. But Peter Bartok, son of the composer, who also submitted a renewal petition, challenged this claim in his complaint filed Oct. 25 in U.S. District Court here. The brief, prepared by the firm of Orenstein, Arrow, Silverman & Parcher, argues that the publisher's failure to print a publicly-exploited selection until after the death of the composer rendered invalid its claim to proprietary renewal rights under

(Continued on page 12)

CHART ANALYSIS

'45' Charts Reflect Rigid Radio Playlist

By JOHN PARKS and NAT FREEDLAND

LOS ANGELES—Only half of the number of artists reached the top 50 of the Hot 100 chart this week, as compared with the same week's chart the past two years.

Eight artists had cracked the top 50 for the first time in the Nov. 10, 1973 chart as opposed to 16 apiece, exactly one and two years previously. Two of the '73 first-timers were album superstars making their strongest singles entries, the Allman Brothers Band and Cheech & Chong. Two were basically pre-teen market acts,

(Continued on page 6)

Kirshner Into Disks Via Col; TVers Strong

NEW YORK—Don Kirshner is returning to the record scene, after a two-year layoff, via a major distribution deal with CBS, it was learned this week. The Kirshner label is expected to appear under its new auspices before the end of the month. Prior record association was with RCA, a deal which ran for more than 10 years.

Three acts have so far been signed by the company, with the Five Satins to be featured on the first single released. Group had a towering hit in the late 1950's with "In the Still of the Night."

The record move comes as Kirshner marks the close of his first year in record presentations on TV with an unprecedented four-and-a-half hours of video programming in this area this weekend. The "Don Kirshner Rock Concert" airs for 90 minutes on prime time here Saturday (24) over WNEW-TV, with ABC-TV's "In Concert" show offered as a three-hour special Friday (23).

Kirshner, who views TV exposure as a key element in record act promotion, considers the medium even more vital now as radio stations tighten playlists, and material shortages begin to restrict the distribution of promotional disks.

The prime time scheduling of "Rock Concert" gains significance in that it may point the way to similar time slots in other areas fed by the 120-market syndication. WNEW-TV's decision to move the show into the prime time position followed the national PSE ratings in which the series scored a 7.

Saturday's "Rock Concert" will star the Isley Brothers, Mahavishnu Orchestra, Poco, and Billy Joel. It was taped at the Palace Theater here last week.

The ABC-TV special will mark Kirshner's last assignment as executive producer for "In Concert." However,

(Continued on page 10)

Should Industry Standardize 'Q' Record Systems?

By CLAUDE HALL

LOS ANGELES—Should the entire quadrasonic question—the greatest debate affecting the music industry since the advent of stereo—be decided by the software or hardware industries or by the consumers in the marketplace? This is one of the big problems now being voiced pro and con within the industry.

To some extent, any progress toward a meeting of the minds is being hampered by confusion. Some record labels just don't know which way to go—to the CD-4 discrete system or to one of the two matrix systems, the CBS SQ matrix system or the Sansui QS matrix system.

IMIC Adds to European Industry Advisory Panel

LONDON—Michael J. Freeguard, general manager of the Performing Rights Society Ltd., and Marcel Stellman, European pop promotions manager of Decca Records, have joined the U.K. Advisory Panel for the 5th International Music Industry Conference (IMIC), to be held in Grosvenor House, London, May 7-10, 1974.

Billboard also announced this week that seven top men in the Italian music industry have agreed to serve on the European Advisory Council. They are Alain C. Trossat, managing director of Phonogram; Giovan Battista Ansoldi, managing

(Continued on page 46)

to the CD-4 discrete system or to one of the two matrix systems, the CBS SQ matrix system or the Sansui QS matrix system. Advocates of all three systems stoutly affirm that their system is the very best and the only way to go... and all three systems quietly boast behind the scenes that "several" labels are preparing to announce for their particular system within the next few weeks.

According to Jim Mochizuki, vice president of JVC America (JVC developed the CD-4 discrete system), a quadrasonic decision must be made by the record industry or the hardware equipment industry within the next few months in order to protect the American public.

On the other hand, Stan Kavan, vice president of planning and diversification for CBS Records, felt that standardization of quadrasonic will come about in the marketplace. "I think that's the kind of standardization we can look forward to." In equipment, there's currently a form of co-existence among the three different systems, he said. In high-

(Continued on page 6)

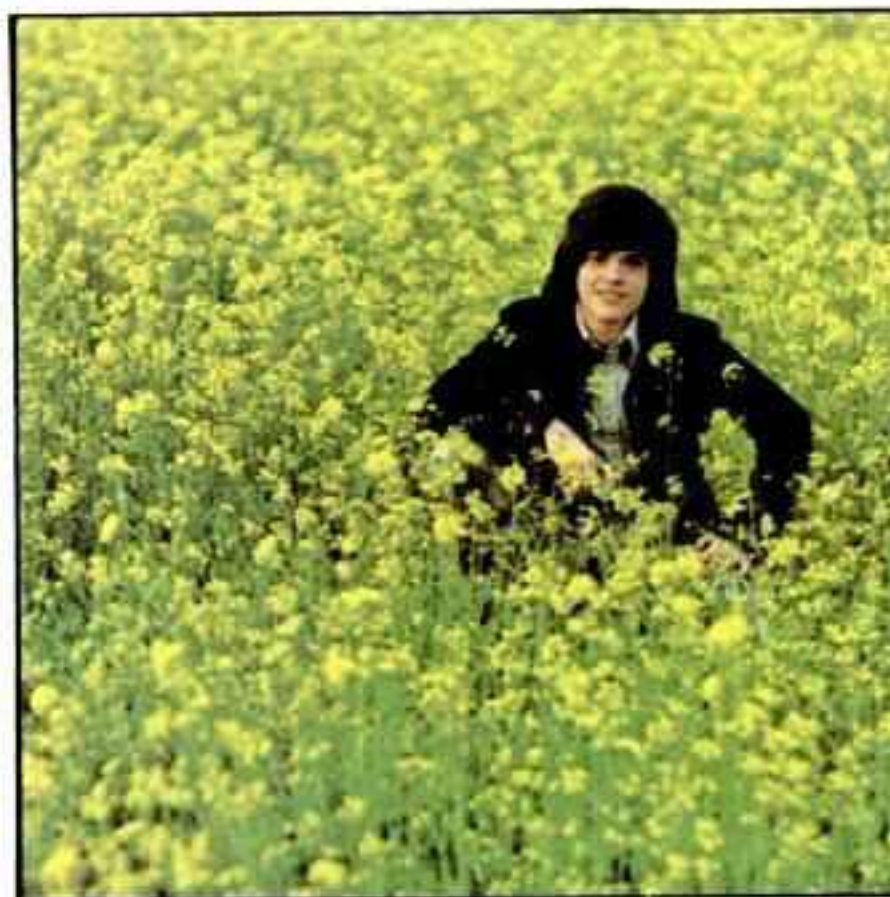
Speakers to Cite 45 Quality Issue

CHICAGO—Moderators and individuals involved in the recent Billboard jukebox programming conference are being lined up for a permanent speakers bureau to address state organizations of jukebox operators now that the shortage of polyvinyl chloride (PVC) is seen as complicating efforts to adopt better quality standards.

The initial part of the program to assess grassroots understanding of the many complex factors involved in the quality push will get underway Dec. 7 in Omaha and Wausau,

(Continued on page 22)

(Advertisement)



Massive merchandising support, plus a smash single "Are You Lonesome Tonight" #K14677, guarantees super pre-Christmas sales for Donny Osmond's latest MGM/KOLOB album "A Time For Us" #SE4930. The single (from the LP) is climbing fast with bullets and stars in all three trades. (Advertisement)

1



MUDDY WATERS (CH 50023)
CAN'T GET NO GRINDIN'

2



DAVE VAN RONK (CA-50044)
SONGS FOR AGEING CHILDREN

3

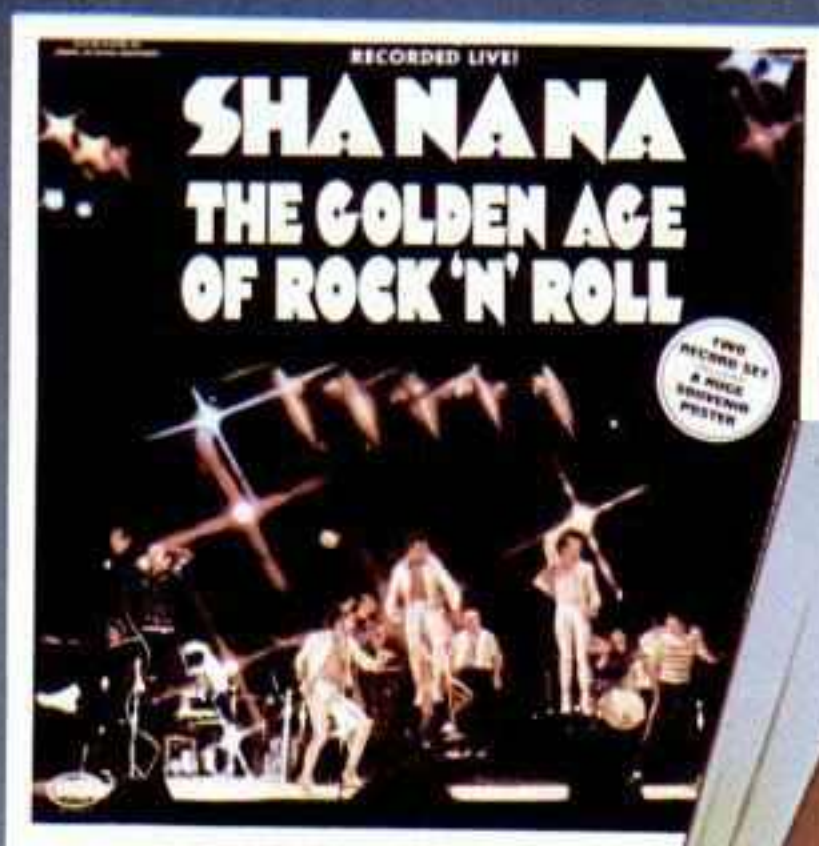


SONNY STITT (CA 50026)
MR. BOJANGLES

3 FOR THE
ALBUM CHARTS
ON
SIZZLING
CHESS/JANUS
AND RT 8-TRACK TAPES & CASSETTES

Copyrighted material

The World's Greatest Live Act Now Has a Gold Album!



November 1, 1973*
RIAA Certified.

* KSBS 2073



KSBS 2075

And Now Just Released!
"From The Streets of New York"
**The Rock Rolls On With
SHA NA NA!**

APPEARING AT
NOVEMBER 19 THE ROXY THEATER (Los Angeles) ■ NOVEMBER 20 MIDNIGHT SPECIAL (NBC NETWORK)
NOVEMBER 23, & 24 WINTERLAND (San Francisco) ■ NOVEMBER 25 HIC ARENA (Honolulu)
DECEMBER 27-31 THE AUDITORIUM (Chicago)

On Kama Sutra Records • From The Buddah Group.

Background Cos. Use Vocal Music

By EARL PAIGE

CHICAGO—Background music is in the midst of a revolution, with vocals being used extensively for the first time, according to David Anthony, president, Tape-Athon Corp., here for the jukebox show. Already broad, repertoire is opened still further by vocals creating a new market for publishers and acts, he said.

Revolutionary developments in background music already include the use by Muzak Corp. of sessions recorded in various markets to create the individualized sound of the city and the use of laser beams to transmit signals (Billboard, Apr. 28).

Anthony, here for Music Operators of America (MOA), said his firm has expanded into producing music for cable TV operations and

radio, still further exploitation for publishers and acts. He services 64 stations.

Gordon Larson, technician for Sam's Amusement Co., Kenosha, Wis., a 3M background music firm, said 3M has gone to vocals too and that he knows of other systems using them. Both Anthony and Larson agree that the trend reflects a new generation of listener and adds freshness to repertoire.

"Background music is really foreground music now," Anthony said.

Evidence of expanded repertoire can be seen from Tape-Athon's library now offering such categories as rock, Latin, Hawaiian, country, Speakeasy, Italian, German, Gypsy, (Continued on page 62)

Motown & Chess/Janus Report No Promo Payola

WASHINGTON—Motown Records and GRT's Chess/Janus Records have both reported no findings of payola among their promotional personnel in the firm's replies to the Senate Copyrights Subcommittee's questionnaire on promotional practices by record companies.

Motown's answers had been somewhat delayed due to its change of location, and GRT's replies were for a time astray in the mails. Also, GRT's New York attorney, Allen H. Arrow, of Orenstein, Arrow, Silverman and Parcher disagreed with the subcommittee staff on confidentiality. Arrow requested that all of the material in the answers from the Chess/Janus subsidiary be kept con-

fidential—although the original covering letter sent with the responses by Chess/Janus president Marvin Schlachter did not make this request.

The Copyrights Subcommittee staff refused the request, reminding GRT that only financial data on sales and profits was to have been kept confidential on request of the companies. All other information on promotional activities would be available to press and public. Other record companies have complied with these ground rules, and to permit an exception for GRT's Chess/Janus labels would be unfair, the staff pointed out. (Billboard, Sept. 15.)

The subcommittee's detailed quiz was sent out to RIAA (Record Industry Association of America) members, and to both major and smaller independent companies in (Continued on page 10)

Audio Fidelity Obtains Writ

NEW YORK—Audio Fidelity Enterprises has obtained an "Order of Attachment" from Civil Court Judge Burton Sherman here, against the now-defunct Stanley-Lewis Record Distributing Co. Inc., to recover more than \$2,801 in outstanding debts.

Attempts by representatives of Stanley-Lewis to vacate the order were denied by the court on the grounds that the defendant had spirited away his tangible assets to a still-undisclosed address here.

According to Herbert Kanon, attorney for Audio Fidelity, the only available assets of Stanley-Lewis to which the attachment had so far been applied were a bank account for \$700, an old truck and an office calculator.

Herman Gimbel, Audio Fidelity's president, said he was pursuing the suit against Stanley-Lewis along with other litigation because "delinquent debtors hurt the music industry."

Stanley-Lewis Record Distributing had been operated by Barry Lewis. It was a leading outlet for a variety of specialty labels.

Simon Gold for 'Rock'

NEW YORK—The Paul Simon single, "Loves Me Like a Rock," has been certified gold by the RIAA. This represents the fifth gold single for Simon and his first as a solo artist. "Rock" is contained in the Columbia gold album, "There Goes Rhymin' Simon."

Consumer Electronic Shipments Increase Till '80: Commerce Dept.

WASHINGTON—Manufacturing shipments of all consumer electronic products were up a substantial 10 percent in 1973 over 1972, and next year "promises to be even better," according to the Commerce

Department's U.S. Industrial Outlook for 1974. Outlook projections to 1980 show consumer home entertainment products from recordings to auto radios on a steadily rising financial curve.

Outlook predicts that radio broadcasting (which uses recorded music for 70 to 80 percent of its programming) will have revenues of over \$1.6 billion in 1974, and a highly likely \$2.4 billion by 1980.

Overall statistics in the Outlook

show home entertainment shipment increase of 10 percent in 1973 brought total shipments to a dollar value of over \$4.7 billion, with \$5

(Continued on page 44)

Sex Panel Talks It Up

NEW YORK—"Sex sells, so why hide it!" and "Why doesn't the recording industry create a rating system for sexually oriented disk product, similar to that of the movie industry?" were among opinions aired at the local NARAS chapter's latest membership meeting here. The theme of the meeting was "Sex and the single ... And the album too!"

The meeting, held at the RCA Records studio here and attended by some 150 persons, was organized to discuss the positive and negative influences of the industry's use of sex (Continued on page 10)

Biograph Signs D&H Distrib.

NEW YORK—Biograph Records, distributed in New York, New Jersey and Connecticut by SMG Distributors, has completed a distribution deal with D&H Distributors for the Baltimore and Washington area.

Biograph's thrust is in the reissue field with new releases of vintage Ruth Etting, Bing Crosby, Louis Armstrong, Scott Joplin and Mississippi John Hurt product.



TIM KEHR, promotion manager for Columbia in Minneapolis, triumphantly stands atop a junked 1962 Ford sedan which he dumped on the lawn in front of Top 40 station KDWB-AM there Nov. 3. Kehr left the wreck on the lawn and told the station's program director Chuck Buell and music Director Don Bleu he would remove the junk when the station listed the Columbia single, "Rock On" by David Essex.

Newsmaker:

Twin-Base Thesis—Jones

By BOB KIRSCH

LOS ANGELES—With the growing importance of country music, from both a sales and a popularity aspect, it becomes increasingly necessary for those involved in country

to have a strong administrative background as well as a good ear. Frank Jones, Capitol Records' new vice president and general manager of country music, fits both bills.

Jones has been with Capitol for just two months, but he brings to the position 20 years of experience in music and a number of strong opinions concerning the changes in country over the past several years

and the future of country. And his track record makes Jones more than just an idle observer.

Jones began in 1952 with Spartan of Canada, then the Columbia licensee. In 1954 Columbia launched Columbia Records of Canada. Jones was the second employee hired, holding such positions as director of sales and director of advertising. He (Continued on page 34)

Kendricks and Motown Snare AIP Film Track

LOS ANGELES—Eddie Kendricks, whose "Keep On Truckin'" topped the Hot 100 chart this month, does the singing on Motown's soundtrack LP for an American-International suspense film, "Hell Up In Harlem."

Score is by Jobete writers Fonce Mizell and Freddie Perren. A title song single is to be released in December. Tony Jones of the Motown a&r department said that the label will not enter into long-term agreements with any film studios, since Motown also produces its own movies. However, Motown-Jobete is always open for consideration of outside film projects with soundtrack possibilities for their artists and writers.

Phonogram Consolidates; Names Single Calif. Distr.

CHICAGO—Phonogram, Inc. is expanding its concept of the "super distributorship" with the move this week of the Phonogram/Mercury lines from Eric-Mainland Dist. Co. in San Francisco to Record Merchandising in Los Angeles, now opening a San Francisco operation, said Jules Abramson, national sales manager.

In an unrelated move, Phonogram's lines were switched from Transcontinental Dist. Corp., Denver, to Almar Music Merchants of Colorado also in Denver, said Abramson.

The move in California follows the same basic philosophy of another one when Malverne Dist. took over Phonogram distribution formerly handled by four different wholesalers in the New York to Boston market (Billboard, July 7).

Actually at the time of the Malverne change, Record Merchandising opened a sales promotion office in San Francisco with Bay Area music veterans Dick Hughes and Clint Wilson spearheading the firm's expansion into Northern California.

Stax Delays Response to Payola Quiz

WASHINGTON—Stax Records has decided not to answer the Senate Copyrights Subcommittee's payola quiz until after the grand jury probes in which the company is involved are concluded and if no indictment has been returned against Stax.

Stax's Washington attorney, Paul Wolff of Williams, Connolly and Califano, has written the subcommittee staff that it would be "inappropriate" for Stax to answer payola questions at this time.

"At least three grand juries are currently conducting investigations of record companies, including Stax. When these grand juries are no longer investigating and when Stax Records is cleared, the company will, with all diligence, respond to your questionnaire," Wolff wrote the subcommittee.

Whether the Senate subcom- (Continued on page 54)

Cutouts Hit By Shortage

FALL RIVER, Mass.—The material shortage has already had an impact on available supplies of cutout and overstock records, according to Sam Attenberg of Record Sales here.

"The cutout market is drying up," said Attenberg, whose firm is a major pre-pack distributor of cutout, overstock and budget records, servicing more than 950 outlets cross country. He attributed the developing drought to manufacturing cutbacks in production runs as producers sought to husband reduced inventories of polyvinyl chloride.

Because of shortages, Record Sales will only be able to supply "about 65 percent" of his dealers' current requirements, Attenberg estimated.

2 LA Branches Sue Hardware Distributor

LOS ANGELES—Consolidated Industries, an electronics distributor, and principal James Canavari have been sued in local Superior Court by two major branch distributors seeking monies allegedly owed.

A WEA Distributing suit against the Beverly Hills firm claims \$355,996 plus seven percent interest owed for merchandise since Jan. 1973. A separate suit by MCA Distributing against Consolidated Industries claims \$8,928 owed.

Funk Gets Gold

NEW YORK—Grand Funk Railroad has achieved its first gold single with an RIAA certification for "We're An American Band." Grand Funk has a previous total of eight gold albums on Capitol Records.

More Late News See Page 62

3M Asking New Price Raises on Recording Material and Tape

WASHINGTON — Minnesota, Mining and Manufacturing (3M) has requested another raise in recording materials, of .62 percent, and in tape and allied products, of .34 percent, according to recent Cost of Living Council (COLC) report. The pre-notification of price increase, required of all firms making \$100 million or more in annual sales, was filed Oct. 30. If no action to deny or adjust the proposed raise is taken, it goes into effect automatically 30 days from filing.

A recently issued cumulative list of prenotifications filed between Aug. 13 and Oct. 26 by 509 firms has made some changes in percentages of price increases, "in the interests of accuracy," according to the COLC's public affairs office staffers. On the cumulative listing, 3M's Sept. 28

price percentage increase on recording materials is changed to .09 percent from the .22 percent figure originally reported on the agency's Oct. 5 listing. The 2.21 percent increase for tape and allied products filed at that time remains unchanged on the cumulative list (Billboard Oct. 20).

Revenue increase for 3M due to price increases request filed Sept. 28 on recording materials is given as .03 percent, and revenue increase for the firm due to the price rise in tape and allied products, is .43 percent. Proposed price rises of Oct. 30 on recording materials would increase firm's revenues .08 percent, and a revenue increase of .07 percent would result from the tape and allied products price lift.

RCA is on the cumulative list as having twice prenotified of price rises on a category broadly titled "TV and Audio" products. COLC Public Affairs office staffers say this does not include records or tape. The Sept. 14 prenotification is for 2.36 percent, and applies to hardware category of home entertainment products, with resultant overall revenue increase to the firm of .50 percent.

The Oct. 16 prenotification by RCA (also listed under TV and Audio Products) is for a price rise of 39.34 percent on what COLC staffers say is actually "miscellaneous publications," and would produce zero revenue increase for the firm.

Staffers on the COLC public affairs office explained that listing by a broad category (as opposed to individual products) is permissible if the category is "historic," in the firm as its traditional product-line nomenclature. In such cases, the COLC listing uses the term designated by the company, permitting "confidentiality" as to individual item involved. Reporting forms available in the public dockets room also have confidential material "blocked off" the form submitted by the company.

The staff does divulge the product line's Standard Industrial Classification (SIC) number as officially listed by the Commerce Department for products and services. In the case of RCA, the Oct. 16 prenotification of 39.34 percent in the "TV Audio" category applies for price raise in some product listed in SIC Code 2741, "Miscellaneous Publishing." This code class includes 13 publishing categories from music to catalogues and directories.

(Continued on page 6)

Earl 'The Pearl' Forms Company

NEW YORK—Earl Monroe Productions has been formed here by the New York Knickerbocker basketball player, Earl Monroe. The firm will be involved in artist management, music publishing, public relations and record production.

Already signed to the company are the Ghetto Fighters, a four-member group, songstress Juliette, and the Personal Touch, a female vocal group.

CMA Elects 6 Label Presidents

NASHVILLE—Presidents of six record labels were elected officers of the Country Music Association in a meeting of the CMA board of directors.

Wesley Rose, president of Hickory Records and Acuff-Rose Publishing, was named president of the organization for the coming year. Joe Talbot, president of Precision Pressing, was re-elected board chairman.

Irving Waugh, president of WSM, Inc., was named executive vice president. Other vice presidents elected were: Goddard Lieberman, Columbia; Bhaskar Mennon, Capitol Industries; Mike Maitland, MCA; Jim

Foglesong, Dot; Bill Farr, Phonodisc and Polygram; and Charlie Scully, vice president of SESAC.

RCA's Frank Mancini was named secretary, and A. Torio, president of Victor Music Publishing, Tokyo, was named assistant secretary. Treasurer is Bob Austin of Record World, and his assistant is Jerry Bradley, RCA.

In a bow to women's lib, the most masculine job on the slate of officers, that of sergeant-at-arms, was given to Mrs. Janet Gavin.

Rose has three times served as board chairman of CMA, in 1959, 1960 and 1963. This is his first term, however, as president.



NARAS GRAMMY awards screening session, held Nov. 9-10 at New York's Essex House, produced two days of intensive review of all member and record company entries. On the pop/rock/folk committees, left to right, are Nashville's Brad McCuen, Chicago's Bob Destocki, Hollywood's Dave Pell, who chaired the session, National Awards Co-ordinator Carolyn Knutson, New York's Allan Stekler, Memphis's Knox Phillips and New York's David Budge. In background at left are members of the r&b screening committee, and at right those reviewing classical recordings. Jazz, ethnic and traditional, documentary, comedy and children's recordings were also screened as the first step toward creation of the list of eligible records that will be mailed to NARAS voting members next month.

Executive Turntable



KASS



BROWN



ENGLAND



STUKANE

Art Kass has been appointed sole president of the Buddah Group, it has been announced by Harry G. Charlston, executive vice president of Viewlex, Inc., Buddah's parent company. Kass, who most recently served as co-president of the label with Neil Bogart, who has left the firm (see Billboard Oct. 20), has been a music industry executive for the past 10 years. He has served as head of MGM Records royalty department, as well as assistant to label's president; and has served as comptroller and executive vice president of Kama Sutra Records. Kass remains headquartered in New York.

★ ★ ★

Jim Brown has been appointed director of Harmony and popular album product management for Columbia Records. Reporting to Don DeVito, director of Columbia product management, Brown will be responsible for the planning, merchandising and release coordination of Harmony product. He was most recently associate director of the department. . . . Don England has been named vice president, sales, of Phonodisc, Inc. He was most recently the New York regional branch manager for WEA, a post he held since 1972. Prior to that, England was vice president and general manager for Capitol Records. He headquarters in New York. . . . Jeffrey Dengrove has resigned as director of artist relations from MCA Records, Los Angeles. He had been with the label for the past three years in artist relations and record promotion. . . . Claude Nobs has been appointed manager of European artist relations for WEA International. He has also been placed in charge of quadraphonic product promotion and projects and the development of video cassettes and tapes. He headquarters in Montreaux, Switzerland.

★ ★ ★

Eileen Stukane has resigned as assistant director of publicity for Famous Music Corp. She will be devoting her time to freelance writing activities and to producing artist press kits in association with photographer Ruth Bernal. . . . At Mempro, Inc., an entertainment service corporation specializing in record promotion, artist management, public relations, and publishing promotion, Richard Davis has been named vice president and Diane Duncan has been named executive assistant to the firm's president, Marty Lacker. Also, Don Burt, who was formerly co-owner of Mempro, is no longer associated with the firm. . . . Bob Gato has joined United Artists Records as creative services vice president, overseeing UA art, advertising, publicity, and artist relations activities. He was with Columbia Records for nine years, departing there as creative services vice president. . . . Jeff Berkowitz has been named general manager of the newly created Technics and Home Audio division of Panasonic. He was formerly assistant general manager of the merchandising division of the consumer electronics group. Also, Frank Leonardi, formerly assistant national sales manager for phonograph products, has been named national sales manager for the division. They will headquarter in New York. . . . It was incorrectly reported last week that Herb Linsky has joined the staff of K-Tel International. Linsky has formed his own marketing firm, Herb Linsky Associates, and will be handling K-Tel as an exclusive client. He headquarters in New York. . . . Mark Hyman has resigned as president of Artists Directions Associates, a wholly-owned corporation of Concert Corporation of America. Other resignations include Mitchell Kanner, director of artist relations, and Richard Zimmer, vice president of the parent firm.

★ ★ ★

Sheryl Feurstein has been named executive vice president of International Media Associates, Inc. and will head the firm's New York office. Prior to joining the firm, Ms. Feurstein was with April-Blackwood Music. Also at IMA, Heidi Ellen Robinson has been named to head the firm's California offices. She was most recently an account executive for Francis S. Feighman Public Relations. . . . Brian Interland has been appointed director of FM promotion for London Records. In his new position, Interland will be involved with FM stations throughout the U.S., along with numerous special projects for FM progressive promotion. He will also be working in coordination with college program administrator Ray Caviano on London's college promotion program. Interland was most recently East Coast regional promotion representative for the label. . . . John Wood has been appointed regional sales manager for 11 western states, Alaska and Hawaii for Fisher Radio. He succeeds Allen Novick and will headquarter in Sunnyvale, Calif. . . . Claude R. Bruner, Jr. has been appointed vice president and director of marketing communications for the Custom Music Corporation of St. Louis. . . . Rick Chertoff has been named associate producer and musical creative assistant for Medress and Appell Productions. Chertoff recently co-produced Robert Klein's debut album on Brut Records. . . . Joseph A. Mansi has been appointed director of public

(Continued on page 17)

Firm Set Up By Pandel

NEW YORK—Ashley Pandel, formerly director and coordinator of publicity and promotion for Alive Enterprises, has formed Image Group, Inc., a "creative relations" firm set to comprise publicity, promotion and creative services functions for its clients.

Initial clients include Alive Enterprises, Bearsville Records, Paul Butterfield's Better Days, Alice Cooper, Focus, Foghat, Lazarus, the New York Dolls, Lou Reed, Todd Rundgren and Sha Na Na.

In addition to regular public relations services, the firm will provide special promotional support materials and offer print and radio advertising, covering production and placement consultation.

Pandel will head the organization in New York, with a West Coast office to be headed by John Kiedis. For additional appointments at the Image Group, see Exec Turntable.

In This Issue

CAMPUS.....	36
CLASSICAL.....	37
COUNTRY.....	28
INTERNATIONAL.....	45
JUKEBOX PROGRAMMING.....	22
LATIN.....	17
MARKETPLACE.....	38
RADIO.....	18
SOUL.....	25
TALENT.....	15
TAPE/AUDIO/VIDEO.....	39

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	20

CHARTS	
Best Selling Classical LP's.....	37
Soul LP's.....	26
Hot Soul Singles.....	25
FM Action.....	21
Hits of the World.....	49
Hot Country LP's.....	34
Hot Country Singles.....	30
Hot 100.....	56
Hot Latin LP's.....	17
Top 50 Easy Listening.....	24
Top LP's.....	58, 60

RECORD REVIEWS	
Album Reviews.....	52
Singles Reviews.....	54

There goes "American Tune"

4-45900

Paul Simon
There Goes Rhymin' Simon



Tenderness



Take Me to the Mardi Gras



**One Man's Ceiling Is
Another Man's Floor**



Something So Right



St. Judy's Comet



Learn How to Fall



Was a Sunny Day



Kodachrome



Loves Me Like a Rock



**The third explosive single from Paul Simon's gold album,
"There Goes Rhymin' Simon." On Columbia Records**

KC 32280*

This One



UY4C-SDP-786B

*Also available on tape

© COLUMBIA MARCAS REG. PRINTED IN U.S.A.

Copyrighted material

Genesis: Enlarging the Boundaries of Rock

A highly creative, individualistic English group with its own strong vital music, influenced by rock, classical and jazz. Peter Gabriel, vocals; Steve Hackett, guitars; Tony Banks, keyboards; Mike Rutherford, bass; and Phil Collins, drums, are the members of this extraordinary group who have enlarged the boundaries of rock.

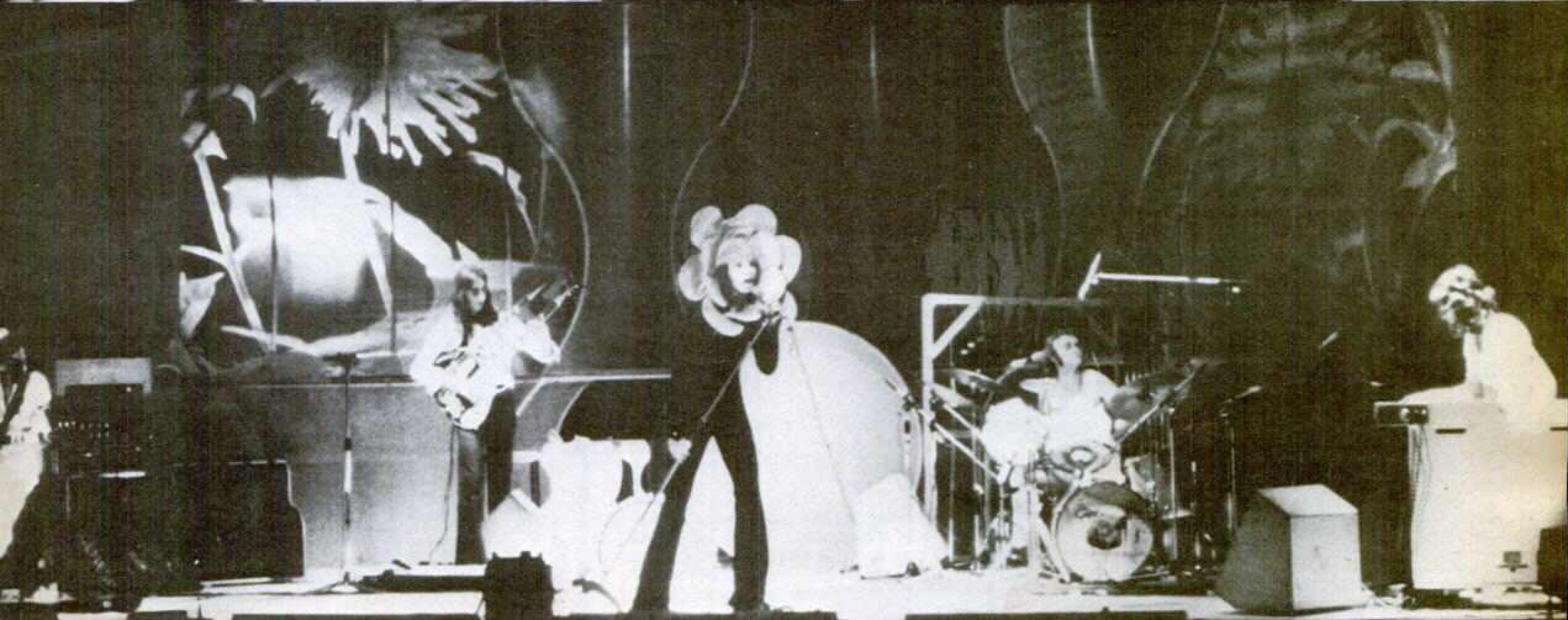
Genesis' new album, "Selling England By The Pound," is available on the famous Charisma label.



Distributed By Atlantic Records



FC 6060



Genesis On Tour: NOV. 22—Felt Forum, NYC/NOV. 24—Princeton University, Princeton, N.J./NOV. 27—Rochester Institute of Technology, Rochester, N.Y./NOV. 29—The Agora, Columbus, Ohio/NOV. 30—Allen Theatre, Cleveland, Ohio/DEC. 1—Buffalo State, Buffalo, N.Y./DEC. 3—Northwestern University, Chicago, Ill./DEC. 7—Indiana Perdue Regional Ballroom, Fort Wayne, Indiana/DEC. 8—Detroit Eastern University, Pease Auditorium, Detroit, Michigan/DEC. 17-18-19—Roxy, Los Angeles, California.

Earnings Reports

Table containing earnings reports for Integrity Entertainment, Tenna Corp., Walt Disney Productions, Gulf + Western Industries, Playboy Enterprises, Lafayette Radio Electronics, Lloyds Electronics Inc., and Morse Electro Products.

Off the Ticker

CAPITOL'S favorable first quarter report (Billboard, Oct. 27) marks the seventh consecutive quarter in which there was an earnings improvement over the same quarter of the prior fiscal year.

MINNESOTA MINING'S \$1.5 million share secondary—equal to \$127,312,500—was sold at \$84.875 apiece, according to the underwriters.

GULF & WESTERN, parent company of Famous Music and Paramount Records, reported record fourth-quarter and fiscal 1973 sales and earnings.

MCA, which posted record nine-month and third quarter earnings, expects a record 1973. Lew R. Wasserman, chairman, said, "The last quarter of the year is generally the strongest period for most divisions of the company."

MERITRON ELECTRONICS, a U.S.-based subsidiary of Sony Corp., will distribute in the U.S. consumer electronic products that are not made by Sony.

MEMOREX, Santa Clara, Calif., said its financial condition improved under revised credit terms signed with Bank of America and creditors of ILC Peripherals Leasing Corp.

OMEGA-ALPHA, Dallas, which owns Transcontinental Music, has revised its expected consolidated loss to about \$45 million from \$34 million for the year ended June 30.

The Securities & Exchange Commission last week imposed a 10-day suspension on trading of all Omega-Alpha securities because the company did not file its annual 10-K report with the agency.

Market Quotations

Table of market quotations for 1973, listing stock names, P-E ratios, sales, and price changes.

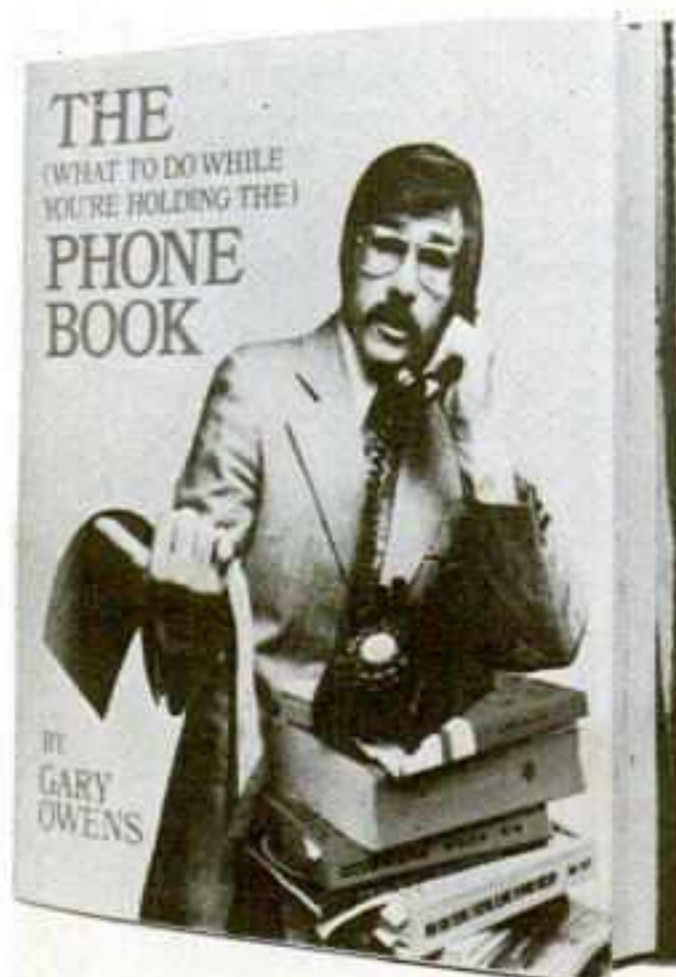
Table of market quotations for 'Over the Counter' securities, listing stock names, P-E ratios, and price changes.

Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions.

10 REASONS WHY YOU SHOULD SCAMPER OUT AND BUY A COPY OF GARY OWENS' "THE (WHAT TO DO WHILE YOU'RE HOLDING THE) PHONE BOOK."

- 1. It contains fewer calories than your average chair... 2. A great gift - give it to your loved one... 3. It costs only \$3.95... 4. It is charitable... 5. The G.O. phone book once tinkled on a happy face button... 6. When you're through reading it, get Earl Scheib to repaint it...

Put one in your stocking for Christmas and limp to the office party!



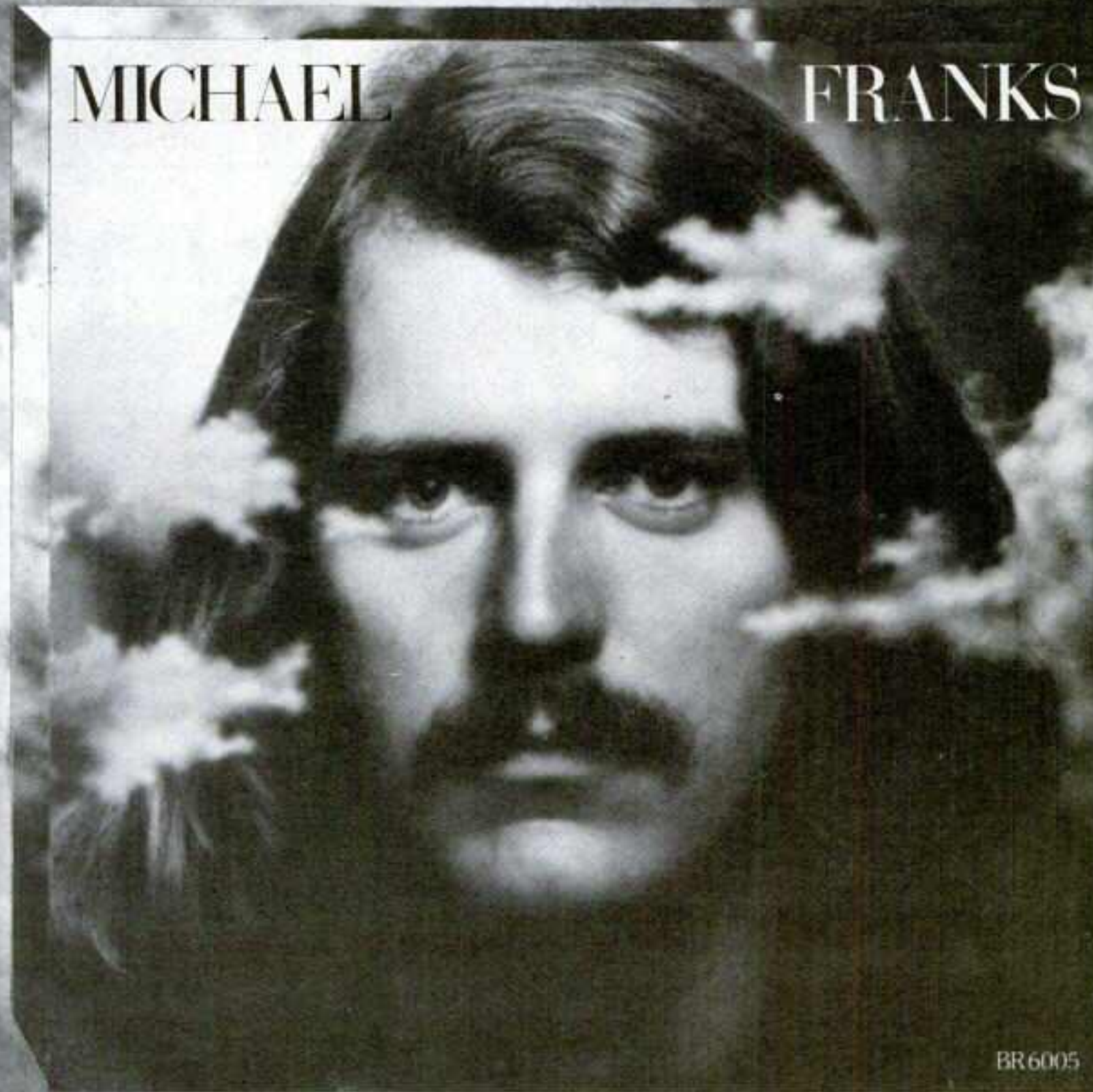
*Batteries not included. **If your local bookstore doesn't have it, Tarcher, at 9110 Sunset Blvd., L.A. 90069, will sell it for \$4.00 cash including handling, tax, postage and an outrageous profit.

Country Music In Billboard. Get into It! Advertisement for Billboard magazine.

Subscription form for Billboard magazine with fields for Name, Company, Address, City, State & Zip, Type of Business, Title, and contact information.

The King of Oklahoma Can't Seem to Shake This Rock and Roll BR 809

The debut single from the stunning debut album. Michael Franks.



Climb on our music and fly...



LA NARAS Members Pick Best Session Sidemen

LOS ANGELES—Over 250 members of the National Academy of Recording Arts & Sciences chapter here turned out for their first Most Valuable Players award lunch at the new Shelly's Mann-Hole. Nineteen local studio session stalwarts were voted best on their instruments by NARAS fellow musicians.

The all-star rhythm section is: Larry Carlton on guitar, drummer John Guerin, Michael O'Martian on

keyboards and electric bassist Joe Osborn. Woodwinds are Gene Cipriano, Tom Scott, Jim Horn and Bud Shank.

Chuck Findley was voted top trumpeter, Dick Nash top trombonist and Vincent DeRose first french horn. In the string section, winners were: violinist Sidney Sharp, violist David Schwartz, cellist Edgar Lustgarten and Ray Brown on acoustic bass.

Tommy Morgan won harmonica kudos and Emil Richards took percussionist honors. Background vocalist winners were Jackie Ward and Ronald Hicklin.

Arranger Artie Butler emceed the event and presenters included Quincy Jones, Sweets Edison, Roger Kellaway, Jack Elliot, Paul Weston and his wife, Jo Stafford, who also performed their Jonathan and Darlene Edwards parody act. More music was provided by a trio led by Mike Melvoin and vocalist Irene Kral.

Kirshner/CBS

• Continued from page 1

he will continue as creative consultant for the series. The three-hour presentation will feature Sly & the Family Stone, B.B. King, Johnny Winters, the late Jim Croce, Seals & Croft, Dr. John, Black Oak Arkansas and John Sebastian, among others.

A forthcoming "Rock Concert" will consist of a 90-minute tribute to Croce, who was killed in a plane crash in September.

No Payola: Motown, Chess/Janus

• Continued from page 3

August. Copyrights Subcommittee chairman John L. McClellan wanted to check on the industry's promotional practices, in view of allegations of drug and other forms of payola rumored in the press stories earlier in the summer. The subcommittee chairman wanted a factual clearing of the air, in view of the possible effect of the rumors on subcommittee members facing a final vote on retaining the new record performance royalty in the copyright revision bill. (Billboard, July 7, Aug. 18.)

Motown's six-page response was the soul of brevity. Many of the 28 questions about findings of payola (or infiltration of organized crime) in the company, or the need for additional antipayola legislation were given a simple "No," answer. But in the matter of promoting its records, Motown President E.G. Abner outlined all of the traditional and nerve-stretching activities required for both the promotional personnel and the artists, in competing with

other companies for radio play and sales.

Abner Statement

Abner told the subcommittee how records are brought to the attention of radio stations—mailed out from the company and from their distributors; delivered in person by promo-personnel with follow-up visits to remind the deejays of "what's happening" with a particular record in the market, and in other area airplay. (The answers were sent in before things were made even tougher for the industry by the possibility of a shortage of vinyl already causing cutbacks on free promo records, plus delays in mailing due to energy-crisis cutback in flight and other transportation schedules.)

Personal appearances and/or concerts are arranged for the artists with advertising and advance publicity, and invitations are sent to key radio personnel. Press parties are held before or after the artist's appearance, and in 1971 Motown said its press parties cost \$7,806, and in 1972 these costs were up to \$25,566.

Leaving nothing out, Motown's replies told the subcommittee how

artists are booked into conventions, releases are poured out to the press; posters, T-Shirts and other display items are spread around. Ingenuity and tireless sell—but no payola, was the Motown message. A breakdown of all spending on various types of advertising and promotional costs for "selling expenses" was given for 1971 and 1972. In the earlier year, Motown's promotion budget was \$420,000, and in 1972 it was \$543,000. Responsibility for supervising the funding rests with Mort Weiner, Executive Administrator of Promotion, and Chris Jonz, Director of National Promotion.

Free-Lancers

Motown has used 18 free-lance promoters, on retainer at one time or another since 1970. Familiar names included Bob Robin, Lu Fields, Bedno and Wright. Promotional personnel separated from the company in 1971 and 1972 totaled 29.

The Chess/Janus entry explained to the subcommittee that its parent company, GRT is involved in distributing prerecorded tapes of recordings owned by other companies. Chess/Janus president Marvin Schlachter said the record company had no formal promotional directives, and no written policy statements relative to the supervision of the promotional activities. But the company says it has never had any evidence of payola by use of drugs, or illicit sex, or any involvement of organized crime in their company. "We have never had any reason to conduct an investigation."

The labels' president and the executive vice president take full responsibility for keeping tabs on any possible violations of the antipayola law, but the company personnel has not been sent individual copies of the law with explanations of its requirements and penalties. The company sees no need for additional antipayola legislation: "Use of the words 'illicit' and 'illegal' means to us that the activities are exactly that, so no further legislation would be required to condemn these activities if they are taking place." Enforcement is enough, they feel.

The company's promotional budget for Chess/Janus in fiscal 1972 was around \$275,000 and its advertising costs ran to \$21,921, up from a fiscal 1971 total of \$8,519 for advertising. Since 1970, it reported use of half a dozen independent promotional services, on retainer, including the familiar names of Kal Rudman, Bob Robins, Bedno and Wright and Ernie Phillips.

Sex Panel

• Continued from page 3

on records and in product packaging.

Among those addressing the meeting were producer Allan Steckler, music critic Loraine Alterman, disk jockey Scott Muni, singer Yoko Ono, and Marty Thau, manager of the rock group the New York Dolls. Father Norman O'Connor moderated.

Muni, who is also program director of radio station WNEW-FM, said that the non-playing of certain product because of its packaging should be stopped by radio stations. "It's what's inside that counts," he said. To Steckler it was "unfair" to hide a sexual message to an unsuspecting and unaware record buyer. Ms. Ono expressed that it was time to appreciate each other, rather than exploit one another, sexual or otherwise. And, to Pauline Rivelli, who produced the session, it was a simple equation—"Sex sells, so why hide it."

I'm Just
A
Rock 'n' Roll
Singer . . .



. . . Everybody's
Clown!



*MCA Records, Sounds of the South Records and Al Kooper
are proud to announce*

LYNYRD

SKYNYRD

will be the only act appearing with

THE WHO

on their North American Tour

November 20 San Francisco, Calif.
November 22 Los Angeles, Calif.
November 23 Los Angeles, Calif.
November 25 Dallas, Texas
November 27 Atlanta, Ga.
November 28 St. Louis, Mo.



November 29 Chicago, Ill.
November 30 Detroit, Mich.
December 2 Montreal, Canada
December 3 Boston, Mass.
December 4 Philadelphia, Pa.
December 6 Washington, D.C.



*Lynyrd Skynyrd
Current Chart Rider*



MCA-363



*Lynyrd Skynyrd
Their First Single*



MCA-41058

MCA Maps Regional Creative Coordinators

LOS ANGELES—MCA Records has organized a special projects team to operate not only in record promotion, but artist relations, publicity, and advertising. Pat Pipolo,

vice president of record promotion for the record company, said that each of the three-man team will work closely with the label's local promotion managers.

For the team, Don Wasley is responsible for the West, Dick Williams for the East and Midwest, and Jon Scott handles the South.

Last week, the team was involved in concentrated attention to screenings of "Sunshine," the recent TV movie from which MCA has released a soundtrack album: the tour of Wishbone Ash, and the tour of McKendree Spring. The efforts of the three-man team helped in selling 50,000 "Sunshine" LPs within three days of the airing of the film on network television, Pipolo said.

All three men were promoted from MCA's promotion staff for their new positions.

Warner Bros. established a similar oversight for branch activities about a year ago.

Lyons Dies At Age 47

NEW YORK—James Lyons, a national trustee of NARAS, died here Tuesday (13) after a long illness. He was 47 years old.

Lyons was editor and publisher of The American Record Guide. He was a prolific album annotator and had served on international record award committees. He was frequent contributor to musical publications, and in 1966 won the ASCAP-Deems Taylor Award for writing about music. Lyons was also a former board chairman of the Society for Asian Music.

Jerry Lee Lewis Jr. Killed in Accident

HERNANDO, Miss.—Jerry Lee Lewis Jr., son of the famed country-rock singer, was killed in a highway accident near here last Tuesday night.

The 19-year-old musician, who was back-up drummer for his father's band, was pinned under his Jeep which overturned. It was his second accident with the vehicle in a year.

He was the singer's only surviving son. His first son drowned in a swimming pool in 1962 when Lewis was on tour in Canada.

He was buried in the family plot at Ferriday, La. The accident occurred near a farm Lewis had just purchased.

De Nave in New Set-Up

NEW YORK—Connie De Nave has reorganized her public relations operation to form International Media Associates, Inc. slated to utilize a variety of electronic methods to help streamline the company's communications.

With the formation of IMA, Sheryl Feuerstein now heads the New York office and a West Coast office is being formally opened under the direction of Heidi Ellen Robinson (see Exec Turntable). Ms. De Nave will continue her cooperative relationship with G. Hill and Co. in Nashville, an association begun several months ago.

Special electronic aids slated for use by IMA will include an international Telex unit hooked up simultaneously with IMA's Los Angeles and Nashville offices, permitting instant transmission of overseas information to all three offices. Also included is a special Xerox Telecaller unit, permitting photocopying service in a portable format and thus enabling IMA's staff access to documents, photographs and other materials while on assignment.

The need for such electronic support is being attributed to the company's roster of clients, which includes such international acts as Rod Stewart and The Faces, Chris Jagger, Manfred Mann's Earth Band, Uriah Heep, Rory Gallagher, the Spencer Davis Group, U.K. Records and others.

'Flower' Hour Plays Major Role in 4-channel Exposure

NEW YORK—The King Biscuit Flower 4-channel hour, now being programmed by more than 100 FM radio stations in key markets across the U.S., is playing a major role in developing consumer awareness about 4-channel sound, according to Bernie Mitchell, president of U.S. Pioneer, the firm that is using a sizable chunk of its \$2 million promotion budget to co-sponsor the show.

The show, which utilizes top recording acts performing at live concerts around the nation, is taped and promoted by King Biscuit Flower. U.S. Pioneer Electronics and Landlubber Clothes are the sponsors, and the charge to subscribing radio stations is staggered usually according to the size of the market they service and the actual station ratings.

According to Bob Meyerowitz of King Biscuit the show got off to a modest start earlier this year (Billboard 5/19) with just 50 radio stations subscribing, and has grown so rapidly that King Biscuit now plans to air it on the second and last Sundays of each month, instead of on a monthly basis originally scheduled.

Meyerowitz bases the show's success on the quality of the production, and the top line talent that is being offered. Also contributing, in Meyerowitz's opinion, is the judicious placement of commercial breaks, which only come after a group has ended its set, and after the encore, consideration which has won favor with the groups, according to Meyerowitz.

So far the King Biscuit Flower Hour has offered such top line performers as Slade, Edgar Winter, Richie Havens, 10 Years After, Humble Pie, John Lennon, Loggins & Messina, the J. Giles Band and others.

Scheduled performers for future concerts include the Doobie Bros. New Riders of the Purple Sage, the

CBS Sues in New Mexico

NEW YORK—CBS, Inc. has filed suit, charging copyright infringement, against Herbert Newman, Copy Rite Recording, Inc.; H&N Contracting, Inc.; H&N Tape Co.; Crown Stars, Inc.; and Star Inc.

The suit which was filed in the U.S. District Court in New Mexico, seeks a permanent injunction barring the defendants from alleged infringements, an accounting of sales and profits from infringing recordings, and damages under the Copyright Act.

CBS charged the defendants with unauthorized reproduction of Columbia Records product by such artists as Lynn Anderson, Johnny Cash, Chicago, Mac Davis, Johnny Nash, the O'Jays, Buddy Miles, Carlos Santana and Sonny James.

New Publishing Co.

LOS ANGELES—The Great Restraint Music Ltd. Publishing Co. has been formed by Jim di Pasquale, composer who won the Silver Phoenix at the Atlanta Film Festival for his score on "Another Saturday."

Already listed in the firm are di Pasquale scores from "Four Seasons," "The Way Back" and "Bridge to a Wider World."

Studio Sues WB

LOS ANGELES—Sunset Sound recording studio has filed suit in Superior Court here, seeking \$11,359 allegedly guaranteed with a Warner Bros. purchase order Dec. 1972 for sessions by First Love Productions

Allman Bros., Sly & The Family Stone, Rod Stewart and The Who.

Based on the success of the concerts in the pop market, King Biscuit is now looking into offering similar programs in classical and MOR formats to stations that program those musical forms. According to Meyerowitz, exploratory talks in this direction have been encouraging.

Court Mulls Kin's Rights

• Continued from page 1

the posthumous provision of the Copyright Act.

The original term of the copyright for the concerto expires on March 20, 1974.

Children of deceased composers are entitled to renewal rights of non-posthumous works under Paragraph 24 of the Copyright Act. Similar rights to copyrights which are clearly posthumous in nature, on the other hand, are vested in the hands of original-term publishers.

A segment of legal opinion has long held that the precise meaning of "posthumous" is not clearly expressed in the Copyright Act. They also contend that the history of litigation has failed so far to provide a definitive clarification of this key concept. Thereby hangs the controversy.

Both renewal applications are being held by the Copyright Office, which has written to the adversaries that it will not rule on the validity of the conflicting claims, but will await a court adjudication of the issue.

Publisher Pack

The complaint notes that Bela Bartok signed an agreement with Boosey & Hawkes in 1939 granting the firm exclusive rights, for a period of 10 years, to publish the composer's output. The pact obligated B&H to publish such works within six months of the time manuscripts were submitted. Bartok completed "Concerto for Orchestra" in October 1943, executed an assignment to the publisher in November of that same year, and the next month furnished the final manuscript to the publisher.

Under the contract, the complaint alleges, B&H was required to publish the composition no later than June 1, 1944. However, states the brief, it wasn't until March 20, 1946, that "Boosey & Hawkes published the work with a copyright notice." Meanwhile, in 1944 and 1945, the Boston Symphony had performed the piece in five public concerts, some of which were broadcast. Bartok died on Sept. 26, 1945.

The Bartok brief summarizes its argument as follows: "It is . . . plaintiff's contention that a publisher to whom the rights in a musical work are assigned by the author, cannot transform an accomplishment of life into something 'posthumous' in nature by failing to publish a printed edition of it, in breach of its own contract with the author, prior to the author's death. The law cannot permit a publisher, through its own dereliction, to create for its own benefit property rights which otherwise would accrue to the family of the composer."

The complaint asks the court to declare that "Concerto for Orchestra" is not a "posthumous" work, and that Peter Bartok, "as a 'child of the author,' is entitled under law to secure the renewal rights of his father's work."

Boosey & Hawkes' reply to the complaint is expected shortly.

7" - 33's  LITTLE LP's

We also make big LP's—45's—8 tracks—cassettes

disk-makers

Write for Price List
New York Office
160 East 56th St. (212) 966-3185
Philadelphia Plant,
925 N. 3rd Street, Philadelphia
(215) MA 7-2277



ATTENTION ALL MUSICIANS

With a PA-2 you can plug your microphone into two amplifiers. Reduces feed back to a minimum. Creates stereo effect. Uses standard connecting cord. Made in U. S. A. to sell for \$8.50. Now only \$4.95 ppd. Jim Boyd and Associates, P. O. Box 295, Venice, Florida 33595. Florida Residents please add Sales Tax.

A NEW DIMENSION IN THE MUSIC WORLD
Created by Producer:

TONY WALKER

"KADIS KHAKAN! KADIS KHAKAN!"
b/w "ONLY FOR YOU"
is Coming from

J and T Records, Inc.
626 Riverside Drive • Suite 7-B
New York, New York 10031
(212) 926-8164 • (212) 283-7769
DISTRIBUTOR INQUIRIES INVITED

For Total Capability in Custom Mastering, Plating, Pressing, Printing



Compatible Discrete 4-Channel Records

CONTACT:
JVC Cutting Center, Inc.
RCA Bldg., Suite 500
6363 Sunset Boulevard
Hollywood, California 90028

(213) 467-1166 

The Earl Scruggs Revue

Joy at the Troubadour

By ROBERT HILBURN,
LOS ANGELES TIMES

(LOS ANGELES) The group is, quite simply, the best, most assured combination of traditional and contemporary country music ideas that I've seen on the Troubadour stage, a group with far more range, authenticity and joy in its music than any of the many second-generation bands that proudly march under the country-rock label. The Earl Scruggs Revue isn't just another band, it is a tightly disciplined, valuable cross between some of the best of the past and the present in country-oriented music.

BEST BAND, MAN FOR MAN

By JOHN WASSERMAN,
SAN FRANCISCO CHRONICLE

(SAN FRANCISCO) I doubt there is another band in any form of American popular music that is better, man for man, than The Earl Scruggs Revue.

Scruggs Revue Weeds Out Doubts

By CHET FLIPPO,
ROLLING STONE

(SAN FRANCISCO) Any doubts that Earl Scruggs could successfully take his banjo from one field to another are laid to rest.



The Revue, clockwise from top: Josh Graves, Randy Scruggs, Gary Scruggs, Jody Maphis, Steve Scruggs, and Earl Scruggs.

THE EARL SCRUGGS REVUE

WILL BE APPEARING ON THE 90 MINUTE SATURDAY NIGHT SPECIAL

"I BELIEVE IN MUSIC"

ON NBC-TV NETWORK, SATURDAY, NOVEMBER 24. 10:30 CST/11:30 EST.

This is more than just another country band and even more than just another rock band. It is more than either. The music the Revue does is a hybrid for which a label has yet to be invented. If people deal with labels, Earl Scruggs and his Revue are the few who disregard them. They deal with one simple word-music. It's an unusual mixture of rock, spiritual and country, all of which fuse together to give a distinct and unusual sound. When you listen to what they do to a crowd, and how they tear them apart and put them back together, you will understand why the Earl Scruggs Revue is one of the most influential forces in music today. They are interesting, intriguing, and unique in their looks and their music with the talent and ability to entertain any age group with a sound all their own.

Earl Scruggs is enormously popular, more so than one might think, in a day when the banjo holds such a small corner in a huge music market. But Earl Scruggs has changed all that. Along with his sons Randy, Gary and Steve, Josh Graves and Jody Maphis, Earl has put together a group that is constantly touring, and each tour is more successful than the last. Few, if any, are bigger on the college circuit.

An album recorded in Nashville, has just been released. Containing songs by Loggins and Messina, Bob Dylan and Shel Silverstein, the Revue has come up with an album which is deserving of all the superlatives that have already been bestowed on Earl, his sons, Josh and Jody. "The Earl Scruggs Revue," a masterpiece. KC 32426 ON COLUMBIA RECORDS AND TAPES.

GIVE A KID A BREAK
THE FRESH AIR FUND

THE SINGLE "IF I'D ONLY COME AND GONE," A SURE HIT.
ON COLUMBIA RECORDS AND TAPES

SCRUGGS' RELEASE REVUE ALBUM

THE EARL SCRUGGS REVUE

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



KC 32426

Represented by Scruggs
Talent Agency
(615) 868-2254
(615) 865-0326
Contact: Louise Scruggs

Guess who is looking for you...



in Billboard's Talent In Action issue.

More than 100,000 international Billboard readers, that's who!

And Billboard's Talent in Action, coming in the December 29 issue, will provide the music industry a golden opportunity to close out the year in style.

Talent in Action will recreate the sights and sounds of 1973's top talent and will unveil a special look at the new artists who burst upon the Chart during the year.

Aside from being an indispensable guide for leading talent buyers and promoters with listings of every recording artist, their personal managers and booking agents around the world, Talent in Action announces the winners of Billboard's Trendsetter and Number One Awards.

Billboard's Talent in Action is your opportunity to show off before you-know-who in one of the biggest talent issues of the year.

Billboard's Talent in Action is coming in the December 29 issue—we saved the best for last.

Ad Deadline: November 30

Issue Date: December 29

Call a Billboard Sales Representative before the year is over. You know who will be looking out for you.

LOS ANGELES:
Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 6-9818

NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

LONDON:
7 Carnaby Street
London W.1, England
437-8090

TOKYO:
Comfy Homes
6-6-28 Akasaka
Minato-ku 107, Tokyo, Japan
03-586-0261

N.Y. Rock Theater Opens in Dec.

By SAM SUTHERLAND

Dylan and the Band To Start U.S. Tour

NEW YORK—FM Productions has confirmed that Bob Dylan and the Band will launch a national tour in January, playing to major arenas. FM head Bill Graham released an initial itinerary last week, with additional revisions possible during the next week.

FM Productions, Graham's concert production firm based in San Francisco, is handling lights, sound and stage production, with Graham serving as producer for the tour and working with local promoters in those markets where promotion expertise or standing contracts with facilities dictate.

Ticket sales for the tour, which has already generated a flood of inquiries directed at local promoters, the music press and Graham himself, are being handled exclusively through mail orders to avoid a crush at ticket outlets in those cities where the tour will play. No sales will be made prior to Dec. 2, when ads will be placed in the entertainment sections of the Sunday editions of local newspapers in those cities. The ad will include a special post office box number or designation, which will not be released prior to that date, to avoid any efforts at early purchases. Cashiers checks or money orders are being accepted, with each ticket request limited to four seats.

While no ticket prices have been

set, prices are expected to vary with facility and will be below \$10 in all markets.

The tour marks Dylan's first scheduled tour in eight years.

Tour kicks off in Chicago at the Chicago Stadium, with concerts on Jan. 3 and 4. Other dates include: Jan. 6, 7, Spectrum, Philadelphia (with a matinee possibly added on Jan. 6); Jan. 9, 10, Maple Leaf Gardens, Toronto; Jan. 11, Central Canada, Ottawa; Jan. 12, Montreal Forum, Montreal; Jan. 14, Boston Gardens, Boston (two shows); Jan. 15, 16, Capitol Center, Washington, D.C.; Jan. 17, Coliseum, Charlotte, N.C.; Jan. 19, Sportatorium, Miami; Jan. 21, 22, Omni, Atlanta; Jan. 23, Mid-South Coliseum, Memphis; Jan. 25, Daron County Center, Ft. Worth; Jan. 26, Hofheinz Pavilion, Houston (two shows); Jan. 28, 29, Nassau County Coliseum, Uniondale, N.Y.; Jan. 30, Madison Square Garden, New York (two shows); Feb. 1, U. of Dayton, Ohio; Feb. 2, Notre Dame, South Bend, Ind. (tentative); Feb. 3, U. of Indiana, Bloomington; Feb. 4, Missouri Arena, St. Louis (two shows); Feb. 6, Coliseum, Denver; Feb. 8, San Diego (tentative, may be scheduled at end of tour); Feb. 9, Coliseum, Seattle; Feb. 11, Coliseum, Oakland (two shows); Feb. 13 and 14, Forum, Los Angeles

NEW YORK—With club followers in Los Angeles flocking to the Roxy, Boston readying for the open of Performance I and II, and more established musicians professing their wishes to return to smaller venues, veteran club operators and promoters Allen Pepper and Stanley Snadowsky are next out of the gate with the projected opening of the Bottom Line, a 500 seat facility that will open here in late December.

Located in Greenwich Village at the corner of Mercer and West Fourth streets, just up the street from the now collapsed Mercer Arts Center, the Bottom Line will occupy the facility held most recently by the Red Garter. A massive renovation program has been in progress this fall, with the room now nearing completion.

Heart of the room, according to its operators, is its sound system, the one element in its design which has received top priority. Above the newly-built stage, a special P.A. speaker complex has been installed utilizing JBL drivers and custom enclosures designed by room designer Bruce De Forrest, stage manager for the Bangla Desh benefit, in conjunction with JBL. The current amplification offers 1,000 watts, with the mixing console and lighting mounted on a platform at the back of the hall with an excellent view of the stage. Also involved in the sound system design was John Chester, while Harold Klein, who worked previously with promoters Howard Stein in New York and John Scher in New Jersey, is slated to handle lighting.

Sound Comes First

Pepper and Snadowsky have devoted the most preparation time to the room's sound properties, with virtually every wall in the venue acoustically treated and the floor slated to be fully carpeted to absorb

table noise. A large insulated acoustic sound trap, built as a canopy over the bar area, will absorb chatter there, as well as dampen stage sound coming into the bar so that patrons can order without raising their voices.

Even cutlery and plates have been adjusted to the sound parameters, according to the pair. While the room's menu will run the gamut from pizza and hamburgers to chili, omelets, filet mignon and Belgian waffles, all orders will be served on specially selected heavy-duty plastic plates and in heavy plastic baskets, to eliminate clinking plates. Plastic cutlery is also being used, as are plastic glasses, with Pepper and Snadowsky having screened a wide range of such products to find materials that will be strong, relatively attractive and yet quiet.

Al Lewis, former general manager of the Mercer Arts Center, will be managing the club and directing the kitchen as well as fielding some of the room's non-musical bookings.

A cover charge hasn't been set, although the operators expect to charge a weekday cover around \$3, which would be raised to around \$4 on weekends. There will be no minimum.

The stage itself has a full back-stage area, permitting acts to enter and leave the stage without going through the main seating area. Two large dressing rooms have been built and acoustically sealed through floating floors, so that the rooms will be soundproof, enabling artists to tune up or talk during other acts' sets without being heard. The rooms each have air conditioning and a private bathroom.

Booking Plans

While the room will be looking for "top quality" acts to headline, with initial booking plans now focusing on finding a top name starting act,

the Bottom Line is also expected to balance its evenings of music with weekend daytime shows offering theatrical revues and new plays for adult audiences and possibly a Saturday brunch featuring a children's play or puppet show.

According to Pepper, "Our philosophy is that this is a property that should be used as much on a 24-hour a day basis as possible. We may even be renting the stage area during weekdays to established bands who are in town and need a good rehearsal hall." Thus, three Mondays in every month will feature a special music showcase, expected to involve "very careful screening of all acts, with acts considered only with either a management deal or a record contract," and shorter bills permitting showcase acts to perform longer acts.

Still, the Bottom Line is at present being aimed primarily at the music industry, with top name billings its immediate goal. Toward that end, the operators have installed cash registers without bells (to avoid noise once again) and even a finished wood "token dance floor" for those so inclined.

Signings

Atlantic Records has signed the **James Gang** to a long term recording contract on its Atco label. The first Atco album, "James Gang Bang" is set for release this week. Group formerly recorded for ABC/Dunhill. . . . **Ike Lovely** has signed with Scepter Records' Wand label. Initial single release is "Fool's Hall of Fame." . . . The **Sensational Alex Harvey Band** signed a long term contract with Phonogram on its Vertigo label.

THEATER REVIEW:

'The Man From the East' Is Epic Theatrical Allegory

Probably the most ambitious, and certainly one of the most provocative rock-scored theatrical pieces recently passed through an engage-

ment at Brooklyn's Academy of Music. "The Man From the East," written, produced and directed by 26-year-old Japanese percussionist Stomu Yamash'ta, and performed by Yamash'ta's Red Buddha Theatre troupe, is an exciting departure from the calculated and often obsequious pop impersonations we've come to expect from legitimate theater shows touted as rock.

Instead, Yamash'ta builds an epic theatrical allegory that tapes the Eastern sense of spectacle, to provide the color and movement for an often savage, cinematic contemporary Morality play. Providing its pulse is a truly progressive score that moves easily from funky r&b underpinnings to avant-garde jazz to ancient Eastern colors. The approach may be conspicuously daring in its eclecticism, but it has proved gripping for London audiences (where the production first bowed) and definitely repeated that success with the lucky few who managed to catch its short Brooklyn run.

From the very door of the theater, the stage is set as members of the company strut through the lobby, hawking imaginery wares, launching smiling tirades at customers in a machine-gun style that suggests that the words might be Japanese and might just be gibberish. The crowd and players mull through the door; the troupe casually nears the stage.

When the action begins, it begins with sudden force as a clown enters to interrupt the formal address of a Theater Master. Bossu, a hunchbacked program seller, and Bancale, a lame little girl accompanying him, are called from the auditorium, and then a veritable frenzy of color and motion begins as the Festival of Peace is held.

The tale moves from there to show Bancale consumed by the dancers' spirit and then seized by a Red

(Continued on page 27)

New on The Charts



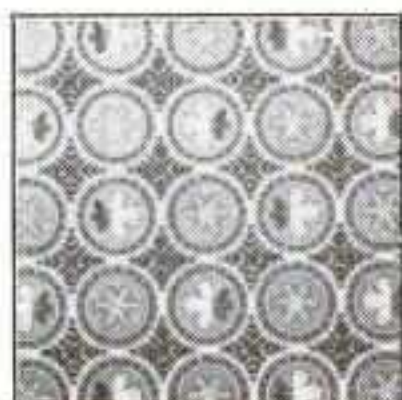
BOBBY BLUE BLAND

BOBBY BLUE BLAND, ★ "This Time I'm Gone For Good," **Dunhill**.

Since cutting his first solo record in 1950, Bobby Blue Bland has established himself as one of the most fluent-voiced of blues vocalists. He enters the Hot 100 via an impeccable ABC/Dunhill package "His California Album" produced by Steve Barri and arranged by Michael Omartian, two contemporary giants. Selected single has the light, precise guitar lines and mature emotional authority of previous bluesman crossover hits. Bland's tunc, "Turn On Your Lovelight," has become a rock standard recorded by groups from Them to the Rascals. Agent is Associated Booking.

NAT FREEDLAND

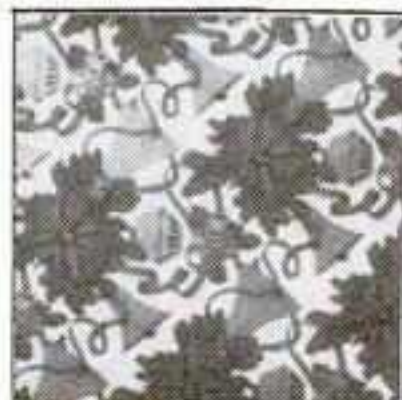
NOVEMBER 24, 1973, BILLBOARD



XMAS LP #1



XMAS LP#2



XMAS LP #3



XMAS LP #4

RECORD GIFT WRAP NOW AVAILABLE
Order Now For Immediate Delivery
Your Cost **24c** each
10% Discount On Box Lots Of 250
F.O.B. San Francisco

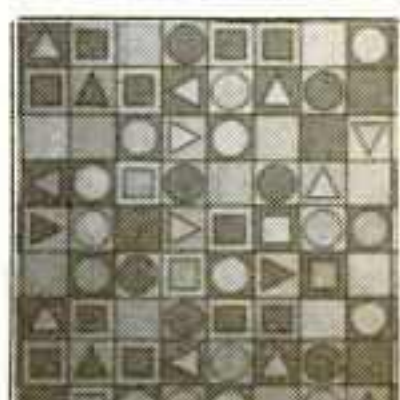
MIGHTY FINE DIST.
(415) 398-3767
933 Harrison Street • San Francisco, California 94107



XMAS LP #5



Birthday #6



REG. GIFT #7

8-TRACK TAPE GIFT WRAP
2-Styles

T-1 XMAS

LP and Tape Gift Wrap made of sturdy cardboard with colorful designs and high gloss finish.

T-2 REG.

REG. GIFT #8

Creative Trends



Alice Cooper, beer in hand, invades Japan. Met at airport by 5,000 fans, Alice was presented with a new boa constrictor and entourage of geisha girls. His TV special won Japan's highest rock ratings ever and 200 reporters turned out for the Alice Cooper press conference.

Burdon Returns As 'Far Out' Act

By NAT FREEDLAND

LOS ANGELES—Eric Burdon has settled his two-year contract stalemate with MGM Records with only final details remaining to be worked out. Burdon, who made some 20 hit records since starting with the Animals in 1964, has a new band with which he toured Europe this summer to outstanding crowds and notices.

He begins recording a new LP in January, for release on United Artists through Far Out Productions, the team that also issues War. And UA will also be releasing one or more albums by Burdon with War when the band was backing him up. "We've got material with Burdon and War in the can that's better than anything ever released on MGM," said Far Out partner Steve Gold, the business-management specialist of the team. "It's been held off the market all this time because of the MGM contract dispute."

Up From Lounge

Far Out began with the 1969 meeting at Uni Records between Gold and producer Jerry Goldstein. On going independent they became involved with Burdon who had just begun working with War. The nucleus of War was a soul band whose greatest success had been backing football star Deacon Jones at Las Vegas lounges.

When Burdon had to sit out his MGM deal, he moved to the background of his Far Out partnership with Gold and Goldstein while the focus of attention shifted to building War as a solo act on UA.

Far Out admits to a lean period of taking out loans on their cars and homes in order to meet expenses like Lee Oskar's \$50 weekly bill for new harmonicas, until War broke

through with their first hit single, "Slippin' Into Darkness."

Now Far Out has its own building on Sunset Blvd. with a former movie soundstage converted to a rehearsal hall. They also have a twin 16-track recording truck. War does most of its recording sandwiched between road dates, with Goldstein bringing them into the handiest studio available or using the truck.

Equal Fans Sought

"You can't go wrong with a group like War, which comes up with two hit singles on each of their three albums," said Goldstein. "Now what we have to do is build up their popularity equally throughout the country. They're an automatic sellout of Philadelphia Spectrum for 18,000 seats, but they still probably couldn't fill the L.A. Forum, though it's the same size."

Another Far Out push in the works is the recording of veteran blues singer Jimmy Witherspoon with his new young long-haired band headed by Robben Ford, 22. Ford was hailed in a San Francisco Chronicle review as "the most vital and exciting young guitarist to come up in several years."

One unique element in all contracts hammered out between Far Out and their record companies is that the production firm supplies all sleeves and jackets at a prearranged fee. When MGM unsuccessfully sued to get War back from UA, one of their charges was that Far Out made them pay for an excessive amount of jackets.

Artist Color Code

However, Gold and Goldstein see themselves as pioneers in the area of total artist control of packaging. "It's more than artistic control," emphasized Gold. "We do our own color coding for the different pressings so we really get a firm idea of what is happening in the market."

Burdon's return to recording will be on a new label logo, Rising Sun. It is of course named after Burdon's platinum record with the Animals, "House Of The Rising Sun." Graphic symbol of the label is to be a Japanese Zero fighter plane with its rising sun insignia.

One thing Gold and Goldstein are both confidently expecting for 1974 is War's "yearly revolution." Goldstein said, "War consists of seven very different people who come together as a group only through their music. When they're not working, they live spread out all over California. War is going to get into film scoring and a live album, there will be a lot more gold records and a lot more hassles."

Blue Bland: 'My Own Thing For New Crowd'

By BOB KIRSCH

LOS ANGELES—Bobby Blue Bland has been a giant in the blues field for more than 20 years, nearly all of it with the blues-and-gospel-oriented Duke/Peacock Records. Since ABC/Dunhill's purchase of the label, however, Bland is getting wider attention than ever before and has arrived at several new viewpoints concerning the white market, his place in the music business and recording.

For anyone interested in the blues, Bland's name has always been familiar. But up until now, many white fans have not had the opportunity to see him or have not enjoyed particularly easy access to his LP's.

Tunes he made famous, such as "Turn on Your Lovelight," "St. James Infirmary," "Stormy Monday" and "Little Boy Blue" have been covered by many white artists and have helped make Bland a familiar name.

"Coming to ABC was like a new start," Bland says. "It began with the recording, 'His California Album,' which was produced by Steve Barnt, whose main experience was in rock music. I thought of ABC and California and I was a bit nervous. What happened," Bland now says, "is that it worked out perfectly. Steve produced one of the most relaxed sessions I've ever been involved in, he consulted me on every step and we did the whole thing in three nights which is the fastest I've ever done an LP. And there was no radical change in my style."

Best Shot Yet

As far as exposing his blues to a wider audience, Bland feels he has a greater opportunity than he's ever had. "I want to reach everybody now," he says. "I've played to the white audience at times in the past, but very rarely. Now I want to get right into it."

"One important thing I've discovered," Bland adds, "is that you don't have to do anything different for a white crowd. I thought it might be a hassle, but it's been anything but that. For one thing, they know a lot of my material. But after my current tour, I've learned a few other things."

"I used to think you had to sing with a different style to a white audience, like a Nat King Cole or Sammy Davis, Jr.," Bland says. "I thought you had to be prettier and sweeter than for the black crowds. But I've discovered this was wrong. It's a different day than when I started and everyone has their own thing. The audiences are willing to listen. Now I don't think about what I'm going to say or how I'm going to phrase my songs to a white crowd, I just do my act."

His Blues Homework

Bland's act requires a great deal of work ahead of time for him, particularly on choosing his material. "When I do a song," he says, "I have to listen until I know the story. I have to understand it completely. For example, it took me years to understand all of 'St. James Infirmary' and while I realized the Beatles were fine composers, it took Ray Charles' version of 'Eleanor Rigby' to make me fully understand it. Now I may do some Beatles' tunes on my next LP."

Bland says he plays with his material before cutting it, looking at it in

(Continued on page 52)

Studio Track

By SAM SUTHERLAND

A quick update on doings at the Village Recorder in Los Angeles shows a flurry of sessions just finished and still others underway. Thomas Jefferson Kaye has been hustling at both sides of the fence, working on his next album with producer Gary Katz, and then reading production work on his own for Alex Taylor. The Kaye LP is for ABC, of course, with Roger Nicolas engineering. Kaye also finished up the A&M set for Jambalaya, working with Nichols. . . . Katz has also started production on the next outing by ABC's Steely Dan, recording their third LP for the label.

Other recent Village sessions included Johnny Winter's next Columbia outing, produced by Rick Derringer for Columbia with Roger Nicols again at the board. . . . Richard Greene, the mercurial violinist (fiddler, to be spiritually correct) who first emerged nationally with the Kweskin Jug Bands, went on to help found Seatrain and has since been doing session work in the West, recorded his first starring project with his band, The Zone. Greene produced for Warner Bros. and Rob Fraboni engineered. . . . Moten Gator recorded their initial sides for Capitol with Bill Cassidy producing and Nat Jeffrey engineering. . . . London's Bloodstone completed their next one, expected to ship momentarily, with Mike Vernon again producing and Bob Brown engineering. . . . Dallas Smith produced sessions with Apple and Appleberry for ABC, with Bruce Ellison and Rick Heenan engineering.

The Sylvers were back in, recording for MGM with producer Keg Johnson and engineers Jim Shifflet and Gil Fortes. . . . Eddie Theodore produced tracks for Steamroller. That was an independent date. . . . Epic's Flash Cadillac completed their next one, produced by Mike Sunday and engineered by Rick Heenan. . . . Ed Michel produced Gary Saracho's tracks for Impulse, working with board men Heenan and Gil Fortes. Michel also finished the latest Alice Coltrane and Sam Rivers albums, also for Impulse, with engineer Bob Brown, and Pharoah Sanders' next, working with Baker Bigsby.

Columbia's Weather Report have been in, with founding member and composer/keyboard titan Joe Zawinul producing. Jack Zenor engineered. . . . Keg Johnson produced Lou Rawls for MGM with Jim Shifflet at the console. Johnson also produced Jimmy Smith there for the label, also with Shifflet. . . . Joe Schermie did an independent production date with Firewater, with Rob Fraboni and Bob Brown at the controls. . . . and Ed Michel and Don Lumetts teamed to produce Mel Brown for Impulse, working with Baker Bigsby.

Out in Minneapolis, Sound 80 has hosted a reunion of Glenn Yarbrough and the Limelites, finishing up their new Stax single with Nashville's Chuck Glaser producing and Tom Jung engineering. Jung had earlier travelled to Kansas City with the Sound 80 remote equipment to record the Kansas City Opera's performance of "Sweet Bye and Bye" for Desto Records. . . . Canadian artist Loren Lee was in, working with local musicians recording an album. Paul Martinson engineered.

Sound 80's whole staff was involved in a series of sessions set to produce commercial spots promoting tourism in the state of Minnesota. Sound 80 president Herb Pillohofer handled the music in the

studio, while final production was handled by IDS branch studio manager Bob Schultz. Allen Hamilton of new group Lip Service handled the narration.

Meanwhile, as this column went to press, Tom Jung was due in New York to speak at the Institute of Audio Research's Producers/Arrangers workshop.

* * *

In Albuquerque, N.M., John Wagner Productions, Inc. is celebrating its 10th year of recording with an update to 16-tracks. The studio's headquarters at 202 Wisconsin, N.E., were recently expanded at an estimated cost of \$100,000, with that facility banking on the continued flow of producers, artists and film makers out of major urban production centers and into more relaxed, atmospheric spots like Albuquerque, Sante Fe and Taos.

The installation now includes an Ampex 16-track machine, Gately board, DEX noise reduction, Kepex, AKG reverb and other goodies. A second eight-track room is under construction.

Initial sessions have included Tony Joe White, Richie Havens, Lance LeGault and Delaney Bramlett, working on the soundtrack for "Catch My Soul" for Metromedia. . . . writers Mason Williams and Bob ("Elusive Butterfly") Lind were in, as was Terry Gilkyson. Film producer Tom Mack also brought dates in.

The room's house production arm has also been busy, producing sides for Rare Earth, Natural Resources and Capitol, among others, with Wagner himself producing.

Rock Rolls At Center

LAS VEGAS—For the first time in seven months, rock rolled through the Convention Center here, as Canadian rock group Guess Who, B. W. Stevenson and Skuraw performed in a concert promoted by the Consolidated Students of the University of Nevada at Las Vegas.

The success of the concert, which utilized new restrictions never before imposed, will help tell the future for such events in Convention Center facilities.

The only incidents at the concerts involved a small group of spectators who were arrested for unruly conduct during the rock concert. Police reported no mass arrests but were prepared to take care of any trouble when the concert closed at 11:30 p.m.

The next concert at the Center will be staged Nov. 24. Rock groups War, Fleetwood Mac and Canned Heat will perform in a concert promoted by Skip Taylor Productions and Craig Clark.

Future concerts and promoters will include dates on Jan. 23, Put-Up Productions; March 27, Concert Express; April 9, Pearl Productions and May 29, United Concerts.

Rock groups set for those dates have not been determined yet, with all groups required to obtain approval first from the Las Vegas Convention Authority.

Las Vegas Convention

After all six concerts are staged, the Convention Authority will evaluate the performances and then determine policy for future dates.

More Talent See Page 26

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500--\$22.85 1000--\$35.00

COLOR PRINTS
1000--\$200.00

SEND FOR SAMPLES AND PRICES



ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

INTERVIEW:

27 Gradual, Unnoticed Formaturns Helped Maintain WIRE-AM at No. 1

EDITOR'S NOTE: This is the third installment of an in-depth interview with Don Nelson, general manager of WIRE-AM in Indianapolis, a country music station that has been consistently No. 1 in the market. The interview was conducted by Claude Hall, Radio-TV editor, Billboard Magazine.

HALL: When you upgraded the format at WIRE-AM two or three years ago, you were already No. 1. Why did you make the changes and risk shaking the boat?

NELSON: I've always worried about the fact that there are very few stations in America that get to be No. 1 and stay that way. Most stations go through a brief period of great enthusiasm... they're new to the market... the market is ready to accept it... the station has new promotions... new ideas... They achieve their success and say: "We're great!" They sit back and relax and station B in the market comes along with new ideas and new promotions and if they're lucky station A only ends up No. 2. They may wake up and be No. 3 or 4. Traditionally, there has been a steady erosion of No. 1 radio stations. Obviously, there are many exceptions. But I think there are many, many more great radio stations who woke up to find they were no longer No. 1.

Our aim was to keep the momentum going.

HALL: Were there any other changes in the format at that time? For example, in the music structure?

NELSON: Well, there were 27 changes that my program director accepted out of the 32 suggestions. I think another recommendation we compromised on. The rest, we threw out. Interestingly enough, no one listening to the radio station knew that we'd made any changes at all. We didn't get one phone call. Nobody said: "Hey, how come you're not doing this anymore?" And I think that's the best kind of change. Some of the changes, we took as long as six months to sneak into. Because, after all, we're going to be there a long time. You don't have to go charging in on a Monday morning and say that effective today we're going to do this, this, and this. Because your listeners, who're comfortable with you, would suddenly get the feeling it wasn't the same station they were listening to. Obviously, if you're in 19th place in the market and nobody's listening to you, you can afford to make that kind of change. But when you already have success... when you have audience... I think that a sudden change can be one of the worst things.

HALL: How many music lists do you use internally at the station? You have an oldies list, right?

NELSON: We have an oldies file. The physical records are filed; many of the older things are on cartridges in order to preserve them. Our playlist is actually what we call the WIRE 14 and 30, which by mere ad-

dition comes out to be 44, which is our frequency. Not the most clever idea in the world, but it works. And all of our air personalities have access to all of the music that is available to be played on the radio station. Which is literally hundreds of selections. So, certainly, you can't call our approach a Top 40 approach.

HALL: The radio station checks local sales, right? Are there stores that sell country records in Indianapolis?

NELSON: Yes. We do not pretend that our list has anything to do with sales... our published list is a list of airplay. But we check sales to keep tabs on what records are happening and obviously a record is not going to sell if we're not playing it. Because, where else are they going to hear it? You know, late-night shows come in from WBAP-AM in Fort Worth, but the majority of the record-buying public is only going to hear on our radio station. So, it's kind of a chicken vs. egg situation.

HALL: Are there any good stores for buying country records in Indianapolis?

NELSON: Yes. Country music does well in our market. Records even sold well before there was a country radio station there. You see, it's one of the first big cities outside of the Deep South. And we found in our initial research on the market that there was a big influx of people into the area from the South. In World War II, for example, there were big defense plants in the area, which drew workers out of Tennessee, Alabama, Kentucky, and Mississippi to work there. They stayed there after the war. Indianapolis has always been a good town for country music. The acts have done well when they come into the market to perform. Really, it didn't take a genius in 1967 to figure out that Indianapolis needed a good country music radio station. And that's the reason we made the change in only 18 days because we figured out that if it was that obvious, there must be nine other guys sitting there ready to go.

HALL: Sometimes it surprises me why a station doesn't go to a country format. WHN-AM in New York is so obvious. They should have gone to a country format a long, long time ago. And there's a station in San Francisco now that could be doing

(Continued on page 20)

ATTENTION!!! RECORD PROMOTION MEN

Here's your chance to pay tribute to the Top 40 stations that really help you break new records—the stations with audience impact in your market. Please fill out this questionnaire and return it to me as soon as possible. We'll tabulate the results and try to give special recognition to the stations you feel have helped you during the past few months in the ever-increasingly important role of exposing new records.

Thanks,
Claude Hall
Billboard Magazine
9000 Sunset Blvd.
Los Angeles, CA 90069

- Most helpful Top 40 station in your area for breaking new records:
Call letters _____ City _____ State _____
Program Director _____ Music Director _____
 - How many new records will this station add each week usually? _____
 - How many weeks does the record get played before being dropped if it doesn't start to sell? _____
 - Is this station the No. 1 rocker in the market? _____
 - How many records on the average are on the station's playlist? _____
 - Would you call the station a waiter when it comes to giving new records a chance, or is the station eager to discover new and exciting artists? _____
 - Do you feel the station's playlist is too tight? _____
 - Do you feel this station could expose more new records than it now does without losing its audience? _____
 - What is your major complaint about Top 40 radio stations in general? _____
 - Were you ever on the air yourself before becoming a record promotion executive? _____
 - Were you ever a music director? _____
 - Were you ever a program director? _____
 - Is there any important FM station in your market that is an influence on selling rock singles? _____ Who? _____
 - Is there an FM station in your market that is an influence on selling rock albums? _____ Who? _____
 - Do you feel that a local FM station may eventually best the leading AM station in influencing singles sales? _____
 - What percent, in your opinion, of the singles you've handled in the past six months have originally been an album cut? _____
 - How many miles a week do you ordinarily travel on the job? _____ How many stations do you visit a week? _____
How many do you phone a week? _____
- YOUR NAME: _____
FIRM OR LABEL: _____ ADDRESS: _____
CITY: _____
CAN WE USE YOUR NAME IN A STORY? Yes No

Jockapellas: Fifty Bucks!

And just as good as the \$300 jobs from you-know-who. Sung not yelled. Eight voices. Bright top. Full bottom. Send cash, check or money order with Name/Call Letters, Name/Slogan or Name only. For an instant over-the-phone audition call (312) 529-1001

Imagineers

The Image Building
Medinah, Illinois 60157
(312) 529-1001/529-1002

FINALLY!
A TOP 40 CHRISTMAS SONG
Santa's Little Helper
DINGO
"The Most Lovable Elf of All"
A ROCK 'N RHYME.
Call or Write:
Perspective Records
P.O. Box 3582
Hollywood, CA 90028
(213) 762-0400

ATTENTION PROGRAMMERS

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

Announcing the availability of Retrosoul '73. It's the national countdown of the year's most popular soul singles. With interviews (Staples, Kendricks, Jackson 5, Green and others)



BREMAR SERVICES

2138 E. 75th
Chicago, Illinois 60649

Station Gives Nos. to Aid Local Stocking

PROVIDENCE, R.I.—To some extent, the lack of exposure for new product might be traced to the reluctance of local stores to stock new records "until they got on our playlist with a number," said WPRO-AM program director Jay Clark.

"We used to have a Pick Hit and several Power Play records on our printed playlist. But we discovered that the record stores we were calling wouldn't stock a record until it got a number. It became a vicious circle, because we didn't want to give a record a number until it was selling."

WPRO-AM has been telephoning 25 record stores regarding record sales.

Requests

In addition, the switchboard at the station takes requests from listeners and always asks some demographic questions such as age and sex of the person making the request.

"If we find that a record is getting requests, but not selling in the market, I want to find out why. Well, we did some research and found out the stores weren't stocking the record. Some stores are just afraid to buy new records... either because they don't have room to display them or... well, you won't believe the excuses I got.

"The result is that we usually won't add a record today unless we can give it a number on our playlist."

The station has a playlist of 25-35 records, depending on the current ebbs and flows of hit product. Normally, the station adds one to four new records a week, but these usually aren't really new. The new Ringo Starr record, the station added immediately.

Slower List

"This is a slower market, as far as records moving up and down the playlist. We try to make a 12-week cutout on a given record. But why choose new records? At the moment we're running extremely safe. We're waiting because we're No. 1 and people only want to hear the hits. We're not going out on a limb.

"Promotion people are exposing us to new product. We put these new records into a 'wait' bin that Gary Berkowitz, the music director, and I go through weekly. Actually, we both listen to everything that comes in—good, bad, or indifferent. Usually, we listen at least to half of the record. If the record is potentially good, we listen all the way through."

But most of the new records are going into the 'wait' bin where they may stay as long as two to two-and-a-half

(Continued on page 20)

American Country Countdown Presents 52 Specials in '74. So can you.

46 Weekly Countdowns

The best of BILLBOARD'S hot country singles chart delivered to radio stations around the world almost a full week before chart publication date. Don Bowman counts down the hits from No. 40 to No. 1 AND delivers future hit bulletins from the BILLBOARD computer AND relays total country music information compiled by Hugh Cherry and the best equipped research staff in Country Music Radio Programming. Every show a Special.

6 Super Specials

January 1: THE TOP 100 COUNTRY HITS OF 1973:
BILLBOARD'S official ranking of the 100 most successful single releases of the year. A two part special that can be aired as early as December 23 in 2 three hour blocks or one six-hour blockbuster. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

April 6-7: THE 40 BIGGEST COUNTRY ARTISTS IN THE HISTORY OF THE CHARTS:
Don Bowman celebrates the 25th anniversary of BILLBOARD'S Country Chart with a survey of the 40 Country Greats that scored the highest from 1949 through 1973. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

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

October 5-6: THE 40 ALL-TIME COUNTRY NUMBER ONES:
From the beginning of the charts in 1949 till now, these are the records that just refused to quit . . . the 40 Country hits that reached the top of the charts and hung on at Number One the longest. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

December 21-22: THE TOP 100 COUNTRY HITS OF 1974, PART ONE:
Don Bowman presents BILLBOARD'S collection of all the biggies. In this 3 hour episode, it's a countdown from No. 100 to No. 51. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.

December 27-28: THE TOP 100 COUNTRY HITS OF 1974, PART TWO:
Starting with No. 50 and winding up at the Number One Country hit of 1974, "Part Two" can be featured alone or combined with "Part One" for a key feature in great holiday programming. FREE to regular AMERICAN COUNTRY COUNTDOWN subscribers.



MAIL TO: AMERICAN COUNTRY COUNTDOWN— WATERMARK
10700 Ventura Blvd.
No. Hollywood, Calif. 91604
(213) 980-9490

Send me the complete AMERICAN COUNTRY COUNTDOWN presentation package . . . Demo Tape, Operations Manual, Sales Kit (complete 3-hour sample programs on request.)

NAME _____ TITLE _____
STATION _____ ADDRESS _____
CITY _____ STATE _____ ZIP _____

AMERICAN COUNTRY COUNTDOWN is produced and distributed every week on compatible stereo LP's by Watermark, makers of AMERICAN TOP 40. © 1973 WATERMARK, INC.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

John Catchings is the new program director of KSFX-FM in San Francisco and a good friend of mine points out to me that perhaps I've been a little too harsh in my criticism, since the station is, basically, a fledgling in its Top 40 format. Catchings has been with the station about a year-and-a-half; before that was with KFRC-AM. Knows the market extremely well. It'll be interesting to see how the station grows under his guidance. So Ron Saul and I, whose letter I printed in which the station was criticized, will lay off for a while.

Bob Harper shifted gears and instead of going to the WLS-AM, Chicago, went to WKBW-AM, Buffalo, as program director, replacing one of the best men in the business—Jefferson Kaye. Kaye is joining Capitol Cities' production firm in Philadelphia to work in both television and radio. Production has always been one of his fortes. Glad to see

him moving into a place where his talents will really be of value. Who the new program director will be at KQV-AM in Pittsburgh where Harper has been working for some while will be, I don't know yet. . . . Rob Snowden has been named program director of WOAE-FM, St. Petersburg, Fla.; he was assistant program director and music director of the live rock station. He notes: "In 1974 we'll increase both our power output and tower height and become a stereo operation."

Possum Riley, program director of WEBR-AM, Buffalo, writes: "It was good to see your show on WGAR-AM's Loren Owens in Vox Jox. Loren is one of the best broadcasters and finest human beings I've ever worked with. If I may pat myself on the back a bit, I'm the dude who was smart enough to hire him twice. I brought him into WKGN-AM, Knoxville, as morning man and almost named him Jefferson Davis.

Being a yank south of the line, I chickened out and that's how the Kaye tag came about. His next move was again to work for me at WEBR-AM, Buffalo. Loren was instrumental in helping me set up an oldies format and was a top-flight afternoon man whom people still mention in conversation."

I have a questionnaire right next to the column this week that I'd like record promotion executives coast-to-coast to fill out. Clip the coupon out and mail it back to me as soon as possible. I want to find out what radio stations seem most eager to expose new product, what radio stations are really breaking records. We'll tabulate the information and feed it back to everyone. So, radio people, make sure your local promotion executive sees this questionnaire, if you will please.

John Sullivan has rejoined Metro-media Radio as director of special projects. He had been president and general manager of WHN-AM, New York, but once headed the whole Metro-media radio scene and is a fantastically nice guy. I understand his first assignment is to work with WNEW-AM, New York. . . . Lineup at WKCI-FM, Hamden, Conn., includes Jack Whitten 6-10:30 a.m., Dick Rose until 3 p.m., Mike Lata 3-7 p.m., Steve Dina 7-midnight, and Steve Brooks in the all-night slot. Rob Branham handles the music chores and Brian Mancinelli is operations manager. . . . Don Wallis, WPLA-AM, Plant City, Fla., writes: "With reference to your mention of my letter complaining about absentee artists at the DJ convention in Nashville, I had no intention of slighting anyone. I singled out those who most impressed me favorably and those whom we had been told would be there and weren't. But, you're right; it's a tough grind! P.S. I did get to talk to Buddy Alan and he struck me as good people, too."

Jack Costello, operations director of KONE-AM, Reno, said the station raised \$4,030 in a 36-hour radiothon for St. Jude's Hospital and the staff had to go it alone as "the entertainers in town at the various clubs for the weekend didn't show up." The lineup at the station has Al Gordon 6-10 a.m., Martin Flynn until 2 p.m., Costello 2-6 p.m., Mike Walls 6-midnight, and Joe Walther midnight-6 a.m. Seems to me like at least one or two artists would have shown up.

WAFR-FM, Durham, N.C., has been licensed as a non-commercial soul station and Tonny Quinn and Mary McDonald down there inform me that the station is tied in with a

(Continued on page 21)



WPAR-AM MUSIC DIRECTOR Tony Reeder achieved a gold plaque from Nik-Nik Productions for helping break the record "Convention '72" by the Delegates. The award was presented to the Parkersburg, W.Va. station by Tony Blake, center, of the group. WPAR-AM program director Bob Rader is at right. Blake, who also works for Tri-City Records, Pittsburgh, drove down to present the award.

RECORD BREAKER

New Records' Spotlight Scores in Beaver Falls

BEAVER FALLS, Pa.—"Next time you hear 'Monster Mash' or 'Smoke on the Water' or that other same stale tasteless joke for the thirteen hundredth time, tune ahead to 1230," advises WBVP-AM-FM, which just last week went to a 24-hour schedule and is scoring quite well with a format hinging on new records.

Unlike the radio outlets that program all hits, or a vast number of oldies, WBVP-AM-FM here adds more new music to the air and boasts that new artists and future music trends are a vital part of its programming.

Bill Kelly, who does the afternoon drive show on the Top 40 station, said that the station has a total of 120 songs on its playlist. This includes the top 30 tunes in the market and as many as 32 singles a week, plus a bevy of album cuts and survey extras.

One of the reasons that the station knows this type of format is working, Kelly said, is the complaints we get from record stores because they don't have the record in stock. "So, we know we're creating a demand for the product."

Not only does 8-midnight air personality Dennis Atkins talk about record artists, but each Monday night he unveils the city's new top 30 best-selling tunes. The station is currently breaking "Ain't That Sad" by the Jaggerz.

The lineup at the station includes morning veteran Jim Reynolds. From 10-11:30 a.m., Chuck Wilson does a two-way talk program, followed by Gertrude Trobe with an hour show, then program director Tony Scott does 12:30-4 p.m., followed by Kelly, Atkins, and midnight-6 personality Bruce Stevens. Weekend air personalities are Tom O'Neal and Diane Swan. Don Rich

handles news and the station accents the local news. The station is owned and operated by Hall Communications, which also owns such operations as WETE-AM in Knoxville, Tenn., and WICH-AM-FM in Norwich, Conn.

WIRE-AM No. 1

• Continued from page 18

quite well with country music as opposed to what they're doing now. Why the owner is continuing to pump money into that station has been a mystery to me.

NELSON: Look at Chicago. Everything I said about Indianapolis earlier (see previous installment) is true about Chicago. And while WJJD-AM-FM is there and is country, it's a limited facility—daytime on AM. And look at the full-time stations in the market. . . . I don't want to name the call letters. I think we're on the same wave length. And there are other markets where that same situation is more or less true. For example, Des Moines, where WHO-AM is only half country. I've never quite figured that out. At least, you'd think they be like the innovative KOMO-AM in Kansas City. . . . that cross-country sound, which I find very interesting, very listenable. It was very new, very different, something fresh. It'll be interesting to see what Dick Carr, who paved the way with KOMO-AM, will be able to do now that he's at WIL-AM in St. Louis. I understand the basics are much the same there. The problem with St. Louis is that you have about 10 radio stations around the city that are country-formatted and the loyalties are terribly divided. This factor has caused WIL-AM, I feel, not to be able to grow.

EDITOR'S NOTE: Next installment: Other activities of WIRE-AM.

The most programmed radio show on New Years will be

"REWIND '73"

ALL THE YEAR'S BEST MUSIC AND MOST IMPORTANT NEWS

CHARLIE TUNA (his best bits)
PAUL OSCAR ANDERSON and
J. PAUL HUDDLESTON (news)

IMAGERY BY JOE CUFF & CO.
6 HOURS LONG (13 avails per)
SEND FOR YOUR DEMO NOW!

JOIN THE 40 STATIONS WHO HAVE SIGNED EARLY FOR A DISCOUNT!!



ALAN/TUNA PRODUCTIONS
21243 Ventura Blvd.
Woodland Hills, California 91364
(213) 347-8500

Station Gives Nos. to Aid Local Stocking

• Continued from page 18

months before either going on the air or being disposed of. "We wait to see if any of them get any action in the trade magazines."

60 Waiters

There were about 60 singles in the 'wait' bin last week. Johnny Taylor was escaping at last and is on the station's playlist this week. A record by Wolfman Jack was being held there even though Clark thought it was pretty good.

In any case, because of the local record store reluctance to stock new records unless on the station's playlist, Clark is now beginning to wonder if the checking of singles sales is the best way to program a radio station. . . . "especially when you're a station like this that appeals to a zero-to-49 age range.

"We've decided we're going to have to get back into the record stores in person to see what's happening. We feel we've got to start at ground zero and see who's buying what and why. I don't know if we'll get anything constructive out of our research. I think largely it's soul people buying singles, college students buying albums, and teens buying the DeFranco Family.

"I'm not at all sure about the solution to this type of programming problem. I want to define the problem first."

Air personalities on the long-time Top 40 outlet include veteran Salty Brine in the morning, Jimmy Gray, Larry Kruger, Andy Jackson, Gary Berkowitz, and all-night personality Jim Henchey. Warren Potach is general manager of the Capitol Cities station.

The impossible machine is almost together.



You may think you know jukeboxes. But wait 'til you see our Model 454 — and the profits you can make with it. You are invited to see the Impossible Machine at your Distributor's Open House Week November 26th through December 1st.

ROCK-OLA 
THE SOUND ONE

'The Man From the East' Is Epic Theatrical Allegory

• Continued from page 15

Devil. The remainder of the play is seen through Bossu's eyes, as he searches for his friend. His journey takes him through a series of scenes that are surrealistic in tone and nightmarish in intensity. The grotesque brutality of an Earthly Heaven and Hell, complete with cado-masochism, suicide and rape, is exceeded only by a view of Hiroshima.

Throughout, Yamash'ta's remarkable pit band evokes the often cryptic images through a broad range of styles. Within the first few scenes, the playgoer's disorientation leads to an almost hypnotic absorption in a bizarre, vivid spectacle of increasing clarity. The thematic thrust of the

play points toward distinctly Eastern social and theological paradoxes, but those views hinge as well on the beast in general.

While the work is undoubtedly perplexing at first, and often upsetting in the intensity of its symbolic images, its dramatic impact is undeniable. Its stay in New York seems to have been undermined by a poor sense of just who the play's audience might be. Advertising and promotion was aimed primarily at the Broadway legit audience. Predictably, the city's most powerful mass theater critic treated what is essentially a cross-cultural work, drawing from many different disciplines, as though it were a Neal Simon entry or an O'Neill revival; predictably, he hated it.

Youthful audiences elsewhere have reacted differently. The play's Island Records soundtrack, which boasts a somewhat larger group of musicians and more instruments, thus achieving a proportionately larger impact, has generated some progressive airplay for audiences that had no knowledge of the play's convoluted and highly visual content.

It's unfortunate that "The Man From the East" missed its target audience. Its obscurity is a grim lesson to theatrical promoters, and might offer some guidelines in the hopeful event productions of similar originality and substance reach theaters here. **SAM SUTHERLAND**

J.J.'s, New Club, Open

SAN DIEGO—J.J.'s, a club ballroom which can hold 1,000, has been opened on Pacific Highway here by James Pagni, a 12-year veteran of nightery and concert promotion in this city.

Booked for the club through the end of the year are Electric Light Orchestra, Z.Z. Top, Flash Cadillac, Elvin Bishop and Black Oak Arkansas. Room can operate either as a nightclub with tables and chairs or as a ballroom.

Talent in Action

• Continued from page 26

able artist playing off a remarkable band is a joy no matter what the musical genre, and this is the type of artist Bland surely is.

The Dixie Hummingbirds, who became known to the pop crowd when they backed Paul Simon on "Loves Me Like a Rock" made the extremely smart move of mixing pure gospel with pop. The harmonies of this five man group are simply beautiful, the arrangements perfect and the overall effect on the audience was one of genuine appreciation. **BOB KIRSCH**

BRUCE SPRINGSTEEN DARYL HALL/JOHN OATES

Max's Kansas City, New York
Bruce Springsteen's appearances at Max's always pull in eager crowds, and his most recent stand was no exception. The crush was considerable, and Springsteen tried to alleviate the discomfort with some long and varied sets offering both new material and what are now familiar Springsteen tunes.

While he has not lived up to the mythic stature some early hypesters hoped to grant him, Springsteen is clearly a growing artist with a special intensity. His dramatic presence on heavier tunes is nicely balanced against a slightly manic and clearly euphoric sense of humor. A solid, flexible band is the perfect complement, offering straight-ahead power on funkier tunes (a nice, raunchy retake of the old chestnut "634-5789" proved this) and pure atmosphere on quieter tunes. He records for Columbia.

Opening the evening were Darryl Hall and John Oates, whose first sets here as Whole Oats awhile back proved promising but uneven. Their new band, with five pieces in all, is a much stronger and more exciting unit, with the duo's keyboards and guitars now supplemented with a superb second guitarist and a versatile synthesizer, mellotron and keyboard player in Chris Bond.

Hall and Oates real strength is their vocal skill, however, for both have good lead voices and their duets are stronger still. While their material still shows some rough

spots, tunes from their newly-released second album show genuine growth. This is a distinctive young pop band that shows genuine power and an exciting sense for texture in their new array of instrumental effects. Added to a writing and performing style that now relies less on white r&b, those moves are exciting indeed. **SAM SUTHERLAND**

DORY PREVIN JIM POST

Bitter End, New York

Songwriter/singer Dory Previn shared a mini-happening with her audiences in her three-night performance here. They came to listen—some to adore—and, judging from her performance and the almost feverish response from the crowds, the stint has to be tabbed as a well deserved success.

One assumes that Ms. Previn visualizes herself more the writer than the performer, and that itself strengthens her ability to deliver a song. Her voice is not overbearing

and she does not presume to be the vocalist that she isn't. The result is a delivery which is real, as well as enchanting, and which lays out her lyrics in a powerful and penetrating way.

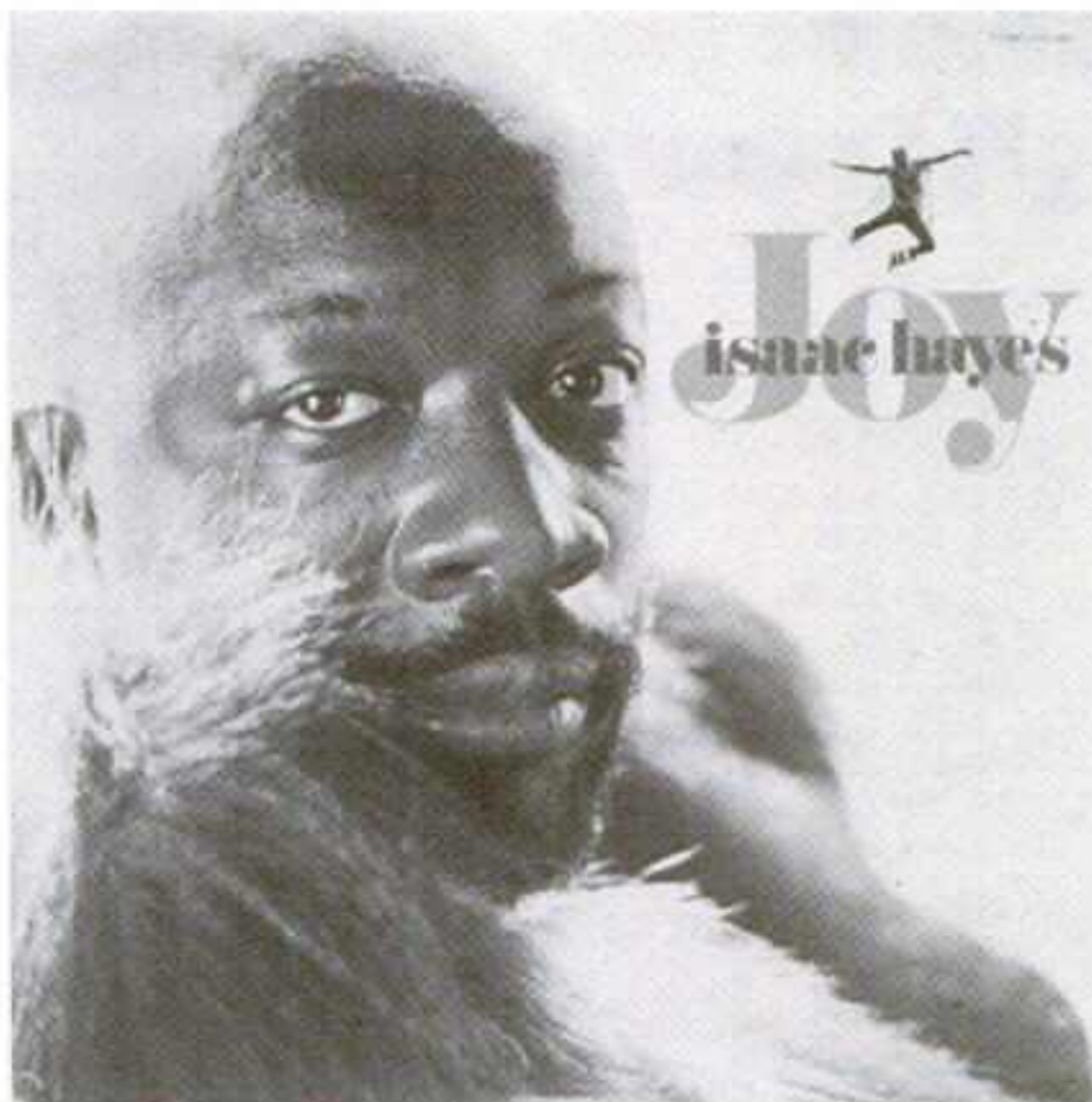
Accompanying herself on the guitar, Ms. Previn lyrically offered bits and pieces of her life experiences in a way that lets you know where she is coming from. Humor is interlaced with the profane; love with the satirical; hate with the longings of both men and women; and personal feelings with the pressures of modern society. A difficult task for any performer or writer, but she does it and she does it well. Special mention also for her guitar backup of Peter Jameson and Robert Wachtel.

Fantasy Records artist Jim Post opened the bill for Ms. Previn. A West Coast singer, Post has the ability to put it all together—good delivery, interesting material and sound backup with guitarist Ken Blume. Somewhat new to the East Coast clubs, they are a team to watch. **JIM MELANSON**



SEALS & CROFTS at work with Japanese translator-coach for phonetic version of "Summer Breeze" just completed for release in Japan. From left: Dash Crofts, Jimmy Seals, Hiroshi Kuwashima.

Joy Is Golden.



"Joy." ENS-5007. On Enterprise Records and Tapes.

Thanks a Million.



Enterprise Records is a division of The Stax Organization. Stax Records are distributed through Columbia Records. Distributed in Canada by Polydor, Ltd.

We support Memphis Music, Inc.



10,000 Fans Fete Nelson in Abbott

ABBOTT, Tex.—Some 10,000 country music fans were in the neighborhood when Willie Nelson's hometown honored him at its 1973 high school homecoming last week.

With Willie, who now makes his home in Austin, were his friends who put on a 12-hour stage show for the town's 375 people and their thousands of guests. Appearing on stage with the Atlantic recording artist were Waylon Jennings, Billy Joe Shaver, Jerry Jeff Walker, Kinky Friedman, Johnny Bush, Michael Murphey, Kenneth Threadgill and Sammi Smith.

It was quite a cast for a show sponsored by the Abbott PTA. The audience played no favorites. It responded uniformly and favorably to

all of the entertainers. Most of the audience was young college and post-college age.

People began arriving Saturday night for the Sunday show, and the 300-acre site reserved for the event was dotted with campers, pickups, mobile homes, tents and bedrolls. Some of the late-comers had to park several miles away, but were offered lifts in cars and pickups of those who were willing to chance finding parking closer in.

Willie and his band had to drive across Texas to make the event, having worked for the Saturday Terlingua Chili Cook-Off. He worked the morning stint, and then closed the show with Sammi Smith.

Va. Fetes Connie B. Gay

WASHINGTON, D.C.—Connie B. Gay, founding president of the Country Music Association and a country radio pioneer, was honored at a special week and day in nearby Alexandria, Va.

Among those on hand to honor Gay were Roy Clark, Entertainer of the Year; Lisa Todd of the "Hee Haw" Show, members of the Stoneman Family, and many of the cast of the old Jimmy Dean network TV shows including Mary Klick, Smitty Smith, Marvin Carroll, Herbie Jones and Buck Ryan. Oldtimers Don

Reno and Bill Harrell also took part.

Gay visited the studios of WPIK-WXRA (AM & FM), sitting in with all of the air personalities, and playing historic tapes, destined for the CMA Hall of Fame archives. They came from his personal library.

It was Connie B. Gay who was among the first to program country radio. He also organized the first mass trips to Nashville to visit the "Grand Ole Opry," and introduced country music to boats on the Potomac River. Through his work and inspiration CMA was founded.

2 St. Louis Firms Link For Strength

ST. LOUIS—In an effort to "strengthen their combined positions in the music business," two firms based here have announced a working agreement which will give emphasis to this city as a major country recording center.

Jesse Sherrell, president of Midwest Recording Studio, Inc., and Ken Keene, president of Sea Cruise Productions, joined forces without a merger.

Midwest Recording is a leading custom studio which offers recording, mastering, pressing and album jacket manufacturing. Keene has relocated his offices into the building housing Midwest Recording, and he is now acting as business manager and overseer of operations for all the firms.

Michael Radford has been appointed production manager, and he is working with Keene in coordinating studio activity.

Multi-Company Involvement

Among the companies involved in the move are Chaparral Records, Scarlo Music, Great Midwest Music, Briarmeade Records, Briarmeade Music Unlimited, Keeta Music, Sea Cruise Productions, Nashville North Records, and Midwest Recording.

These firms have close Nashville ties. Radford is the producer of the Nick Nixon album, released on Nashville North, just prior to his signing with Mercury. Radford also has produced the new single by Bobby Burnette, both written by

(Continued on page 34)

'Stringbean' & Wife Killed In Suspected Robbery Try

NASHVILLE—Funeral services were held here last Tuesday (13) for Dave "Stringbean" Akeman and his wife, Estelle, victims of a double-ambush murder following his appearance at the "Grand Ole Opry."

A native of Anneville, Ky., "Stringbean" became a member of the "Opry" in 1942, as part of the Bill Monroe Bluegrass Band. He soon became a featured performer as a banjoist-singer-comedian, and only in recent years had seemed to hit his peak.

The 57-year-old artist, who never attended school, never learned to read or write, composed over a dozen recorded songs. He has been a regular member of the "Hee Haw" cast since the show's inception.

Akeman received his nickname from an announcer who could not remember his name. It stuck with him, and he later had costumes tailored by his wife to add to the "bean" look.

Carried Large Sums

Akeman usually carried large sums of money on his person, and was believed to have had most of his money stashed around his modest farm home near here. When killed, the pair had \$5,700 cash between them hidden in their clothing.

The lived simply, except for a luxury automobile, and Akeman spent virtually all his non-working hours fishing and hunting.

The bodies were discovered by Louis "Grandpa" Jones, who drove

over to the Akeman farm early Sunday morning to go bird hunting with "Stringbean." Jones also is a regular on the "Opry" and "Hee Haw" shows. The two were constant companions over a number of years.

Police Theorize

According to police, burglars had ransacked the Akeman home, obviously looking for hidden cash. Then, either surprised by the returning couple, or lying in wait for them, they shot and killed Akeman as he entered the house, and then killed Mrs. Akeman as she moved across the yard after parking the car. She did all the driving for him since, due to his inability to read, he could not determine highway signs.

Akeman's last appearance on the "Opry" on the night he was killed was introduced by Tex Ritter. He had so pleased the crowd on his final two shows that he received encores on each occasion.

He was particularly strong in the college concert field in recent years, performing his traditional "pure" music.

Left lying on the porch of the murder scene was a banjo given to Akeman by the late Uncle Dave Macon.

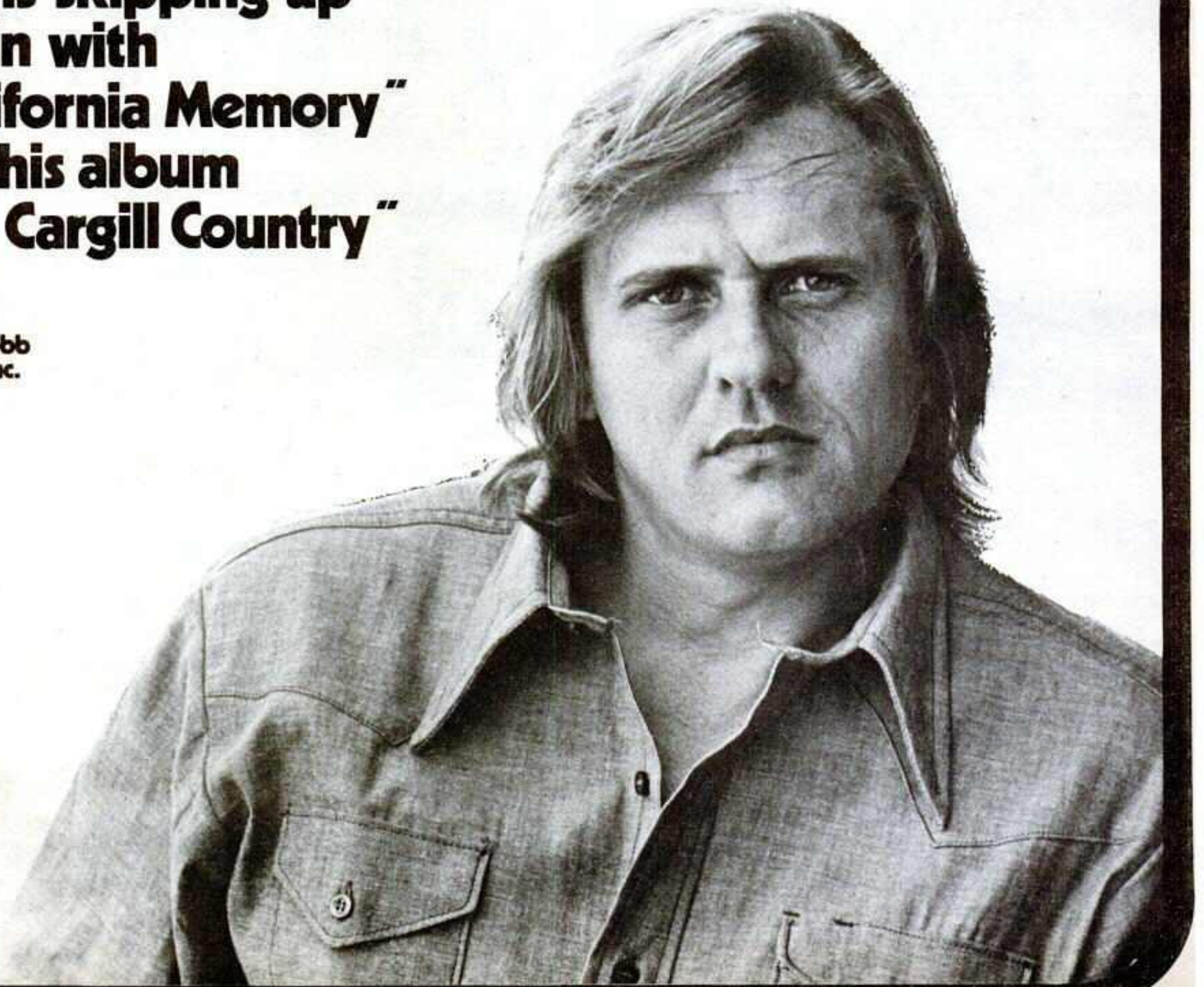
The killers escaped in Akeman's car.

**More Country
See Page 34**

Henson Cargill is skipping up the charts again with "Some Old California Memory" CY-4007 from his album "This Is Henson Cargill Country" SD 7279

**Writer: Doodle Owens / Warren Robb
Publisher: Hill and Range Songs, Inc.**

Exclusively on
ATLANTIC RECORDS



HOW SWEET IT WAS....

STRINGBEAN & ESTELLE

Fond Tribute From Two Kentuckians
Who Will Always Remember You.

Tom T. Hall *Bob Neal*



KTCH

BOX 484, WAYNE NEBR. 68787

(402) 375 3700

Mr. Larry Steel
c/o AIR STREAM RECORDS
Post Office Box #638
Fountain, Colorado 80817

Dear Larry:

We appreciate your call last night concerning the new single release "THINGS MONEY WON'T DO." Please feel reassured that we are giving your new record sensational promotion in this area.

Your style is definitely a resemblance to Ray Price. Keep up the good work and send us more material as we could use this kind of music more often at KTCH.

I'm sure other jocks around the country will pick up on this new single faster than eating hotcakes.

Good luck to all the fine people at AIR STREAM records and we wish you plenty of success.

Thank you,

Brian M. Johnson
Brian M. Johnson
Program Director
Programming Library
KTCH Wayne (ABC-Net)

The
**DAVE
STONE
STATIONS**

The Original All Country and Western Music Stations
Nov. 10, 1973

DAVE (STONE) PINKSTON, Owner
BONNIE PARIS, General Manager

KDAV
Lubbock, Texas
KPEP
San Angelo, Texas
KPIK AM & FM
Colorado Springs, Colorado
KZIP
Amarillo, Texas

Mr. Larry Steele
Airstream Records
Box 638
Fountain, Colorado

Dear Larry:

I would like to take this opportunity to congratulate you on your new release on Airstream Records titled "Things Money Won't Do". I sincerely feel that if this song gets National exposure it has all the requirements to be a No. 1 Country Hit record.

We have placed the song on the playlist of all the Dave Stone Stations - KPIK AM-FM, KDAV, KZIP, and KPEP (with a combined total of 80 years of a 100% Country Music format) and hope this will be our biggest hit yet.

Best wishes and success,
Pappy Dave Stone
PAPPY DAVE STONE
Owner

LETTERS OF CONGRATULATIONS FROM THE INDUSTRY

"THINGS MONEY WON'T DO"

(AS-101)

Flip: GOODY, GOODY, PEOPLE

FOR MORE RECORDS, CALL OR WRITE:

AIRSTREAM RECORDS, P.O. BOX 638, FOUNTAIN, COLO. 80817

(303) 382-5727




Old blue eyes is back

Photo: Ed Thomas

Copyrighted material

of blue eyes is back



In case somebody forgot to mention it, he has a new album out. On Reprise, where he'll always belong. 

Retirement Isn't The Life For Francis Albert

So Show Business Regains One Of Its Brightest Lights



Two faces of Sinatra: the bow tie romantic singer (left) of the 40's and The Man today (above).



Frank Sinatra retired nearly two years ago. But he just got plain bored with the life of the casual citizen, so he's back. The following story recalls some of the background events and comments from Sinatra Sr. and members of his family which took place during this two-year period.

By Laura Deni

FRANK SINATRA WAS ABRUPTLY RETIRING after a tumultuous 32-year career. The "Swoon Kid" was hanging it all up. Gossip columnists sharpened their pencils preparing to gloss over his every step as the middle-aged Lothario double timed it through life. As a singer he was "The King," "Chairman of the Board," "Mr. Class." And as a man the archetype of every man's fantasies.

Producer Gregory Peck announces a black tie benefit concert

months before Sinatra announces his retirement. The names on the program are the best of Hollywood: Pearl Bailey, Jack Benny, Mitzi Gaynor, Cary Grant, Bob Hope, Barbra Streisand and Sinatra. People were willing to put down as much as \$250 for a ticket, all proceeds going to the motion picture relief fund charity.

Then Frank announces his retirement decision and the evening becomes Sinatra's farewell. People suddenly scramble, eager to pay \$5,000 for a ticket.

The family gathers. Nancy, husband Hugh Lambert and Frank, Jr. are rehearsing their Las Vegas show at the Hilton Hotel. They fly to Los Angeles. Joe Guercio flies to Los Angeles from Las Vegas to conduct for Barbra Streisand. Barbed tongue Don Rickles, hell bent on disrupting everything, is at his acid fire best.

"Hey, old man," he yells at Sinatra. "What's a 55-year-old man doing here? Why don't you go home, take your teeth out and watch 'Sesame Street?'"

"Hold it down," instructs Guercio. "Your buddy, the star, is trying to get a show on."

The show is at the Ahmanson and Pavillion in downtown Los Angeles, June 13, 1971. The smaller theater is jammed with Sinatra's relatives and special friends. Sinatra has played golf that day. He sits backstage drinking vodka and kidding with Jack Benny and Rickles.

David Frost introduces Barbra Streisand. She does five

numbers. She finishes a rocking version of "Oh, Happy Day" and leaves the remainder of the evening to Frank. The audience is enthusiastic even though the show had run four hours.

Rosalind Russell, glamorous in white crepe, cries at both theaters as she introduces Sinatra, her buddy.

"This assignment is not a happy one for me." She struggles, her voice hesitant, emotions in control. "Our friend has made a decision. His decision is not one we particularly like because we like him. He's worked long and hard for us for 30 years with his head and his voice and especially his heart. He is after all the greatest entertainer of the century. But it's time to put back the Kleenex and stifle the sob, for we still have the man, we still have the blue eyes, those wonderful blue eyes, that smile, for one last time we have the man, the greatest entertainer of the 20th century."

Sinatra comes on waving a finger before his face and cautions, "Don't you cry."

The audience stands in reverence to "The Leader." Sinatra sings. Memories, plateaus in his life. Lush, green days, flat on your back times, loves of now and then. Lyrics that made sense. The crowd listened and remembered.

"Here's the way it started," Sinatra tells the crowd as he begins "All or Nothing at All." Flashback:

The year is 1939 and it is Sinatra and Harry James. The record sells 8,000 copies. But in 1943 there is a musician's strike and Sinatra's 1939 record gives Columbia its top seller of the year. 1939. Sinatra is 24 years old, married to a good woman. His first child will be born the following year. Back to 1971:

Barely able to control the tears, Sinatra sings "Nancy With the Laughing Face," the song which immortalized his first born's babyhood.

"I'll Never Smile Again," brings tears not only to Sinatra's eyes but to the audience. Written by Ruth Lowe after her husband died and recorded by Sinatra May 23, 1941. It is his first big record.

Sinatra talks: "Cole Porter's shining hour and Nelson Riddle's wonderful arrangement of 'I've Got You Under My Skin.'" His voice caresses the lyrics. Capitol Records in 1956. Nelson Riddle the smooth, unruffled arranger finishing the arrangement on top of a piano during a musician's break.

"Ol' Man River." Sinatra had sung it in 1944. Almost 18 years later he records it in "The Concert Sinatra."

1957 and "Pal Joey." Sinatra as the lovable heel, Joey Evans, hustling for show business and romantic success. Si-

natra electrifies "The Lady Is a Tramp" with his own inimitable brand of flip humor.

Then the ring-a-ding swinger uptempos it with "Fly Me to the Moon."

He has always given more than the best of himself. Power, no excuses, proud, never turn back. The emotional "My Way," and the crowd stands up for another ovation. But Sinatra isn't through. He will end his farewell appearance his way.

"I've built my career," he says softly, "on saloon songs" and he slips into "Angel Eyes." Lonely words and lonely notes. Darkness, a pin point spot. Sinatra in silhouette. Sinatra and loneliness. Sinatra with perspective, which could well be the real man.

Midway through the number he lights a cigarette. Smoke encircles, protects him. Thirty minutes out front to say good-bye. Memories of 58 films, 100 albums and nearly 2,000 recordings.

He comes to the last line of the song, "Excuse me while I ... disappear." And he is gone.

Again the capacity crowd rises and applause thunders. Despite several curtain calls Sinatra is indeed retired, determined not to do an encore. The crowd refuses to stop applauding or sit down. At the Ahmanson Theater Sammy Davis leaps onto the stage, runs back and leads Sinatra out faking anger.

Davis kids about "A whole series of comebacks," and Sinatra retorts, "Then how come I got tickets to South America?"

The two entertainers embrace.

Sinatra thanks the crowd and blows a kiss. Again, he is gone.

Rumors fly. He retired because he is ill, the gossip columnists report. Sinatra is dying. Newspapers swear to it.

"My health is spectacular," replies Sinatra annoyed. "In fact, it's never been better. That's why those goddamn rumors burn me so. It shows the irresponsibility of the American press."

"Honestly, sometimes I get terribly annoyed at being asked questions about my father," says Nancy. "But I am even more annoyed and angered at the things people do to him and say about him and mistreat him. It is so unfair and unjust. No, he isn't sick or dying from an incurable ailment. He's very much alive and well and kicking, thank you. But he says it's the end of an era, and he's right. His kind of show business era has ended. So he's going to take it easy and enjoy himself. And it's about time."

"There is no truth to the rumor that my father has cancer," replies Frank, Jr. "There is nothing wrong with my father. Everyone agreed he looks better than he ever has in his life. I know for a fact that he is just taking it easy. Just eating good food and exercising and drinking a little good whiskey now and again and just sitting in the sun, but hopefully not letting his mind wander. He still reads a great deal and is still practicing his golf swing and things like that. He's doing what

(Continued on page FS-4)



Ol' Blue Eyes at work during his TV special.



A happy father with daughter Nancy and his ex-wife Nancy and son Frank Jr. following Nancy's Las Vegas opening.

"Hell, I just quit, that's all. I don't want to put on anymore makeup. I don't want to perform anymore. I'm tired. I want to relax and do absolutely zero," he explains.

The comedians take over and the public is bombarded with countless retirement jokes. The funniest line comes, not from a professional comedian, but from his best friend, his son.

With an innocent, but concerned expression Frank, Jr. inquires: "How can he possibly retire? After all he isn't old enough for social security. How will he live?"

Quite well.

Wine colored day of sun and sand. July winds. Frank and daughter Tina vacationed in Monaco.

Sinatra in Palm Springs relaxing. No, his mind didn't wander. The whiskey was good and the golf game got better. Reading material became possible movie scripts and people badgered him about getting back to work.

Because of his close friendship with the late Bennett Cerf, people speculate on his writing a book about his life.

"I probably won't write a book," Sinatra answers and qualifies it with "If I did it wouldn't be one of those 'and then I did' kind of books." Tragically Bennett Cerf dies.

The family author becomes daughter Nancy.

"I'm writing a book about my father and I've sent letters to lots of people requesting little vignettes about him that I might use.

"You'd be surprised at the beautiful letters I received from people like Maurice Chevalier before he died. These things never get in the newspapers. But they're going to get in my book. The name of it is 'A Very Gentle Man.' That's my father."

Winter became spring. Green winds and April thoughts. The newness of retirement wears off.

"Sometimes he is bored . . . very bored," says Frank, Jr. He begins to make brief, token appearances. February 19, 1972 he produces and stars in his annual Palm Springs Police Show.

On May 19, 1972 Sinatra comes out of a 14-month retirement to sing at a fund raising extravaganza in Baltimore. "I feel like I haven't worked in years," Sinatra tells the black-tie audience. He sings a tailored rendition of "The Lady Is a Tramp." Backstage following the performance he states that this is his last public song even at fund-raising occasions.

On April 17, 1973 Sinatra has the world on a string just like one of the songs he sang. The address was 1600 Pennsylvania Ave.

Sinatra entertains at President Nixon's state dinner for Italian Prime Minister Guiulio Andreotti. The performance is in the East Room, where 100 additional guests join the 110 who had been invited for dinner.

As tumultuous applause meets his final number, Sinatra ducks behind the bandstand and momentarily weeps. On his way out, President Nixon chats with the singer and invites him upstairs to the Nixon's private quarters. Sinatra accepts, but stays only about 10 minutes.

In introducing the entertainer, Mr. Nixon compares him to the Washington Monument . . . "the top. This house is honored to have a man whose parents were born in Italy but yet from humble beginnings went to the very top in entertainment."

Sinatra, who had been in virtual retirement for two years, sings all the oldies he has made famous; "You Make Me Feel So Young," "Moonlight In Vermont," "One More for the Road," "I've Got You Under My Skin" and others like "Fly Me to the Moon," "Try a Little Tenderness" and "Ole Man River."

Mr. Nixon stands up to lead the applause even though the program isn't yet concluded and Sinatra beams modestly, saying, "You're very nice; very kind."

Those in the East Room appear almost enraptured by the man from Hoboken's gentlemanly demeanor and still effective vocalizing on songs many have heard him sing when they were youngsters in bobby sox.

Sinatra makes a joking reference to his long singing career, telling how one young man came up to him after Tuesday afternoon's rehearsal and pointedly explained that his dad had a whole stack of Sinatra records.

The program builds like a crescendo to Sinatra's rendition
(Continued on page FS-6)

WELCOME BACK!

Your eyes were never bluer and your voice was never better.



ROD MCKUEN

DEDICATED TO
FRANK SINATRA
KING OF
THE ENTERTAINMENT WORLD

WITH

Love,

Tony Bennett

Retirement Life

of "I've Got the World on a String" and at that point he looks his cocky, confident best glancing at Mrs. Nixon in the front row nodding her head to the beat. Daughter Tina, a few rows back, beams.

He tells the crowd that when he was a small boy in New Jersey, "I thought it would be a great boost if I could get a glimpse of the mayor in a parade. Tonight here with my President, the Italian prime minister and their guests, it's quite a boost to me.

"I'm honored and privileged to be here. Today after the rehearsal I looked at the paintings of President and Mrs. Washington and thought about the modest dignity of the Presidency up through the years to now and our President. It makes me very proud of my country. Thank you, Mr. President for inviting me here."

For an encore Sinatra sings a patriotic number, "That's America to Me," arranged and conducted, as were all the others, by long-time associate Nelson Riddle. When it is over both the Nixons and the Andreottis come up to Sinatra and stand beside him for photographs.

While the Nixons escort their guests to the North Portico, Sinatra slips through the Green Room in what appears to be an effort to avoid reporters in his wake. When one reporter asks him why he has chosen those particular songs, the spell of the evening's magic is broken.

"How else could I put a program together?" he snaps, moving quickly away. Nearby, on what appears to be a rescue mission, stands White House Press Secretary Ron Ziegler who whisks him through the Blue and Red Room into the Great Hall and an adjoining anteroom where an elevator is to take him to the Nixon family living quarters.

Ziegler later explains that the President has invited Sinatra upstairs for a chat.

Bright red programs printed for the occasion recount Sinatra's career, and note that he had begun working after high school graduation as a copy boy on the Hudson Observer. He had hoped to become a reporter. The program notes also cites his "humanitarian" work on behalf of charities for children and mentions he was co-recipient the previous month of the "Splendid America" award given by the Thomas A. Dooley Foundation.

At dinner Sinatra sits with Julie Nixon Eisenhower, who says he had not been nervous and "is one of those entertainers who can eat dinner before he performs." She says his comprehension of Italian enables him to understand Prime Minister Andreotti's jokes before they are translated for the rest of the audience.

In his toast to Andreotti, Mr. Nixon says it is "only coinci-

dental" that names like (Philadelphia Mayor Frank) Rizzo, (Union Leader Peter) Fosco and others of Italian American descent, are in the audience.

It was "only coincidental" Mr. Nixon continues with a laugh, "the red wine we have tonight is named Louis Martini of California. In America we are very grateful for contributions made to this nation by sons and daughters of Italian background."

Andreotti, in his response, notes the predominance of Italian Americans in the group and says that "in the past, the United States is a kind of road to expectations" for Italians.

Mr. Nixon, once again, singing Sinatra's praises, says that "once in a while there is a moment when there's magic in the room—when a great performer, singer and entertainer is able to capture us all. Frank Sinatra did that tonight."

It is at this point that Sinatra slips around to the side of the bandstand and stands quietly while tears well in his eyes as the Nixons and their guests pass by.

"Lovely words, sir," Sinatra tells the Chief Executive, "see you soon."

"July," says the President. "I've got to practice. I haven't played (golf) for a year."

Sinatra has become the gentleman host. His Palm Springs home becomes the world's most exclusive retreat of America's most sought after guests and Frank has them all.

There is plenty of action down there behind the high stucco walls on a sprawling estate on the California street called Frank Sinatra Drive.

Strolling from swimming pool to sauna to tennis court to golf course in the heavily guarded enclave are a host of famous faces basking in the sun. The bar never closes.

Invitations to dine with President Nixon at the White House are pretty much commonplace, but to get invited to Sinatra's desert hideaway, which backs on the lush green ninth hole of the Tamarisk Country Club, well, that is something. Nobody refuses.

A house built especially for Sinatra's widowed mother, Dolly, is on the grounds. And, although Sinatra doesn't play tennis, he put in courts for his friends. An old railroad car is turned into a health club complete with massage tables and steam baths. And there is an array of weight lifting equipment and exercise machines. Color TV sets are everywhere so you don't get bored while keeping fit.

Just a few minutes away is the airport. Sinatra built a helipad to taxi his guests to the airport but local authorities ban him from using it because, they claim, it is dangerous to land so close to players on the golf course.

Sinatra enjoys flying in new films from Hollywood to show to house guests.

The man knows how to have fun. On St. Patrick's Day at 2 a.m. Sinatra and his pal Jilly start
(Continued on page FS-16)



The family: with Nancy (top left) with Frank Jr. (top right) and with the whole clan including Nancy and sister Tina (above).

WELCOME BACK

Jimmy Bowen

Ernie Freeman

**Our engineers
mix with the nicest people.**

**ED GREENE, Director of Engineering
MGM Studio, 751 North Fairfax Avenue,
Los Angeles, California 90046
(213) 651-5474**

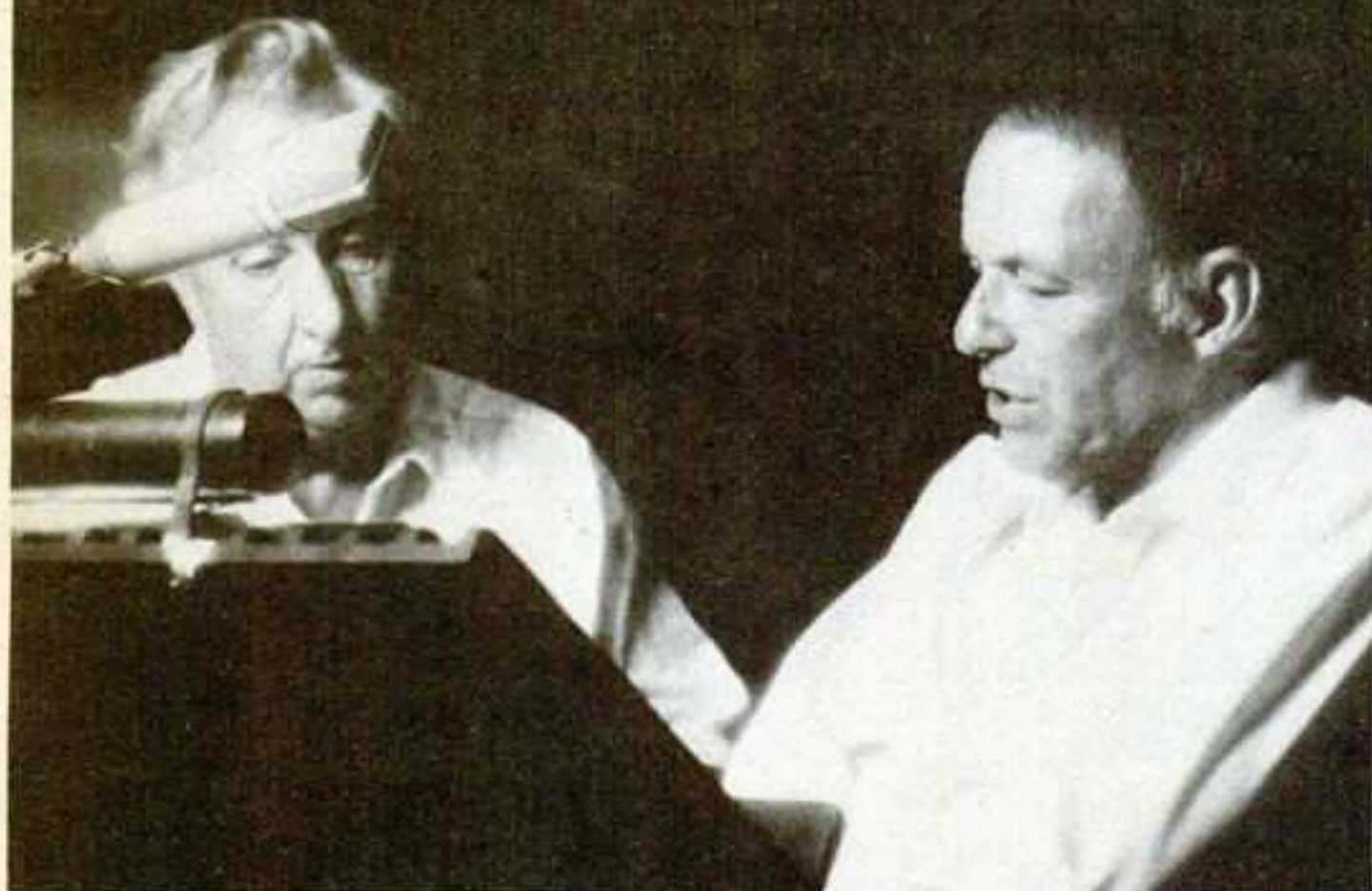
"AMEN"

DON COSTA



© 1973 MGM Records, Inc.

Careful Selection Of Material, Gordon Jenkins' and Don Costa's Sensitive Arrangements And Frank's Superb Interpretive Skills Create A Memorable Comeback Album



Gordon Jenkins and Frank discuss one of the tunes for "Ol' Blue Eyes." The moods of Sinatra are captured by Ed Thrasher.



By Eliot Tiegel

FRANK SINATRA'S VERY CLEVER.

He's also very careful.

In a musical environment split between nostalgic recallings and contemporary beat-conscious compositions, "The Voice" has returned to music with a masterful album of beautiful ballads.

Strike one for going against the grain.

And in recording "Ol' Blue Eyes Is Back," which is his first new work in nearly two years, Sinatra has made his second contrary move by recording the LP "live" with all the musicians surrounding him.

None of that section by section business for him. Everybody swings together.

For Sinatra's industry's practice has been to record portions of a band, portions of an orchestra, sections of material, with the singer then laying his voice over all this pre-recorded material.

Not Frank.

"Live is the only way he'll do it," says Gordon Jenkins, who along with Don Costa worked on the project. "He had a preliminary session with the rhythm section, did one and one-half songs and went home. He didn't like it; nobody liked it. He likes to sing around the band."

Released in early October, the LP was actually born in Sinatra's mind last December, according to Jenkins. "I knew he was going to start working again last December before I went to London to do the Nilsson album. He took quite a lot of time looking for material . . . in fact he did some stuff we didn't use in the record. He's got at least half of another LP done."

The LP was recorded in Los Angeles on the Goldwyn soundstage in June and August with a large orchestra encompassing 18 strings, six violas, three cellos, bass, electric bass, three guitars, two drums, two pianos, six woodwinds, one harp and three French horns.

There was no brass. "That's the way I write," Jenkins explains from his Malibu home. "I don't hear them; there's nothing for them to play."

Jenkins conducted the orchestra while Costa arranged the remaining three and produced the LP from the booth.

It marked their first collaboration. Sinatra has worked with them individually but never together. I ask Gordon why he thinks he and Costa were called. "Neither of us can figure it out," he says with a chuckle.

This is the sixth LP Jenkins has done with Frank: "Where Are You," "No One Cares," "September of My Years" (the powerfully reflective LP done before Sinatra celebrated his

50th birthday in 1965), an "Irving Berlin type LP" as Jenkins refers to the project and a Christmas package.

As to the concept behind the new LP, Jenkins says it "was just good songs. He always has high standards, but this time he worked very hard on finding good songs."

There was no specific goal like there was with "September of My Years," Jenkins says. "I don't remember anybody saying to me we're doing an album for a specific reason."

Of all the songs Jenkins arranged, he spent the most time on "Send In the Clowns" from the Broadway production "A Little Night Music."

"I think it's the best song. We talked about it for hours to make sure we understood the words, which are light banter sadness. He's trying to be so clever and Cole Porterish and heartbreaking.

"The temptation in a song like that is to overdo it, particularly with the word clown where you can do several musical tricks like a paraphrase of circus music or comedy. But it was obvious that these things didn't apply here. I tried to get a fanfare feel in the woodwinds and in the reverse intro with the soft horn background."

Jenkins candidly says there were some songs done which he didn't enjoy. "I didn't feel they were that good." (Jenkins

(Continued on page FS-10)

Dear Frank,

**Your Return
Is of Great Benefit—
To All of Us.**

Affectionately,

Nelson

Memorable Album

• Continued from page FS-8

insinuates that these songs were given Sinatra by "friends" and were not used.)

Composer Joe Raposa, with four of the tunes, is the stand-out author. Don Costa is responsible for bringing Raposa and Sinatra together. Costa brought Raposa's "Being Green" from "Sesame Street" to Sinatra's attention.

"I thought it would be right for Frank," Costa says. And after Sinatra recorded it, the copyright became well known. "Frank got hold of Raposa while we were in New York last summer picking tunes." Raposa subsequently provided Sinatra with "You Will Be My Music," "Winners," "There Used to Be a Ballpark" and "Noah."

Jenkins thinks Raposa is "a real bright light; he's the best thing to come along in many years. But he needs to vary his melodies instead of repeating the same note like so many young composers do."

Raposa's lyrics marry well with Jenkins' own sweeping arrangements.

Jenkins doesn't feel there are any messages in any of the tunes. "Some people see a message in 'Let Me Try Again' but

it's not like he's trying to make good; I don't think there's any connection. What can he be trying for?"

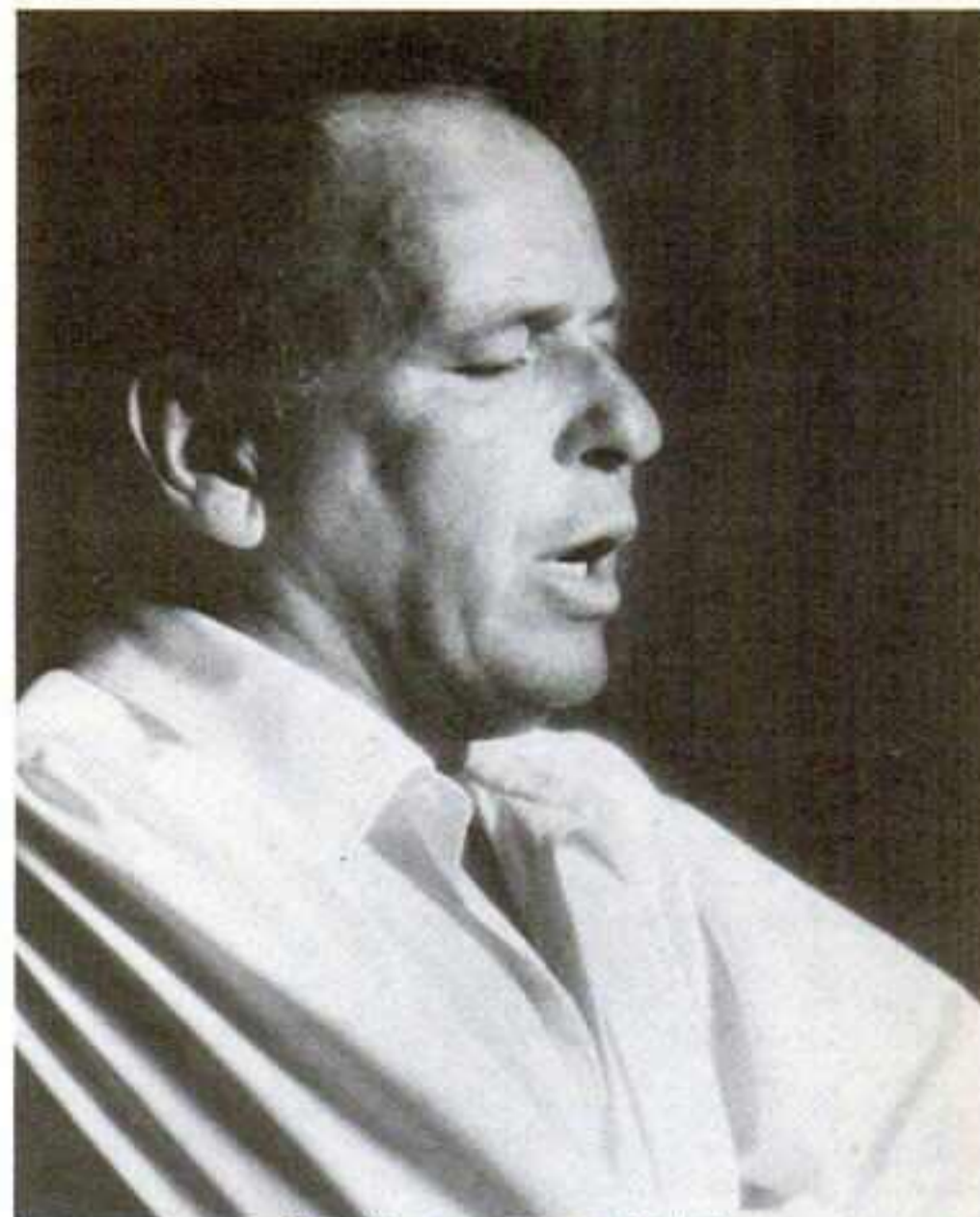
While Jenkins was responsible for creating the paths the instruments took above the rhythm, Costa was in charge of that sound.

Costa thinks that the LP and the TV special gave Sinatra a natural tie-in in his return to an active position in show business. "We laid out the concept for the album in Frank's house in Beverly Hills with Gordon."

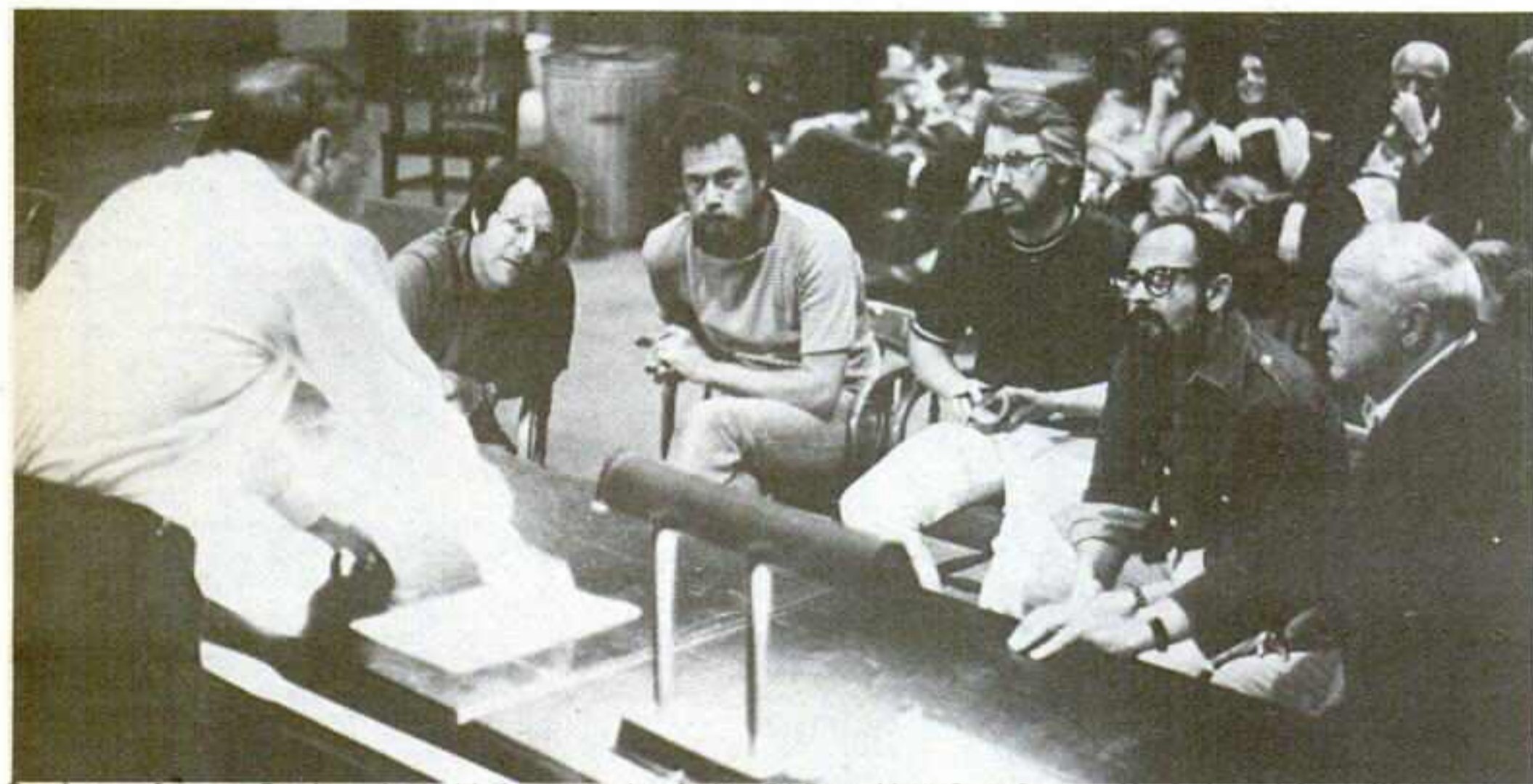
Why the two of them? "It was Frank's idea. He felt the two of us could accomplish something spectacular." And then Costa laughs self-consciously. "He felt a marriage between the two of us or maybe because it was different."

Costa traces his working relationship with Sinatra back eight years to "Sinatra and Strings" where he arranged all the charts. "Then maybe five years passed before I worked with him again." I arranged and produced 'Cycles' and then did an album off the single."

Then there was "My Way" arranged and co-produced with Sonny Burke plus "Man Alone," a tribute to Rod McKuen and



The King soars on a ballad.



Session conference: Frank confers with from left: Joe Smith, Ed Rosenblatt, Stan Cornyn, Mo Ostin and Sarge Weiss.

"Sinatra and Friends" one of the last three LP's released by Reprise (the other two were "Sinatra's Greatest Hits Vol. 2" and "Watertown" which was the last original thing Sinatra recorded before going into retirement).

"It was so exciting to get back to work with him," Costa continues. "Picking tunes took several months. He heard 'Clowns' on the cast LP. He liked the lyrical and musical quality of Raposa's songs. 'Dream Away' by Paul Williams was the first song Frank had ever done by him. He likes Kristofferson (and he does Kristofferson's 'Nobody Wins'). I tried to contact him to write some things for another project we're talking about."

Sinatra did a lot of rehearsing with his piano player, Bill Miller, before going to the studio. Notes Costa: "He wanted to get his chops in good working order. He hadn't been in a studio in two years. He hit everything on the nose; he sounded great; it was like a breath of fresh air for everyone."

Costa says the sessions were fun. "There was no kidding

(Continued on page FS-22)

Welcome Home, Frank



CHAPPELL MUSIC

NEW YORK • NASHVILLE • LOS ANGELES

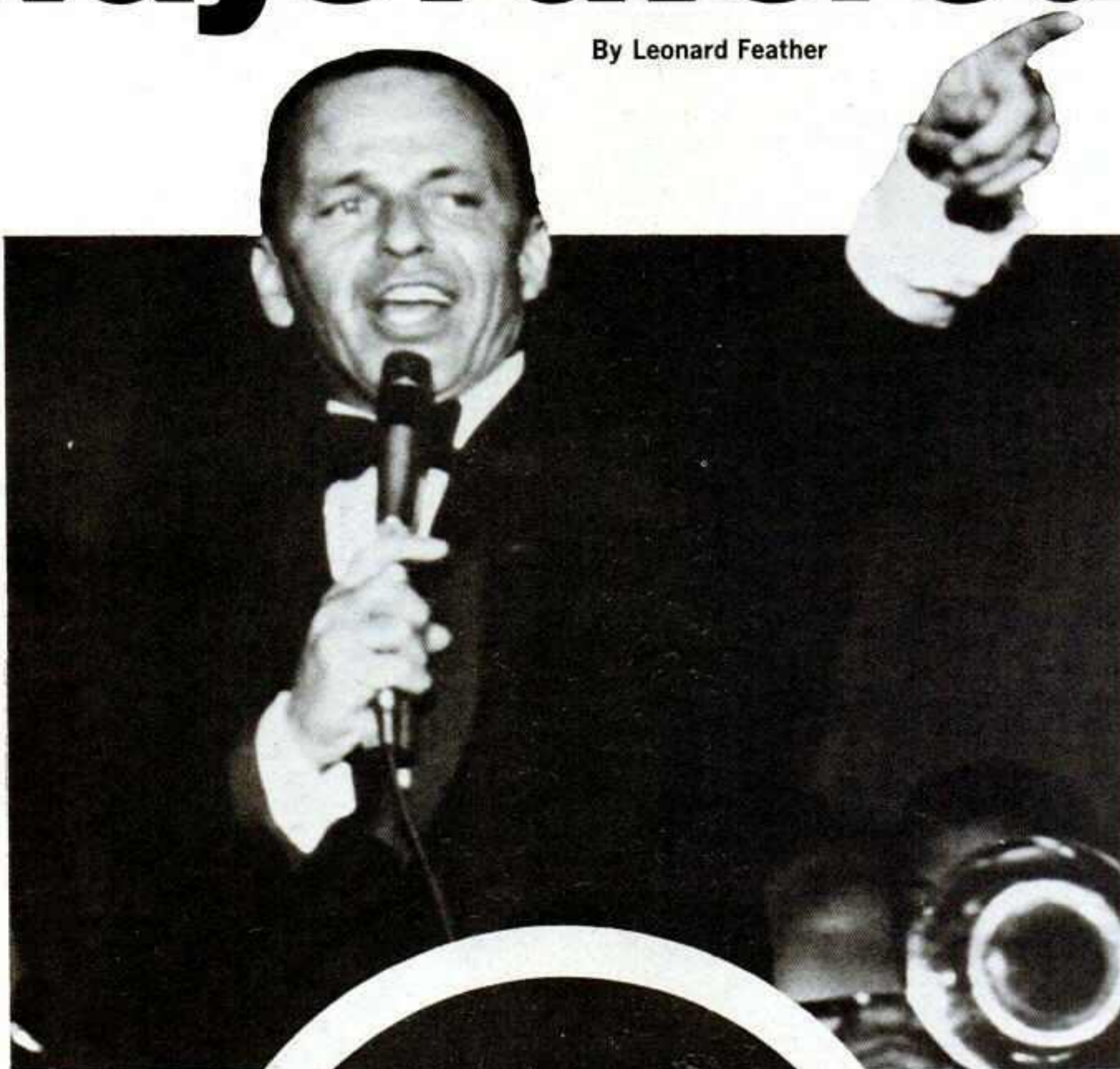


The Great Years



Jazzmen Have Always Favored FS

By Leonard Feather



ward Nancy and I were married and went on a three day honeymoon."

Frank was still at the Rustic Cabin three months later when he began a curious triple life, going into New York every morning to rehearse with Bob Chester's band, then excusing himself around 2:30 to slip off to another studio where another orchestra was woodshedding.

It has always been my belief that the "talent will out" theory is subject to certain qualifications. Had Sinatra not been so deliberate in seizing every opportunity, regardless of salary, and in finding air time wherever it was available, his entry into the mainstream of the pop music world might have been delayed by months or even years. But as it turned out, it was only a few weeks after the beginning of his triple life routine that Harry James, who had heard about him from some song pluggers and had caught him on the air, came to the Rustic Cabin one night. James signed him for \$75 a week.

One of his first important bookings with James was a three week stand at Roseland, where George Simon, writing for *Metronome*, expressed his approval of "the very pleasing vocals of Frank Sinatra, whose easy phrasing is



The Summit Meeting: Frank, Sammy Davis Jr. and Dean Martin clown it up at the Sands left. Above: swinging in the studio.

F
IVE YEARS AGO

A book was published entitled: "Sinatra" and subtitled "Twentieth Century Romantic." Written by Arnold Shaw and running to 370 pages crammed with facts and quotes, it was subdivided into seven segments, each of which purportedly presented a different image: "The Vulnerable Tough," "The Battler," "The Bleeder," "The Swinger," "The Chairman of the Board," etc.

That there was no section simply called "The Singer" seemed to me indicative of the extent to which Frank Sinatra's career, and his role in society, would appear to have transcended the particular talent that originally brought him fame.

A closer look at Shaw's documentation, and indeed of any of the millions of words written on this ubiquitous topic during the past three decades, clarifies the fact that regardless of his various extra-musical images, Sinatra first and foremost was and remains an artist who became the symbol of a whole new direction in popular music.

Today we see a great deal of verbiage about performances that are classified middle-of-the-road. Much less is written currently about the degree to which Sinatra laid the foundation for that road. My own recollection of him (fortified by checking against some of Shaw's reminiscences) goes back to the period when, like most emergent pop vocalists of the day, he was a band singer. I was only dimly aware of him during the seven months he spent with Harry James, from June 30, 1939 to January 26, 1940.

During the Dorsey affiliation, of course, it was totally impossible not to be conscious of what was happening. Toward the end of his two and half years with Tommy, it became apparent that the vocal tail was wagging the orchestral dog, a situation about which the "Sentimental Gentleman" had mixed feelings. Ultimately, by the time Frank bought out his contract with Dorsey in September of 1942, not only was his own future as a single assured beyond any reasonable doubt, but the entire national trend from swing bands and toward male solo singers was on its way, aided in no small measure by the ban on instrumental recording that had been imposed by James C. Petrillo in August of that year.

The record ban did not prevent several singers from cutting a series of sides with vocal backings. Among them was Dick Haymes, who had succeeded Frank in the Dorsey band. Immediately after rumors and circulated that Haymes had made an a cappella date, Frank was signed by Columbia, and within four days had cut a session along similar lines.

The months between his departure from Dorsey and the resumption of his recording career were, of course, far from inactive. On the contrary, they were crucial in establishing the direction he would take in the years to come.

Recently I came across some notes taken during an interview with Frank when he was playing his first solo night club engagement in New York, at a long forgotten room, the Rio Bamba, on East 57th St. "Right after I left Tommy, in Indianapolis," he told me, "I went to Los Angeles for a vacation. During the few weeks I spent there I did a bit part in a film called "Reveille with Beverly" at Columbia. That was my third movie; I did "Las Vegas Nights" in 1941, singing "I'll Never Smile Again" with Tommy's band the Pied Pipers, and the fol-

lowing year I was in another picture with Tommy, "Ship Ahoy."

Since my knowledge of his background was then minimal, he filled me in on the earlier years. He talked of the school band with which he sang at Demarest high school in Hoboken, N.J. and the Glee Club he helped form; of his parents' desire for him to go into civil engineering; of the after school hours when he worked on a news truck for the *Jersey Observer*, throwing the papers to corner newsstands; of the later job as a copy boy with that paper. Briefly he was a college sports reporter for the *Observer*, after attending Drake Business School to study shorthand and journalism.

"Of course," he recalled, "the important break was Major Bowes. I sang "Night and Day" on the amateur hour, and it's been my favorite song ever since. It earned me a tour with the Bowes unit, headed for the coast, but I got homesick and came back east to do some sustaining radio work."

"Sustaining" was a slightly exaggerated term if taken literally. His assignments at that time took him to four local stations; sometimes he planned his schedule so that he could be on the air, somewhere or other, every three hours throughout the day. "The only money I got out of the whole thing," he told me "was 75 cents carfare from Jersey to the Mutual studios."

Then, on top of the 18 sustaining shows a week, some musician friends introduced him to the bandleader at the Rustic Cabin, a roadhouse outside Alpine, N.J. The salary was \$15 a week, but more significantly, the room had a radio remote wire. Given that exposure, Frank was willing not only to sing but also to serve as master of ceremonies. "After 18 months there, they gave me a raise to \$25 a week; soon after-

especially commendable." In October, working at the Panther Room in Chicago's Sherman Hotel, Frank received a qualified endorsement from *Billboard*: "Vocalist Frank Sinatra handles the torchy ballads in a pleasing way in good voice. Only blemish is that he touches the song with a little too much pash, which is not at all convincing. . . ." It need hardly be added that the "pash" was more than convincing enough for the growing band of followers acquired by Frank during the James and Dorsey years.

At the time of the West Coast post-Dorsey interlude, Frank tried without success for a job as staff singer at NBC radio in Hollywood; but soon after his return east, Manie Sachs of Columbia Records helped land him two CBS sustaining shots a week. By the end of the year his name had gained enough strength to earn him billing as "Extra Added Attraction" at the Paramount in a show starring Benny Goodman's orchestra. Sinatra's stay at the Paramount lasted for eight uproarious weeks. By the end of that time contracts had been signed for his bow in commercial radio, taking over from Barry Wood as singer on "Your Hit Parade."

Now he had clearly turned the corner: *Down Beat* characterized him in its April 1943 issue as "the biggest name of the moment in the business." That was the month that Sinatra could be found at the Rio Bamba. It was my first opportunity to see and hear, in a relatively intimate setting, the unprecedented charisma of the young man who by now was much more than a bobby-soxers' idol.

The smart, sophisticated night club crowd fixed its attention on the skinny youth as he approached the microphone. I

(Continued on page FS-14)

Dear Francis.

“LOVE YOU MADLY”

Edward

Duke Ellington.

Jazzmen Favor

• Continued from page FS-12

sat at a not-far-from-ringside table, watching him weave his head around in a gentle, persuasive manner as he sang "Embraceable You" and "As Time Goes By." It didn't take too much perceptivity to notice particularly the combined effect of voice, delivery and personality on the feminine segment of the audience.

After the show, I asked him about a report that a woman had fainted a couple of nights before while he was singing—typical of the press agentry that had already begun to surround everything he did. His reply was honest: "She was simply overcome by the heat. One of the columnists picked up the story and twisted it around."

Frank was equivocal when I asked him to name his own best recording. "I don't know whether I have a particular favorite myself, but Nancy prefers 'This Love of Mine'—maybe because as well as singing it, I collaborated on writing it. The only song hit I ever had."

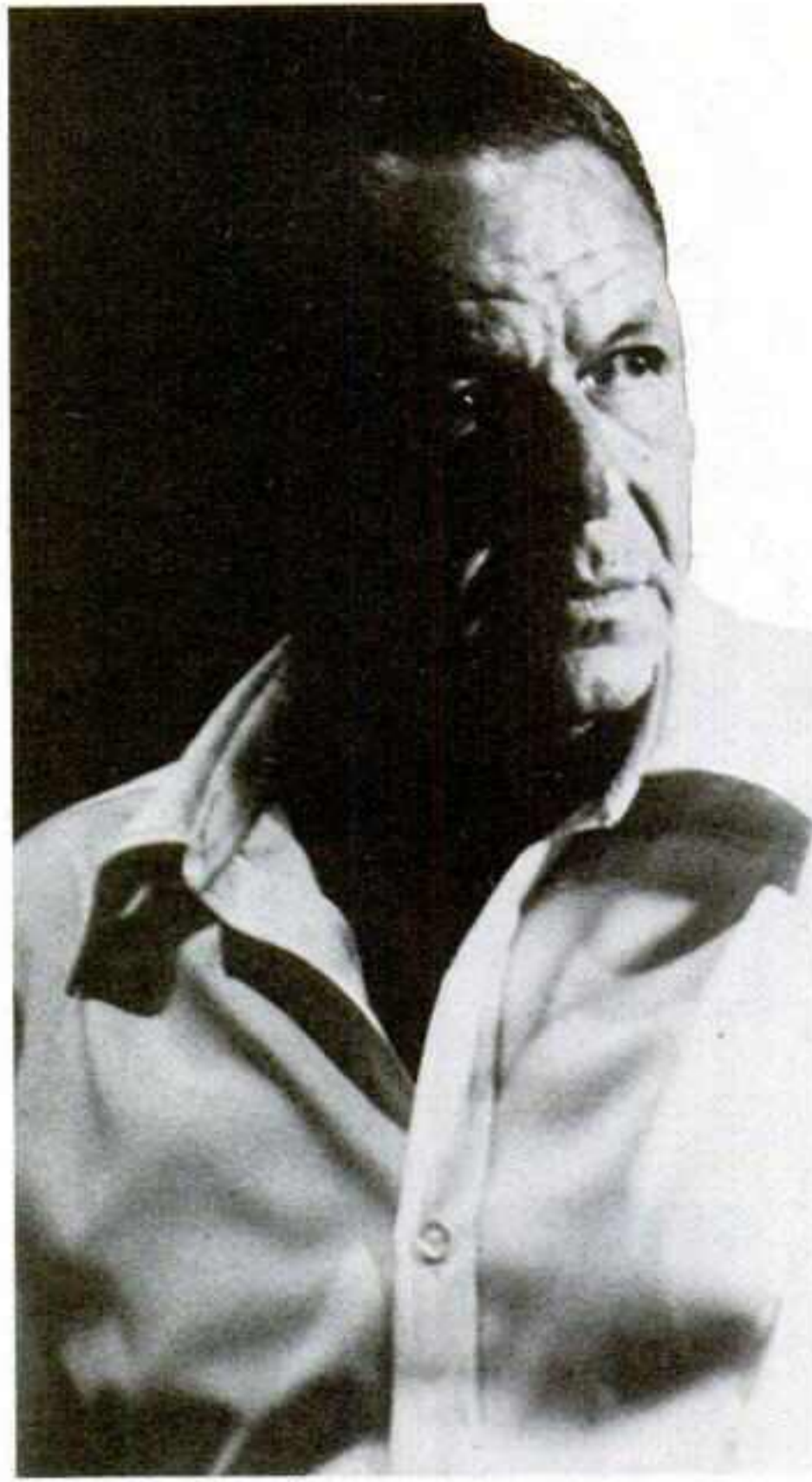
He told me of his plans to return shortly to the Paramount. "Gene Krupa's orchestra will be there, but I'm adding my own five-piece string section. I'm crazy about strings for a vocal background. Maybe I'd never have left Harry James if he had had strings at the time I was with him."

Asked to name his favorite orchestra, he replied "The Duke, of course. I played three days at a theater in Hartford when Ellington was there, and believe me, it was one of the biggest kicks of my life. But from a singer's standpoint I'd say Tommy has the band. The man was a real education for me, in music, in business, in every way possible. From the way he played his horn I learned about dynamics, style and phrasing; and because he always sees to it that his singers are given a perfect setting, working with him was a delight." In retrospect, since the Dorsey-Sinatra split was less than completely friendly, his tribute seemed gracious indeed.

His preferred male singer—"After Bing," he hastened to add—was Bob Eberly. Among the girl vocalists he described Jo Stafford as "the unfound star . . . catch her on Al Jolson's show. She'll knock you out."

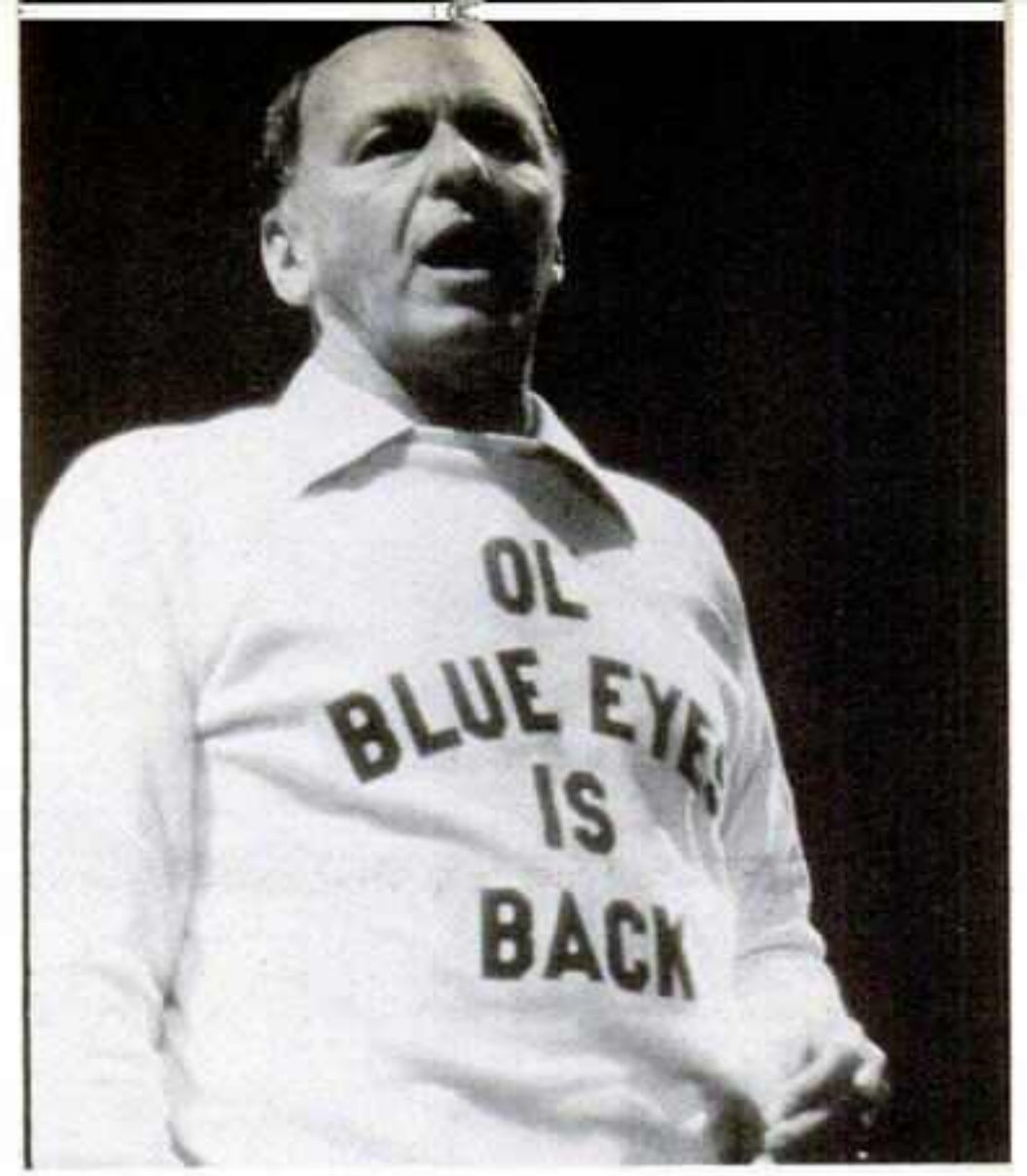
The reference to Bing had significant overtones, since the most remarkable accomplishment of Sinatra at that time, in the eyes of the music trade, was that he was gaining a degree of eminence comparable to that enjoyed by Crosby during the preceding decade; in fact, at the end of 1941 he had replaced Crosby as number one male vocalist in the annual Down Beat poll, which Bing had won since its inception in 1937.

During my Rio Bamba visit it was clear beyond question that Sinatra was the main attraction. Nevertheless, there were still those in show business who were uncertain of his name value



among the over 30 set who patronized the more expensive night spots.

According to the original billing, the stars of the show were Walter O'Keefe, a veteran comedian and emcee, and Sheila Barrett. But at the end of four weeks his salary was raised



from \$750 to \$1000 a week, he was signed for three weeks more, and then for still another three-week stint, at \$1500.

By now the trade press was finally convinced that Sinatra's commercial impact extended to the Park Avenue crowd as well as the youthful jukebox set. By the time he opened at the Waldorf in October of that year his stature as a show business giant was assured, the record ban had been circumvented not only by his a cappella sides, but also by Columbia's reissue of "All Or Nothing At All," which he had cut four years earlier during his Harry James incumbency. The re-release became a smash hit.

It would be redundant to redocument here the frenzy of the Sinatra years that reached their first peak in the mid-'40s. One point that is not raised often enough, however, is the esteem in which Frank has always been held not only by fellow singers but particularly by musicians, especially those in the world of jazz for whom his phrasing and sensitivity reflected the value of his big band training.

To the great instrumental soloists of that era, and of countless others since, Frank was a musician whose instrument was the human voice, rather than a vocalist competing with bandleaders for the spotlight.

In an almost forgotten but significant poll which I took

(Continued on page FS-23)

Yes!

SPLANK & WILLARD

**'LET
ME
TRY
AGAIN'**

The First
Single from
Ol' Blue Eyes'
New Album

*Also sung by Ol' Blue Eyes
On His Nov. 18th TV Special*

Written By

PAUL ANKA & SAMMY CAHN

Published By

SPANKA MUSIC CORPORATION

November
1973

Dear "Voice"

The title of your
new album says,
"Ol' Blue Eyes is Back"
The Baron says,
"You Never Left Us".

"Audiamo
Francisco"
("Right On Frank")

Mickey J. Addy.



PER
CENTO
ANNI.

FRANK MILITARY
JAY MORGENSTERN
NAN PEARLMAN

Retirement Life

• Continued from page FS-6

lighting cherry bombs in honor of the great occasion. Sinatra's mother is a light sleeper. She calls to complain and even threatens to call the police on her fun-loving son.

Dolly, who was christened Natalie, is lovingly called Mom by the family. The lady is a live wire. Nothing gets past her. She tells the story about her son getting started in the business.

As a youth Frank had aspiration of becoming an engineer, an ambition which pleased his parents. Show business was for bums.

Dolly and Martin Sinatra made plans to enroll their son in an engineering course which would have cost \$5,000. But Sinatra was a high school math failure. Besides he wanted to sing.

In 1939 Harry James signed Frank for \$75 a week. "I went down and argued with Harry James about it," recalls Dolly. "He finally said he would pay Frankie \$100 a week."

From \$75 a week to big business. Sinatra is where it's at. Now the legacy falls to his three children, Nancy, Frank and Tina.

It is Tina who looks like her father and has his free spirit. Nancy and Frank are two from another mold. They look like their mother, especially Frank. Their personalities are sentimental. Born with silver spoons in their mouths, which the press crammed down their throats. They should be screwed up, first class couch cases. They beat the odds and turn out well adjusted and decent.

Both sing, both are hard working and both struggle for their own identities.

Their father's retirement, at first, seems to remove some of the Sinatra stigma pressure. When father is the competition, just how do you compete?

Retired or not, the press hound the children about their father. Like it or not it becomes nostalgia time. In January, 1972 Frank, Jr. makes his annual appearance on the Dean Martin TV show. Dean and Frank, Jr. team for a song medley devoted to songs that Frank, Sr. made famous: "I'll Never Smile Again," "My Kind of Town," "Witchcraft" and "Strangers in the Night."

While Nancy is appearing at the Riviera Hotel in Las Vegas, Miss Sinatra's dad breaks into a chorus of "Something Stupid" via tape recordings as the two sing their hit. The audience loves it.

In Frank, Jr.'s show a spot becomes devoted to his father.

If father retired, it became harder, not easier on the children. They had a torch to carry, their identities and talents second to a memory. You've got to be strong. It's success the hard way.

(Continued on page FS-20)

"Perish The Thought
Of Never Hearing A
Scoobie-Doobie-Doo
and a Ring-a-Ding-
a-Ding Again."

Famous Music Publishing Companies.

BILLY MESHEL
DICK MILFRED

MARVIN CANE
SIDNEY HERMAN

JULIE CHESTER
DANNY JORDAN

You're so
Right for
What's Wrong
in Our Lives.

Love

Victoria & Teddy

To Frank . . .

I Hear Music Again.

Tommy Valando

BEST WISHES

RICHARD RODGERS



Producer Jimmy Bowen and Sinatra: a good team, accounting for a string of single hits.



1962 and Mo Ostin presents Sinatra with two Billboard radio poll awards.



Antonio Carlos Jobim and Sinatra during the taping of their LP several years ago.



Ray Charles and Sinatra: two stylists meet in the studio.



Mod Sinatra on TV (above center); in formal wear in a bistro (above) and with Ed Sullivan on his TV show circa 1965.





IT'S NICE TO HAVE THE MAN BACK.



FRANK: You're The Greatest.



Al Gallico

Retirement Life

• Continued from page FS-16

In her own right Nancy has an Emmy for her television special "Movin' With Nancy," gold records and she has starred in several Las Vegas Strip hotels.

"I don't ask my father's advise or approval about my nightclub engagements," she says. "He does his thing. I do my thing. And my brother does his. We all unite when necessary, which has been often, but we all have our own separate individual lives to lead. I mean, I have to do it the way I see it, and I'm sure my father knows what I mean. There is a good rapport between us."

Sinatra's retirement and comeback has the most effect professionally on his son. With some justification the critics have compared him hard and unfavorably to his father. His hair cut, posture, personality, and clothes have been reviewed. Only occasionally has anybody bothered to mention his voice.

Despite the circus sidelights surrounding his birth and upbringing, Frank, Jr. is a nice guy. He's quiet, a loner and would be perfectly happy spending six months in a mountain cabin composing music. Son is different from father in two major respects; he composes music and has been described by those qualified to judge as a "damn good technical director." Wires, buttons and electronic gadgets fascinate him.

The confusion with critics has always been in his choice of material . . . so identical to what father might select. Frank, Jr. has three albums under his belt; "Young Love For Sale," "Spice" and "His Way." All of the songs were the type to have been sung by father. In fact, most of them, at one time or another, were crooned or belted out by the old man.

With the comeback and release of "Ol' Blue Eyes," Frank, Jr. assumes a new identity. He breaks the copy cat mold and records "Calendar Girl," which, a decade ago, had been a hit of the teen crowd.

"I love . . . a . . . love . . . a . . . my calendar girl/October, you're a Juliet on Halloween/November, I give thanks that you belong to me/December, you're the present neath my Christmas tree/Ya, ya, my heart's in a whirl/I love . . . a . . . love . . . a . . . my calendar girl."

Are you kidding? The old man singing that? Not since the bad luck 50's when a stone cold, nobody wanted him, did Sinatra pointlessly bark into the mike on "Mama Will Bark" or the famous washboard recording of "Tennessee Newsboy" as demanded by Mitch Miller would Sinatra, Sr. lower himself to that.

Retirement bores Sinatra half to death. A vital man. He'd be a needle point drop out.

Frank gets behind a TV camera and tapes two commer-

cials for the National Society for Prevention of Blindness and one for the Easter Seal campaign.

The press isn't interested. Frank the nice guy doesn't make hot copy. Was he with a girl? Did you get her name? Now that sells.

Sinatra is a man for all seasons; an attitude, not an age. He has had the failure due to his not giving a damn. And he rose again to the top.

Imagine being Frank Sinatra and finding that after years of recording some of the best songs ever written, by Cole Porter, Rogers and Hart and great writers of standard tunes, you have either run out of material or that style of singing is no longer wanted by the general public.

It is quite a transition to suddenly have to start singing songs which are commercials in the contemporary sense of the word.

Back to history:

He'd put down rock 'n' roll. Then he recorded "Softly, As I Leave You" and he is on the charts.

Sinatra is gently eased into a frame of mind so he would record "My Way." The kid behind the lyrics is Paul Anka, and it is a song belonging only to Sinatra.

Anka and Sinatra become friends. Another friend is Sammy Cahn. Anka and Cahn become partners in conspiracy. They will bring Sinatra out of retirement. Of course he hasn't really retired. When you're chairman of the board you don't just softly disappear.

The musical marriage between Sinatra, Anka and Cahn flourishes. Anka, who lives in Las Vegas, sits in the Las Vegas Recording Studio, his mind going full force.

He is running a recording session. Right in the middle he stops. Hank Castro, co-owner of the studio knows what that means. Anka has an idea . . . a Sinatra idea.

Castro runs to get another recorder. Anka composes, words and music, singing into the recorder.

"Okay," says Anka. Castro turns off the recorder. The regular session continues.

That's how Paul writes. Suddenly ideas burst out of him. One of those genius types.

Anka, his staff and management did demos and tracks. Paul gave them to Sinatra. Ol' Blues Eyes was coming back. The Vegas studio was even going to get label credits but the tracks were in the wrong key so they had to be redone in Los Angeles.

Sinatra is happy.

After the album is finished Anka goes to work at Lake Tahoe. Sinatra sends him a note: "You've got so much god-damn talent you're a pain in the ass." Signed 'The old man.'

Anka responds by sending Sinatra a tube of Preparation H.

Sinatra the singer. The ultimate perfectionist. Sinatra
(Continued on page FS-22)

WELCOME BACK

HERM

Harold Arlen

CONGRATULATIONS

FRANK

"I Couldn't Sleep
A Wink Last Night"

"A Lovely Way To Spend
An Evening"

"The Music Stopped"

"Where Are You"

HAROLD ADAMSON



**IN
MEMORY OF
JOE E. LEWIS**

Post Time 4:18 PM

6/4/71

Joe E said, when asked by Johnnie Di Lustro, if Mr. Sinatra was really retiring, Joe replied in his own inimitable way, "Give him a couple of years and he'll be back. I hope I'm still around to see him, if not Johnnie, you have a drink for me on his opening. . . ."

Well Mr. Sinatra, for Joe E. . . .

"SALUTE PER CENTO ANNI"

Johnnie Dee

Johnnie's Italian Restaurant

135 West 45th St.

New York, N.Y. 10036

(212) 586-9192 • (212) 245-9667

Welcome Back

Harry Warren

Retirement Life

• Continued from page FS-20

whose forte is the quality record; big orchestra, evergreen songs or the cream of contemporary tunes. In a technical sense of the word he knows how to sing.

Sinatra is back.

He's a get in and get out, do-it-right-the-first-time kind of man. It takes him 20 minutes to cut "That's Life," and he stuck around the studio an entire 45 minutes for "Strangers In the Night."

Nobody has ever said Frank was a pushover to work with. Believe it or not there are people who say Sinatra is a flat out bastard to work for.

"I've seen him (Sinatra) express anger—real anger—for only two reasons," says his daughter Nancy. "When he sees a little man is being hurt in some way and when someone has agreed to do a job and then doesn't do it, like not showing up on time and keeping my Dad waiting."

Sinatra pays for professionalism. He knows the meaning of the word and expects others to understand the same lingo.

"Ol' Blue Eyes," the TV special, was produced by Howard W. Koch, directed by Marty Pasetta. Don Costa and Gordon Jenkins lead the orchestra.

"Frank walked in and gave everyone one shot at it, and that's it," recalls technical director Bud Keys. "Ol' Blue Eyes was very large and full of tension because Sinatra didn't really give anybody half a crack at it. It was a good show, but it was just very tough getting it."

"We've just had a tape machine blow up," Keys and Pasetta inform Sinatra.

"Okay guys, who's next?" Sinatra kids back.

The Paramount soundstage is filled with 400 VIPS. "At-tired in a tuxedo, Sinatra opens with "You Will Be My Music" and is greeted by young people on two revolving turntables on the soundstage.

"That's it, folks," Sinatra says, laughing after the first number. Halfway through the taping, Sinatra walks off the stage for a break, declaring, "It's some kind of hot in here." Wiping his sweat-drenched face, he says, "Boy, if you want to go on a diet, work here."

Fast and sure, Sinatra makes only two flubs in taping the one-hour special. In the first one, he misses the lyrics on "Winter In Manhattan," during a medley of songs in a saloon scene. The second flub comes later in the medley.

Frank and the orchestra are sharpening and Sinatra stops. "We're up there. Sorry, sorry," he apologizes to the audience. "I keep thinking of Chasen's bar all the time."

The audience is shown a 13 minute segment taped earlier with Gene Kelly that includes clips from the 1943 movie they made together, "Anchors Aweigh."

Later, Kelly joins Sinatra for a brief introduction on stage and says: "We're all set as soon as Frank dubs in those taps for me."

Sammy Cahn looks like a proud parent as Francis Albert sings "Let Me Try Again," and Cahn sways in his seat as Sinatra sings "I've Got You Under My Skin."

Following the taping Frank talks about his return to the stage.

"Since those two events (retirement and comeback) came so close you must wonder why I gave it all up."

"Well, it seemed like a good idea . . . to loaf and play golf. After several years, I have a 17 handicap. And the other day I made an overseas call and the operator asked me how to spell my name. I told her . . . and she asked my first name. Then she said: 'Junior?'"

"I didn't find retirement all that I expected it to be. I was under constant pressure to return to work."

He mentions that he has a new album coming out and adds "I'm returning to show business on my own terms."

Sinatra is technically still under contract to Caesars Palace. Even though playing Vegas is a two shows a night sweat through your shirt grind, Ol' Blue Eyes returns to the strip Jan. 25 at Caesars Palace for seven days. This is the first of two scheduled appearances which will then free him of his Caesars contract and allow him to open in April at MGM's Grand Hotel.

Return means class the Sinatra way. Records, the kind that sell big. Time for fun. It's the same Sinatra only better. More seasoning, still vital, still on key with the public, in demand because he does do things his way.

When you remember love, spring, haunting nights you remember Sinatra.

Memorable Album

• Continued from page FS-10

around. It was like a great labor of love. There were no more than two or three takes at the very most. There were no overdubs. I'm not sure there weren't a few first takes." The sessions began at 7 p.m. and ran three hours.

"I could tell by how he sounded that he had been getting in shape, had been woodshedding."

Costa doesn't call what's happened a "comeback." "It's not like a guy ending up in a disaster. He just stopped singing and decided to start again. Frankly, when we started talking about the new album I didn't think it would happen. In the studio when he hit the high notes and some great low notes he said, 'The old reed sounds pretty good.'"

"I think he was missed." The public obviously thinks so too.

*Congratulations Frank
and Thank You.*

Joe Raposo

Jazzmen Favor

• Continued from page FS-14

among 100 jazz players and singers during 1956, Sinatra won the "greatest ever" in the male vocal division by an incredibly comfortable margin: 56 votes to Nat Cole's 13, 11 for Billy Eckstine, nine for Louis Armstrong and seven for Bing Crosby.

Among those who cast their vote for Frank were Nat Cole, Miles Davis, Jimmy and Tommy Dorsey, Duke Ellington, Errol Garner, Stan Getz, Benny Goodman, Bobby Hackett, Neal Hefti and Quincy Jones (both of whom were to arrange and conduct for Frank during the 1960's); Carmen McRae, Gerry Mulligan, Sy Oliver (who had written for Frank during his Dorsey days), Andre Previn, George Shearing, Billy Taylor and Lester Young. Because of his great empathy for musicians, this mass endorsement was particularly meaningful to Frank.

His direct associations with jazzmen, of course, go all the way back to the band beginning. He was flanked by a distinguished group of instrumental poll victors in a Metronome All Stars record date. His admiration for Ellington was reaffirmed when they cut an album together for Reprise and Duke was assigned to write the score for a 1966 Sinatra film, "Assault on a Queen." But the most significant proof of his reputation as "The Swinger" in a strictly musical sense was a close relationship, starting in 1962 and continuing off and on for four years, with the Count Basie orchestra.

The first album was titled simply "Sinatra-Basie." Because of a billing dispute, there was no mention anywhere of the fact that Neal Hefti had written and conducted the date. As the session began, Sinatra commented: "I've been waiting 20 years for this moment." Annotator Robin Douglas-Home, author of the book "Sinatra," published in Britain in 1962, drew attention in the liner notes to the balance of power: "The band never gets in Sinatra's way, never distracts from his melody line, treating his vocals as they treat one of their own soloists. Note the alternation between tenderness and violence, wit and punch, exuberance and restraint."

The most enduring memories of the Sinatra-Basie alliance, however, stem from the period in 1964 when Quincy Jones took over as arranger-conductor. Quincy recalls vividly the beginning of the great triple alliance:

"Frank was in Hawaii, directing and acting in "None But The Brave." I got a call that he wanted to see me. I said, 'Fine, when will he be in New York?' But the next thing I knew I was on the plane to Honolulu. (Continued on page FS-26)

Art director Bernie Rollins; section editor Eliot Tiegel; new Sinatra photos by Ed Thrasher.

Remember

Us

?

**Hank
Sanicola**

**Nick
Sevano**

BARTON MUSIC

DEAR BLUE EYES:

I would have played 12-string on the session
but nobody asked . . .

Glen



Frank goes mod with Florence LaRue and Marilyn McCoo on his 1968 CBS-TV special (above).



Fred Waring (right) rehearses a chart with Mr. Sinatra.



Frank records a series of Broadway plays for Reprise with Bing Crosby and Dean Martin.



A smile and a happy thought during the recording of "Ol' Blue Eyes."

Frank takes a break (left) during the taping of his TV show. A smile signifies he's happy.

Dear Old Blue Eyes,

ALIAS MAGGIO,

ALIAS FRANK!

I sure was happy when you returned via "From Here To Eternity" . . . I felt a personal part of that during our Capitol Records Days. Now I'm estatic to see you back . . . boy were you missed! Health and Happiness to You,

DON OVENS

MUCH LOVE
TO
THE ENTERTAINER
OF
THE CENTURY

SONGWriters'

HALL OF

FAME

**We love you,
Frank.**



WARNER-PIONEER CORPORATION

4-11-10 Roppongi, Minato-ku, Tokyo—Tel: (03) 401-7131

**S S
I I
D D
E E
B Y**

Tilly

**THANKS,
FRANK,
FOR RECORDING YOUR ALBUM
"OL' BLUE EYES IS BACK"
AT THE
SAMUEL GOLDWYN STUDIOS**

Jazzmen Favor

• Continued from page FS-23

"When I got there, he was just celebrating the end of shooting, and wanted to unwind. We spent the time mostly just getting to know each other; the talk about the album was done within about 15 minutes. Then we went back to Burbank, as he had to do some interior shots at Warners for the picture. He said, 'Just take the dressing room next door to mine, and I'll drop in between takes.' It was as casual as that.

"The tunes were pretty much decided on and all I had to do was rap with him a little about what direction we'd take with them."

The outcome of this informal collaboration was "It Might As Well Be Swing," with its cover portraits of "Frank and Splank," and versions of "I Can't Stop Loving You," "Fly Me to the Moon" and "Wives and Lovers" (transposed from waltz to 4/4 time), and six others, none of which has yet been topped by any singer or any band. Strings were added for the occasion; some critics demurred, but the LP was accorded a spotlight pick in *Billboard* and got as high as number 13 on the charts.

One incident recalled by Quincy sums up, as well as any anecdote I have heard, the complete confidence and unshakable cool that have been so much a part of the essence of Sinatra, particularly during the later years.

"Everybody usually overprepares to get to a job," says Jones. "Frank doesn't need to. I remember once we were due to play a gig at Cobo Hall in Detroit at 8:30 p.m. I was to fly along with Frank in his Lear. He told me, 'Be over at my apartment at seven.' I answered, 'Are you kidding? Here we are in New York and we have to make an 8:30 deadline.' I was terrified. But we had a little taste at his place, and after about 10 minutes Frank got us into the limousine to take us to LaGuardia. Even with the one hour time differential I was still sure we couldn't make it.

"Well, it was smooth sailing and we hit 41,000 feet. In Detroit we drove from the airport in a rainstorm, in heavy traffic. We got to Cobo Hall five minutes before it was time for us to hit.

"Frank never looked at his watch. He just spent his time rapping, and reading the newspaper. And of course he gave a tremendous performance, as usual."

Quincy shares the general relief at the return to the business of his long-time idol. "Being around him, you see so many strengths, such a fantastic life force. That's too much energy to be put up on a trophy shelf, you know?"

Amen. One prediction that can be made with complete assurance is that in the years to come that trophy shelf will have to be enlarged.

• TIME AFTER TIME • I BEGGED HER • JUST IN TIME • CHRISTMAS WALTZ • AS LONG AS THERE'S MUSIC •
I GUESS I'LL HANG MY TEARS OUT TO DRY • IT'S THE SAME OLD DREAM • I FALL IN LOVE TOO EASILY

FRANK:

**AS FAR AS I'M CONCERNED, YOU'VE NEVER
RETIRED. YOU ARE THE BEST AND THERE WILL
NEVER BE ANYONE LIKE YOU. GOD BLESS.**

JULE

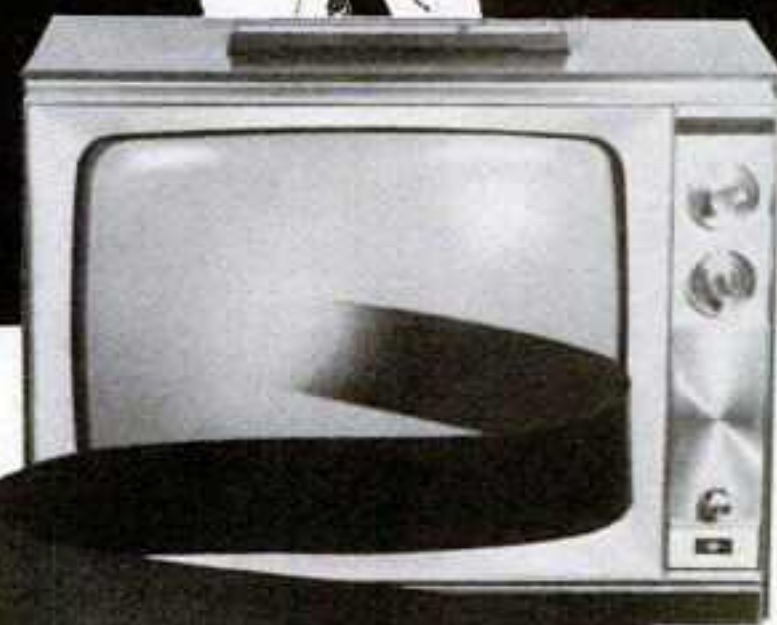
(THE ORIGINAL SHTIMP)

• SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK •

• YOU'RE MY GIRL • THREE COINS IN THE FOUNTAIN • I BELIEVE •

• THERE GOES THAT SONG AGAIN • WHAT MAKES THE SUNSET • FIVE MINUTES MORE •
• THE CHARM OF YOU • SAME OLD SATURDAY NIGHT • THE THINGS WE DID LAST SUMMER... and more •

It's an Honor to be an Instrument for The Voice



A Special Assignment

NBC-TV'S *Ol' Blue Eyes Is Back* was produced by Howard W. Koch, directed by Marty Pasetta, sound was mixed by Ed Greene and video was handled by Pacific Video under the supervision of Randy Blim. The Frank Sinatra Special, which airs Sunday, November 18, required the best sound in the world for the world's best Voice.

Wally Heider Recording, represented by Myles Weiner, Jack Crymes and Ken Caillat, was honored to be chosen for this pleasurable assignment.



Wally Heider Recording
A Filmway Company

1604 N. Cahuenga, Hollywood, Calif. 90028 213/466-5474

WELCOME BACK

Sammy Davis Enterprises

Sy Marsh Enterprises



The Album Catalog: A Trip Down Memory Lane

REPRISE

Ring-A-Ding Ding! FS 1001
 Sinatra Swings FS 1002
 I Remember Tommy FS 1003
 Sinatra and Strings FS 1004
 All Alone FS 1007
 Sinatra—Basie FS 1008
 The Concert Sinatra FS 1009
 Sinatra's Sinatra FS 1010
 Academy Award Winners FS 1011
 It Might As Well Be Swing FS 1012
 Softly As I Leave You FS 1013
 September of My Years FS 1014
 My Kind of Broadway FS 1015
 Sinatra: A Man and His Music 2FS 1016
 Strangers In the Night FS 1017
 Moonlight Sinatra FS 1018
 Sinatra at the Sands FS 1019
 That's Life FS 1020
 Francis Albert Sinatra—
 Antonio Carlos Jobim FS 1021
 The World We Knew FS 1022

Frank Sinatra—Duke Ellington FS 1024

Greatest Hits FS 1025
 Cycles FS 1027
 My Way FS 1029
 A Man Alone FS 1030
 Watertown FS 1031
 Sinatra and Company FS 1033
 Greatest Hits Vol. II FS 1034
 Sinatra '65 FS 6167
 Ol' Blue Eyes Is Back FS 2155

CAPITOL

What Is This Thing Called Love?, The Night
 We Called It A Day STBB 529
 My One and Only Love, Sentimental Journey
 STBB 724
 The Sinatra Christmas Album DT 894
 The Great Years STCO 1762
 The Frank Sinatra Deluxe Set STFL 2814

COLUMBIA

Frank Sinatra In Hollywood 1943-1949
 CL 2913
 Have Yourself a Merry Little Christmas
 HS 11200
 Romantic Songs From the Early Years
 HS 11205
 Someone to Watch Over Me HS 11277
 Guy And Doll HS 11374
 Frank Sinatra HS 11390
 In The Beginning KG 31358
 Greatest Hits, The Early Years KS 30318

PICKWICK

My Cole Porter SPC 3463
 This Love of Mine SPC 3458
 Just One of Those Things SPC 3457
 Nevertheless I'm in Love With You
 SPC 3456
 Sinatra Special PTP 2064
 Try a Little Tenderness PTP 2021

To Blue Eyes

Ted Eddy Simonetti
Fred Fioto
Gene Redd, Jr.

De-Lite Records

“SALUTE”

Tony,

Mario

and

Sal

Dear Frank:

**“I’LL
BE
SEEING
YOU”**

SAMMY FAIN

Dear Frank:

To be a
“Stranger In
The Night”
is possible . . .
For you to be
a stranger to
the Music
Industry
IMPOSSIBLE

**Sincerest Wishes
Charles Singleton**

Return of the Chairman



**Frank Sinatra, his family and friends
in a twelve hour radio exclusive**

The show that brought the Chairman of the Board out of retirement! Sinatra sings Sinatra . . . from Columbia, Capitol and Reprise. Sinatra comments on Sinatra . . . from the Dorsey days to his return from retirement.

Sinatra and family . . . Nancy, Jr., Tina and Frank, Jr. Sinatra and friends . . . Nelson Riddle, Sammy Davis, Jr., Don Costa, Dean Martin, Gordon Jenkins, Rod McKuen, Hank Sanicola, Sonny Burke and some surprise guests. Hosted by Paul Compton.

Twelve one hour segments to be programmed individually or in a block. Each hour with thirteen commercial minutes.

For information and a demo tape on this once-in-a-lifetime radio exclusive, please call or write Polygon Media Productions immediately.

Produced By:

Alto Fonic Programming

A Division of Alto Communications, Inc. / 6362 Hollywood Blvd. / Hollywood, Calif. 90028 / (213) 466-9261

Exclusively Represented By:

TONY ARNOLD & ASSOCIATES

2 Lemmon Park Midway
4255 L.B.J., Dallas, Texas (214) 661-8201



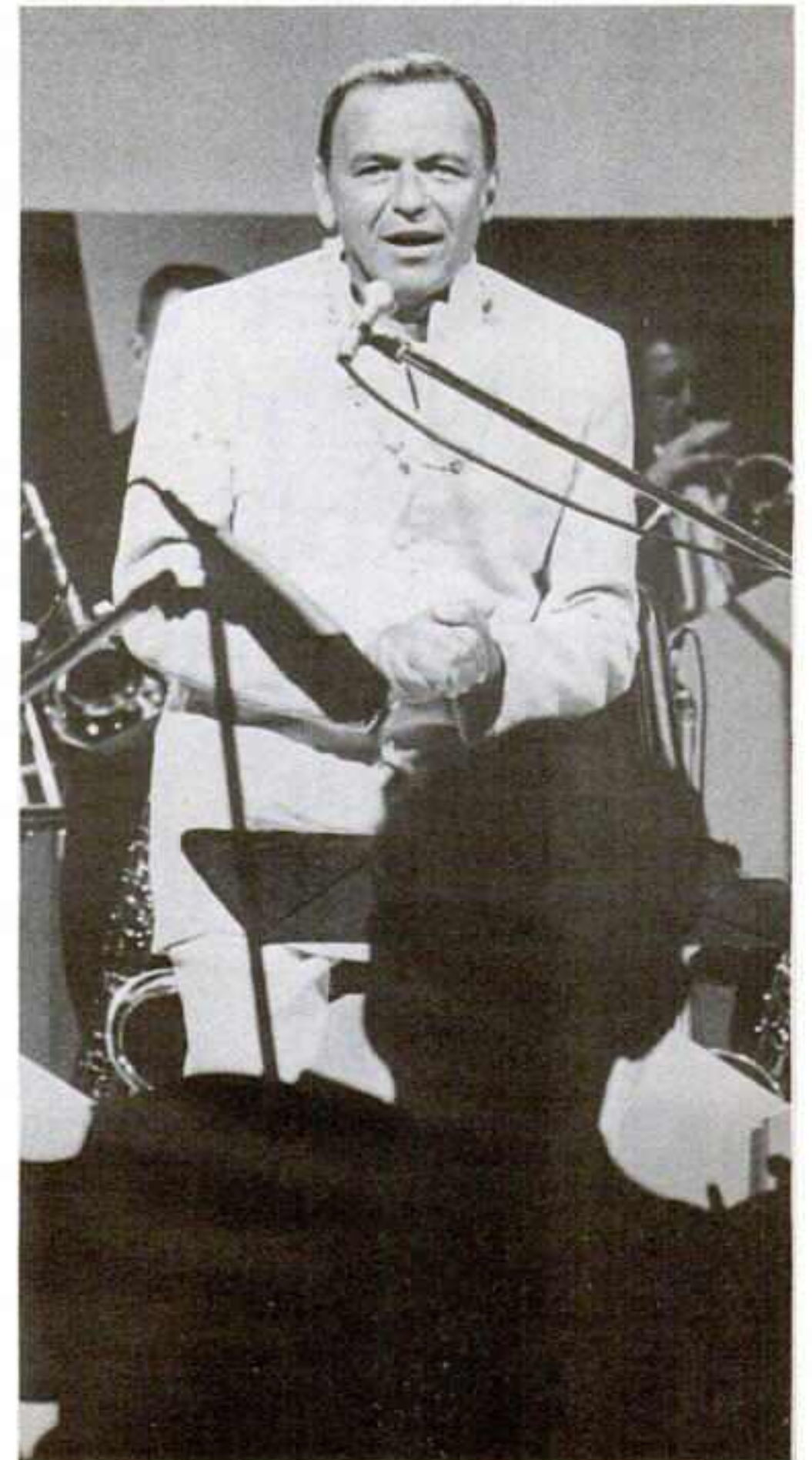
The master balladeer poised like a dancer during his recent TV show preparation.



Sharing a happy moment with daughter Nancy in Las Vegas.



Jazzing around with Dean Martin and Sammy Davis Jr. Frank acts as mediator.



Surrounded by musicians, Frank croons to a TV audience.



You've Made Me Feel So Young
Frank Sinatra
Ol' Blue Eyes

I'M GLAD YOU'RE BACK AND PLEASE STAY BACK.

I'M TIRED CARRYING THE LOAD.



Dime

Boosts Dual-Area Base

• Continued from page 3

later became director of A&R operations for both English and French recordings for CBS in the Canadian market.

In 1960 Jones was transferred to Nashville where he "joined Don Law in production until Don's retirement in the late sixties." Following that he produced artists on his own. In 1970 he became director of marketing for all CBS country product originating from Nashville. He remained in this post until he joined Capitol Oct. 1.

Among the country stars Jones produced at Columbia were Johnny Cash, Marty Robbins, Carl Smith, Stonewall Jackson, Anita Bryant and Jimmy Dean. Artists that Jones brought into the Columbia fold included David Rogers, Johnny Duncan and the Hardin Trio.

Over the years Jones has formed a number of strong opinions concerning country and also sees his current firm being in a somewhat unique position in the country field. What are some of Jones' observations?

Major Helps Cited

Concerning the current popularity of country, Jones feels that "The inception of country oriented radio stations over the past several years in such major markets as Los Angeles, Chicago and now New York has certainly been a factor. Then you have the country television shows on the networks, which have actually been going on for the past five years or so. These include shows from Glen Campbell, Johnny Cash, Buck Owens and Roy Clark on 'Hee Haw,' the Dean Martin summer replacement series which was all country and a number of specials. And you have more magazines covering country or devoting themselves completely to the music.

"This is not all new, of course,"

St. Louis Firms

• Continued from page 28

Rich Landers who has signed with Chart in Nashville.

In the realignment, Keene brings several important artists to the Midwest studio, including Frankie Ford of Cinnamon, Robert Parker, Palardy & Hawkins, and Carolyn Porter, all of Briar-meade. Ford had several big hits in the pop field before going country with Cinnamon.

Keene, as a producer, also hit with the first single by Narvel Felts on Cinnamon. The production team of Keene and Tom Scharf co-produced Etta Cox on the Counterpart label in Cincinnati. Both of the songs on her new release are published by Briar-meade Music Unlimited (ASCAP), owned by Keene and Ford.

The total complex now is located at 1628 South Broadway here.

TWO BIG RECORDS
ON
GLEN RECORDS
"TILL I CAN'T
TAKE IT ANYMORE"
BY JESSE ROBERTS
AND
"I'M STILL A MAN"
BY DAVID LYNN

D.J.s NEEDING COPIES WRITE
LITTLE RICHI JOHNSON
BOX 3
BELIN, NEW MEXICO 87702

Jones continued. "We've had the Grand Ole Opry on the air for 46 years now." As for the sudden popularity of country, Jones does not feel it is quite so sudden. "This type of music has always had a fairly large appeal and the centering of people who may have had a rural background to urban areas has helped spread country. The media have shown country to more people. Another point is that country is now more sophisticated. We've always had the concept of a hard country approach, which may be called Opry music. This is our heritage and will always be with us. But it is also now perfectly acceptable to have strings and smooth vocals in country."

Switching to his new label for a moment, Jones said, "We are in a somewhat unique position in the country music business, having strong centers in Nashville and on the West Coast in Bakersfield." Capitol artists working out of Bakersfield include stars such as Merle Haggard, Buck Owens, Freddie Hart, Susan Raye, Tony Booth, Buddy Alan, Red Steagel and a number of others. Dorsey Burnette also works from California. From Nashville, Capitol counts stars such as Stoney Edwards.

Different Sounds

How has Capitol's country quality helped and how does Jones feel it will continue to help the label? "We're getting a number of different sounds from these areas," Jones said. "They're hard to define, but they are distinctive. We even get different sounds within Bakersfield."

"Another important point," Jones said, "is that we are getting young artists from the West who might not come to a record company because they feel country is only in Nashville. With an established West Coast operation, we may be picking up a lot of artists who might otherwise skip the music business. Of course, other firms out here are growing in country as well."

Jones added that Capitol will be working to build a "more exciting roster out of Nashville as well as Bakersfield, with heavier emphasis on talent scouting and signings. We will probably keep our office staff the same down there," he said, "because they have been doing a fine job and I don't think expansion is required. I anticipate making frequent trips to Nashville myself."

Talking about the country scene in general again, Jones feels that country singles have become more important than ever with the larger radio markets and that country promotion has therefore become a more important aspect of the market.

Youth Influx

"We also have a trend of young singers who don't mind starting their careers in country music," Jones said. "A few years ago they might have felt it necessary to go into rock, but country has established itself to the point where we are getting young superstars like Johnny Rodriguez, Tanya Tucker and Freddy Weller and young groups like Capitol's Brush Arbor."

Summing up, Jones said, "I think the stature and image of country music has certainly changed, thanks to the media, the Country Music Association and, of course, the artists. There is a fading line between musical categories and I think country will show even more growth in the next few years than it has in the past few."

In his new Capitol capacity where he will be involved in A&R, marketing and sales, Jones will be doing much of the overseeing of his company's role in this growing field.

Nashville Scene

By BILL WILLIAMS

Kirk McGee, 74-year-old performer who has been a part of the "Opry" for 46 years, has cut a vocal single on the Delta label, co-written by his daughter. Now his brother, Sam, just short of 80 years old, is learning the song to perform with him on the show. ... RCA's Josie Brown made her debut on the "Opry" and got an encore. ... Melba Montgomery is forming her own band, and is being sent by her newly signed agency, William Morris, on a promotional tour to the West Coast. ... Karen Wheeler has done her first session, produced by Jerry Bradley, for RCA. It's set for a January release.

Bobby Bare is off with Shel Silverstein to Atlanta on a promotional tour of their concept album. ... By the way, that's Bobby's son, not his daughter, who sings with him on his upcoming single. ... Joe Heathcock now appearing, as a sheriff again, in the new "Addie Pray" movie. ... The Carol Lee Singers have been beckoned to more and more recording sessions. They've done the most recent ones with Skeeter Davis and with Conway Twitty. ... Eddie Miller bought daughter Pam a piano for her birthday and wants her to do more songwriting.

Johnny Paycheck, Waylon Jennings and Don Holiman play the Ice Palace in Las Vegas beginning next week. ... Ethel Delaney of Ohio Records recovering after major surgery in Akron. ... KFOX-AM did a big on-the-air promotion in Long Beach for the new Burt Reynolds Phonogram country album. ... Stan Hitchcock of Cinnamon is doing a big telethon in Paducah. ... Crystal Gayle, sister of Loretta Lynn, is moving labels from MCA to UA. ... Writer Darrell Statler has signed with Chappell Music. He has won a number of awards over the years, writing for top-flight artists. ... An all new wardrobe has been created for Billy "Crash" Craddock by the wives of his manager and record producer, Mrs. Dale Morris and Mrs. Ron Chancey.

Former Governor Jimmy Davis of Louisiana has asked for a release from his lifetime contract with MCA after 35 years with the label. He wants to do more in the field of gospel music, and plans to turn to a religious label. ... Connie Van Dyke now is spending considerable time writing songs while she awaits signing with a major label. She has departed Barnaby. ... Rockford, Ill., was the scene of a benefit show for the family of a deceased artist. Scores of artists and bands showed up for the program put on by Art Allen, Jerry Moore, Marilyn Moore and Richard Best.

Mitzie Miller, a modern country artist from the northeast, has released another single on the Ron-Cris label out of New Haven. ... Dot's Pat Roberts co-hosted the T. Tommy syndicated radio show this past week. He also cut a new session with George Richey. ... Jessup Records of Jackson, Mich., has signed vocalist Lynn Shepherd to a long-term contract. Distribution is being handled by Horseshoe of Hammond, Ind. ... Kim Jones of Nashville has signed with Finley Duncan's Minaret label, headquartered in Florida. He has distribution by the Shelby Singleton corporation of Nashville. ... Ed Bruce, going strong again, reopened the Biltmore Restaurant in Nashville with a special party. ... Judy West, with a lot of talent, opened at the new Brass

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 11/24/73

© 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.

* 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	8	PAPER ROSES—Marie Osmond, MGM SE 4910
2	2	12	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
3	4	8	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
4	3	8	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
★	7	9	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
6	5	22	SATIN SHEETS—Jeanne Pruett, MCA 338
7	6	33	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
8	8	16	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
9	10	18	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
★	13	31	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★	15	9	SAWMILL—Mel Tillis, MGM SE 4907
12	12	36	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
13	14	23	SWEET COUNTRY—Charley Pride, RCA APL1-0217
14	9	12	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
15	16	9	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
16	17	14	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
17	11	16	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
18	18	17	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
19	19	36	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
★	24	4	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
21	22	16	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
22	23	6	MR. COUNTRY ROCK—Billy Crash Craddock, ABCX-788
23	26	7	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
24	21	16	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
25	20	7	EARL SCRUGGS REVUE—Earl Scruggs, Columbia KC 32426
26	29	25	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
27	25	6	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA APL1-0322
★	34	5	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
29	30	7	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
30	31	4	BEST OF JIM ED BROWN—RCA APL1-0275
31	32	5	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM 1-677 (Phonogram)
32	33	7	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
33	40	2	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
34	27	14	ELVIS—Elvis Presley, RCA APL 1-0283
35	28	10	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA144 F
36	37	4	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
37	35	8	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia KC 32240
38	38	5	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC-32449
39	36	11	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
40	42	5	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
41	45	3	CLASS OF 73—Floyd Cramer, RCA APL1-0299
42	44	5	BUBBLING OVER—Dolly Parton, RCA APL1-0286
43	43	9	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
44	46	4	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
45	50	3	SWEET COUNTRY WOMAN—Johnny Duncan, Columbia KC 32440
46	49	3	BRUSH ARBOR II—Capitol ST-11209
47	—	1	NASHVILLE—Ray Stevens, Barnaby 15007
48	—	1	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
49	—	1	JOE STAMPLEY'S SOUL SONG—Joe Stampley, Dot DOS 26007
50	—	1	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018

Rail Stable in Printer's Alley, also in Nashville.

Tex Clark of Brite Star is doing special promotion on the new record of Mike Yeager, which was pro-

duced by Sonny LeDet of WENO. ... The Ewen Brothers have a new LP called "Getting Together" on Owe-man Records, produced by Ron Manning.

NOVEMBER 24, 1973, BILLBOARD

Capitol's Country Classics



**GLEN CAMPBELL—
I REMEMBER HANK WILLIAMS
(SW-11253)**

A fine tribute to one of country music's legendary singer-songwriters, performed by one of our contemporary classics.

**AL MARTINO—COUNTRY STYLE
(ST-11184)**

A classic tune-smith from a different field has discovered Nashville and the warm world of country music. A classic combination.

HYMNS BY SUSAN RAYE (ST-11255)

This is Susan Raye's first collection of both new and traditionally inspired religious works, from a lady with all the makings of a classic songstress.

**TEX RITTER—
AN AMERICAN LEGEND (SKC-11241)**

A 3-record specially priced box-set commemorates the fabulous career of Country Music Hall of Fame's Tex Ritter. A beautiful tribute to an outstanding figure in the world of country music.

**FREDDIE HART—
IF YOU CAN'T FEEL IT... (ST-11252)**

Hard work and perseverance are hallmarks of a country classic, and Freddie Hart embodies that climb to the top. His new collection proves it.



What's Happening

By SAM SUTHERLAND

At the University of Minnesota in Minneapolis, WMMR-AM just celebrated its 25th anniversary. Gov. Wendell Anderson proclaimed Nov. 7 WMMR Day in honor of the event, offering community recognition for the stations efforts over the years.

★ ★ ★

This Saturday Tony Bennett will be picking up his backing from Boston's Berklee College of Music Concert Jazz Orchestra. Herb Pomeroy, chairman of the Jazz Composition department at the college, will conduct the Berklee group at Bennett's concert this Saturday (24) in Providence, R.I.

★ ★ ★

Terry Knight's in the news again, but, for a change, he's not simply extending his patronage of the American legal profession: Seems Knight, with characteristic aplomb, has responded to President Nixon's energy crisis address, and, fearing that the apathy of millions of young Americans might prevent a resolution of the crisis, he's simplified the problem.

Knight wants to institute a new course of study designed to reconcile the conflict between energy needs and ecology. "Enercology" is that concept, conferred by Knight and defined by him as "the balanced relationship between energy and ecology and its relative effect on the social environment."

He obviously knows the value of energy, since, as his publicists point out, he has controlling interests in nearly 200 oil and natural gas wells in six states. His plan calls for Federal institution of a National Center for Enercological Study, courses in the study should be set up in schools and universities and scholarships and grants should be made available to students considering entering the infant profession of enercolology.

Knight's even barnstorming for his new semantic invention, having retitled his private plane Enercology I and set out on a cross-country hop that will take him to colleges to talk up his new merchandising package for ecological programs.

Be on the lookout.

★ ★ ★

PICKS AND PLAYS: EAST—Massachusetts—WBRS-FM, Brandeis U., Waltham, Lisa Karlin reporting: "Hymn of the Seventh Galaxy," (LP, Return To Forever featuring Chick Corea, Polydor; "It's Like You Never Left," (LP), Dave Mason, Columbia; "For Everyman," (LP), Jackson Browne, Asylum. . . . WRRB-FM, Harvard College, Cambridge, Jeff Schwartz reporting: "Mott," (LP), Mott The Hoople, Columbia; "Geechee Recollections," (LP), Marion Brown, Impulse; "Don't Cry Now," (LP), Linda Ronstadt, Asylum. . . . WACR-FM, Assumption College, Worcester, Scott Wilson & Roger Goulet reporting: "Quadrophenia," (LP), The Who, MCA/Track; "Chicago VI," (LP), Chicago, Columbia; "Aerosmith," (LP), Aerosmith, Columbia. . . . WBUR-FM, Boston U., Boston, Charlie Perkins reporting: "The Land of Spirit and Light," (LP), Michael White, Impulse; "Hymn of the Seventh Galaxy," (LP), Return To Forever featuring Chick Corea, Polydor; "Svengali," (LP), Gil Evans, Atlantic. . . . WFSB-FM, Framingham State College, Framingham, Denton Brosius reporting: "Wild in the Streets," Garland Jeffreys, Atlantic; "It's After The End of the World," (LP), Sun Ra, MPS; Big Walter Horton with Cary Bell, Alligator. . . . WNEK-FM, Western New England College, Springfield, Glen Johnson reporting: "Now Hear This," (LP), Hanson, Manticore; "Spectrum," (LP), Billy Cobham, Atlantic; "Tubular Bells," (LP), Mike Oldfield, Virgin. . . . New York—WGSU-FM, State U. College, Geneseo, John A. Davlin reporting: "Spectrum," (LP), Billy Cobham, Atlantic; "Ringo," (LP), Ringo Starr, Apple; "Astro Black," (LP), Sun Ra, ABC/Impulse. . . . WTSC-FM, Clarkson College of Technology, Potsdam, Betti Dooley reporting: "Hat Trick," (LP), America, Warner Bros.; "High on the Hog," (LP), Black Oak Arkansas, Atco; "Mystery To Me," (LP), Fleetwood Mac, Reprise. . . . WRCU-FM, Colgate U., Hamilton, Cott Thompson reporting: "Boulders," (LP), Roy Wood, United Artists; "Ringo," (LP), Ringo Starr, Apple; "Shangri-lade," (LP), Harvey Mandel, Janus. . . . WBAU-FM, Adelphi U., Garden City, Ellen Lutzak reporting: "Inside Out," (LP), John Martyn, Island; "Tattoo," (LP), Rory Gallagher, Polydor; "FM Live," (LP), Climax Blues Band, Sire. . . . WBCR-AM, Brooklyn College, Brooklyn, Allen Goldman reporting: "Moondog Matinee," (LP), The Band, Capitol; "Sweet Revenge," (LP), John Prine, Atlantic; "Live at the Rainbow," (LP), Focus, Sire. . . . WFUV-FM, Fordham U., Bronx, Ellen Roberts reporting: "It's Like You Never Left," (LP), Dave Mason, Columbia; "Moondog Matinee," (LP), The Band, Capitol; "Mystery To Me," (LP), Fleetwood Mac, Reprise. . . . WPIR-AM, Pratt Institute, Brooklyn, Jeff Riman reporting: "Angel Clare," (LP), Garfunkel, Columbia; "Full Moon," (LP), Kris Kristofferson & Rita Coolidge, A&M; "Maria Muldaur," (LP), Maria Muldaur, Warner Bros. . . . Connecticut—WVOF-AM, Fairfield U., Fairfield; "Tattoo," (LP), Rory Gallagher, Polydor; "Pretty Much Your Standard Ranch Stash," (LP), Mike Nesmith, RCA; "Smokin' In The Boys Room," (LP), Brownsville Station, Big Tree. . . . WHUS-FM, U. of Connecticut, Storrs, Steve Baranowski reporting: "Dennis Coulson," (LP), Dennis Coulson, Elektra; "The Man From The East," (LP), Stomu Yamash'ta's Red Buddha Theatre, Island; "953 West," (LP), Siegel-Schwab Band, Wooden Nickel. . . . WSHU-FM, Sacred Heart U., Bridgeport, Marc Gunther & Andy Semon reporting: "Reunion in Central Park," (LP), Blues Project, Sounds of the South/MCA; "Tubular Bells," (LP), Mike Oldfield, Virgin; "Keep Yourself Alive," Queen, Elektra. . . . WPKN-FM, U. of Bridgeport, Bridgeport, Ray Badowski reporting: "Body Talk," (LP), George Benson, CTI; "U.F.O.," (LP), Ron Davies, A&M; "Inside Out," (LP), John Martyn, Island. . . . WNHU-AM, U. of New Haven, New Haven, Wayne Gamache reporting: "Aerosmith," (LP), Aerosmith, Columbia; "Berlin," (LP), Lou Reed, RCA; "Room To Grow," (LP), Barnaby Bye, Atlantic. . . . Maine—WMPO-FM, U. of Maine, Portland-Gorham, Wes O'Reilly reporting: "Full Sail," (LP), Loggins & Messina, Columbia; "Pulver Rising," (LP), Judi Pulver, MGM; "Queen," (LP), Queen, Elektra. . . . WNCY-FM, Nasson College, Springvale, Sue Carrier reporting: "Intensity," (LP), John Klemmer, Impulse; "Blondel," (LP), Amazing Blondel, Island; "Spring Suite," (LP), McKendree Spring, MCA.

All Industry Reps Attend CEC

By MARTY MELHUISE

KITCHENER, ONT.—The Sixth Annual Canadian Entertainment Conference was held here Nov. 9-13, bringing together representatives from all areas of the Canadian music industry. The event, held at the Holiday Inn, was the brainchild of Joe Recchia, former activities chairman of the University of Waterloo and still an active consultant to a number of schools in the area including Wilfred Laurier University, Conestoga College and the University of Waterloo. The conference was set up initially to promote more communication and understanding within the college entertainment circles but it has become quite a major gathering of music industry people along with college representatives.

Recchia, who is the general manager of the B.F. Goodrich store chain in Canada when he is not working in the entertainment field, booked approximately \$26,000 worth of talent in Sept., most of it Canadian.

The five-day event consists of a number of symposiums dealing with the music business as it pertains to the college market, covering topics such as block booking, concerts, radio, advertising and film plus evening showcases of some of the better talent to be found in Canada. Two of the hottest issues at this year's conference were block booking and the interpretation of Bill 146, a government act to amend the liquor license act, which in essence, would put the administration of all college pubs into the hands of the school administration.

At the hotel there were exhibits and hospitality suites presented by Empire Amusements; Spott Farm (Don Blair); Willock Enterprises; Dram Agency; Music Shoppe; S.R.O. Productions; RCA Records; Capitol Records; GRT Records; Balmur Ltd. representing John Allan Cameron; Concept; Stop 8 Music World; Karma Coffee House; CHOM-FM; Columbia Records; and Axe Records representing Gary & Dave. Besides these suites, most of

the college representatives had a room so that people could drop by and talk of just party.

The opening day of the conference Friday (9), was mainly for registration and orientation and regrettably, the first night's showcase which featured Houston and Gerard, Bill King, Fergus, Freefall, Horn, Tony Kosinec, Plimssole and Moonshine was marred by the bustle of delegates.

The second day, Saturday (10), was filled with meetings of the delegates discussing film, advertising and concerts. Martin Onrot, a Toronto concert producer and man-

ager, and Tom Wilson, head of the booking agency Concept were panelists at the concerts discussion and were kept busy fielding questions and sometimes attacks from delegates.

The evening showcase featured Maclean and Maclean, Christopher Kearney Cinnamon, Udou and Godfrey, Brussel Sprout, John Allan Cameron, Streetnoise, Gary and Dave, Ruckus, Rhythm Rockets and the Mike Quatro Jam Band. Delegates were impressed with the quality of the night's entertainment and did not seem to care that it ran almost an hour overtime.

Coffee House Perks In Tour Expansion

NEW YORK—The Coffee House Circuit, which coordinates campus "coffee house" tours for artists, is expanding its activities to include college tour coordination for major record companies.

While past Circuit artists have gone on to secure recording contracts with national companies, the new program is a departure for the operation in that the new service will comprise tour promotion and coordination for acts which have already secured contracts. In addition, the proposed campus tour service will focus on concert hall bookings, as well as coffee house appearances, which have been used by the Circuit in the past primarily for "mini concert" packages of Circuit artists.

According to Marilyn Lipsius, director of the Coffee House Circuit, "The idea for this program came about when we noted how many major agencies and record companies were asking for tours on the regular Circuit for their acts. Even though records were out, the major agencies were unable to book 'unknown' performers. Since the Cir-

cuit has been working with new acts for the last seven years, we've become, I believe, experts in that field."

Ms. Lipsius noted that the Circuit's close relationship with personnel and students at member campuses has enabled them to arrange such bookings largely on the strength of the Circuit's regular full service promotional approach, utilized at the coffee house level by an emphasis on full use of radio and print advertising, posters and local media coverage.

Under the new tour package, the Circuit would still function as an inter-school organization, rather than as a talent agency. Schools continue to participate on a membership basis, so that careful routing and block booking can bring down individual concert fees.

Each live appearance would be supported by a substantial promotional campaign, utilizing posters, ad mats, fliers, campus and local radio spots, album slicks and radio interviews.

Deborah Lewis, assistant director of the Circuit, has been directing the development of the touring service for record companies, and will continue to work closely with Ms. Lipsius in directing it.

The Circuit is making available sample campaign itineraries, for Columbia Records act Arthur, Hurley & Gottlieb, who toured campuses as set by the Circuit in the fall 1972.

First artist to tour through the present service will be Lori Jacobs, Capitol Records artist, for whom the Circuit is setting a 10 date tour. The Coffee House Circuit is a division of Directions Unlimited, Ltd., New York-based production and management complex.

Wurlitzer Grant to Miami U. Program

MIAMI — The University of Miami has received \$10,000 from the Wurlitzer Foundation to establish the "J. George Vigorito Music Merchandising Scholarship Fund." The grant marks the first such gift for Miami's music merchandising program, itself one of the newest programs in music education yet established in the U.S.

The money, along with an additional \$2,000 contributed by Wurlitzer dealers throughout the country, will be placed in permanent endowment with the interest providing an annual award to a sophomore, junior or senior major in music merchandising for defraying tuition expenses. The award will be granted on the basis of scholarship.

The Fund is named for J. George Vigorito of Pompano Beach, Fla., who retired from the Wurlitzer Co., Dekalb, Ill., last year as vice president, marketing. Vigorito has been a guest lecturer in U. of Miami music merchandising classes, and will continue to lecture on the musical instrument industry, manufacturing and wholesale and retail music stores.

During the past seven years, a total of 112 music merchandising ma-

jors have enrolled in the program. Of these, 28 have completed all curriculum requirements and graduated with the degree of Bachelor of Music in Music Merchandising.

The program was inaugurated and is directed by Dr. Alfred Reed, composer and conductor who was with Hansen publications for 13 years prior to coming to the U. of Miami in 1965.

Programs On Guitar

NEW YORK—Guitar Player Magazine has produced a 13-week series of half-hour programs now being aired on 50 U.S. college radio stations.

Called "Guitar Player Magazine Presents," the series features more than 70 musical selections by noted guitarists and parallels the vantage point of the magazine, the only international publication directed at both amateur and professional guitarists in all idioms. Shows will showcase jazz, rock, pop, folk, blues, bluegrass, country, flamenco and classical.

Jim Crockett, editor of the magazine, is narrator.

Among guitarists featured are Jose Feliciano, Juan Serrano, Eric Clapton, Duane Allman, John McLaughlin, Charlie Christian, Muddy Waters, Charlie Byrd, Christopher Parkening, Jimi Hendrix, Mike Bloomfield, Andres Segovia, and others.

Each show also features a short interview with a guitarist discussing his music. Interviews are with Chet Atkins, Les Paul, John Fahey, Juan Serrano, Barney Kessel, Howard Roberts, Happy Traum, Steve Howe, Doc Watson, Wes Montgomery and others.

Classical LP's

© 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.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	15	PUCCHINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
2	1	21	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
3	14	21	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
4	22	3	PUCCHINI: TURANDOT Sutherland/Pavarotti/Caballe/Chiaurov/Krause/Pears, (Mehta), London OSA 13108
5	6	21	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin Nonesuch 71248 (Elektra)
6	3	13	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
7	7	5	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183
8	4	21	SCOTT JOPLIN: THE RED BLACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
9	5	21	MAX STEINER: NOW VOYAGER National Philharmonic of London (Gerhardt), RCA 0136
10	13	21	SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194
11	8	21	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
12	12	5	PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313
13	9	21	BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)
14	10	21	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
15	11	5	MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia)
16	15	21	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
17	16	21	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295
18	17	15	MIKLOS ROSZA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
19	18	21	DONIZETTI: LUCIA DI LAMMERMOOR Sutherland/Bonyng, London OSA 13103
20	19	21	BERNSTEIN: SYMPHONIC DANCES FROM WEST SIDE STORY RUSSO: THREE PIECES FOR BLUES BAND & ORCHESTRA Siegel Schwall Band/San Francisco Symphony (Ozawa) DGG 2530 309 (Polydor)
21	27	9	MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228
22	23	21	BIZET: CARMEN M. Horne/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
23	24	21	SONGS BY STEPHEN FOSTER DeGaetani/Guinn/Kalish, Nonesuch 71268 (Elektra)
24	26	11	THE LAURITZ MELCHIOR ALBUM Seraphim IB 6086 (Capitol)
25	25	19	THE COPLAND ALBUM Columbia MG 30071
26	28	21	BERNSTEIN: MASS Columbia M 231008
27	20	21	VERDI: GIOVANNA D'ARCO Caballe/Domingo/Levine, Angel SCL 3791 (Capitol)
28	29	21	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
29	-	1	ROSSINI: WILLIAM TELL (Complete Opera) Caballe/Gardelli, Angel SEL 3793 (Capitol)
30	40	21	BACH: BRANDENBURG CONCERTOS Collegium Aureum, Vics 6023 (Victrola)
31	21	5	HOLST: THE PLANETS New York Philharmonic (Bernstein), Columbia M 31125
32	30	21	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
33	-	1	ROSSINI: LA PIETRA DEL PARAGONE Carrerras/Diaz/Foldi (Newell Jenkins), Vanguard VSD 71183/4/5
34	39	21	DONIZETTI: ANNA BOLENA Sills/Verrett/Rudel, ABC/ATS 30015/4
35	-	1	HANDEL: THE COMPLETE FLUTE SONATAS Rampal/Veyron-Lacroix, Odyssey Y2 32370 (Columbia)
36	35	3	RACHMANINOFF: SYMPHONY NO. 2 IN E MINOR Previn, Angel S-36954 (Capitol)
37	34	3	BEETHOVEN: PATHETIQUE, APPASSIONATA & MOONLIGHT SONATAS Claude Arrau, Philips 6599-308 (Phonogram)
38	32	3	OFFENBACH: TALES OF HOFFMAN London OSA 13106
39	-	1	A FINE ROMANCE Menuhin/Grappelli, Angel SFO 36968 (Capitol)
40	36	3	COMPLETE RACHMANINOFF, VOL. 1 Rachmaninoff, RCA ARM3-0261

Classical Music

Film Music's the Thing: RCA Conductor Gerhardt

By ROBERT SOBEL

NEW YORK—The enormous popularity being enjoyed by film-score albums such as "The Sea Hawk" (No. 1), "Now, Voyager" (No. 5) and "Classic Film Scores for Bette Davis" (No. 7) is not just a result of nostalgia surfacing in the classical field, rather it is more a revival of the romantic art form, according to Charles Gerhardt, conductor of the series for RCA Records, and George Korngold, producer, and son of the late Eric Korngold.

"Although nostalgia is playing a role in their success, I believe that these records are being bought primarily because the music reflects the public's own romantic views," Gerhardt said. His belief in this concept has sparked the conductor into giving the scores, re-recorded from the originals, a heroic spirit and a romantic and sensitive interpretation.

"Our main concern is the music—to be heard and absorbed—written by talented Hollywood giants, such as Max Steiner and Eric Korngold, who gave the film a mood and an emotion which the actor or the director could not express. These men took months to create such a score," Gerhardt said. The situation is much different today. Budgets and time are tight, and the score is completed in a matter of weeks or even days.

For Gerhardt, a project like this is a labor of love. I'm very gratified personally because I feel I'm contributing to bringing this kind of romantic idiom to the public. My hope is that this music will serve as a catalyst to spark a general resurgence for the romantic in all art—in theater, films, and the rest."

Peter Munves, RCA classical chief, said during the interview that the five records in the series, including "Elizabeth and Essex," which came out last month to large advance orders, and "Captain From Castille" had already sold in excess of 200,000 copies. "It's obvious from this kind of response that the music has spanned four generations. We're so pleased that we already have set two more albums for release. 'Ca-

sablanca' will be out in January, and 'Gone With the Wind' will be released in March."

Korngold confirmed Reinhardt's comments on the music as the primary drawing power. "We just believe that basic emotions haven't changed—whatever the time. It's great music that will always endure," he stated.

Recordings are produced in England.

Chi Dealers Unite Behind Merc's Import Introduction

By EARL PAIGE

CHICAGO—An unusual retailing concept, wherein a group of key retailers agreed to unite behind a special 10-day introductory price/print advertising program, has paid off in re-orders even before the test is over.

Jules Abramson, national sales manager, Phonogram, credited Rich Kudolla, manager of the local distributor, J.L. Marsh of Chicago, with coordinating a program whereby stores here sold the new Mercury classical LP import series at \$3.99 for 10 days only through Nov. 18.

There are 18 warhorse titles by veteran names in the series. All of the reissues were pressed in Europe. Series goes for a suggested \$6.98 list. Abramson is working to initiate the unified program by competitive retailers in other areas.

Stores which participated locally included: E.J. Korvette, Polk Bros., Turnstyle, Musicland, Discount Records, Rose Records, Downtown Records, One Octave Higher, Sounds Good, Hear Here, Tempo and Rainbow.

Keene New Director Of Spoleto Festival

NEW YORK—Twenty-six-year-old maestro Christopher Keene has been appointed general director U.S.A. of the Spoleto Festival (Festival of Two Worlds), the international Festival of the performing arts held annually in Spoleto, Italy. Keene has served with Thomas Schippers as co-musical director of the Festival for the past year and will continue in this position as well. His heralded musical talents make him uniquely qualified for this position in which he will collaborate with Romolo Valli, artistic director of the Festival.

In commenting on the appointment, Keene said, "My long relationship with Spoleto makes me anxious to preserve the truly magical atmosphere of the Festival while enlarging the range of events and the number of young artists partici-

pating. I hope to see the Festival of Two Worlds become a Festival of all the world."

The Spoleto Festival, to be presented next year from June 19 to July 7, was founded in 1958 by Gian Carlo Menotti as a festival of all the arts—opera, ballet and dance programs, an oratorio, theater in English and Italian, film, daily chamber music concerts under the direction of Charles Wadsworth, poetry readings, painting and sculpture exhibitions. Some of the distinguished representatives of the arts who have contributed to the Festival are Luchino Visconti, Jerome Robbins, Buckminster Fuller, Edward Albee, Shirley Verrett, Pinchas Zukerman, Zubin Mehta, Alan Schneider, Willem De Kooning, Justino Diaz, Franco Zeffirelli and Henry Moore.



MASON JONES, first horn of the Philadelphia Orchestra for over thirty years, is shown recording in the Music Minus One Studios. He has put on tape material for three LP's in that firm's new Laureate Series of Contest Solos. The titles, selected from the state and MENC lists, represent important compositions in the horn repertoire and are the means by which young players are judged and graded as to their skills on their chosen instrument.

In addition to horn, LP's are also available for flute, clarinet, alto saxophone, trumpet, and trombone, featuring such luminaries as Julius Baker, Harold Wright, Vincent Abato, Armando Ghitalla, Murray Panitz, and Jay Friedman. Each LP features a definitive solo performance, a piano accompaniment to the solo part, plus a booklet containing the solo music for the at-home player to test his skills and ultimately perform in competition. As an extra, each soloist has provided a commentary in the form of a master lesson, explaining his approach to the recorded compositions.

German Awards to 5 DG LP's, 2 Philips Sets

NEW YORK—The Deutsche Schallplatten Preis, Germany's top award for recorded excellence, was bestowed this week on five records recently released by Deutsche Grammophon, the classical label of Polydor Inc. Fred Dumont, director of the label, announced the winners as: Hans Pfitzner's rarely-heard opera "Palestrina," with an international star cast conducted by the Metropolitan Opera's new music director, Rafeil Kubelik, and released last month; the complete Schubert Symphonies conducted by Karl Bohm, one of the November limited-edition symphony sets released to celebrate DG's 75th anniversary; Arcangelo Corelli's "Violin Sonatas Op. 5," played by Eduard Melkus; "Musical Traditions in Asia: Gamelan Music from Bali," issued as DG's first foray into non-Western music and an album of Mozart Lieder,

sung by Swiss soprano Edith Mathis, to be released in the U.S. next spring.

M. Scott Mampe, director of the Classical Division, Phonogram, has announced the winning of the 1973 Deutscher Schallplattenpreis by two recent Philips boxed sets. The complete Bach "Trio Sonatas," as played by organist Daniel Chorzempa, captured one award, while the other went to the Quartetto Italiano's recordings of the "Complete String Quartets of Brahms and Schumann." This set has already received the Edison and Grand Prix des Dis-cophiles awards.

Coming up later this month from Philips is the newest installment of the Berlioz/Davis cycle, "The Damnation of Faust," with Nicolai Gedda, Josephine Veasey, Jules Bastin and the London Symphony Orchestra.

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

Check heading under which ad is to appear
(Tape & Cartridge category classified ad not accepted.)

- | | | |
|--|---|---|
| <input type="checkbox"/> REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count. | <input type="checkbox"/> Distribution Services | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25. 52-times \$18.00. Box rule around all ads. | <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address. | <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| | <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
| | <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Publishing Services |
| | | <input type="checkbox"/> Miscellaneous |

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433).

Enclosed is \$ _____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
Telephone # _____

FOR SALE

BRITISH IS BEST!?

CAROLINE RECORDS EXPORTS LTD.

10, South Wharf Road, London, W.2.

Worldwide wholesalers of UK and European gramophone records and cassette tapes and official international suppliers of all Virgin Records' material.

'Caroline always satisfies' tfn

FOR SALE MAJOR DEPARTMENT STORE CHAIN

telling
8-track tape cases, record browsers
Only Southern California area
(ONLY QUANTITY BUYERS)

MIKE RANDALL
(213) 320-5880 no24

FOR SALE

BULK LUBE TAPE
EIGHT TRACK & QUAD CARTS
SLEEVES—LABELS
EXACT TIME LOADED BLANKS
PIKES PEAK TAPE
1409 S. 8th St., Colorado Springs, Colo. 80906 (303) 475-1420 tfn

8-TRACK CARTRIGES HIGHEST QUALITY

Immediate Availability
DYNA-DAY PLASTICS, INC.
451 East 9 Mile Rd.
Hazel Park, Michigan 48030
(313) 399-4880 no24

WALCO TAPES & RECORDS
2600 Mt. Ephraim Ave., Camden, N.J. 08104 Phone: (609) 962-9300
Dist. of promo tapes & records accessories.

	100	500	1000
8 Tr. Head Cleaner	.35	.325	.295
8 Tr. 40 Min. Blank	.74	.68	.615
8 Tr. 80 Min. Blank	.99	.92	.83
Add 10% for less than 100			
Poly sleeved and labeled. Order may be mixed. Immediate ship. If order acc. by C/C or M/O. Terms: 25% with order, balance COD. eow			

THE GOLDEN DISC SPECIALIZES in rare records ('50s). Enormous inventory. Mailed anywhere. Catalog \$2.00. 228 Bleecker St., N.Y.C. 10014 (212) 255-7899. tfn

HELP WANTED

MARKETING ASSISTANT to advance to MARKETING DIRECTOR

for
LEADING RECORD DISTRIBUTOR
Advertising and promotion experience preferred.

STARTING SALARY to \$10,000

Reply to Box 6065 Billboard, One Astor Plaza, New York, N.Y. 10036. no24

MATURE MOR ANNOUNCER
CBS MOR Station in 100,000 plus market seeking announcer for afternoon drive program and evening shift. Two years experience preferred. Excellent benefits. Rush resume and 7 1/2 l.p.s. tape with commercial delivery and MOR format, tape will be returned.
PROGRAM DIRECTOR
Radio Station WSOY
P.O. Box 2250, Decatur, Ill. 62526 del

REAL ESTATE

SUMMER PLAYHOUSE THEATRE AND HOUSING—3 beautiful acres near Albany. Ideal for school or theatre group. Call collect (405) 525-2484. no24

DISTRIBUTING SERVICES

U.K. RECORDS AND TAPES

We can supply current British records, cassettes and 8-track tapes fast worldwide. Regular new-release and special offer mail-outs; prices structured to order size. Get British titles before home release!!

Heathrow Record Exports

PROGRESS HOUSE
Albert Road
Aldershot, Hampshire, England

del

EXPORT ONLY

All brands phonograph records and prerecorded tapes. Also largest selection of attractive close-out offers. 27 years of specialized service to record and tape importers throughout the world.

Dealers and distributors only.

ALBERT SCHULTZ, INC.
116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236569 eow

ATTN! OVERSEAS IMPORTERS

On your purchases from the U.S.A. we provide the following services:
Assemble various orders
Ship at lowest freight rates
Provide new supply sources
Aid you in your visits to N.Y.

Contact:

BERKLEY AIR SERVICE
P.O. Box 665, JFK Airport,
Jamaica, N.Y. 11430, U.S.A. je22

ATTENTION, RECORD OUTLETS. We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

DISPLAY FIXTURES 8-TRACK, LP & 45's. Best prices & selection of counter & floor models. 8-track piller-proof special

48 capacity counter mod. . . \$ 25.00
108 capacity counter mod. . . 35.00
144 capacity counter mod. . . 45.00
252 capacity floor model . . . 115.00

Write for brochure and details. Distributors discounts.

Quality Display

P.O. Box 1108, Charlotte, N.C. 28201 or call Dave Touzel, 704-394-0351 del

SCHOOLS & INSTRUCTIONS

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio TV announcer. Call or write today. REI, 52 S. Palm Ave., Sarasota, Fla. 33577. tfn

WANTED TO BUY

RECORDS WANTED FOR SCRAP HIGHEST PRICES PAID

Call
PLASTIC EXPORTERS OF AMERICA
(215) 928-0326 no24

MUSIC BUSINESS WANTED

Manufacturing or Distributing

Send all information to:
BOX 6067
Billboard, One Astor Plaza
New York, N.Y. 10036 de15

MISCELLANEOUS

BILLBOARD

Group Subscription Discounts
Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:
BOX 6019
c/o Billboard, 1515 Broadway
New York, N.Y. 10036 tfn

HIGH FIDELITY'S TEST REPORTS—Over 175 currently available audio products. Tests, analyses, prices. Send \$1.95 to High Fidelity's Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (400) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

WE EXPORT LATEST 45's AND LP's to all countries. Fast delivery. Manhattan Records, 343 East 30th St., New York, N.Y. 10016. je12

CUSTOM DUPLICATION AT LOWEST Prices. Your tape or ours. 10 1/2 or 14 in. pancakes. Call Norma now. (714) 377-4573. American Stereo, Box 333, Inyokern, Calif. 93527. tfn

CASH IN ON THE NOSTALGIA Craze. Old time radio shows on 8-track tapes. Adventure and comedy. Over 150 titles, largest selection available. Low as 89¢. Call Norma now (714) 377-4573. American Stereo, Box 333, Inyokern, Calif. 93527. tfn

DISTRIBUTORS WANTED

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripps, 38 N. Mac Queenen Parkway, Mt. Vernon, New York 10550. tfn

SITUATIONS WANTED

FEMALE SEEKING POSITION WITH Music Company in inside sales or inventory control. Will relocate. Please call (412) 281-2632. no24

PROFESSIONAL COMPOSER SEEKS position with world-wide-music firm as assignment writer for theatre/film work—or as publisher representative. Free to travel; single; 35 years old; cultured; rank athlete. Write: Magnifico Productions, 151 Gertrude Rd., Mamaroneck, N.Y. 10543. no24

OLD BILLBOARD HOT 100 SURVEYS 1955 to 1969. 6375 Vine St., Vancouver 13, B.C., Canada. no24

WE WANT TO BUY OR LEASE COMPLETE small recording studio equipment. Allen Productions, 400 Eastman Rd., Soperton, Ga. 30457. (912) 529-3008. no24

WANTED: DEFECTIVE 8-TRACK TAPES also LP Albums and 8-Track Tape surplus, deletions, cutouts, etc. (any quantity). Write: Surplus, Box 15059, Tulsa, Oklahoma 74115. Call (918) 835-8179. de8

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
The Service of the Stars for 30 Yrs.!
"THE COMEDIAN"
Original Monthly Service—\$45 yr.!
2 issues, \$10—3 for \$12.00
35 "FUNMASTER" Gag Files, \$45
"Anniversary Issue," \$30
"How to Master the Ceremonies," \$5
No C.O.D.'s
"We Teach Standup Comedy"
Remit to: **BILLY GLASON**
200 W. 54th St.
New York, N.Y. 10019 tfn

FUNNY FILLERS—ANNOUNCEMENTS, Routines. 450 laughs! Big new folio—\$4. Money back guarantee. Sparky Desdunes, Box 144-B, New York City 10022. no24

POUND OF PROFESSIONAL COMEDY Fill-ins, monologs, lead-in's, ad-lib's, openings, closings, breaks. "One Pound Manuscript Package"—\$10. (usually \$20) Refund if not terrific. Can't lose! VINCE HEALY, Box 68-B, New York City 10022. no24

DEEJAYS: NEW, SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

PROFESSIONAL SERVICES

SOUND-ALIKE MASTERS, CUSTOM made! We use our own artists, and produce the finest "legal" masters available. Jessup Recording Studios, Phone (517) 782-3445. no24

ATTENTION: NIGHT CLUBS AND shopping centers: Art Hodes Jazz Band, Ink Spots, Jump Jackson, his Orchestra and show. Contact: Jump Jackson, 8959 Oglesby, Chicago, Ill. (312) 375-4276. del

CUSTOM JINGLES, STATION I.D.'S, announce spots. Major market quality at bottom dollar. Call Vern Castle, (414) 248-2085, CASTLE PRODUCTIONS, P.O. Box 628, Lake Geneva, Wis. 53147. del

RADIO-TV mart

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

See 'Q' Jukebox Boost to Retailer 4-channel Promo

• Continued from page 1

Wurlitzer's 3800 model, which looks no different than a 2-channel machine except for a decal, has a feature (standard on all models) whereby a group of from six to 10 records are selected by punching either a Program 1 or Program 2 button. Thus only 10 quadrasonic disks are necessary at the very least. Quadrasonic disks can also be programmed on another section of the box devoted to 7-in. diameter albums and they can be mixed in this section with albums (the hole size determines turntable speed).

Quarter Price

Patrons see the Program 1 or Program 2 titles in one row identified in various ways such as a colored plastic over-lay, a star or whatever, said Palmer. The nature of the box, however, means that the entire six to 10 records would not necessarily play sequentially, as the box will scan between disks and pick up other records punched.

Palmer sees no problem with the programming.

Pricing of quadrasonic disks on jukeboxes will probably follow a quarter per side philosophy, he said, because the material CBS has supplied initially is longer than usual, offering a bonus in effect. The special disk CBS produced that was used here with dancers runs 4:52 minutes. This quarter pricing follows a trend of operators wanting to charge more for longer recordings anyway (see Jukebox Programming section this issue).

The idea for a quadrasonic jukebox came from the rock clubs as a fill-in when acts are taking a break, Palmer said. At present, the extra amplifier and decoder are separate but will be combined. He said Wurlitzer made an effort to stress the compatibility feature of matrix and both Palmer and Kavan added that the extra enhancement of regular stereo disks is an important aspect for the new program.

Other Stories

- Audio Society Dealers Classes Continue
- 41-Store Car Stereo Chain Profile Concluded
- Ampex Adds Capability (Tape Duplicator)
- Commerce Dept. Outlook Shows 10% '73 Rise
- U.K. Car Stereo Hardware/Software Tie

Less Wear From TDK Videotape

NEW YORK—TDK Electronics has developed a new magnetic videotape designated "Avilyn" which, according to S. Tokuda, president and general manager of TDK, provides electromagnetic characteristics equal to or better than those of chromium dioxide, while offering lower head wear characteristics, and better resistance to high temperatures.

Tokuda said that "Avilyn's" characteristics are completely compatible with those of chromium dioxide, while its lower abrasiveness and more stable residual magnetization characteristics at high temperatures overcome two of the principal problems associated with CrO₂ tape in video use.

TDK's plans call for Avilyn to be produced in 1/4 inch width for use in the U-Matic videocassette format, and in 1/2 inch width for the Philips videocassette system.

Also developed was a master videotape version of Avilyn for duplication purposes. This tape, ac-

(Continued on page 43)

Christmas Rush: Blank Tape Firm Pushes Delivery; Guards Shortage

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp. here has launched a program dubbed SOS (Super Order Service) designed to speed delivery of key product during the holiday season and at the same time is continuing to take steps to combat the growing chemical shortages in tape manufacture, beginning with an unconditional guarantee of product delivery to all long standing customers through 1974.

The SOS program was conceived by Stephen Smith, who recently joined the firm as senior vice president in the areas of marketing sales and sales administration.

"This program applies to all our customers," Smith said, "and the basic thought is to guarantee anyone who takes advantage of it 24 hour product shipment. All of the product is cassette, including head cleaners and 40, 60, 90 and 120-minute

lengths in the AMC line and Tracs line. The minimum order is 144 units.

"The idea," Smith continued, "is to make sure that all our retailers have the fastest moving product during the holiday season and don't get caught in a last minute crunch. The whole program is possible because of the computer which we installed earlier in the year. We have a case history of every account and we can process every order extremely quickly."

Program Plans

The program is not an ongoing one. Rather, it will probably end shortly after the holiday season. "The reason for this," Smith said, "is that this program is designed for the holidays and designed to show our dealers that we will back up our promotions. This is the best way to help

(Continued on page 40)

USSR Reveals 8-track Thrust

By RADCLIFFE JOE

NEW YORK—The USSR, gratified with the success it has had at consumer level of its cassette equipment and software will now offer Russian consumers 8-track products as well.

The disclosure came from Vasily Pakhomov, director general of the

Russia-based Melodiya Records, who is now in the U.S. with plans to purchase 8-track manufacturing and duplicating equipment for the project.

According to Pakhomov, Russia will follow the example of the U.S. in trying to develop a viable automotive market for 8-track products, although attention will also be paid to the home and portable markets.

Already, said Pakhomov, Russian car manufacturers, who produce in excess of 660,000 cars a year, have given the green light to the 8-track concept, and will offer 8-track equipment as an optional extra in many of their 1975 models.

Pakhomov confirmed that much of the equipment for the project will be supplied by Electro-Sound, through its international distributor, Audiomatic Corp., which supplied the USSR with all its cassette manufacturing equipment.

Pakhomov confessed that although his country has the research and development to produce its own tape manufacturing and duplicating equipment, it would continue to purchase U.S. made product be-

cause it had so far, been satisfied with its versatility and performance.

The Melodiya executive also confessed that much of available U.S. manufactured equipment embodied technologies that were ahead of his country's.

Quality Control

Pakhomov, who was the director general of the Bolshoi Ballet before moving to Melodiya Records, said that quality control procedures at Russian tape plants were as stringent as those in this country.

The general feeling prevailing in this country is that the average Russian consumer is not as affluent as his American counterpart. Pakhomov qualified that generalization by observing that many Russian consumers owned both disk and cassette equipment. He added that he had little doubt that when the 8-track products become available there would be those in his country that would avail themselves to all three configurations.

Pakhomov is being assisted on his U.S. fact-finding tour, and on his quest for U.S. manufactured 8-track equipment by Milton Gelfand, president of the Audiomatic Corp.

N.Y. Law Specifies RMS Rating

NEW YORK—Manufacturers of home stereo equipment can no longer play the power game with watts in New York State, according to a new regulation sponsored by the City's Dept. of Consumer Affairs, which went into effect last month.

The regulation, designated "Consumer Protection Law Regulation 36" requires that manufacturers use the RMS (root mean square) method of power ratings as a standard in ads, spec sheets or other promotions.

Passage of the regulation puts the lid on the confusing habit of many manufacturers to rate the wattage on their equipment in anything from instant peak power (IPP), through peak music power (PMP), IRF which is the rating approved by the Institute of High Fidelity, and, of course RMS.

The new regulation warns that it is a deceptive practice in the sale, lease, or offering for sale or lease of home audio equipment, for any person to make any oral or written statement, or other representation, either expressed or implied, concerning the power output of such equipment without clearly and conspicuously disclosing the manufacturer's rated minimum sine wave continuous RMS power output expressed as watts RMS.

The regulation stipulates that the required power output disclosure shall be measured in watts per channel if the equipment is designed to amplify two or more channels simul-

(Continued on page 44)



GENERAL ELECTRIC recently hosted a 4-channel broadcasting demonstration for the press, testing and explaining several systems at GE's Audio Electronics Products headquarters in Syracuse, N.Y.

Japan Fair Shows U.S. Brand Import Trend

By HIDEO EGUCHI

TOKYO—The 22nd All Japan Audio Fair featured hi-fi stereo components from the U.S.A. and Europe with buyers from overseas noting that the Japanese exporters had become, literally speaking, high fidelity importers.

Indeed, with 62 exhibitors promoting some 3,000 items in all to a record crowd of more than 190,000 audiophiles, Oct. 24-28, the newest Japanese import development was almost overlooked.

Squeezed in between JVC's big CD-4 booth and an emergency staircase, Aiwa demonstrated an experimental 4-track, 4-channel stereo cassette deck (with built-in Dolby noise reduction system) that utilizes BASF "Uniset" data communications tape of 1/4-inch width at the open-reel speeds of 3 3/4 and 7 1/2 inches per second.

Several Japanese manufacturers went out of their way to promote imported audio products competitive with their own. "If you can't lick 'em, join 'em" Pioneer demonstrated hi-fi speaker systems by Electro-Research besides showing pickup cartridges by Stanton and blank loaded recording tapes by Memorex.

Not to be outdone, Sansui displayed turntables by Thorens and demon-

strated speakers by JBL, while continuing to push its QS regular matrix system of four-channel sound. Foster, the recently established sales arm of Foster, showed microphones from AKG, as well as speakers and amplifiers by Acoustic Research (AR)—right next to the SQ quadrasonic sound booth of its corporate affiliate Sony.

Nippon Columbia devoted more listening room space to speakers by Bzak than to its new line of high-end audio components. Similarly Sanyo demonstrated speakers by Wharfedale in comparison tests with its own.

Another surprise for visitors to the fair was the initial participation of a major Japanese trading house, Marubeni promoted stereo receivers and amplifiers from Blaupunkt, cylindrical column speakers by Charlin, controlled dispersion speakers from Fisher and electrostatic headphones by Jecklin.

U. S. Brands

Again, Imai Shoji, as sole Japan agent for ADC, Advent, Ferrograph, Jordan Watts, Scan-Dyna, Schoeps and Watts, showed a variety of imported

(Continued on page 44)

Rep Rap

Electronic representative Association's (ERA) Waltham, Mass., professional management seminars, rescheduled for Nov. 30 and Dec. 1 at the Waltham Motor Inn, will be conducted by Jack Berman, chairman of ERA's National Educational Committee and head of his own successful independent representative firm in Inglewood, Calif., and Phoenix, Ariz.

"Becoming an Effective Sales Trainer" explores techniques of training and introduces a variety of formats for motivational meetings and practice sessions. It is scheduled first to allow the newly "graduated" sales trainers to serve as table captains during the "Agreeable Selling" workshop sessions, where they can put their new training principles and techniques to work.

"Agreeable Selling" offers a complete motivational training program including tutorial presentations, workshop sessions, case studies, roll playing and caucus exercises aimed at sharpening the salesman's sensitivity to customers and their needs.

The fee for the 6-hour programs are \$85 and \$20 (the latter for "Agreeable Selling") for ERA members, and includes all materials, lunch and coffee break refreshments. ERA expects 100 for "Agreeable Selling."

"Managing Interpersonal Relationships" is the topic of the New York City professional management seminar sponsored by the

ERA Dec. 7, at the Sheraton LaGuardia Hotel. Speaker Dr. Tom Thiss, executive vice-president of Wilson Learning Corp. will analyze personal social styles, with its strengths and limitations in interpersonal relationships, as well as how to improve effectiveness. Practice in important skills such as listening, asking questions, reassuring, critiquing and supporting, and an evaluation of each participant's social style are offered.

Dr. Thomas Thiss (above), former head of management education for IBM, will present his "Managing Interpersonal Relationships" at the Interface 4/Interactive Marketing Conference in Madrid, Jan. 27-30, as part of the 15th annual marketing conference sponsored by the ERA.

Other Interface 4 features will focus on understanding the roles and relationships of manufacturers, independent representatives, distributors, mass merchandisers and customers as the key to successful salesmanship throughout the electronics industry. A new conference brochure outlining the preliminary program seminars and workshop sessions, special travel package plans, pre-registration details and post-conference trips is available from ERA, at 233 East Erie St., Chicago, Ill. 60611.

Ralph Fiallo has been appointed regional manager, s. Florida area, by Paul Hayden

Associates, P.O. Box 90668, East Point, Ga. 30344 (404) 766-0261. The firm reps Audio Technica, Duotone, Dynaco, Jetco, JFD, Wollensak, Nikko, Savoy, Sennheiser, Vaco Products and Videotone in Ala., Ga., Fla., Miss., N.C., S.C., Tenn., and Va.

Crusading for a better attitude from the buyer to the rep has been very successful for Irving J. Flanders, head of Irving J. Flanders & Associates, 1021 Livernois Avenue, Ferndale, Mich. 48220 (313) 545-4633. "Many buyers have taken a complete new approach and outlook towards the rep that calls on him," Flanders reports. He sends the following bulletin to all his accounts:

"We Like Salesmen
"If you enter our doors because you believe in your product and feel it will benefit this company, you are very welcome.

"If you have some suggestion to make that will work for the betterment of our business, we are glad to see you.

"If your product or proposition has merit, we want to see it or hear it—you know more about it than we do and we want to learn. We may not buy, but you are entitled to a hearing and you will get it.

"We will try to see you promptly when you come in, but if we don't, please be patient with us—we will try not to waste your time by keeping you waiting, and, of course, you won't waste our time, because that would not be fair.

"We have salesmen representing our company constantly and we know their needs, habits, successes and heartaches—so we like salesmen."

Meyer, Ross & Fleming, Inc., appointed Irish Tape representatives for Northern California and Northern Nevada. The firm will rep the entire line of Irish Tape products with specific emphasis on Irish's just released line of blank video 1/4 inch video cassettes.

The cassettes, designated Series 187, are supplied in 10, 20, 30 and 60 minute playing times. They are packaged in a vinyl, dust-proof box, and have a lined identifying label.

The cassettes are geared to the emerging Sony U-Matic videocassette system, and are priced at \$17, \$20, \$20, and \$35 respectively.

H. L. Dalis Inc., Long Island City, N.Y., was appointed distributor to Rotel hi-fi products at a meeting that included president Herbert J. Blumenfeld, Dalis, Arthur Adelman and Ben Pinz of the rep firm Adelman and Pinz, and Mel Kaplan, vice-president, Rotel. Dalis will cover N.Y., N.J. and Conn. Rotel offers dealers "off the shelf" delivery, and a display unit, the SEL-10, which accepts 8 sources and distributes them to any of five pairs of stereo speakers.

Also at H. L. Dalis, Inc., E. W. Schafer, director of purchasing, received an award for 25 years service.

Newly appointed reps for Lear Jet Stereo, Inc., Tucson, are the Norman and Stephen Olson Co., 195 R St., San Mateo, Calif. 94401 (415) 347-7071, covering dealers and distributors in the no. Calif. area; and Siskel Sales Co., 450 Frontage Rd., Northfield, Ill. 60093 (312) 446-2734, with Bill Siskel cov-

ering the greater Chicago area. The new reps will be selling 8-track and cassette for automobiles, as well as home and portable units.

Keynote speaker for Electronic Representatives Association (ERA) Interface 4/Interactive Marketing conference in Madrid, Spain, Jan. 27-Feb. 3, is Daniel A. McMillan, publisher of Electronics. He will deal with major new marketing concepts, especially as they affect independent representatives, including: better organization of time; strengthening his ability to make his principal's distribution system work better; consultation preparation on the requirements of specifying and purchasing.

Carol Decker, Sony premium rep for ten years with husband Brandon, as Incentive Aides Co., 4625 25th Ave., Schiller Park, Ill. 60666 (312) 678-1433, sees more and more companies expanding from the retail to the premium field, with stereo sets vying with small TV's and larger radios in the \$250 range of popular premium gifts. "Quad-sonic sets are a doubtful incentive, since most people are unfamiliar with them," she noted. Some models listed in Sony's incentive catalogue include: Model HP-310/SS-310 compact with record changer, FM/AM/FM radio and two speakers, listing at \$269.95; Model HP-168 ultra compact 8-track player, FM/AM/FM radio, record changer and two speakers, listing at \$229.95; and HP-179/SS-170 compact with built-in cassette recorder, record changer, FM/AM/FM radio and two speakers, listing at \$289.95.

(Continued on page 43)

Have you heard the one about Webtek tape products?

It's a proven history of cost savings, time savings and unrelenting reliability in cassette and cartridge production.

You must have heard it.

It's being repeated millions of times.

TAPE SPLICES

Pressure sensitive splices are individually precut to precise accuracies and mounted on quick release backing tabs. The tabs keep splices clean and take the work out of handling. Your production moves along fast and accurately, every splice neat and uniform.

Q/Splice — precut 8-track cartridge splice.

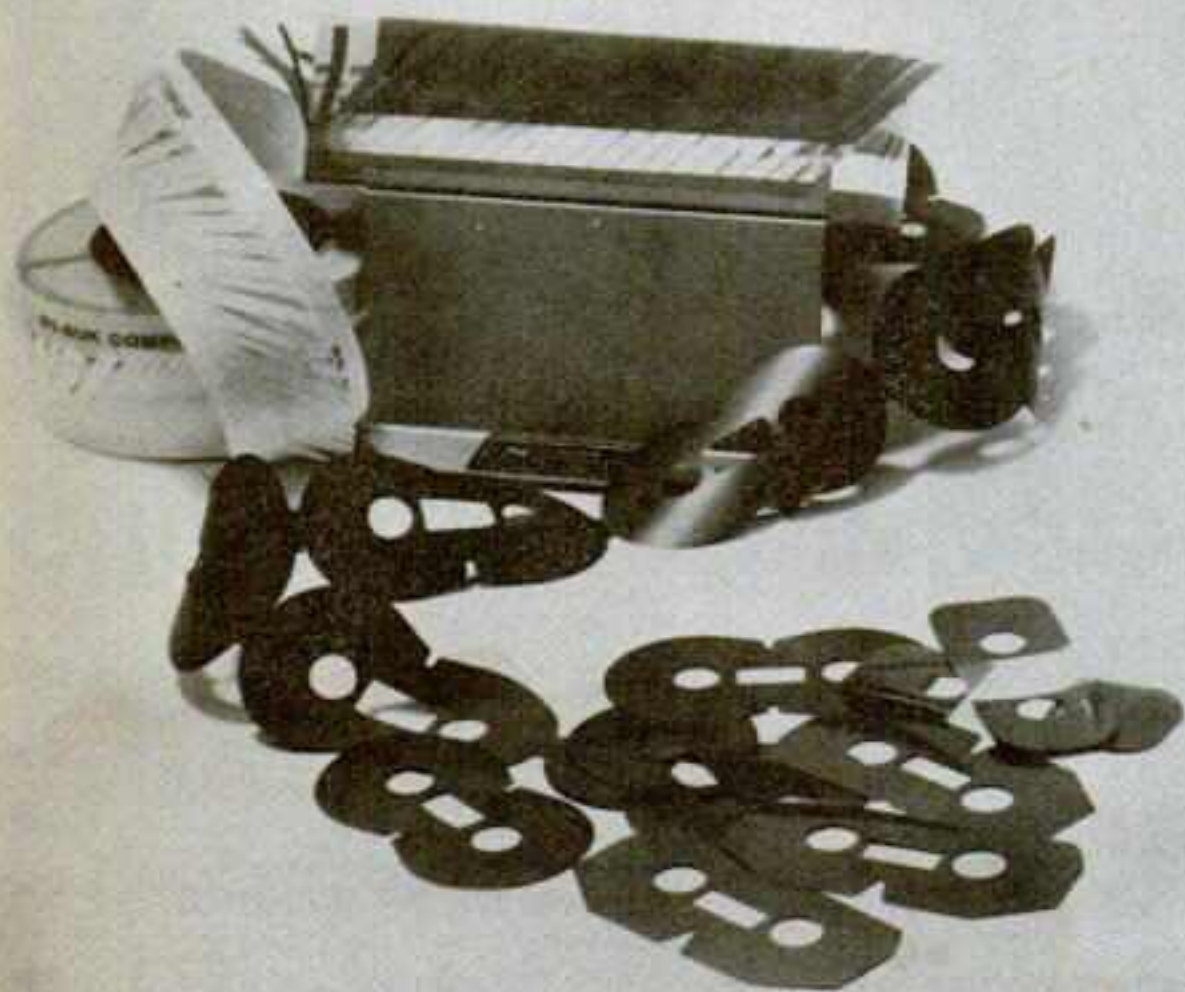
The most widely used tape splice in the industry. Pressure sensitive, 1 mil Mylar/foil laminate for cueing and sensing. Also available in 1 mil Mylar for splicing only.

Splicette — precut cassette splice

Pressure sensitive, 1 mil Mylar for lead splicing.

CASSETTE LINERS

Custom designed Webtek cassette liners supply the right lubrication for smooth, uninterrupted tape operation. Dissipates static charges at the same time. Zone or solid graphite coated Mylar.



Additional information and samples can be obtained from:

WEBTEK CORPORATION
4326 W. Pico Blvd., Los Angeles, California 90019
(213) 937-3511

World's largest manufacturer of precut tape splices.

Audio Magnetics Develops Delivery Speedup

Continued from page 39

move merchandise at this particular time of year and there will be other ways at other times. The idea is to keep backing particular programs with appropriate marketing plans."

Audio bowed the program several weeks ago with an official order form, and followed it up later with an informal testimonial featuring a leading retailer.

Smith also offered a number of opinions on the current shortage problem. "We have told all long standing customers, be they mass merchants, mini mass merchants, department stores, audio specialty shops or independents that we will guarantee all orders at least through 1974. We've made contractual arrangements for next year which should allow us to increase production from this year's schedule and while we will maintain friendly relationships with competitors, we will no longer be selling product to them."

The shortage problem, according to Smith, "appears to be a long term one and we've got to begin planning ahead. We have been examining this since the middle of the year, but we're taking even more concrete steps now.

"We have a number of things working downstream in the laboratory," Smith continued. "For example, certain substitutes are now possible in the laboratory but few can be used in the field at the moment. The important thing that comes to mind for me is that after this lesson with the current shortage, I don't think the industry will ever be caught with only one way to make tape again. There will be alternatives because this is the way progress has always been made, when the pressure is on. You'll find alternatives like water solubles or alternative solvents."

Certain recovery systems are available, Smith added, especially in the plastics area such as the casings used in tape. Recycling rejects has long been the standard practice of most firms, and this is one way of saving on plastics.

Another problem which has cropped up as a result of the short-

age situation is a blackmarket in raw chemicals. "I recently received a letter asking if I wanted to come through the side door on a purchase of THF solvent," Smith said. "This is really the first time we are seeing a noticeable black market in this area."

Shortage Benefits

There are also benefits from the shortages. "It forces you to look at your operation and try to find alternative ways of doing things with a specific quality in mind. The fringe benefits of any crisis are that sometimes you can come up with a better product.

"Another point to look at," Smith added, "is that the Yen was recently

reevaluated for the third time in 18 months. As a result, our export business is thriving everywhere, especially in the Orient. Now, the Japanese are coming here because U.S. manufacturers can make goods at a lower cost in this country than the Japanese can domestically.

"The export divisions are also doing exceptionally well in Canada and Europe," Smith said. "As a matter of fact, we are now in the process of doubling the capacity of our Portuguese facility. But I also want to emphasize that none of this expansion is at the expense of our domestic customers. In fact, we have been undergoing some expansion at the Irvine and Indianapolis facilities."

NEW FROM LE-BO

The Number 1 Source for Quality Accessories

CAROUSEL CASSETTE HOLDER TA-150
Separate, slide-in compartment for each cassette. Rotating, swivel base. Walnut finish sturdy construction. Holds 36 cassettes. List \$15.95

TA-148
Same as above, holds 36 cartridges. List \$15.95



TA322
RADIO HEADPHONE
with built-in AM Radio. Ideal for sporting events, private listening. Soft cushioned ear piece. Operates on one 9-volt battery. SUG. LIST PRICE \$19.95

LE-BO PRODUCTS CO. INC. 71-08 51st AVENUE, WOODSIDE, N.Y. 11377

New Products



TEAC's 360S stereo cassette deck includes 8 external Dolby calibration controls. Unit is priced at \$359.50.



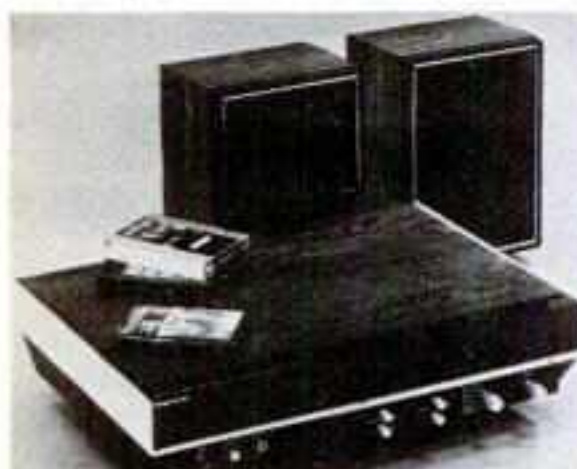
ELECTRO-VOICE offers the 502CP line matching transformer with phone plug for \$14.40 retail. Microphone transformer has a professional three-pin connector and standard phone plug.



PANASONIC's Model CQ-979 is an in-dash 8-track tape player with pushbutton AM/FM stereo radio. At suggested net of \$199.95, unit offers 2-stage pre-amp and can be played with two or four speakers.



GLADDING-CLARICON Mark Series of 4-channel receivers can reproduce from CD-4, SQ, QS, and other matrix systems. Unit includes a Record Scratch and Impulsive Noise Killer Circuit. The Mark 200 retails at \$499.95.



MAGNAVOX stereo FM/AM 8-track tape system, Model ED 1902, is housed in rosewood and white plastic case and includes two compact speakers.



LEBO headphone with built-in AM radio operates on one 9V battery. The TA322 lists at \$19.95.



THE SHARP STA-11 stereo FM/AM tuner and amplifier modular system has two speakers and 20 watt power. In walnut cabinet, unit is priced to sell at \$109.95.



SONY released a new cassette blank tape in 60 min. lengths called the Quad Ferri-Chrome.



AUDIOVOX introduced an 8-track car stereo player, Model C905, for under-dash installation, at \$49.95 price tag.

Audio Assn 4-day Dealer Class

NEW YORK—The Society of Audio Consultants (SAC) has successfully completed another in its series of Hi-Fi courses in Denver, Colo.

The four-day course which ran from Nov. 14-17 was held in conjunction with the travelling exposition of the Institute of High Fidelity, and was jointly sponsored by SAC, a group of Colorado-based hi-fi dealers, and the Sony Corp.

Subjects explored at the course included record playing equipment, tape recording equipment, amplifiers, tuners, 4-channel systems, and speaker systems; and featured at its conclusion, a two-hour examination, and the presentation of SAC awards to successful students.

Instructors for the course were culled from a prominent group of certified audio consultants, and included Larry Zide, Larry Klein and Leonard Feldman.

The Denver course was part of a

continuing series which is being taken around the country by SAC, and is an extension of SAC's very successful home study Hi-Fi course

which has so far attracted audio buffs from all levels of the industry, according to Jerry Joseph, president of SAC.

Export to Japan Fair—Sony Promotes Heathkit

CHICAGO—Sony Corp. displayed the Heathkit line of products to be sold in Japan at the recent Export to Japan Fair here. Many visiting Japanese businessmen had the opportunity to study the varied U.S. products available for export. The fair was co-hosted by the Japan-Midwest Assn. and the Chicago and Osaka, Japan Chambers of Commerce.

Consul General Tateo Suzuki urged more U.S. businesses to investigate the Japanese marketplace.

He said that Japan desires products similar to those popular here.

In addition, he said, "The U.S. brand is often an important drawing force and commands higher margins and prices in the Japanese market." With the Japanese income continually rising, the items so common here which increase the quality of life, will more and more find a major market in Japan, especially for those products related to leisure time, he added.

THINK CHRISTMAS SALES!

#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

DISTRIBUTOR PRICES AVAILABLE

on Quantity Orders (500 pc's & up) upon written request

All Cassette and 8-Track Tape cases are covered in handsome Alligator Vinyl. Velvet-like inside

We also manufacture 45 and LP Record Jackets.

Also Tape Sleeves, printed or plain, or Paper Bags for retailers. These can be printed with music or your special logo.

#C-30 HOLDS 30 CASSETTE TAPES

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

Quantities can be assorted

#12 HOLDS 12 8-TRACK TAPES

50 up	\$2.50 each
100 up	2.30 each
250 up	2.20 each

Quantities can be assorted

#LP FOR YOUR LP RECORDS

50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

Quantities can be assorted

#LS-8 LAZY SUSAN-HOLDS 48 8-TRACK TAPES

50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each		

Quantities can be assorted

#45 HOLDS 45 R.P.M. RECORDS

50 up	\$1.90 each
100 up	1.80 each
250 up	1.70 each

Quantities can be assorted

Custom Case Mfg. Co., Inc. We do Private Label.
 Representatives Wanted. 6232 Bragg Blvd., P.O. Box 5625, Fayetteville, N.C. 28303 Area Code 919-867-6111

Geller on Car Stereo: Price, 'Q' In-Dash, Accessories

By GRIER LOWRY

EDITOR'S NOTE: President Carl Geller and marketing director Mike Landy, National Auto Sound, highlight pricing, advertising, software sales, quadrasonic and in-dash cassette, speakers, FM convertor accessory and lady managers, in this final installment on the 41-store chain profile.

KANSAS CITY, Mo.—Prohibitive costs is a myth National Auto Sound is trying to explode on its new emphasis on in-dash FM stereo car radio/tape sound systems.

Prices? "The entire thrust of our concept is that it eliminates forever the misconception that the average-income person can't go three-way—AM-FM-stereo tape player—in his car because of prohibitive cost," Mike Landy, the marketing expert said. "I think anyone in the market would agree that if you can effectively convey to the public that he can have AM-FM stereo with tape player at a price virtually anyone can afford you would be sitting on a gold mine. That's what we're sitting on."

"But we've run into something of a paradox in that price doesn't seem to have the crunch we thought it would," he said. "When we saturate a market with our message that life can be more fun with FM stereo and player, and when we hit our fast installation service, it isn't so much a matter of \$89.95, \$99, or \$159. You can't isolate the matter of price but on the other hand it isn't the pivotal issue we thought it would be. We've moved \$219 models in some markets with ease."

"Sure we have price leaders and we push them hard," Land disclosed. "But we feel one reason in-dash didn't get off the ground before was that the people who had them attempted to go with top-quality models exclusively. They were endeavoring to get rich quick by targeting only the Cadillac crowd. If you're selling only Cadillacs you aren't going to sell many cars."

"We could sit tight with big-

ticket Motorola and Panasonic but the price-selectivity is the reason our program is clicking. We have at least 45 different in-cash campaigns—FM with speakers, or without speakers for \$89, installed, not installed, with players, without players, with AM, without AM and so on."

Too Many Brands?

"We're probably handling too many different brands and models and we just might be able to make do without half what we have," he said. "We have maybe, for example, five players for under-dash installations, two with multiplex and two with 4-channel. We display probably eight or ten different player models altogether. We employ stand-up floor panel displays showing all radio and player models."

A catchy tag-line is used repetitiously in most advertising including billboard and window signs. It is: "WE STICK IT IN YOUR DASH." Landy feels it tells the whole story in a few simple words. The advertising mix is varied and balanced and key to the market with newspaper heaviest in some areas, radio in others and television getting the major call in others.

There is one area which is getting more and more focus in promotions, according to Landy, who sparks the media program—FM radio stations.

Station Tie-in

"As more and more cars are equipped with FM sets, FM station managements are becoming more aware of the people who are putting the equipment in and we're finding we can work with them to mutual benefit," Landy declared. "We're sitting down with FM station management around the country and talking out ways to promote FM—their stations and our equipment. Some of these stations are telling listeners how moderately-priced FM installations can be and about the fine quality of stereo FM and tape players."

"In return, we attach little printed trailers giving the call letters of stations in the area to the tuners of units

we install. There is potential in this reciprocal effort and we'll explore it more."

Carl Geller lumps quadrasonic systems in the same low-turnover bag with prerecorded cassettes. Both 4-channel and cassettes seemed to be beautiful ideas with fantastic futures, he says, when they came along. As it developed, he doesn't feel either has had the impact on sales hoped for them. Quadrasonic sales would be helped if more FM stations would broadcast in 4-channel, he believes. He holds more hope for cassettes, both hardware and software, feeling that some of the interest in home systems may filter into automobiles. As of now, cassette systems contribute only about one half of one percent of the volume at National Auto outlets.

There may be a roseate future for cassette systems but not until the merchandise becomes available. His stores he says were receiving calls for multiplex cassette systems built in

the dash. But he is now beginning to believe five or six people were making all the noise since the minute the merchandise was received the calls stopped.

Cassette

"Demand for in-dash cassette units will never catch up with 8-track," says Geller, "particularly since there is a dearth of product. Craig came out with the model No. 3510, a fine item, but there is no delivery. Boman emerged with its model 1330 but again no availability. Until we have the product no one is able to honestly predict what the demand will be for in-dash cassette FM/AM player systems. If you're asking me now, I'd say it looks good and I would tell the manufacturer, sure, go ahead with FM-stereo player in the dash because it makes sense. Under-dash systems add up to a great big nothing. It was strange but people with cassette systems at home simply didn't dig under-dash cassette players but they are high on in-dash systems. But where's the product?"

Then Geller adds: "One of the outstanding features to emerge in under-dash players is Craig 'Insta-Mount' which should give under-dash some impetus. The fact that this eliminates those unsightly lock-mounts and makes it simple to take the units out of the car and prevent thievery is a nice plus for under-dash sales."

"Very sad," was the company president's description of software sales at his stores. He pointed out that the company was one of the pioneers selling 8-track prerecorded track for automobile players and at one time sales were hitting a 400 to 500 per week peak at the list price of \$6.98. But now Geller says about 80 percent of the business is with the discount stores and he feels this is a natural situation. It's impulse mer-

chandise and people who see the big, attractive displays of software are motivated to turn in and make purchases.

Accessories

Speakers are given display attention at all stores but there is no hard-sell step-up program, mainly because the company head has always felt that stepping customers up to the larger magnet speakers wasn't always a sound practice. He insists that speakers should be matched to the system and upgrading a man who has bought a low-grade system to a big-magnet speaker is inflicting an injustice, believes Geller.

"Many manufacturers have elaborately-packaged speakers and we do sell a lot of them, installing 99 percent of the ones we sell," he added. "We have always taken what we feel is the solid position that a customer is better off with a good-quality five ounce magnet speaker than with a 20-ounce cheap model. As specialists, it is our job to give the customer sound advice."

Burglar alarms? Geller revealed that the company spent over \$3,000 last year promoting a famous-name line of burglar alarms but the campaign fell flat. They aren't essential equipment anyway on in-dash installations, he points out. But when the subject turns to accessories that are coming on stronger, Carl Geller pinpoints FM converters which fit on the dash and make the conversion of AM radio into FM inexpensive and serviceable.

In a parting note, Geller commented on a personnel trend in his stores: "There's another interesting trend in our stores—we're going with lady managers. We've found some good, sharp competent women. We've done this in the Dallas area and in St. Louis. If properly trained, they can talk the automotive sound language as well as a man."



PHIL RUSSELL of Chicago Blackhawks admires model Jackie Walker as well as car tape players at the Panasonic APAA booth.

Car Stereo

U.K. SOFTWARE, PLAYER TIE-IN

LONDON—Decca has become the first major firm to offer cassette and cartridge car players along with pre-recorded software, said Peter Humphries, manager of Decca Radio & Television products at the motor show here.

The hardware being introduced initially is a cartridge player with a 2.5 watt output per channel retailing at \$82 including speakers; an 8-track player with an automatic head-cleaning device retailing at \$95; another cartridge player, with 6 watt per channel output retailing at \$131; and a cassette player with a 4-watt per channel output retailing at \$90.

Humphries said a Decca study indicated it was possible that by 1975, 55 per cent of in-car tape players would be cassette players against 45 percent 8-track. This would take into account combination players of radio and either tape configuration.

"One of the reasons 8-track has been popular is the shortage of cassette hardware for the in-car market," he said. Although Humphries stressed the 8-track player market would undoubtedly continue, the fact that people with cassette players in the home could buy cassette players for their cars could rule that cassette would predominate in the overall tape market.

Of the car market, other than radio, Humphries said that since 1970 it has grown rapidly to the point where it was predicted that in 1975, unit sales could be more than one million.

Meanwhile, Decca plans to promote its hardware heavily from December until late April.

DAVID LEWIS

LOOK
WHAT
WE
STARTED



You may not recognize our name. But, you'll certainly recognize our product. We're AVSCO. We make Lear Jet Stereo Cartridges. Working closely with Bill Lear, we developed the original 8-track cartridge and we were the first company to manufacture them. If it says "Lear Jet"... we make it. If you want Lear Jet quality...you get it from us. We're AVSCO. And we'd like you to know our name as well as the product we make.

AVSCO PLASTICS

69 HIGHWAY & CORUM ROAD • EXCELSIOR SPRINGS, MISSOURI
Call: Don Birkeness (816) 781-6050



Pfanstiehl's needle guide gives you more

More set model numbers... More hard-to-find needle types... More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.



Pfanstiehl WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST. / BOX 498 / WAUKEGAN, ILL. 60085

Norelco CARRY-CORDER 150



Here's a chance to profit on this fine cassette recorder in original factory-sealed carton with factory guarantee and service in your local area. (consult yellow pages)

#150 includes mike, carrying case, C-60 cassette.	*1-3	4 up	100 up
	\$26	\$24	\$23

*Add 3% for shipping—4 or more prepaid. Terms: check with order.

- 1 Input/Output Cable for 150 & 1420.....3.95
- 2 Earset (with chin band) for 150, 1420.....5.95
- 3 Cigarette lighter 12 volt attachment for 150, 1420.....7.05
- 4 Telephone Pickup Coil (Plugs into mike input).....5.95
- 5 Replacement mike for 150, 1420.....4.95
- 6 BE-22 Adapter for 1100 Carry-Player.....5.95
- 7 AC Adaptor for 150, 1420, Rogers AC50.....2.95
- 8 AC Adaptor for 150, 1420 Norelco BE 50.....5.95
- 9 Foot control for 150 & 1420.....7.95
- 10 Carrying Case for 150 (with storage compartment).....4.95
- 11 CCY-150 "Y" Cable for 150 & 1420.....7.50
- 12 AC Adaptor for 1320, 1440 #BE-70.....6.00

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.)

Tape Duplicator

Harvey Urman, former Ampex Music Division distributor relations manager, has been named to head the custom duplicating sales team with regional managers in the east, midwest and west, for the newly realigned department. Ampex has just

completed a capital equipment investment program to handle small custom duplicating orders more competitively. Urman will be headquartered in Hackensack, N.J., with west regional manager Bob Sheehy, Los Angeles; midwest regional man-

ager Ron Gray, Elk Grove Village, Ill., and east regional manager Bob Schultz also in Hackensack. Ampex's year-old emphasis on custom duplicating includes such services as script writers for making masters, packaging, either manual or auto-

matic, including design; computer inventory control, regional warehousing, returns handling, mailing and order fulfillment, Urman said.

New products available at SSK Enterprises, Inc., Burbank, Calif., are Becht Alignment Tape, ET-9103 Exactwinder, and SP-1000 Semi-Automatic splicing unit, president and general manager Sara Kara reports.

The computer-produced, monitored magnetic recorder playback calibration tapes have azimuth tones first, with a reference tone preceding the frequency response tones for 15 ips, 7.5 ips or 3.75 ips. Standard and program level follow. Two speed test systems are used: one, on the calibration sheet enclosed with the tape, and also speed test tones at the beginning and end of the tape.

The Exactwinder attains winding speed of over 300 inches per second, with a timing accuracy of -0, +4.5 seconds per track over a range of 1 to 99 minutes. Controls include start, stop, power, pushbuttons; and time-set thumbwheel, with emergency

stop button. The 65 lb. unit is solid state.

The \$395 splicer features a built-in splicing block, cutting system and exercise motor. The splicer is activated by pushbutton.

8-track Pact

NEW YORK—The RCA Corp., Lear Jet Stereo and The Gates Rubber Co., Denver, Colo., have entered into an agreement through which RCA will manufacture Lear Jet patented 8-track cartridges in the U.S., Canada and other countries, according to Ed Campbell, president, Lear Jet Stereo.

According to Campbell, the RCA agreement is another step forward in Lear Jet's cartridge and 8-track player licensing program. A similar agreement was signed with CBS last July.

Gates Rubber and Lear Jet own 19 patents on the 8-track cartridge and player system, which according to Campbell, was developed by Bill Lear.

TEAC Expands Line of Decks

NEW YORK—The TEAC Corp. of America has introduced five new reel-to-reel tape decks, two with 4-channel capability, and a stereo cassette deck with wow and flutter characteristics reported at less than 0.07 percent. Also introduced were a set of monitor headphones, and a remote control unit.

The new products are part of the company's "leadership line," and, according to George DeRado, TEAC's president, incorporate state-of-the-art advances that provide all the features necessary for both the audiophile and the general consumer to use his creative instincts.

The new cassette deck, model 360S, incorporates a frequency response of up to 16,000 Hz when used with chromium dioxide tape; a Dolby noise reduction system for reducing tape hiss by about 10dB, and a 400 Hz calibration tone generator for what DeRado calls flawless Dolby-process recording.

Also included in the \$359.50 unit are eight external Dolby calibration controls, and an automatic output stabilizing network that maintains Dolbyized levels despite changes in line levels.

There are three two-position switches on the 360S that select the correct bias and equalization circuitry for maximum performance

with various tape formulations. When use of the Dolby system is combined with chromium dioxide tape, the unit is reported to deliver a signal-to noise ratio of 60 dB.

Features Described

Other features on the 360S are a memory rewind counter which, when activated, automatically stops the transport when 999 on the three-digit counter is reached. Total automatic shutoff in play and record mode shuts off the electronics as well as the transport.

Other features include dual, wide-exursion, studio calibrated VU meters; FM multiplex filter switch for removing the multiplex carrier frequency (19 Hz) from FM signals, input selector switch which adds the required amplification to mic recordings, tape run indicator to show direction and mode of tape travel, removable head cover, and pause control.

The reel-to-reel decks are models 2300S, 3300S, 4300, 3340S, a 4-channel unit, 2340R, another 4-channel unit with reverse.

The 3340S is an updated version of the firm's model 3340, 4-channel record and play reel-to-reel deck with simulsync overdubbing capability.

The 2340R is a 4-channel, three-

motor, three-head reel-to-reel deck that gives the user the bonus of a two-channel play mode in automatic reverses.

TEAC's model 4300 is a low noise, three motor, four-head stereo reel-to-reel deck also with automatic reverse, while model 3300S is a 4-track, two-channel stereo instrument with a 7½ and 3¾ ips speeds. A similar deck, the 3300S-ZT, is a two track, two channel instrument with either 15 ips or 7½ ips speeds.

Rounding out the decks is the 2300S, another 4-track, two channel deck with speeds of 7½ and 3¾ ips speeds.

Tape Happenings

Car Tape Inc. introduced the CT-3604 8-track FM stereo unit with program repeat control, stereo indicator light and separate FM and MPX switch, for under-dash or floor mount, at a suggested list of \$119.95.

Akai America, Ltd., is offering two new reel-to-reel units. The 4-channel GX-400DSS features, the firm's ADR system, quadra-sync, continuous automatic reverse and closed loop dual capstan system at a retail of \$1,495. A two speed reel-to-reel features three glass and crystal heads, Dolby Noise Reduction System, and automatic reverse playback, for \$699.95 list.

New from Marantz are the 4270 stereo 2 + quadrial 4 receiver with Dolby, with a suggested retail of \$699.95, featuring power bridging circuitry, a bottom panel decoder pocket to handle optional plug-in SW decoder and VartMatrix which synthesizes 4-channel sound from stereo sources, as well as a discrete position on the mode switch for use with a demodulator. Also, a stereo 2 + Quadrial integrated amplifier, the 4140, with decoder pocket, and optional RC-4 remote control for balance, listing at \$549.95.

Memorex Corp. has bowed a gamma ferric oxide cassette in lengths of 45, 60, 90 and 120 minutes. The product is now being test marketed in several areas, with sug-

gested retail for the 60-minute length set at \$1.91. ... Superscope has bowed the R-330 AM-FM multiplex receiver, priced under \$200, with flywheel tuning and on FM output jack that will accept 4-channel decoders or adapters. ... An under-dash unit with AM-FM stereo radio and fader control for two and four speakers, is being offered by Lear Jet Stereo, at \$179.95 list for the Model A-85.

Lloyd's Electronics has begun construction of a \$5 million headquarters complex in Edison, N.J. that will give the firm 300,000 square feet of space for warehousing and offices, with completion slated for late 1974, at which time Lloyd's will shift its operations from Compton, Calif. ... U. S. Pioneer Electronics Corp. has developed a stereophonic headphone set featuring a new polyester film diaphragm. Volume levels are attached to each ear piece for left and right channels. The SE-405 lists at \$44.95. ... Teledyne Packard Bell has bowed the RPC 5131 audio console with 4-channel capability. The \$299.95 unit includes a built-in 8-track player, solid state AM-FM tuner, and speaker matrix circuitry.

Sanyo has introduced several new items, including a portable stereo cassette for play and record, Model

M4200A, at \$64.95 list; the GXT 4510 music system with AM-FM stereo receiver, cassette deck, Garrard changer and two speakers, with matrix circuitry, at \$249.95; the \$349.95 DXT-5489 with four amplifiers and SQ and matrix circuitry; a Dolby cassette deck, the RD 4250, with two mike inputs, for \$289.95; and a 4-channel receiver with SQ and matrix circuitry, retailing for \$349.95.

Rep Rap

• Continued from page 40

Listed as Manufacturer Members of the National Premium Manufacturers Representatives (NPMR) are: BASF Systems, Bedford, Mass.; Brother Intl. Corp., N.Y.; Channel Master, Ellenville, N.Y.; Sony Corp., Long Island City, N.Y. and 3M Company, St. Paul, Minn.

Board of Directors of the NPMR include: president, James E. Gallagher, Gallagher Bros., Inc., 230 Fifth Ave., N.Y.; vice-president, Brandon Decker, Incentive Aides Co., 4625 25th Ave., Schiller Park, Ill.; Bev Hatch, Bev Hatch Co. Inc., 6900 S. Orange Blossom Trail, Orlando, Fla.; secretary, Jeanne G. Irving, J-G Specialty Co. Inc., P.O. Box 124, Solvay, N.Y.; treasurer, Nelson Lackritz, General Premium Corp., 8474 Winton Rd., Cincinnati, O.

Directors are: Shepard Bentley, E.G. Bentley Co., 436 Frontage Rd., Northfield, Ill.; Edwin P. Bugbee, Bugbee & Hinckle, Inc., 128 Charles Dr., Havertown, Pa.;

Thomas J. Feck, Thomas-James Associates, 1080 Stormy Way, Cincinnati, O.; Robert A. Johnson, Johnson & Rauch, Inc., 6250 Wayzata Blvd., Minneapolis, Minn.; Nick Juried, Nick Juried Assoc., 9427 Denbury Way, Houston, Tex.; William Moist, Fletcher-Moist & Co., 846 Sixth Ave., Des Moines, Ia.; Eileen M. Ryder, Eileen M. Ryder & Assoc., 16 West 16th St., N.Y.; Royce C. Ziegler, Latimer & Ziegler Assoc., 2900 Northwestern Hwy., Southfield, Mich.

Manufacturers Directors are: Ray M. Bel-ding, Wolverine World Wide, Rockford, Mich.; Monroe Sherwin, Chambers Sherwin Furs, 345 Seventh Ave., N.Y.; Raymond Smith, 3M Company.

Executive Director is Kathleen Easton Roig, NPMR, 42 Jefferson Ave., Danbury, Conn. Honorary Directors are: Lawrence W. Bell, Incentive Marketing, 633 Third Ave., N.Y.; and Betty Meredith, Meredith Associates, Inc., 240 Park Ave., Rutherford, N.J.

FOUR STAR ★ ★ ★ TAPE/AUDIO/VIDEO ★ AUTO SOUND REPRESENTATIVE

Based prime LA market. Interested in quality line to rep., or in joining strong, aggressive rep organization in need of a producer.

TIME FOR ACTION

Write:
Billboard
Box 1037
9000 Sunset Blvd.
Los Angeles, CA 90069

SUPERCART

- CI SuperCart Cartridges
Empties with foam pad
- Lear Cartridges
Empties with spring pad
- 8-Track Lubricated Tape
- Cassette Tape
- Cartridge Sleeves
- Splicing Materials
- Associated Accessories

CI CARTRIDGE INDUSTRIES CORPORATION

P.O. Box 186 Excelsior Springs, Missouri 64024
Phone 816/637-2186

Breakthrough by TDK

• Continued from page 39

cording to Tokuda, with a high coercivity value of more than 1400 Oersted, provides a magnetic signal strength sufficient to permit production of videotape duplicates directly on a contact print system.

Tokuda added, "Direct contact duplicates produced by this method using Avilyn master videotape on Avilyn videotape copies are superior to duplicates made by conventional head to head duplicating systems using gamma ferric oxide videotapes."

The TDK executive said that in actual tests conducted by TDK, Avilyn overcame the abrasive character disadvantage of chromium by producing less than 1/6th the amount of headwear as chrome, after 120 hours of running time. Large scale commercial production of the tape is scheduled for early next year.



690 ips

Perfect wind—no pull out crinkle; Cast aluminum construction; Precision Ball Bearing motors; Available from stock.

300/hr.

AUDIMATION, INC., 2831 N. CLARK, CHICAGO, ILL. 60657
(312) 248-7006

\$355.00
Dealers Invited

Imports to Top U.S. Mfg. by \$2.3 Billion in '73

• Continued from page 3

billion in prospect for 1974, and a 1980 possibility of between \$6.9 and \$7.6 billion. The only unhappy aspect is the continuing imbalance of imports over exports in this field, with the exception of components, where exports lead (Billboard, Sept. 29).

Manufacturers' shipments of records and tapes (lumped in a single category of "phonograph records") are estimated at \$530 million in 1973, up 2 percent over 1972, with continuing increases of 2 percent annually, projected. Record

and tape shipments are estimated at \$540 million in 1974, and could reach \$620 million in 1980. No mention is made in the Commerce Department Outlook, of the possible factor of shortages of Polyvinyl chloride (PVC), which will be subject to government allocation of petroleum-based materials (Billboard, Nov. 3).

Import Flow

The Outlook acknowledges that to prophecy the state of the consumer electronics industries as far as 1980 is a somewhat shaky undertaking, partly because it is difficult to project for industries subject to rapid technological change, but more so because of the import situation. The continuing flow of imports is expected to exceed U.S. exports by \$2.3 billion in 1973 (two-thirds of the value from Japan), increasing another 13 percent in 1974.

Also, the real impact of the balance of trade problem in this field may be obscured "because of the large volume of entertainment products being manufactured by U.S. facilities overseas." Outlook believes that some of these products may be counted with U.S. domestic shipments, "further clouding the real impact of the problem."

Commerce finds no fault with the U.S. firms for using offshore operations. Outlook comments that this is one way U.S. firms compete "more effectively with the Japanese in both the domestic and overseas markets."

The shifting currency situation will also affect the future of home entertainment imports. Because of the dollar devaluation, "there are some signs that Japanese consumer

electronic products will now face stiffer price competition in U.S. markets," provided U.S. manufacturers hold their present price lines. Not all U.S. electronic equipment firms are doing this, so "it is difficult now to come to any significant conclusions as to the long-term impact of the devaluations."

The final decisions on trade legislation now being worked out in Congress could have some adverse effect on U.S. investments in overseas production facilities to supply their worldwide markets, Outlook notes. At stake is the fate of Tariff Act provisions which give the firms a tax break, and the well-known Item 807, which permits exemption of the value of U.S. content in calculating the duty applicable to products assembled abroad from American-made parts and components.

Consumer electronic products assembled in foreign countries from U.S. and foreign components, and imported under Item 807, came to \$326 million in 1972, up 44 percent over the 1971 level of \$184 million. Principal countries involved in these assembly operations are Taiwan, Mexico, Hong Kong, Japan, the United Kingdom, Singapore and Canada.

The dollar value of 1972 imports of all consumer electronic products was \$2 billion, up 25 percent from 1971, and representing 35 percent of apparent consumption in the U.S., Outlook reports. Imports of consumer electronic products exceeded exports by \$1.76 billion, with Japan accounting for \$1.34 billion of the U.S. trade deficit.

The 1972 imports consisted largely of tape recorders/players with manufacturers' value of \$580 million; TV receivers with \$497 million value, and radios \$458 million. Phonographs, including record players and turntables were imported to the tune of \$84 million, and radio-phonograph combinations, \$87 million. The imported tape recorder/players and hometype radios accounted for about 98 percent of U.S. consumption; radio/phonograph combinations and phonograph/record players about 60 percent, and imported auto radios, 23 percent of U.S. consumption, with Japan accounting for about 70 percent of the import value.

Domestic Production

On the domestic production front, U.S. radio production, largely auto radios, is estimated at about 10 million units in 1973. Shipments of

phonographs are estimated at about 3.9 million units in 1973. Average manufacturers' prices of radios in 1973 should stay at the 1972 level of \$16 and phonograph prices in U.S. shipments are expected to drop to \$30 in 1973. Color TV is still the glamour item in U.S. home entertainment sales growth here, but Outlook figures the saturation point will soon begin to level off, after a decade of leadership. "Home video equipment, expected to be readily available by the end of 1973, will still be expensive," Commerce predicts.

U.S. exports of consumer electronic products rose 27 percent above 1971 in 1972, to \$231 million. The major portion of these exports consisted of color TV sets and auto

radios to Canada; jukeboxes to West Germany, and TV tuners, chassis and unassembled kits to Mexico and Taiwan, in support of Item 807 activities (foreign assemblage using U.S. components and returned to this country for domestic sale).

Further realignment of currencies is expected to speed up Japanese offshore production of consumer home entertainment products that are "labor-intensive." Commerce expects more Japanese manufacturers may elect to assemble in the U.S. as devaluation of the dollar and the floating of the Japanese yen "materially increase the cost of Japanese imports." Dealers in Japanese TV's and consumer products have been alerted by their suppliers that additional price increases will be introduced with 1974 models.

See U.S. to Japan Import Trend

• Continued from page 39

products ranging from hi-fi speakers to record cleaner. In addition, Tomy displayed pickup cartridges by Pickering and turntables from Dual, while Toa promoted transcription units by Lenco. Audionix showed pickup cartridges from Ortofon and connector cords by SCA. Sansei Enterprises displayed imported vacuum tubes, which are still favored by the "audio maniacs" of Japan.

Lux, a Japanese manufacturer/exporter of amplifiers, demonstrated speakers from B&R. Nakamichi, originator of the "professional" stereo cassette deck, promoted the phased array speaker system by Dahlquist. The Model DQ-10 will be marketed in Japan at some 150,000 yen (about \$500) list. Etsuro Nakamichi, president of the company that bears his name, told Billboard at the show. Napolex, a Japanese manufacturer of stereo headphones, displayed a speaker system from Denmark with enclosure made in Japan. It is being sold here under the brand name of Scan-Napolex. Technica, the newly established sales arm of Audio Technica (Japanese manufacturer/exporter of pickup cartridges), demonstrated speaker systems from Electro-Voice. Another Japanese importer, Nari-kawa Shokai, promoted hi-fi loudspeakers by Celestion and Tandberg.

Concurrently with the show or closely following it, some other Japanese manufacturers and trading firms disclosed that they were about to import speakers from overseas, for example, Beltek (IMF), Onlife (Lowther), Kanazawa Trading (EPI) and Teac (ESS). And on Nov. 6, Sony announced that its trading arm was importing Health-Kits for sale in Japan from next Jan. 16.

U.S. Firms

European and American manufacturer's corporate affiliates partic-

ipating in the fair included BASF, Braun Electric Japan, BSR Japan, Jervis Asia (hi-fi components by Citation and Dynaco), Marantz Far East and Sumitomo-3M (Scotch brand blank loaded tape). Balcom Trading, a Japan-based company of U.S. origin, promoted pickup cartridges by Shure, whose product is already being "well plugged" by BSR in its Japan sales of automatic changers and also by Yamaha for its record players.

Apart from imported stereo components, especially speakers, and the experimental four-channel cassette deck by Aiwa, the new "electronic" AM/FM stereo tuners and the higher powered solid state amplifiers from the Japanese manufacturers drew particular interest.

Two stereo cassette decks by Sony, compatible with the manufacturer's new ferri-chrome tape, were introduced at the show. Also demonstrated was a Dolbyized version of the front-control type from Beltek. Similar models were introduced by Matsushita (Panasonic) under its Technics brand. Nippon Columbia showed a new stereo cassette tape deck to be marketed shortly under its Denon brand.

The Japan Audio Society, which sponsors the fair, was overwhelmed by the record number of attendees, the high turnout of exhibitors and the sheer volume of products—and sound, which was cacophonous if not quadrasonic. The JAS told Billboard: "We'll certainly have to find a bigger place for next year's fair."

Morse Exec Dies

NEW YORK—Harry Norman, vice president, administration, Morse Electrographic Products, died Oct. 22 of a heart attack at his Valley Stream, New York home. He is survived by his widow and two daughters.

Do you just stock phonograph needles?

Or - do you merchandise them?

There's quite a difference—the difference between ho-hum, dead inventory and fast-moving, top profit merchandise that makes your accountant happy.

A major reason Fidelity needle dealers smile when they talk about needle sales, is their Fidelity Distributor.

Your Fidelity Distributor is a trained needle specialist providing:

- fast, personalized service
- extensive back-up stock including special items
- world's best, most complete needle replacement guide
- inventory management system
- powerful merchandising program

Your Fidelity Distributor is a needle merchandising specialist who is only satisfied when his dealers make substantial sales and profits on Fidelity needles.

If your business is just buying phonograph needles, you may be missing profit opportunities.

If your business is selling phonograph needles, contact your Fidelity Distributor.

FIDELITONE
THE TOUCH OF MAGIC
207 N. Woodwork Lane, Palatine, Illinois 60067



OVATION Records president Dick Schory (left) with Hiroshi Tada, vice president and general manager, Sansui Electronics USA at Chicago demonstrations for dealers. The display will be used in international promotions of the Sansui quadasonic system.

N.Y. Law Specifies RMS Rating

• Continued from page 39

taneously with all associated channels fully driven to rated per channel power; also at a load impedance of 8 ohms; across the manufacturers rated power band or power frequency response to be not less than 60 to 10,000 Hz; and at a level of total harmonic distortion which is less than one percent at all power levels from zero watts to the rated power output.

Optional Data

The regulation also lists a number of optional disclosures. Among them is stated that any other operating characteristics and technical specifications may be disclosed provided the disclosure is not larger or more conspicuous than required by the wattage regulation, and provided that the rating and testing methods or standards used in determining such representations are disclosed, are well-known, and are generally recognized by the industry at the

time the representation or disclosure is made.

Also that these specifications are not intended to either deceive or confuse the consumer, and are not likely to frustrate the purpose of the regulation.

It continues, no such characteristics of specifications may be disclosed unless they are obtainable as represented or disclosed when the equipment is operated by the consumer in the usual or normal manner without the use of extraneous aids.

Alternative optional disclosures allowed in the regulation allow for other power output disclosures provided it is rated by the manufacturer and expressed in minimum watts and that it represents the power capabilities of audio equipment at any frequency or amplitude level of program material to be produced by the equipment, or substantially represents the mean power available at any frequency or power amplitude.

do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

H. MANN
EMPIRE MAGNETIC INDUSTRIES
545 Allen Rd. Woodmere, N.Y. 11598
Phone 516-420-8558
Miami, Florida Flagler Plaza Bldg
4100 W. Flagler Street
Phone 305-448-9038

We are a duplicating plant with everything available in 8-track equipment and supplies including 2 & 4 color labels & sleeves.

Qualified engineering & production consulting service with capacity for training and installation of all related equipment. We also have complete line of finished products & accessories. Detailed information available. Call now, **704-394-0351** or write **JONES, S.D.S.**, 2734 Rozzells Ferry Rd., Charlotte, N.C. 28208.

2 Marketing-Via-TV Cos. in U.K. Snagged; Delivery Snarled

LONDON—Two of the TV merchandising companies have run into problems which are causing delays in records reaching the retail trade.

Ronco's "Command Performance" album has been held up and over one week's TV promotion has been lost as a result of objections by five U.K. majors to its release, while Arcade, due to current shortages of manufacturing capacity and TV time, is doubtful whether the "Hollywood Gold" and "Twenty Number Ones" albums will be available in the London area before Christmas.

"Command Performance" was due to be featured on the TV screens in the London area from Nov. 10 at the start of a nationwide campaign claimed to be costing \$750,000 at rate-card prices. Ronco's managing director, Tony Goldston, told Billboard that it had planned to start shipping deliveries to dealers this

week in readiness for TV advertising to start in the week of Nov. 19.

The album comprises 25 tracks performed by 20 artists on the American TV series, the Ed Sullivan Show. The tracks were acquired for use on record by Manny Fox Productions of New York, then leased for the U.K. to Multiple Sound Distributors which provided the package to Ronco.

However, despite assurance given by Fox Productions to MSD managing director Ian Miles that the material was available for worldwide release, RCA, EMI, CBS, WEA and Phonogram stepped in with a claim that as holders of the British copyrights to such artists as Tony Bennett, Barbra Streisand, Judy Garland, Johnny Mathis, Nat King Cole, Harry Belafonte and Peggy Lee, their approval of U.K. release had first to be obtained.

Geoffrey Bridge, director of the BPI, which negotiated on behalf of the majors, told Billboard "It was an extremely complicated matter to sort out, especially since some of the recordings dated back to 1951, but it has been resolved and the record is cleared for release." Bridge would not disclose how the problem had been resolved, but the usual course of action would be for a royalty on U.K. sales to be paid to the companies.

Michael Levene, director of Arcade, explaining the problems which are affecting the company's two albums, said, "It was a question of going with the records we have available and the TV time we could acquire or not going at all. We were not certain of being able to secure enough screentime or records to cover the London area properly. To have gone with half a campaign in London would not have been fair either to the trade or to ourselves."

Levene added that problems had also been encountered in the Anglia TV area where only the "Hollywood Gold" album was being promoted.

He said that attempts were still being made to buy enough time in London for the record to be released before Christmas, but if this proved impossible a proper campaign would be mounted for January "or as soon as possible afterwards."

Publishing, Italian Style, Paying Off for CBS-Sugar

By ROBERT SOBEL

NEW YORK—Publishing, Italian style, is paying off handsomely for Edizione April, CBS Intl-Sugar joint publishing venture in Italy. Vittorio Somalvico, general manager of April, visited the States recently and stated that the firm's profits are up 40 percent over last year, the fifth consecutive time since its formation some five years ago.

Somalvico attributed the growth to such factors as the broader acceptance of American product, more artists with publishing ties, and the catalog itself, American and local. Regarding acceptance, he stated that tunes by U.S. and other foreign artists such as Laura Nero, Blood, Sweat & Tears, the Byrds, Nilsson, and Gilbert O'Sullivan are leading the catalog parade. "Recorded locally, their songs provide us with great impetus, Somalvico said.

He stated too, that publishing, in general, had come into its own in Italy, gaining in importance because of an increased awareness in both foreign and local artists.

Somalvico feels that his firm has some of the best copyrights in Italy, citing firms such as Acuff-Rose, Gamble-Huff and April-Blackwood, with whom they have licensing deals, and by U.S. writers who also own their own publishing firms, such as Steve Stills.

Publishing in Italy is traditional,

much like the U.S.'s many years ago, he said. "Publishers in Italy promote and exploit the records, helping it get aired on radio, or in getting a local artist to perform the song live or on records. This is better for everyone concerned."

3 Ex-Beatles File Suit Vs. Klein, ABKCO

LONDON—Three ex-Beatles have started a legal battle against Allen Klein and his company, ABKCO Industries Incorporated, the world business management organization which formerly represented the Beatles' group of companies.

John Lennon, George Harrison and Ringo Starr, together with Apple Corps and 13 other companies in the group, have issued a High Court writ claiming, among other things, damages for misrepresentation.

In 1971 the fourth member of the Beatles, Paul McCartney, brought a High Court action to break up the group saying that he did not trust Klein with its stewardship. John, George and Ringo asked for Klein to stay as manager of their business affairs.

In their writ, Lennon, Harrison and Starr now claim a declaration that an agreement dated May 8, 1969, signed by themselves and Klein is not valid and should be set aside because they did not fully understand the nature and effect of it.

They also claim a declaration that an alleged variation to the agreement was invalid for similar reasons and on the ground of misrepresentations; and that ABKCO is not entitled to commission as their agent under the agreement because it has committed fundamental breaches of its duties.

The 13 other companies named in the writ are: Apple Publishing; Apple Films; Subafilms; Harrysongs; Startling Music; Python Music; Sing-song Music, and Ono Music, all of Savile Row, London.

Apple Records Inc. of New York; Apple Records Inc. of California; Apple Musix Publishing Co. Inc.; Apple Films Inc. and Apple Music Inc. are all companies incorporated in the United States.

From the Music Capitals of the World

LONDON

A new technique which slashes the cost of record labels is claimed by Bedford-based Cassette and Record Services. Lee Newbon, director and general manager, predicting a future production rate of 50 million labels a year, said the new procedure eliminated the necessity to varnish multi-colored labels to stop the ink blistering in the press. . . . Pickwick is importing 100,000 albums a week from the U.S. and is committed to bring two million records into the U.K. from the States. Sales manager, Alan Friedlander, explained that the company was outselling its U.K. pressing rate. "We are fortunate in possessing a very large plant in the States which is geared for custom pressing and exports." Chairman of Pickwick International Inc., Cy Leslie is over from America for discussions with U.K. managing director, Monty Lewis.

George Butler, president of Blue-note Records, and Horace Ott, who has 20 gold records for producing and arranging, have been in London recording a new Shirley Bassey album at Morgan Studios. . . . People, Trojan's new r&b label, has begun the release of eight albums by Reubin Wilson, Larry Willis, O'Donel Levy, Junior Parker, Ramon Morris,

Carman McRae, Jimmy McGriff and Della Reese. . . . Results of the Laminated Record Sleeve Design Competition organized by British Celanese: Popular Class—Gilbert and Sullivan "Extravaganza" Vol One on Philips International, designed by Geoff Halpin, printed by Howards of Slough and laminated by Plastipak; Pop section—Grass Roots on A&M's Mayfair label, designed by Pauline Ellison, printed by MacNeill Press and laminated by Cellulose Acetate Laminations; Classical category—"Tchaikovsky Favourites" on Fontana, designed by Phil Duffy, printed by Howards of Slough and laminated by Plastipak.

Newly installed B&C sales force begins operations with Charisma's first sampler, "Charisma Disturbances" a double album which is virtually a history of Charisma to celebrate the label's fourth anniversary. Featured artists include Rare Bird, Nice, String Driven Thing, Lindisfarne, Clifford T. Ward and Genesis. . . . The Cliff Richard Story, produced by Pete Brady for Emison, EMI's Radio Programme Company, is now available to radio stations throughout the world in the form of seven one hour episodes. . . . Markets in the U.K. and overseas are being sought by Global Marketing for a 28-minute TV show produced at a cost of \$20,000 by Mike Collier, owner of Majestic Studios and director of Aries Records. The show, to be recorded live before an audience at the Cat's Whiskers on November 27, comprises mainly pop standards played and sung by a 40-piece orchestra and singers. . . . Charley Pride, Conway Twitty, and Faron Young are among a catalog of country artists to be released by the Ember Group when a deal is signed by chairman Geoffrey Kruger at the end of the Country Music Association Convention in Nashville.

"Lest We Forget," by the Les Reed Orchestra, is the last single to be released on Reed's Chapter One label. The company was wound up at the end of September as part of Reed's aim to divest himself of business interests and concentrate on writing and performing. Reed, with Barry Mason, has written two songs for Elvis Presley which are expected to be on the singer's next album. . . .

(Continued on page 46)

Chrysalis Singles Set

LONDON—Chrysalis, in conjunction with Music Lore's John Gaydon and producer Alan Seifert, will be launching a new singles-oriented label early in the New Year. The new outlet, to be known as Scratchy Records, will be the first new label to be launched by the Chrysalis group of companies since the birth of its own Chrysalis Records four years ago.

In a worldwide deal, negotiated between the three parties, Gaydon and Seifert, through Seifert's Go Records production firm, will produce singles for marketing and distribution by Chrysalis.

However, although a worldwide agreement, the Scratchy label will be

launched only in this country initially—Scratchy product will be released on the Chrysalis label in all territories outside the U.K.

The new label has already signed some acts but it has not yet been revealed who they are. The first release on the outlet is scheduled for January.

Seifert told Billboard, "Our aim is to record singles by artists who have considerable talent and to gain prominence for the artist through the singles medium as opposed to immediately recording an album."

Chrysalis director Chris Wright commented: "It is our intention that the new label has its own identity and will be our first label totally committed to singles. I consider the launch of Scratchy as a very important development for Chrysalis and for the finding and breaking of new talent."

Peer-Southern & WB in Mexico Pact

NEW YORK—Warner Bros. Music and the Peer-Southern Organization have expanded their agreement to include Mexico.

The 56 individual companies involved in the deal represent such major composers as Randy Newman, Van Morrison, Donny Hathaway, John Sebastian, Jimmy Webb, Bob Dylan, George Gershwin, Faces, Stephen Schwartz, Victor Herbert, Cole Porter, Richard Rogers, Arthur Schwarz and the Warner Bros. Film Score Library.

Among the companies which will continue to be administered by PSO throughout Latin America are M. Witmark & Sons, WB Music Corp., Ice Nine Publishing and Warner-Tamerlane Publishing Corp. According to Mario Conti, International professional manager, the Warner Bros. catalog will be represented by the PSO Mexican affiliate Editorial Mexicana De Musica International (EMMI), managed by Augusto Monsalve.

EMI Sets New U.K. Factory

LONDON—EMI is planning to open another factory in addition to the \$15 million building at Hayes which went into operation last year.

The aim is for the new factory to have both record and tape production plant under one roof.

Managing director Gerry Oord was reluctant to go into detail about the project until arrangements are further advanced but he said he expected the factory to be operating within a year.

He said: "We have some ideas worked out but until they are finalized we don't want to say any more at this stage." Oord said he doubted if the new factory would be in the London area.

CBS's Repeat Drive on Conniff Greeted by Dealer Criticism

LONDON—CBS's intention to repeat the sort of sales campaign used to promote Ray Conniff during October may be greeted with something less than enthusiasm by many U.K. dealers. CBS announces that the promotion, which offered the public a free Conniff album for every one bought, resulted in sales of 100,000 albums. However, dealers have been critical of the scheme because the specially produced "Happiness Is Music" albums were not available to be given free with existing back stock.

Manager of Roach's Records, Leytonstone, Joe Roach, complained: "This is something that has happened before and could happen again. The problem is quite big. I carry about 30 Conniff albums all the time and once I had sold my October ordered copies and run out of free albums I was faced with a severe problem. I think it is quite wrong."

Anthony Hackett, manager of Petacrest in Birmingham, said his regular stock of Conniff albums, which he described as "the bread on which dealers rely," totalled 100. "You can't hide the stock. You just have to try to explain to customers and hope they will understand. In our case the promotion may have done more harm than good."

George Travica, manager of Sikes & Son in Manchester, said that he was fortunate in that he did not already have a large stock of Conniff product. "However, I did run out of the free album and the only way I could get around the problem was to order in ones and twos for customers who came in after the free album was exhausted."

Mark Bredon, manager of K.J. Bredon in Brighton described the scheme as "A sort of blackmail on the dealers." However, he said that his store had been little affected

again because of the small stock of Conniff that he carried. However, he knew larger dealers who had found it a real problem.

CBS general sales director, Jack Florey agreed that a problem had been created and CBS had been aware of it before the campaign was launched. "But how are we to tell what stock the dealer already has," he asked. "We decided to approach it as a one-for-one offer. The idea was that at the end of the campaign the dealer's stock would still be the same as it was before."

He said it was impossible for CBS representatives to get to everybody and check backstock and CBS had not wanted to restrict the offer at all to certain dealers. "We did send out some free copies to dealers who complained that they had large stocks of Conniff already but if I had made the same offer to everybody I would have been conned left, right and center. There is no way I can check if a dealer who says he has 150 albums really has only 100 or 50 or five."

However, he pointed out that many dealers themselves had misused the offer and CBS had received complaints from members of the public who had been asked to pay for the free record. "It was selling for

85p, 88p and even 99p in some stores."

He emphasized that the album had been specially produced without a price on it so that it would be given away free. Now that the campaign has ended the "Happiness Is Music" album is no longer being produced and will not be available at budget price to the public.

Telltime Now Billboard Ltd.

LONDON—Telltime Limited, publisher of Music Week, and a wholly-owned subsidiary of Billboard Publications Inc., has changed its name to Billboard Ltd.

The change also affects Cardfont Publishers Ltd., publisher of Record and Radio Mirror, Music Week's sister consumer pop weekly. Cardfont, which was a wholly-owned subsidiary of Telltime Ltd., now becomes a subsidiary of Billboard Ltd.

The new designation brings the Billboard U.K. operation into line with the companies in the U.S. and Japan which also operate under the corporate Billboard umbrella.

RM Sells Total Stock of Liquidate Deletion Albums

LONDON—An independent record wholesaler has virtually wiped out Record Merchandisers' stock of deletions after buying a half-million albums from the industry's rack company.

Cyril Spencer, of Craven Park Road, Harlesden, has rented a 14,000-square-foot warehouse and employed extra staff to sort and price the product.

The deal is the most significant move following RM's announcement about a year ago that it would be running down its deletion business to concentrate on full-price racking.

Spencer Pearce, a founder of the three-year-old Cyril Spencer company, said he planned to take over as deletion top-dogs from RM which at one time carried stocks of some 2,500,000 albums. Despite the change of the RM operation it will continue its agreement whereby its shareholding record companies must give RM first choice of their deletions.

This will put RM in a lucrative position as middle man between the companies and Spencer. Pearce said: "We believe this is the biggest single deal involving deletions. There was room for someone to step in where RM left off."

He said his company is prepared to serve anyone, from an order for a single album to bulk requirements.

In January, Pearce will be leaving to tour some of the company's 2,500 regular accounts in the U.K., Europe, Scandinavia and America specifically to spread the word about the new acquisition.

He said he foresees no problems in selling the stock and in six months the company will be looking for another deal of a similar size. Budget deletions will start to sell from 96c and full-price albums from \$1.44, he said.

Pearce also disclosed plans for the

company to set up its own budget label in the near future although he said the scheme was being held back until the industry's pressing problems eased.

Tom McDonnell, sales and distribution manager of RM, said: "This deal has taken up virtually our entire stock. We are running down our deletion business and this really completes the operation. In the future we will be handling only about 200,000 deletions which we will sell immediately and not hold in stock."

He admitted RM is happy about remaining as middle man between the record companies and anyone in the deletion business.

Pickwick Imports Of LP's From U.S. 100,000 Weekly

LONDON—Pickwick is importing 100,000 albums a week from the United States. Sales manager, Alan Friedlander, said: "We are now using six different pressing plants in the U.K. and we are outsourcing production so comfortably that obviously we have had to go out of the country for supplies. The name of the game is, after all, to sell records."

Friedlander said that Pickwick U.K. was committed to importing two million records from the States. Asked if the pressing problems there were as great if not greater than in the U.K. he agreed but said: "We are using the Pickwick pressing plant in the States and the firm is fortunate in possessing a very large plant which is geared for custom pressing and exports."

The U.S. plant will be dealing with the entire Pickwick catalogue, no particular part of the repertoire has been picked out for production in the States. The records are being shipped in in containers and are being sleeved in the U.K.

From the Music Capitals of the World

• Continued from page 45

Roger Watson, professional manager of Chrysalis Music for the past eight years, has been appointed to the newly created post of a&r coordinator. . . . A Christmas tribute to Noel Coward is to be mounted by the House Of Jaegar fashion store in conjunction with Chappel. LP sleeves will be displayed while tapes of Coward's music are played in the store. . . . Enterprise Records and Distribution has had a receiver appointed to manage the firm by its debenture holder, believing its security was in jeopardy. The receiver, Michael Hinton, said he had decided it was a good business and planned to continue running it.

John Dummer has joined Elektra/Asylum Records as promotion manager. He was previously with MCA. . . . CBS has appointed a new director specifically to take charge of business affairs. He is Paul Russell, a solicitor, who will report directly to manager Dick Asher. . . . EMI subsidiary, World Record Club, has changed its name to World Records because the firm is no longer functioning as a club-type operation.

REX ANDERSON

PARIS

Maxim Saurey and his five-piece New Orleans combo are appearing nightly at the Trafalgar, a new bar which has opened at Montmartre and which is modeled on the British public house. . . . Donna Hightower and Manu Dibango topped the bill at a concert called Musicrama at the Olympia theater here on Nov. 20. . . . Shocking Blue has signed with Decca. . . . Serge Lama, Johnny Halliday, Sylvie Vartan, Jacques Martin and Maxime le Forestier were among the artists appearing at the XIth International Variety Festival held in Rennes on Nov. 9, 10 and 11. One evening of the festival was devoted to Breton folklore music. . . . British rock singer Gary Glitter is to play a concert at the Olympia. . . . The French Ste des Auteurs has awarded the Baurice Ravel Gold Medal to composer Marcel Landowski and to Madame Francis Salabert, president of the Salabert music publishing company. . . . Robert Manuel, who produced the 15th century operetta "Les Cloches de Cornéville" 20 years ago, has announced he is planning to stage the musical again at the Theatre de la Musique for Christmas.

Top of an opinion poll organized by French Radio to find the singers the French public would like to watch performing as often as possible was Tino Rossi followed by Mireille Mathier, Georges Brassens, Luis Mariano and Edith Piaf. . . . The Robino music hall is planning to stage a Folklore Festival featuring Pat Woods and Kathy Lowe, the Bluegrass Connection, Steve Waring and Roger Mason. . . . Police had to be called to the Palais des Sports when 12 singers in the rock opera "The French Revolution" went on strike. The audience demanded their money back. . . . Louis Panassie, son of the French jazz historian Hughes Panassie, is having his film "The Jazz Adventure" screened at the Salle Pleyel. The film includes interviews with Willie (The Lion) Smith, Zooty Singleton, Jo Jones and Louis Armstrong. . . . After a successful season at the Olympia, Julien Clerchas has announced he is to make a world tour. . . . Jean Pons, Johnny Halliday's former agent, is to represent Kyodo Concerts in Europe. . . . Composer Herbe Vilard

will be making his first public appearances when he accompanies Daidida on a Japanese tour. . . . Capitol has released a three-album box-set of Marlene Dietrich, recorded at her recent concerts in France. . . . To celebrate Stephan Grappelli's 50th anniversary as a jazz musician, Musicdisc has released a special album featuring Grappelli, Oscar Peterson, Kenny Clarke, Niels Henning and Oersted Pedersen. . . . Unidisc has released an LP of a new duo to rival Halliday and Varten and Stone and Charden. The new act is called Line and Willy.

HENRY KAHN

AMSTERDAM

Herman Batelaan Productions Esart moved to a new address this month—Van Halewijnlaan 483, Voorburg. . . . Radio Veronica organized a special USA tour for about 450 people this month who flew from Holland in a Jumbo jet. The group stayed a few days in New York before returning. On board the Jumbo, Radio Veronica deejays presented drive-in shows. The purpose of the flight was to boost publicity for the station which will be banned soon when the Dutch Government ratifies the Strassbourg treaty. . . . Pop group Santana are staging a concert in Rotterdam's Ahoy Hall on Dec. 8 for almost 15,000 people. The concert is organized by Paul Acket, who also contracted King Crimson for an Amsterdam concert on Nov. 23. . . . The Eagles did two concerts here on Nov. 12 and 13. Uriah Heep will be here Dec. 7 for a concert in The Hague. . . . Lou van Rees presented the "Concert of the Year" on Nov. 9 with Dionne Warwick in Amsterdam Concert Hall. Due to the ban on petrol on Sundays, the various pop concert promoters have had problems in moving fixtures to other days, resulting in considerable losses. Now, most concerts are booked for Friday or other week days. . . . CNR Records tied in with the series of concerts given by the Russian artists Kyrill Kondrashin and Gregory Sokolo by promoting various Melodya albums with works by them. . . . Dutch singer Willy Alberti recently produced a successful album with opera highlights which sold more than 15,000 copies within a few weeks. CNR has now released Alberti's newest recording in which he succeeds in making couplings between opera elements and popular folksongs. . . . Associated Artists International made an exclusive deal with Munich Records for controlling its music publishing department. The company recently acquired the rights for Holland for the catalogs of Lemmel Music and Rimusic's background music. . . . Phonogram Amsterdam handed Vicky Leandros a platinum disk for more than 50,000 sold copies of her album Vicky Leandros, and a gold disk for more than 25,000 copies of Maine Freunde. Demis Roussos received similar awards for sales of more than 100,000 copies of his album Forever and Ever. . . . Phonogram International made an exclusive contract with the Dutch Chamber Orchestra. The company will release the first recordings of this orchestra soon, with works from Grieg and Tchaikovsky included. . . . Dutch-Swedish singer Cornelis Vreeswijk produced his second album for the Philips label recently. . . . Phonogram enlarged its present Seon catalog with the release of albums with the Amsterdam Mozart Ensemble conducted by recorder specialist Frans

(Continued on page 48)

Electrola Sales Up 34% in '73

COLOGNE—Between July 1972 and June 1973, when album sales in West Germany decreased by 1.1 percent, LP sales of Electrola product went up by 34.5 percent, according to Electrola chief Wilfried Jung, quoting statistics from the German Phonographic Association.

On the other hand, while singles sales for the industry as a whole increased by 7.7 percent in the same period, those of Electrola went up by 5.7 percent.

In the budget field the industry's total increase was 5.6 percent compared with Electrola's 8.2 percent increase in the low-priced category. Electrola also recorded a 6.3 percent increase in the medium price range and 5 percent increase in the full-price range.

In the field of musicassettes, Jung reports, Electrola's sales for the period were 34.2 percent up, compared with the overall industry increase of 22.3 percent.

IMIC Panel

• Continued from page 1

director of Rifi Records; Guido Rinano, managing director of Rigcordi; David Matalon, president of Ducale Srl; Sergio de Gennaro, general manager of Messaggerie Musicali; Roberto Galanti, president of Rack-Italia; and Giuseppe Giannini, central manager of CBS/Sugar.

OVATION/SANSUI EMBARK ON MAJOR PROMOTION CAMPAIGN

Glenview, Ill. — Dick Schory, President of Ovation Records, and Hiroshi Tada, Executive Vice President and General Manager of Sansui Electronics Corporation, have announced plans for a major national multi-media promotion and advertising campaign to get underway this fall.

Across the country thousands of dealers will be involved in a massive educational program, telling the public what is special about Sansui's QS. They will explain that only records encoded in QS have the capacity to give you sound sources from any area within a 360° sound field and that receivers with vario matrix offer more realistic 4-channel than any other decoding system.

The exciting campaign will feature a cooperative effort on the part of Ovation Records and Sansui in terms of national advertising with Ovation artists and Sansui 4-channel receivers and amplifiers. The entire Ovation and Black Jazz catalog which includes such artists as Bonnie Kolbe, Heaven & Earth, and Willie Dixon, is recorded with the QS encoder. Ovation is the only record manufacturer exclusively producing 4-channel discs.

Other aspects of the campaign will feature dealer 4-channel clinics and seminars, promotions with banners and demonstrations of 4-channel showing 2-channel and mono compatibility. In-store demonstrations will be supported by attractive posters both of the Ovation artists and new posters created especially for Sansui's 4-channel campaign. Buttons will also form an integral part of this ambitious marketing concept.

International acclaim has also been accorded the QS vario matrix. Britain's famed *Hi Fi News* described its impression this way in its May, 1972, issue:

"Undoubtedly the most convincing and interesting demonstration was the Sansui, who had arranged comparison between QS Mark II [vario matrix] and QS using special recording. . . . The QS II [vario matrix] system seemed effective; unanomalous discrete rear images, somewhat spreadened but definitely behind, were consistently detected."

Julian Hirsch, director of the famed Hirsch-Houck labs, in his September, 1973 *Popular Electronics* article on QS vario matrix, said:

"Having listened to a demonstration of the system in operation both at the Audio Engineering Society, N.Y. convention and elsewhere, we can testify that the Sansui QS Vario Matrix appears to provide a fully 'discrete' sound character, with no evidence of the side effects sometimes experienced with gain-controlled matrices."

And *Billboard* magazine's Claude Hill was quoted in June, 1973's *BM/E* as saying:

"SQ with logic is 500 times better than stereo and the QS with vario matrix is 700 times better than stereo."

patented is likely to be the Complete Tchaikowsky Symphonies. Vox has joined over 30 other companies around the world, including 18 in the United States, who utilize Sansui's QS matrix to produce records with the greatest creative freedom for the artist and recording engineer and that can be enjoyed by more home listeners than any other 4-channel system.

Other manufacturers producing QS encoded discs include: ABC/Dunhill, A&M, Audio Lab, Audio Treasury, Barclay, BASF, Black Jazz, Bluesway, Blue Thumb, Canyon, Command/ABC, Crown, French Decca, Impulse/ABC, Jockey, Kilmarnock, King, Longines Symphonette Society, Minoruphone, Ode, Ovation, Project 3, Pye, Quad Spectrum, RTV/ERA, Teichiku, Telecast Marketing, Toho, Tokuma-Onko, Tumbleweed, and Toshiba-EMI.

QS Regular Matrix (RM) First in Hardware First in Software

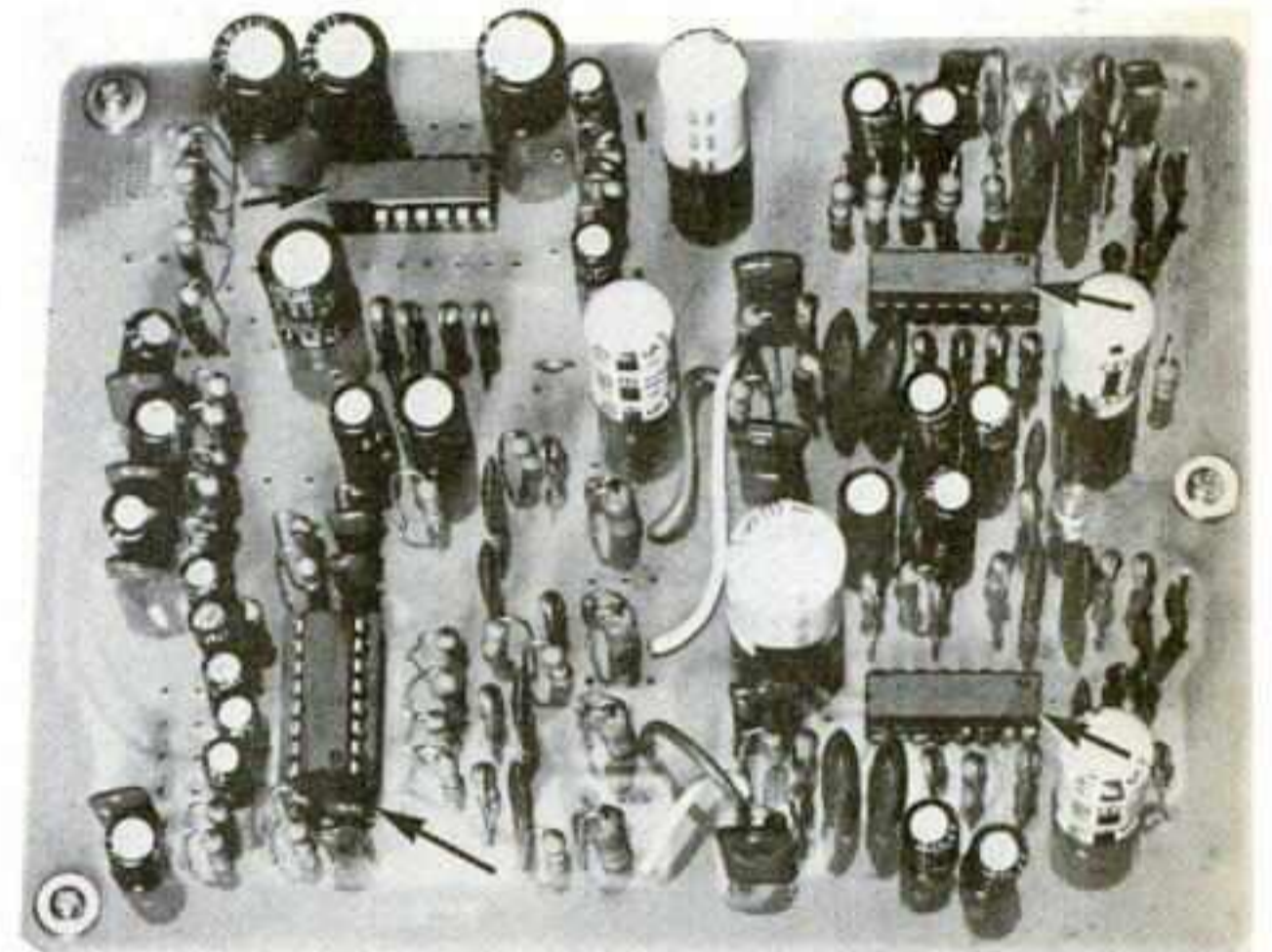
New York, N.Y. — The QS/RM 4-channel matrix can be found on more pieces of high fidelity equipment than any other 4-channel system. Over 58 manufacturers are now making more than 242 models with QS or RM decoding positions.

To match the hardware story, QS has surpassed all other 4-channel systems in record production as well. Over 30 companies around the world have produced over 496 albums in QS. That includes over 166 records manufactured by 18 companies in the United States. U.S. artists represented by these companies include such names as Carole King, Joan Baez, B. B. King, Bonnie Koloc, SunRa, Willie Dixon, Beverly Sills, Gato Barbieri, Enoch Light, Dick Hyman, Pharoah Sanders, John Coltrane, Count Basie, Tony Mottola and 101 Strings. More and more manufacturers are using the QS matrix because of its unique engineering freedom and the fact that more consumers can buy more equipment capable of decoding QS Regular Matrix.

SANSUI INTRODUCES IC CHIP QS VARIO MATRIX 4-CHANNEL DECODER

Woodside, N.Y. — Sansui Electronics Corporation has announced a major breakthrough in 4-channel audio technology. After years of experimentation and development, the Sansui QS vario matrix decoder has been reduced

not been one decoder that could adequately handle more than one system. The new IC chip QS vario matrix can and does. It provides a full 20dB separation in the QS mode and excellent separation on all SQ records.



to three different IC chips. Two of the three chips are currently in production and available, while the final chip will be available in quantity by early February, 1974. The IC chips will be manufactured in Tokyo by Hitachi.

Sansui is aggressively pursuing a two-stage licensing policy of the chips and vario matrix decoder. Step one is giving chips, information and technical assistance to any audio manufacturer requesting them. This is intended to aid the industry in experimentation with what Sansui believes to be the greatest single advance in 4-channel technology since the introduction of the QS matrix itself in 1970. Step two is licensing of commercial production of QS vario matrix decoders.

The IC chip version of the vario matrix decoder is a huge stride for a number of reasons. The concept of IC's provides tremendous economy in terms of simple component costs, but also in adjustment and "tuning" costs. Conventional discrete component decoders had to be adjusted for maximum performance, the current IC chip QS vario matrix is set to operate at peak performance from the time of manufacture.

Economy is one major aspect of the new IC units. "Universality" is the second major area of importance. With the proliferation of several matrix systems, there has

Another exciting aspect of the new vario matrix technology is the synthesizer. Previously, so-called synthesizers added ambient sound available on most conventional stereo records, to the rear channels and "created" a 4-channel effect. With the new IC chip vario matrix decoder, a 2-channel signal is fed through its own encoding process and then decoded. The resulting signal is a "surround" effect with real directionality on three sides. Music is no longer just enhanced, instruments are spread around a panorama, but appear to be fixed and have position and direction. Since a majority of record collections are still primarily stereo, and since many 2-channel discs will never be released in 4-channel, the new development adds a new dimension to 4-channel, rather than being just a large technical leap.

With the new IC chips plus associated discrete components, a manufacturer can build a Universal decoder and synthesizer for less than \$12, which means that a decoder could be available to the consumer at a price anyone interested in 4-channel can certainly afford.

Since Sansui incorporated the vario matrix in its QRX receiver line in January, 1973, sales have risen dramatically and consumer response has been overwhelming.

MAJOR AUDIO CRITICS HAIL QS VARIO MATRIX

New York, N.Y. — Comments from the audio press have been enthusiastic about Sansui's vario matrix circuitry. Noted critic Bert Whyte describes his auditioning the QS system in the August, 1972, issue of *Audio Magazine* this way:

"A discrete quadraphonic tape was played for us, and then A/B-ed with a disc cut with the Sansui QS encoder and decoded through a new type decoder. The results were startling. With both pop and classical selections, there was very little apparent difference between the tape and the disc. Localization and separation were very accurate and stable. Ambient material was as effectively reproduced as 'surround stereo.' There seemed to be little of the diffuse 'amorphous' feeling typical of much matrixed quad sound. . . . it must be reckoned as a matrix system with great potential . . ."

VOX BOXES GO QS MATRIX

New York, N.Y. — Vox Productions has joined the growing list of record manufacturers producing discs encoded in QS. The company is set to release a famous Vox Box of The Complete Chopin Music for Piano and Orchestra performed by the Utah Symphony under Maurice Abravanel; the set will carry Vox catalog number SVB 5126.

According to a company spokesman, several dozen other new albums in QS are scheduled for release over the next six months. One of the most anti-

KLOS GOES QUAD

Los Angeles, Calif. — KLOS-FM, ABC's top rated station in Southern California and a national leader in the 18-34 market, has just completed its first series of regularly scheduled 4-channel broadcasts.

The 13 week series sponsored jointly by Pacific Stereo and Sansui Electronics Corporation has impact far beyond the high expectations of the sponsors or the producers. The impact was so great that a second 13 week series is planned starting in the next few weeks.

KLOS used a QS encoder and ran all their programming for the quadraphonic segment through the encoder. This included all types of tapes and discs. The listener at home with a mono set received the FM signal with no change and no dilution of quality, while the FM stereo listener actually got a program with an enhanced stereo effect and the listener with a QS or other decoder, had FM 4-channel sound with all its nuances and subtleties brought into his listening room.

Response to the series was enthusiastic. KLOS reported phone calls and letters requesting information on 4-channel and 4-channel broadcast, while local audio dealers reported a noticeable increase in traffic through their stores and specific increase in interest in 4-channel products by

all manufacturers.

WSHE in Miami, Florida, the leading rock station in the Miami-Ft. Lauderdale area, has just purchased a QS encoder and plans to go 24-hour Quad by mid-November. "We believe 4-channel

is the most exciting broadcast development in many years and the wave of the future," commented WSHE's owner, Gene Milner. "We're looking forward to being the first in our market with it."

Report Reveals New Majority Shareholder on EMI Board

LONDON—A new majority shareholder among the board of EMI Ltd. is revealed in the chairman's report, published last week.

He is Morris Alfred Bosman, former head of the Golden Egg restaurant chain, bought out by EMI 12 months ago, and now director in charge of hotels and restaurants. EMI's Golden Egg takeover involved the issue of 3.5 million Ordinary Stock Units of \$1.25, \$9.8 million Convertible Unsecured Loan Stock 1981 and a cash payment of \$6.8 million.

Bosman, who takes over from Ber-

nard Delfont as the biggest shareholder, has in his possession 363,000 \$1.25 Ordinaries and \$757,000 of 8½ percent Convertible Stock. Bosman's stake in the Ordinary Stock Units is some 150,000 shares more than the rest of the board combined, of which Delfont owns 173,000. Bosman's Loan Stock holding of \$757,000 compares to \$5,000 by the rest of the board. Additionally, the report discloses, Bosman has contracted to buy from third parties 180,000 \$1.25 shares and \$250,000 in nominal value of Loan Stock by December 31, 1975, at prices varying according to the date when the purchase is made.

Another directorial share allotment revealed is that of Bhaskar Menon, president of Capitol Industries, who has three separate options, expiring in July 1973, June 1977 and July 1977, to acquire 60,000 shares of Capitol Industries common stock at prices varying from 6.8 to 10.1 dollars a share.

Sir Joseph Lockwood's report shows that sales of \$425 million were accounted for by music activities—equivalent to 53 percent of the total—on which pre-tax profits of \$40.5 million were made, equal to 51 percent of the total surplus of \$79.5 million.

Of group exports from the U.K. worth \$47.5 million, royalties and fees earned by U.K. group companies and royalties collected for British artists amounted \$17.2 million, compared to \$12.7 million in 1971-2.

In his summing up of territorial performance, Lockwood comments that EMI companies in Europe showed increased turnover and profits with outstanding results in France and Germany, while in the U.K. the "commanding position in the market" was retained.

EMI Australia reported the best year in its history, with tapes as the outstanding growth product, as did the companies in Mexico and Greece.

Lockwood notes that trading conditions were particularly difficult in Argentina and Chile, and that a new manufacturing company was formed in Thailand, bringing to 32 the number of countries and territories in which EMI has operating companies.

Turning the retail side, he says that the U.K.'s HMV shops—there will be 35 by the end of the year—showed "sharply increased" turnover and profit. Shops were also opened in Germany, Holland, Denmark, Sweden and Spain and a majority share in Switzerland's only specialized record chain of eight

shops was acquired, which together with the 45-strong Fona chain in Denmark brings EMI's retail strength in Britain and continental Europe to over 100 outlets.

But in the U.S., Capitol's Merco retailing subsidiary "experienced" unsatisfactory sales volume in a year of difficult trading conditions, during which the unprofitable College-rack division was closed down, but operating results were more favorable than in the preceding year.

He notes that the Music for Pleasure budget subsidiary again enjoyed improved results, that the Keith Prowse music publishing company attained record profits and that World Record Club had its most successful year to date.



A NEW long term contract with Hollandse Decca Distributie, represented by Phonogram B.V., was signed this month by Hilary Watson and Dr. E.G. Hall of The Decca Record Ltd., continuing a relationship that started before World War II. The contract not only covers Holland, but Denmark (Nordisk Polyphon A.S.), Norway (Polydor A.S.) and Canada (Deram Ltd.) as well. Phonogram's Jack Haslinghuis, Hilary Watson and Dr. Hall, are shown.

Island in U.K. Hikes \$\$ on Some Lines

LONDON—In common with other companies, Island has increased the prices of certain lines due to rising costs.

The firm's mid-price C series has gone up from \$3.50 to \$3.75 while full-price LPs are up 25c to \$5.70. The firm's double LP lines have also been increased—to \$6.25, \$7.85 and \$8.75.

The prices of the company's singles and IDP mid-price line remain the same at \$1.20 and \$1.56 respectively. The prices of the firm's cassettes and cartridges have also gone up. Full-price tapes in both configurations are now \$6.08—an increase of 24c—while double-play cassettes and cartridges are up from \$7.98 to \$8.22.

World Records Into Cassette

LONDON—The World Records club has entered the cassette market with the release of three box sets of six cassettes each.

The move by one of Britain's largest record mail-order firms is a pilot scheme, which, if successful, could mean that World Records will release all its box sets on tape next year.

World Records managing director, Derek Sinclair, said the first tape release was an attractive box set of six Henry Mancini cassettes, specially compiled for the company. This was followed up last week with the release of two similar box sets featuring the music of James Last and Bert Kampfert.

If the test scheme is successful, and Sinclair said initial reaction was very good, next year could see the release of some 20 mail-order box sets from the company, plus its classical set of 10 albums.

Heavy promotion, including direct mail advertising and national press advertising is backing the tape launch. Sinclair said the box sets were especially versatile in that they came in linen finished boxes which could be easily opened with one hand in the car or used to make an attractive library in the home.

The sets sell at \$26, \$2.50 more than the record sets. At this stage the company plans only to release the album sets on cassette, although Sinclair said the 8-track cartridge software market was being looked at carefully.

However, Sinclair said, it appeared the popularity of cassettes was growing, both in the home and car, while 8-track cartridges also posed packaging problems as far as mail order was concerned.

Polydor Deal With Chelsea

HAMBURG—Chelsea Records and its subsidiary label Roxbury will be distributed through Polydor International for the world, excluding America and Canada.

Negotiations were completed between Wes Farrell and Richard Roemer, lawyer to the Wes Farrell Organization, and Michael von Winterfeldt and Dr. Ekkehart Schnabel, for Polydor International.

Artists on Chelsea include Wayne Newton and Lulu. European tours by Chelsea artists are being negotiated, the first will be in New York City in February. Chelsea and Roxbury continue to be distributed by RCA in the U.S. and Canada.

• Continued from page 46

Brudden. ... Also important in Phonogram's classical releases is the new production by I Musici of Mozart's symphonies 13, 16, 42 and 44, some divertimenti and other pieces. ... Due to the death of Pablo Casals, Phonogram released on Philips label a memorial album with historical recordings which the Master made for Philips some time ago. ... Dutch singer **Robert Long** will participate in the World Popular Song Festival in Tokyo this month. ... Successful sales reported for the new **Cats'** album, "Home," as the group prepares for a U.S. tour. ... BASF Holland reports big sales of the new **Fron Klement** album, "I Feel Lonely in My Town." ... Polydor baptized the second album of group **Alquin**, *The Mountain Queen*.

BUS HAGEMAN

DUBLIN

Main O'Higgins, who has over 250 songs to her credit and over 100 recordings of her songs, has written "The Happy Station Song" especially for **Radio Hilversum**. A few weeks ago, **Tom Meijer** presenter of the station's Sunday morning transmission program in English, asked her over the air if she would write a signature tune for him. It has been recorded by Meijer with a 20-piece orchestra and will be broadcast in November during the anniversary show. ... **Billy Mac**, who was with the **Miami Showband** for a while before he returned to the cabaret scene, has revived "My Dublin Bay," co-written by **Mai O'Higgins**. It's on the **Solo** label.

Murty Quin and **Martin Phelan**, who were originally members of the **Miami** and until recently were with the **Sands**, have left Ireland for Canada, where they will make cabaret appearances in Toronto. They plan to return to Ireland in two years. ... **Emerald** issued "Frankie McBride Sings" on the budget-price **Gem** label. The album, which was released originally in 1967, includes a number of well known tracks. ... "Changin' Country" is the first album by country singer, **Jimmy Brewer**. He wrote all songs on the album which was produced by **Jerry Hughes** and is on **Tara**. ... A new album on **Denver** is "The Latchyce Wexford Kiely with the Sutherlands." **Kiely**, from New Ross, died in London last year and the album is a tribute to him. There are several tracks by him and others by the **Sutherlands**, a family trio from Wexford town. ... **Johnny McCauley** of **Denver Records** heard the trio when

they appeared as a benefit in New Ross for Wexford Kiely last year. ... **Polydor** issued "Only Her Rivers Run Free"/"Lord of the Dance" by **MacMurrough** who were previously known as **Shades of MacMurrough**.

"Music From Across The Way," sung by **Sonny Knowles**, is the first disk to be nominated by Rex Records, distributed by Irish Record Factors, for the Recorded Music Industry Award '73. It was first heard on RTE Television's "Late, Late Show." ... **East Of Eden** was in for a short tour that included appearances in Dublin, Cork, Clonmel and Oldcastle. ... **Frankie Vaughan** was interviewed by **Liam Nolan** in a novel opening to a fashion show and concert at New Jury's Hotel to aid the Catholic Youth Council. He told the audience that because he was under contract for the week to appear at the Drake Inn, he was unable to sing for them but he promised to return to Dublin to give a show if the CYC needed his services. ... His offer has since been accepted and the details are being completed.

New Dolphin singles include "Pal of My Cradle Days," by **Sean Dunphy**, "Gloriah" by the **Wolfe Tones**, and "My Son John" by **Brendan O'Reilly**. ... New single from **Thin Lizzy** is "The Rocker." It is a track from their Decca album, "Vagabonds Of The Western World." ... **Dana** appeared in cabaret to full houses at **Pat Quinn's Club** in Kiltarnan. She guested on the "Late, Late Show" and featured her new single, "Sunday, Monday, Tuesday" which is initially being promoted as a double A side with "Corner Of The Sky." ... **Barleycorn** is in the U.S. and they will be back in time for Christmas. The group's "Men Behind the Wire" sold about 150,000 copies. ... **Sandie Jones**, who now leads her own band, **The Boyfriends**, has a new single, a revival of "The End of the World." ... "Sounds Like McEvoy," which **Johnny McEvoy** made for ITV, and which is still being networked by ITV at lunchtime every Wednesday, is being run by RTE Television on Saturday nights. ... **Alan Stivell** is to play the National Stadium. ... **Big Tom and the Mainliners'** November tour of Irish centers in England includes visits to Luton, Manchester, Liverpool, Birmingham, Leeds and London. ... **Stefan Grossman** will be at Trinity College, Dublin on Nov. 30. ... **Colman Pearce**, conductor of the RTE Light Orchestra, visits Brazil this month to conduct "The Messiah" in Sao Paulo. He will conduct "The Creation" in Rio de Janeiro on

Dec. 6. In both cases he will work with the Orchestra Sinfonica Brasileira and the **Associação do Canto Coral**. KEN STEWART

MILAN

RCA Rome has bid to take over the state-owned record company, **Fonit-Cetra**. ... Phonogram has concluded a promotion of Christmas releases in 25 cities where dealers were invited to attend Expo '73 hosted by sales manager, **Franco Paradiso**. ... **Fonit-Cetra** press office has moved from Turin to Rome. **Rosita Robba** continues as press officer. ... RCA held a sales meeting in Florence to introduce a new product to the sales staff. ... **Mizar Records** and **BBB Records** of Naples have merged. ... **CBS/Sugar** has reactivated its **Derby** label and has already scored two chart hits, "He" by **Today's People** and "Also Sprach Zarathustra" by the **Prophetic Band**. ... **Federico Monti Arduini** has quit as general manager of **Edizioni Musicali Ricordi** to become a&r director and promotion service manager for Phonogram. ... **Giampiero Scussel** has been made responsible for foreign catalog and contacts for **Edizioni Musicali Ricordi**.

Lino Terruzzi, former EMI/Rome label manager, has become production co-ordinator for **Ecofina** of Milan. ... **Giovan Battista Cereda** has joined the **Ampex Italiana Co.** as product development manager after resigning from Phonogram where he held a similar position. ... **Dischi Ricordi** is the new AZ of Paris licensee here. ... Distribution of the **Asylum** catalog has switched from EMI to **Dischi Ricordi** following the agreement recently reached between **WEA** and EMI in London. ... **SEI** of Turin will distribute the "Great Operas, Great Interpreters" tape series produced by **Ecofina** in schools. ... Singer **Claudio Villa**, has re-signed with **Fonit-Cetra** marking 20 years with the same record company. ... After the **Dire** label launched from Milan a year ago by a suitcase industrial, jazz fans now have a second specialist label, **Tom Orrow**, produced by **It Dischi Italiana** and distributed by **RCA**.

Fonit-Cetra is the new **Vox** licensee in Italy. ... **Vedette** is the new Italian distributor for the **Folkways** catalog. ... Formerly in charge of the **Cemed-Carosello** press office, **Claudio Bonivento** has now taken charge of promotion. ... **Fonit-Cetra** will distribute the **Trident** catalog set up by **Milanese pop impresario**, **Maurizio Salvadori**. ...

(Continued on page 49)

Billboard Hits of the World

© 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.

ARGENTINA

(Courtesy of Escalera A La Fama)
SINGLES

- This Week**
- 1 MON AMOUR SORS DE CHEZ TOI (Amour Has De Salir)—Adamo (Odeon)
 - 2 CUAND CES'T LUNDI (La Busqueda)—Silvestre (M. Hall)
 - 3 EVA MARIA—Formula V (Philips); Gonzalo (M. Hall)
 - 4 CACHAZA MECHANICA—Erasmus Carlos (RCA)
 - 5 LE LUNDI AU SOLEIL (Es El Amor De Verdad)—Sabu (M. Hall)
 - 6 QUE SERA DE TI (Como Vai Voce)—Roberto Carlos (CBS)
 - 7 MY LOVE—Paul McCartney & Wings (Odeon)
 - 8 TE QUIERO PACO—Sociedad Anonima (Parnaso)
 - 9 TE LO PIDO DE RODILLAS—Los Iracundos (RCA)
 - 10 YO TENGO FE—Palito Ortega (RCA)
 - 11 VOLVERAN LOS DIAS—Sandro (CBS)
 - 12 DEJA DE TOMAR LA PILDORA—Odair Jose (Polydor)

ALBUMS

- This Week**
- 1 LOS MH POSITIVOS—Various (M. Hall)
 - 2 SPRING—Various (Odeon)
 - 3 BOCHINCHE POP—Various (CBS)
 - 4 OPERAS—Waldo De Los Rios (Microfon)
 - 5 HAY UN PUEBLO EN MI VOZ—Mercedes Sosa (Philips)

BELGIUM

(Courtesy of Humo Magazine)
SINGLES

- This Week**
- 1 MY FRIEND THE WIND—Demis Roussos (Philips)
 - 2 ANGIE—Rolling Stones (WEA)
 - 3 BALLROOM BLITZ—The Sweet (RCA)
 - 4 SCHONES MADCHEN AUS ARCADIA—Demis Roussos (Philips)
 - 5 PRISENCULINENSIMAINCIUSOL—Adriano Celentano (Galloway)
 - 6 OH MAMA—Salix Alba (Vogue)
 - 7 DE BRUID—Zangeres Zonder Haam (Telstar)
 - 8 ER IS EEN PLAATS—Will Tura (Topkapi)
 - 9 INTIEM RENDEZ-VOUS—Willy Sommers (Vogue)
 - 10 LIKE A LOCOMOTION—Left Side (Philips)
 - 11 DE MOOIE ZOMER—Gerard Cox (CBS)
 - 12 I'M CALLING—Jack Jersey (Supreme)
 - 13 THE OLD FASHION WAY—Charles Aznavour (Berkley)
 - 14 MY FRIEND STAN—Slade (Polydor)
 - 15 RADAR LOVE—Golden Earring (Polydor)
 - 16 LA PALOMA—Mireille Mathieu (Ariola)
 - 17 KISS ME MI AMORE—The Lovelettes (Biram)
 - 18 LA LONTANANZA—James Lotti (Polydor)
 - 19 ROTE ROSEN—Freddy Breck (BASF)
 - 20 WOVOKA—Redbone (CBS)

ALBUMS

- This Week**
- 1 DE 13 BESTE No. 3—Div. Artisten (Philips)
 - 2 FOREVER & EVER—Demis Roussos (Philips)
 - 3 WILL TURA No. 11—Will Tura (Topkapi)
 - 4 ROTE ROSEN—Freddy Breck (BASF)
 - 5 HOE STERK IS DE EENZAME FIETSER—Boud. De Groot (Decca)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week**
- 1 I LOVE YOU LOVE ME LOVE—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 2 LET ME IN—Osmonds (MGM)—Intersong (Alan Osmond)
 - 3 DAYDREAMER/PUPPY SONG—David Cassidy (Bell)—Palace/Sunbury (Rick Jarrard)
 - 4 SORROW—*David Bowie (RCA)—Dominion (D. Bowie/K. Scott)
 - 5 DYNA-MITE—*Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
 - 6 WHEN I FALL IN LOVE—Donny Osmond (MGM)—Chappell (Mike Curb/Don Costa)
 - 7 TOP OF THE WORLD—Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty)
 - 8 PHOTOGRAPH—*Ringo Starr (Apple)—Richoroony (Richard Perry)
 - 9 DO YOU WANNA DANCE—*Barry Blue (Bell)—ATV (Barry Blue)
 - 10 GHETTO CHILD—Detroit Spinners (Atlantic)—April
 - 11 THIS FLIGHT TONIGHT—*Nazareth (Mooncrest)—Warner Bros. (R. Glover)
 - 12 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
 - 13 DECK OF CARDS—*Max Bygraves (Pye)—Campbell Connely (Cyril Stapleton)
 - 14 WON'T SOMEBODY DANCE WITH ME—*Lyney De Paul (MAM)—ATV (Lyney De Paul)

- 15 6 EYE LEVEL—*Simon Park Orchestra (Columbia)—De Wolfe
- 16 22 DAYTONA DEMON—*Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most)
- 17 48 WHY OH WHY OH WHY—*Gilbert O'Sullivan (MAM)—(Gordon Mills)
- 18 12 SHOW DOWN—*Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)
- 19 10 GOODYE YELLOW BRICK ROAD—*(Elton John) (DJM)—DJM (Gus Dudgeon)
- 20 7 CAROLINE—*Status Quo (Vertigo)—Valley (Status Quo)
- 21 15 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—Big Ben (Gordon Carroll)
- 22 19 LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)—*Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)
- 23 38 LAMPLIGHT—*David Essex (CBS)—Jeff Wayne (Jeff Wayne)
- 24 — PAPER ROSES—Marie Osmond (MGM)—Leeds (Sonny James)
- 25 26 DECK OF CARDS—*Wink Martindale (Dot)
- 26 28 HELEN WHEELS—*Paul McCartney & Wings (Apple)—ATV/McCartney (Paul McCartney)
- 27 36 MY COO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 28 21 THE LAUGHING GNOME—*David Bowie (Deram)—Essex (Mike Vernon)
- 29 16 MY FRIEND STAN—*Slade (Polydor)—Barn (Chas Chandler)
- 30 25 5.15—*Who (Track)—Fabulous
- 31 18 A HARD RAIN'S GONNA FALL—*Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)

- 32 27 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—United Artists (Ike Turner)
- 33 46 WILD LOVE—*Mungo Jerry (Dawn)—Caesar (Barry Murray/Ray Dorset)
- 34 40 SWEET UNDERSTANDING LOVE—Four Tops (Probe)—Ampar (Tony Scott)
- 35 34 KEEP ON TRUCKIN'—Eddie Kendricks (Tania Motown)—Jobete London (F. Wilson/L. Caston)
- 36 35 MILLY MOLLY MANDY—*Glyn Poole (York)—Francis Day & Hunter (Row/Raymond)
- 37 31 DREAMBOAT—Limmie & the Family Cooking (Avco)—Intersong (S. Linzer/S. Metz)
- 38 43 AMOUREUSE—*Kiki Dee (Rocket)—Warner Bros. (Elton John/Clive Franks)
- 39 49 LONELY DAYS LONELY NIGHTS—Don Downing (People)—ATV (T. Bongiovi/M. Monardo)
- 40 30 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—*Hollies (Polydor)—Intersong (Ron Richards/Hollies)
- 41 33 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 42 24 THAT LADY—Isley Brothers (Epic)—Copyright Control (—)
- 43 — STREET LIFE—*Roxy Music (Island)—E.H. Music (Chris Thomas)
- 44 29 MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
- 45 — LOVE IS ALL—*Engelbert Humperdinck (Decca)—Donna (Gordon Mills)
- 46 41 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 47 32 BALLROOM BLITZ—*Sweet (RCA) Victor)—Chinnichap/RAK (Phil Waiman)
- 48 37 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
- 49 42 THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Aznavour)
- 50 39 BY YOUR SIDE—Peters & Lee (Philips)—Stanhope (John Franz)

DENMARK

(Courtesy of I.F.P.I.)

- This Week**
- 1 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 2 ROTE ROSEN (LP)—Freddy Breck (BASF)
 - 3 JOHNNY REIMER PARTY No. 6 (LP)—Johnny Reimer (Philips)
 - 4 ROR VED MIG (Single)—Lecia & Lucienne (Metronome)
 - 5 FIRE (Single)—Walkers (Philips)
 - 6 BALLROOM BLITZ (Single)—The Sweet (RCA)
 - 7 BELLY UP (Single)—Dr. Hook & The Medicine Show (CBS)
 - 8 GOODYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
 - 9 OVERALT PA VOR JORD (Single)—Poul Bundgaard (EMI)
 - 10 MUSIC MUSIC (Single)—Middle Of The Road (Ariola/Telefunken)
 - 11 SLADEST (Single)—Slade (Polydor)
 - 12 DEN GAMLE VARIETE (LP)—Claus Walter
 - 13 VAERSGO (LP)—Kim Larsen (CBS)

- 14 CARNIVAL (Single)—The Les Humphries Singers (Decca)
- 15 FLEMING ANTHONY PARTY No. 3 (LP)—Fleming Anthony (PMC)
- 16 SWEET FREEDOM (LP)—Uriah Heep (Ariola)
- 17 AH, HVILKEN HERLIG NAT (Single)—John Mogensen (Play-Telefunken)
- 18 KAPT'N JAMES AUF ALLEN MEEREN (LP)—James Last (Polydor)
- 19 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)
- 20 CARNIVAL (LP)—The Les Humphries (Decca)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

*Denotes local origin

- This Week**
- 1 ANGELIQUE—Christian Vidal (Vogue)
 - 2 ANGIE—Rolling Stones (WEA)
 - 3 LA DRAGUE—Guy Bedos, Sophie Daumier (Barclay)
 - 4 JE T'AIMERAI MON AMOUR—Christian Delagrangue
 - 5 TOUT DONNE, TOUR REPRIS—Mike Brant (CBS)
 - 6 A PART CA LA VIE EST BELLE—Claude Francois (Fleche)
 - 7 LA PETITE FILLE 73—C. Jerome (Disc'AZ)
 - 8 SATISFACTION—Tritons (Barclay)
 - 9 JE SUIS LIBRE D'AIMER—Michel Chevalier (Discodis/Aber)
 - 10 UNE LARME D'AMOUR—Art Sullivan (Carrere)
 - 11 L'AMOUR FOU—Pierre Charby (Discodis/Aber)
 - 12 LE FEU—Johnny Hallyday (Philips)
 - 13 PETIT PAPA NOEL—Tino Rossi (Pathe-Marconi)
 - 14 LA SUITE DE MA VIE—Stone/Charden (Discodis/Aber)
 - 15 48 CRASH—Suzi Quatro (Pathe-Marconi) LP's

- This Week**
- 1 HOMMAGE A FERNARD RAYNAUD—Fernard Raynaud (Philips)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 GOAT'S HEAD SOUP—Rolling Stones (WEA)
 - 4 HYMNE A L'AMOUR—Edith Piaf (Pathe-Marconi)
 - 5 LA REVOLUTION FRANCAISE—Martin Circus (Vogue)
 - 6 JULIEN—Julien Clerc (Pathe-Marconi)
 - 7 MAXIME LE FORESTIER 2—Maxime Le Forestier (Polydor)
 - 8 THE BEATLES 1967/1970—Beatles (Pathe-Marconi)
 - 9 THE BEATLES 1962/1966—Beatles (Pathe-Marconi)
 - 10 JE SUIS MALADE—Serge Lama (Philips)

JAPAN

(Courtesy of Music Labo, Inc.)
SINGLES

- This Week**
- 1 KANDA GAWA—Kousetsu Minami & Kaguyahime (Panam) (C.M.P., PMP)
 - 2 KOJIN JIGYO—Finger 5 (Philips) (Nichion, Tokyo)
 - 3 FUYU NO TABI—Shinichi Mori (Victor) (Watanabe)
 - 4 SORA IPPAI NO SHIAWASE—Mari Amachi (CBS/Sony) (Watanabe)
 - 5 CHISANA KOI NO MONOGATARI—Agnes Chan (Warner) (Watanabe)
 - 6 YESTERDAY ONCE MORE—Carpenters (A&M) (P.M.P.)
 - 7 KOKORO MOYOU—Yosui Inoue (Polydor) (Tokyo)
 - 8 SHIROI GUITAR—Cherish (Victor) (Victor) (Polydor) (Fuji)
 - 9 AISAZU NI IRARENAI—Goro Noguchi (Polydor) (Fuji)
 - 10 CHIGIRETA AI—Hideki Saijo (RCA) (Nichion)
 - 11 MIZUIRO NO TEGAMI—Shizue Abe (Canyon) (Fuji/Tokai Pack)
 - 12 ALPES NO SHOUJO—Megumi Asaoka (Victor) (J & K)
 - 13 MIRYOKU NO MARCH—Hiromi Goh (CBS/Sony) (Standard)
 - 14 YOZORA—Hiroshi Itsuki (Minoruphone)
 - 15 IROZUKU MACHI—Saori Minami (CBS/Sony) (Nichion)
 - 16 AI NO KURASHI—Tokiko Kato (Polydor) (Music Ace)
 - 17 UKIYO NO MACHI—Akari Uchida (CBS/Sony) (Nichion)
 - 18 NATSUIRO NO OMOIDE—Tulp (Express) (Shinko)
 - 19 ANGIE—Rolling Stones (Rolling Stones) (Shinko)
 - 20 HITORI BOTTCHI NO HEYA—Masa Takagi (Aard-Vark) (Yamaha)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week**
- 1 CAN THE CAN—Suzi Quatro (EMI) (Southern Music)
 - 2 ALSO SPRACH ZARATHUSTRA 2001—Eumir Deodato (Accion)
 - 3 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)

- 4 IL MIO CANTO LIBERO—Lucio Battisti (RCA) (RCA)
- 5 GOODYE MY LOVE, GOODYE—Demis Roussos (Philips-F) (Fontana)
- 6 AMERICA, AMERICA—Nino Bravo (Polydor)
- 7 SOLEDAD—Emilio Jose (Belter)
- 8 Y VIVA ESPANA—Manolo Escobar (Ducal)
- 9 GIVE ME LOVE—George Harrison (EMI) (Essex)
- 10 ANGIE—Rolling Stones (Hispavox)

ALBUMS

- This Week**
- 1 FOREIGNER—Cat Stevens (Ariola)
 - 2 LOVE, DEVOTION, SURRENDER—Carlos Santana/John McLaughlin (CBS)
 - 3 NINO BRAVO... Y VOL. 5—Nino Bravo (Polydor)
 - 4 BEATLES 1967-1970—Beatles (EMI)
 - 5 THE DARK SIDE OF THE MOON—Pink Floyd (EMI)
 - 6 DEODATO 1—Eumir Deodato (Accion)
 - 7 FOREVER & EVER—Demis Roussos (Philips-F)
 - 8 LIVING IN THE MATERIAL WORLD—George Harrison (EMI)
 - 9 NEU-1—Neu (Movieplay)
 - 10 MOT DE GAMA—La Trinca (Edigsa)

SWEDEN

(Courtesy of Radio Sweden)

- This Week**
- 1 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)

- 2 PIN-UPS—David Bowie (RCA)
- 3 GOATS HEAD SOUP (LP)—Rolling Stones (Rolling Stones)
- 4 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
- 5 ANGEL CLARE (LP)—Garfunkel (CBS)
- 6 KOM IGEN (LP)—Lill Lindfors (Metronome)
- 7 GOODYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
- 8 AJ AJ AJ (Single)—Schytts (Marianne)
- 9 HIDEAWAY (Single)—Lena Marie & Sweet Wine (Philips)
- 10 HALLO (LP)—Status Quo (Vertigo)

SWITZERLAND

(Courtesy of Die Radio-Hitparade)
SINGLES

- This Week**
- 1 ANGIE—Rolling Stones (The Rolling Stones)
 - 2 48 CRASH—Suzi Quatro (RAK)
 - 3 CAN THE CAN—Suzi Quatro (RAK)
 - 4 DER KLEINE PRINZ—Bernad Cluver (Hansa)
 - 5 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
 - 6 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 7 OOH BABY—Gilbert O'Sullivan (MAM)
 - 8 BALLROOM BLITZ—The Sweet (RCA)
 - 9 MY FRIEND STAN—Slade (Polydor)
 - 10 THE FREE ELECTRIC BAND—Albert Hammond (Epic)

From the Music Capitals of the World

• Continued from page 48

Munero Uno/Cetra is a new label purposely created by Numero Uno's singer/songwriter, Oscar Prudente and Cetra's singer, instrumentalist and composer, Ivano Fossati. ... Messimo Ranieri (CBS/Sugar) is touring the U.S. to perform at Boston, New York, Hartford, Chicago, Toronto, San Francisco, Hollywood.

Phonogram has released the album "In a Glass House" by Gentle Giant to coincide with the group's October tour of Italy. ... Jonny Porta, CBS Italian label chief, is back after attending sales meetings in France and the U.K. ... CBS/Sugar will distribute the GRT Corp. labels, which include Chess, Checker, Janus and Cadet in Italy. ... The British Keith Tippett Band performed in Italy last month in a series of concerts sponsored by RCA. ... Ian Carr and Nucleus were in Italy for stage performances to promote their album "Labyrinth."

GERMANO RUSCITTO

VIENNA

Recordings for the television programme "Spotlight" are being made in Vienna this month by The Tremoloes, Chris Montez, Albert West, Mortimer Shuman, Medicine Head, Sven and Charlotte, Lobo and the Austrian group, Orange Power. While here, West and the Tremoloes make a concert tour of Austria. ... Recent jazz festival in the 12,000-seater Stadthalle in Vienna featured Duke Ellington, Miles Davis, Sarah Vaughan, B.B. King, Odette, Young Giants and Austrian jazz bands. The festival was recorded and transmitted live by the Austrian television company.

Amadeo Records is to lose its sales manager, Peter Winkler and promotion manager, Christine Kozak at the end of the year. Winkler is to join Metronome in Western Germany. ... Ray Charles gave two concerts in the Viennese Konzerthaus accompanied by the Raelettes. ... Polydor has recorded a single, "Der Reigen"—music by Oscar Strauss—by

Michael Heltau in the Konzerthaus here. The record will also be distributed by Polydor in Germany and Switzerland. ... So far, 600,000 singles of "Ein Abend Auf Der Heidi," by Klaus and Ferdi have been sold in West Germany, Switzerland, Italy, Netherlands and Austria. Polydor has now released a new single by the duo. MANFRED SCHREIBER

Ortofon Shows Pick-Up Unit

COPENHAGEN—Danish firm Ortofon recently exhibited its new pickup model SL 15 Q cartridge at the Danish hi fi exhibition and already have orders up to March. At the moment the firm is only able to manufacture 500 of the quad cartridges a month because it is hand made.

Japanese companies are the biggest buyers of the new cartridge. The Ortofon SL 15 Q cartridge is a moving coil design of lightweight construction specially developed for playing discrete 4-channel disks. The product differs from earlier designs of moving coil cartridges in two important ways. The equivalent stylus tip mass contributed by the coil arrangement is reduced to a minimum while the cantilever is fitted with a specially developed bi-elliptical diamond for use with discrete 4 channel disks.

These features give an excellent frequency response from 20Hz to 50kHz and a remarkably good channel separation throughout the entire frequency range, both features of which are essential for playing discrete CD-4. Ortofon pioneered the moving coil principle of phonograph cartridge operation and is the patent owner for cartridges of this construction. This was a monophonic cartridge which was immediately accepted and highly regarded by professionals and amateurs alike.

At the moment, only a few manufacturers in the world are producing pickups for CD-4 and several U.S. companies are among the buyers of the new Ortofon pickup.

CIRPA Symposium Termed A Success by Attendees

TORONTO—The Canadian Independent Record Producers' Association's symposium held from Oct. 29-Nov. 10 at the Nimbus Nine Studios in Toronto, was termed "a roaring success," by attendees.

It was a success that came at a critical time for CIRPA, an organization that for the last year has been somewhat of a nonentity on the Canadian music scene. It badly needed to be given a sense of direction and purpose, and many in attendance at these sessions agreed that these panels can make a tremendous difference in their outlook.

Bob Ezrin of Nimbus Nine Productions, one of Canada's top producers (responsible for Alice Cooper's records and Lou Reed's current Berlin album), instigated the setting up of the symposium.

"This was not a new idea," said Ezrin. "We thought of this two years ago when we drafted the charter for CIRPA. At that time we talked about regular sessions conceived for the dissemination of information and the sharing of knowledge between producers. Somehow this concept got buried until, at one recent meeting, Gene Martynuk asked if anybody had thought about a symposium. That jogged our memory and we got to work on it right away."

CIRPA had originally been formed in 1970 to demonstrate members' concern over the bad deal they allegedly were getting from Canadian radio stations as far as airplay of their product. The organization was strong for about a year, when they were vocal critics of the state of radio in Canada. In time, though, it became a very passive group and they toned down their attacks on radio.

Terry Brown of Toronto Sound Studios, another of the organizers of this symposium, relates that, at that point in time, CIRPA wasn't providing enough activity to keep the interest high. Says Brown, "Most people in the industry felt that we were a bunch of fools who met on weekends and gossiped about radio stations. If this situation was to improve, we felt that we had to open up more avenues of information to get CIRPA going in the right direction."

Mel Shaw, the manager of the Stampede and a producer member of CIRPA, was also instrumental in setting up the recent sessions. Shaw expands on Terry Brown's concept: "We knew that one solution to the problem was to get the members together to do something constructive and expand our knowledge. Each member has a different expertise

and we felt that, if we brought all of them together along with some experienced people from the U.S., we would raise the level of understanding and hopefully, our abilities. This symposium was a success. We had 40 registrants who paid the \$200 fee. Most sessions ran overtime because everybody had questions that they wanted to ask."

The daily sessions themselves covered every area of the producer's lot. The first week dealt primarily with the business side of things and the second week was devoted to discussions of the technical side of production and studio operation along with practical workshops.

Larry Uttal, the president of Bell Records, was the first guest speaker on the opening day Monday (29). He discussed the major record company's role in relation to the independent; gave a talk on the state of the industry; described company setups and record company functions; discussed Bell's involvement with the musical Godspell and gave his opinions on what the industry would be like in 2001. Uttal, who was instrumental in setting up Bell's English operation, indicated that he was very interested in the Canadian market and said that he would make himself available to CIRPA producers who approach him with singles.

Legal Side

The next day Tuesday (30), guest speakers were Peter Pryor and Allen Grodin from Pryor, Cashman and Sherman an American music industry law firm. In an informative talk on the legal side of the record business, they went through various contracts, noting their uses and misuses and also described some of the situations that a person might find himself in, which he might need the service of a lawyer. At one point, Pryor and Grodin, took sides; one took the recording company's point of view and the other, the recording artist's.

Allan Wood, the president of Local 149 of the AFofM, was the speaker in the afternoon. He talked about licensing agreements with the AFofM; he explained what the trust fund was all about and showed how producers related to the Musicians' Union. He was very open and candid about many things including the union's position on recording.

On Wednesday (31), the meetings moved to the board room in the CAPAC office complex for a discussion of creative publishing techniques, a tour of the CAPAC facilities and a talk on the art of acquiring contracts. Guest speakers in the morning were Ed Silvers of Warner Brothers Music and Al Mair of Early Morning Music. In the afternoon, John Mills of CAPAC talked about performing rights societies and described how money is collected and distributed by them.

Marketing

Later in the day, Tony Grabois of Pacific Eye and Ear, a Los Angeles creative marketing and packaging firm, showed how a record is marketed from the album to design to in-store promotions. Grabois was responsible for Alice Cooper's Million Dollar Babies concept and the new Lou Reed Berlin album.

On Thursday (1), Mel Shaw of Music World Creations and Greg Hambleton of Axe Records, two of the people responsible for the setting up of the symposium, talked about what it takes to break an artist in Canada from publicity to touring.

Dave Charles of CHUM and Bob Hamilton spoke later about the relation of record companies to radio stations; how to promote a record to a radio station; rotation of records; the necessity of being aware of a station's sound and Bob Hamilton discussed Psychographics, a theory which divides the radio audience into two factions; the active listener, who listens and buys records and the passive listener, who listens, will often fill in questionnaires and return them, but does not buy records. He noted the need to cater to both audiences.

Final panelists of the day were Dennis Murphy of Sundog Productions and Brian Chater of Much Productions. They discussed the role of the independent producer and the acquisition of talent.

The technical sessions began on Saturday (3) and the first speaker was Albert Grundy from the Institute of Audio Research. He discussed basic sound theory, signal powers, types of microphones and patterns and characteristics.

The next day Sunday (4), Neil Muncy from Suburban Sound, Shelley Yakus of the Record Plant and Albert Grundy talked about such things as the placement of mikes, console theory, console design and theory.

On Monday (5), Paul Presopino of the Record Plant discussed outboard equalization, limiting, compression, signal processing, regeneration, phasing, delay echos and reverb, multi-track theory, track assignment and planning, levels, noise and noise reduction systems.

On Tuesday (6), Bud Wyatt of Producer's Studio discussed monitors, raising such questions as: How do monitors color the sound? Is what you hear, what you get? How do rooms color the monitors? At that point an open session was held and in the evening the meeting adjourned to Manta Sound where Jack Richardson demonstrated production techniques in a session with Crowbar. Those in attendance had a chance to individually work on the final product.

The next day, Wednesday (7), guest panelist, Phil Ramone of A&R Studios discussed mixdown theory and gave a demonstration of mixing. Later in the day, Ed Freeman, well-known Los Angeles producer-arranger and Doug Riley held an arranger's workshop.

Broadcast

On Thursday (8), Frank Hubach of the Record Plant, talked about broadcast theory on both AM and FM, radio station signal processing and how it affects the finished product. Later, there was a heated discussion by Joe Wells of RCA, Al Lawrence of Columbia, Doug Sax of the Mastering Lab and Frank Hubach on quad theory, basic quad parameters and techniques. Doug Sax and Joe Wells later discussed disk mastering and basic cutting techniques in stereo and mono.

The discussion continued the following day, Friday (9), with special cutting techniques including half-speed cutting and quad cutting. In the afternoon, Frank Hubach demonstrated the setup of remote recording and indicated some of the problems with it. For the rest of the day and part of the next day, CIRPA members had a chance to make practical use of the board.

The two-week symposium ended that night (Saturday (10)) with a party.

From the Music Capitals of the World

TORONTO

Three Hats Productions has announced the signing of their group **Blue Lick Road** to Much Records. A single will be released shortly. ... **Van Morrison** was in Toronto Nov. 7 on a brief publicity stopover. ... Polydor Ltd. has acquired the exclusive rights to the Canadian release of the album commemorating the marriage of Princess Anne to Captain Mark Phillips in Westminster Abbey, London on Nov. 14. The album packaging will include a formal color portrait of the couple on the front plus an insert sheet which will give full details of the program of music which involves approximately 300 musicians and singers.

Susan Jacks is now recording for **Terry Jack's** and **Ray Pettinger's** newly formed Goldfish label. Susan will be in Toronto from Nov. 15-20 for a promotion stint. ... **Tony Kosenio** is no longer with Smile

Barco Media Is Bankrupt

TORONTO—Barco Media, the company that provided most of the talent for this year's Canadian National Exhibition Grandstand Shows, has gone into bankruptcy. Unsecured creditors include Helen Reddy (\$20,400); Tom Jones (\$15,000); James Last (\$60,000); Charley Pride (\$20,000); ABC Entertainment, New York (\$30,000); The Sands Hotel, Las Vegas; BMI; Air Canada; Toronto Star; Sherman Pitlock, New York; Royal York Hotel; Vancouver's, Sounds of the World and Charterways.

Howard Tate, assistant general manager of the CNE said "We had a contract with Barco Media and we paid the money for the acts directly to them. Barco in turn paid the various artists. As far as I know, there has been a screw-up in their accounting."

Richard Burns, vice-president of Contracts for ABC Entertainment, one of the creditors, said that Barco has a joint obligation to the International Boys' Circus Co.; the Schubert Organization and Herbert Wasserman, who was the former executive vice-president of the Huron Organization.

"Our litigation is being handled by Toronto lawyer, J.C. Potts," said Burns, "but we have made no formal demands yet. Our claim is for a breach against our contract by Barco for a show at Maple Leaf Gardens, Toronto featuring Los Muchachos, the International Boys Circus. The contract provided that we would be guaranteed \$30,000 but our claim is for substantially more than that figure. They cancelled the show at M.I.G."

Ryan Chosen for Tokyo Songfest

TORONTO—Singer-songwriter Tim Ryan was selected to participate in the annual World Popular Song Festival in Tokyo, Japan held Nov. 16-18. His contest entry, "Goodbye Sweet December," will be included on his debut album for Good Noise. Good Noise will release Ryan's initial single to coincide with his return from the contest on Nov. 20.

Accompanying Ryan to Japan were Andre Perry, head of Good Noise Records and John Lissauer, Good Noise music director.

Records but they will release his next single. ... Tenor **Luciano Pavarotti** will appear at Massey Hall, Dec. 9. ... Canadian booking agency, Concept 376, will release the second of its promotion albums, which features selected cuts from the recordings of the bands that they handle, in the near future. The artists to be represented this time around are **Brutus, Cherri, Fludd, A Foot In Coldwater, Flying Circus, James Leroy, Copper Penny, Wednesday, Breathless, Snakeye, Scrubbaloe Caine** and **Horn**.

Downtown Toronto headquarters for A&M's publishing subsidiary—Irving Music of Canada Ltd. and Aluo Music of Canada Ltd. have just been completed. ... **Graham Powers**, head of publishing for A&M, can now be reached at 33 Madison Ave., Toronto, M5R 2B2, Ontario, Canada (416) 967-1589. Plans are for the promotion department of A&M to move into the same office complex sometime in the early spring. Indications are that **Sam Sniderman** (Sam The Record Man) intends to go public with his company. A reliable source indicates that Sniderman has already approached a number of his franchise owners asking them to purchase shares. Journalist **Gene Lees**, will do a series of 52 interviews with celebrities for radio station CKFM. Interviews already completed according to **Peter Pacini** the producer, are **Henry Mancini, Oscar Peterson, Percy Faith, Tony Bennett, Lalo Schifrin, Robert Farmon, Bill Evans, Alec Wilder, Jerry Goldsmith, Phil McKellar** and **Pat Williams**.

MARTIN MELHUISE

Week Ending 11/24/73			
COURTESY OF MAPLE LEAF SYSTEM			
Billboard Top Canadian Singles			
THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	6	PAINTED LADIES Ian Thomas, GRT
2	2	8	PRETTY LADY Lighthouse, GRT
3	4	7	FLY ME HIGH Ken Tobias, MGM
4	5	5	HURRICANE OF CHANGE Murray McLaughlin, True North
5	3	8	LAST KISS Wednesday, Ampex
6	7	7	LOVE IS COMING Foot In Coldwater, Daffodil
7	8	4	COUSIN MARY Fludd, Daffodil
8	6	8	HAPPY DREAMER Jack Cornell, RCA
9	11	3	BIG TIME OPERATOR Keith Hampshire, A&M
10	15	2	BADGER SONG Bobby G. Griffith, Quality
11	12	3	SEASONS IN THE SUN Terry Jacks, London
12	9	5	LIZA Joey Gregorash, Polydor
13	13	4	POWER TO ALL OUR FRIENDS Cal Dodd, RCA
14	10	11	WEST COAST WOMAN Painter, Elektra
15	14	11	COULD YOU EVER LOVE Gary & Dave, Aze

Capitol in Name Shift

TORONTO—As of Jan. 1, 1974, Capitol Records (Canada) Ltd., will change their name to Capitol Records—EMI of Canada Ltd. This change will not affect the names of other Capitol subsidiaries and there will be no changes in their logos or label.

Capitol President Arnold Gosewich said: "The change is part of the worldwide practice of linking by name all of the EMI companies. Capitol Canada is proud to be part of the EMI group, the largest recording company in the world, which this year is celebrating its 75th anniversary; our recognition of this association will be more properly reflected in the new corporate name."



THE BAND AND OTHER BANDS

The Band will be playing at least four key Canadian dates with a young man of the poetic persuasion named Robert Dylan, as part of the latter's first North American tour since 1968. Bill Graham is bringing the package to Toronto's Maple Leaf Gardens on Jan. 9th and 10th, to Ottawa's Civic Centre on the 11th, and to the Montreal Forum on the 12th.

For the first time this year, Gene MacLellan, best known as composer of SNOWBIRD and PUT YOUR HAND IN THE HAND, is on the road. From Nov. 26 to Dec. 21, he will be playing universities and clubs in the Maritimes with a five-piece band. The group includes his long-time friend and bass player Marty Reno and four other local musicians from Prince Edward Island.

It's true! Babe Ruth, the Harvest band whose "First Base" album was such a hit as an import that it went on to full-fledged Capitol Canadian release, is coming to this country. Between November 20 and 22 the band is playing in Montreal, in Quebec City and in Ottawa where a push by the Treble Clef stores was largely responsible for breaking the act.

A Foot In Coldwater is playing at Toronto's Victory Burlesque Theatre on Nov. 18 with Cactus. The promoters are advertising the one-nighter on TV's "Midnight Special".

Anne Murray's party for expatriate Canadian successes Nov. 21 at the Troubadour keeps getting

bigger. . . . Bill Bannon, Artist Development, is planning to join the throng. . . . By now Anne is a bandwagon. . . . A recent edition of the Rudman report had three separate entries singing her praises, and Kal has not even heard her next single, LOVE SONG, which has been rescheduled for November 26. . . . Watch for a feature on our leading export by Lester Bangs in a future issue of Creem.

Confirmed: Leon Russell at the Vancouver Colosseum Dec. 6 and Helen Reddy at the Queen Elizabeth Theatre in Vancouver on Dec. 5.

Joining Buck Owens after his gig at the Winnipeg Playhouse Nov. 20 are Buddy Alan, David Frizzell and Susan Raye. All four will be spotlighted on the 21st at the Calgary Corral, on the 22nd at the Kinsmen Club in Edmonton, and on the 23rd at the Regina Centre des Arts.

Julien Clerc had already sold out his two shows at Montreal's Place Des Arts Nov. 26-27 three weeks in advance, and promoters were forced to add another performance to his schedule on the afternoon of Sunday Nov. 25. On the 28th he plays the Grand Theatre in Quebec City.

Joe Probst, whose solo promotional trip to the west was reported in the last edition, has now travelled east with the same beneficial results. A tour of Montreal radio stations and visits to most of the Maritime majors with his KINGSTON single have paved the way for turning this sleeper into a rapid riser.



TORONTO: Beetle Mag's Wortzman (left) and Titlebaum (centre) at The Studio with Small and Thorpe (Promotion) and rabble-rouser Justin Paige (right).

HOT FLASHES

New line-up for the re-formed Shadows is Hank Marvin, Bruce Welch and Brian Bennett—all original members—plus John Farrar, best known from the trio Marvin, Welch and Farrar.

"Traffic On The Road" is actually The Best of Traffic On The Road—the original in England is a two-record set.

Karo's next self-penned single, just recorded, is a gentle string-swept waltz called (MON AMI) PIERROT. Before the end, it has turned into quite a production (multitracking and all that) but without, somehow, losing its innocent simplicity. The Capitol A&R people feel it's a sure bet for both pop and MOR stations, including any English-language stations which would play, say, a Mireille Mathieu song. Credit for the effectiveness of Karo's PIERROT must be shared with her

arranger, Art Phillips, who did the same for the Pierre Lalonde records, and with her manager, Ben Kaye, producing her here for the first time.

George Harrison songs will be used exclusively on the next Barbra Streisand album. New Musical Express also reports that he is the artist behind Harry Georgeson, credited on the Alvin Lee/Mylon Le Fevre album.

STAR BRITE, Capitol Canada's biggest promotion fever, is getting EVERYone involved. The people responsible for getting product in and out of our warehouse are taking crash body-building courses. The order-desk girls are familiarizing themselves with the digits to the left of the comma. And Distribution Manager John De Abreu is taking up interior decoration, planting the promotion's theme stars in artistic locations in the offices and warehouse.

HERE'S TO THE ROYAL COUPLE

It may never replace Here Comes The Bride, but last week a really cheery South African wedding song called HERE'S TO THE COUPLE was rush released as a Capitol single. A delightful EMI folk quartet called the Liverpool Spinners had taken the African harmonic feel and Pete Seeger's translation and had re-recorded it with an orchestra by way of tribute to the wedding of Princess Anne and Mark Phillips this month.

A novelty item to be sure. But before the Event has passed, timely may have become timeless for what Paul White calls "the people we all tend to forget—the non rock 'n' roll record public that actually makes up the biggest percentage of the paying population."

IMMEDIATE SERIES ON DAFFODIL

Seven new rereleases from the legendary Immediate series are due on the market before the end of November, according to a recent announcement from Frank Davies, President of Love Productions.

Like the previous Immediate rereleases by such people as Humble Pie, The Small Faces and The Nice, the repackaged albums and tapes will be available on the Daffodil label, distributed in Canada by Capitol Records and in the U.S. by Peters International of New York, the import specialists.

Several of these historic recordings are being made available in North America for the first time.

The Immediate label had a short but spectacular life. It was established in the latter part of 1965 by Andrew Loog Oldham, then manager of the Rolling Stones, and his business partner Tony Calder. Their first release was "Hang on Sloop" by the McCoys, the first of many gold records (several of which were recently compiled by Frank Davies for an upcoming release). Before going bankrupt in October 1969, Immediate Records had set standards for artistic freedom and had become known for its family atmosphere as well as for the members of its family.

Since its unfortunate demise, Immediate has become a collectors' series. Now, thanks to Daffodil, much of it will at last be widely available. Among the upcoming offerings:

1. "The Gold Hits of Immediate" (16033)—Frank Davies has included two from The Small Faces (ITCHYCOO PARK and MY MIND'S EYE), two from Chris Farlowe (OUT OF TIME and RIDE ON BABY), and one each from Amen Corner, Twice as Much, P.P. Arnold, The Nice, (THE THOUGHTS OF EMERLIST DAVJACK), Humble Pie (NATURAL BORN BOOGIE) and Fleetwood Mac's classic MAN OF THE WORLD.
2. P.P. Arnold—"Kafunta" (16034)—Once a member of the Ikettes, Pat Arnold was the singer for whom The Nice was originally formed as a backing group. In England she was known as "The First Lady of Immediate."
3. Duncan Browne—"Giye Me Take

(Advertisement)

MOVIE MUSIC

Finally! "That'll Be The Day" starring Ringo and David Essex had its Canadian premiere at six Toronto theatres last weekend, (Nov. 16th). Openings elsewhere in the country will depend on initial reaction, but Astral Films Ltd. are expecting big things.

A&R wizard Paul White, reports that he saw the movie last summer at his hometown in England, Weston-Super-Mare, which is also not yet known as the birthplace of Deborah Kerr and of John Cleese from Monty Python. White says, with dazzling hindsight, that the movie should have been called "English Graffiti."

Meanwhile, Ringo is planning another movie with David Essex—this time about a 60's British rock band. Phil Spector will supervise the music, appropriately.

"The Pink Floyd" did such amazing business in its first week in Montreal that the original number of prints ordered for Canada has been doubled.

"Papillon," the famous book by Henri Charriere about an escape from the French penal colony, Devil's Island, is already a famous movie starring Dustin Hoffman and Steve McQueen. The Allied Artists release will open simultaneously in 18 Canadian theatres on December 19th.

The famous movie has a soon-to-be famous soundtrack by famous composer and conductor Jerry Goldsmith who has already won five Oscar nominations for Best Musical Score.

The instrumental album was recorded at RCA Studios in Rome. Release date is pencilled in for December 3rd.

You" (16035)—a concept album from a British singer/songwriter who has never been off the English charts for long,



4. Chris Farlowe—"The Art of Chris Farlowe" (16036)—From the man who went on to be a member of Colosseum and Atomic Rooster, a number of the songs that first made him famous as a soloist, including his million-selling version of OUT OF TIME by Mick Jagger and Keith Richards.
5. The Nice—"The Thoughts of Emerlist Davjack" (16037)—A celebrated album from Keith Emerson (EL&P), David O'List, Brian "Binky" Davison, and Lee Jackson (Jackson Heights), including

cluding The Nice's encore standard RONDO, based on Dave Brubeck's "Blue Rondo A La Turk." FLASH! (Brian and Lee are rejoining to form a new edition of Nice.)

6. The Small Faces—"Small Faces" (16038)—The first Immediate album from the Cockney mod kings of London; twelve tracks by Steve Marriott (now with Humble Pie) and Ronnie Lane (still guitarist for The Faces).
7. "Anthology of British Blues #3" (16039)—Six cuts by Jimmy Page are played by the All Stars, who included Long John Baldry, Nicky Hopkins, Mickey Waller and Jeff Beck. Three are played by the Santa Barbara Machine Head, which featured Deep Purple's Jon Lord, who wrote all three songs with Gus Dudgeon, now producer of Elton John. One cut features Eric Clapton and Jimmy Page together.

All of these releases are available on stereo albums, cassettes, and 8-tracks.

RONNEY REVIEWED

Before Ronney Abramson's week at Toronto's newest "in" supper club, acerbic Sun critic Gerald Levitch sidestepped his previewing for a moment to note that Ronney's album "is one of those sleepers you really ought to get into."

Afterwards, Jack Batten had this to say in the Globe and Mail:

"Female singers are rarely stars in Canadian folk. There's Sylvia Tyson, Dee Higgins and just about nobody else, the reason being, according to folk club owners around Toronto, that women simply can't deliver the goods in clubs. The talent, they say, just isn't there, not enough at any rate to hold an audience. Does that sound sexist? Well, don't blame me. It's what the guys who run folk music say.

"But Egerton's came up with an exception this weekend, a young woman named Ronney Abramson who has the voice and presence to knock out any audience. She first appeared at Egerton's on a sit-in night and so impressed the management that they rewarded her with a week of her own.

"Miss Abramson turns out to be a strong, handsome woman with a big puff of dark hair and glasses that give her face a suggestion of wisdom. She plays excellent gui-



RONNEY Abramson and her fanclub execs from Capitol at Egerton's.

tar—that's a change—and her voice has plenty of muscle. It has a touch of country and a dash of the blues in it, lots of that good old meaningful quaver, with some occasional hints of Janis Joplin (a little) and Carly Simon (a lot). The latter comparisons, you understand, are only for easy identification. Miss Abramson is entirely her own performer, as you can hear when Egerton's no doubt rebooks her."



Pop Spotlight

SANTANA—WELCOME, Columbia PL 32445. With each new LP a new adventure, this newest work moves the guitarist into perhaps the most melodic, most jazz filled and certainly most spiritually inspired work of his career. Vocals by the unique stylist Leon Thomas lend a new dimension to the band's sound. Pop music is well represented with the firebrand combination of dynamic rock mixed with Latin spice which Santana is known for. But jazz programmers will find new discoveries like the slow and pensive title tune while "Going Home" crosses many boundaries. This LP covers many creative fields, all blooming beautifully.

GREGG ALLMAN—LAID BACK, Capricorn CP 0116 (Warner Bros.). A masterpiece of a set from an underrated member of one of the nation's top bands, featuring exceptional displays of vocal and instrumental talent in many musical areas. A reworked, haunting version of Gregg's by now almost standard "Midnight Rider" is better than the original, while the beautiful Jackson Browne cut, "These Days," gets as fine an interpretation as has ever been rendered, with Allman's voice showing striking sensitivity. The topper is "Will the Circle Be Unbroken?" with its beautiful gospel feel, fine vocals, near perfect backup vocals and building instrumentals. One of the few LP's able to rival the Allman's own "Brothers and Sisters."

DONNY OSMOND—A Time for Us, MGM SE 4930. Donny tackles a series of ballads, many reaching back in time. For his young fans they should suffice. His brothers provide fine backing on such numbers as "I Believe" made famous by Frankie Laine. Donny has still to develop any serious emotional ability, but that can come in time. He does "A Time for Us" well, aided by a big orchestra. Overdubbing helps build a broad vocal sound for the youthful show business pro.

THE STYLISTICS—Rockin' Roll Baby, Avco AV 11010. Perhaps the astonishing blend of Russell Thompkins Jr.'s soaring lead voice and the swooping orchestrations of composer-arranger-producer Thom Bell just doesn't surprise so much by album three. The work, though still beautiful, seems progressively smoother with less explosive peak phrases. Title cut stands out for crisp energy and "Love Comes Easy" is a definitive Bell-Creed message ballad.

THE J. GEILS BAND—Ladies Invited, Atlantic SD 7286. With each new LP, the Boston bad boys of rock threaten to become gold headliners and don't quite make it. Their songs have gradually become less bluesy and more eclectic in hard-rocking funk influences. Maybe they'll get lucky this time with "Did You No Wrong." They're a good band, intelligently energetic and capable of great things.

IKE & TINA TURNER—Nutbush City Limits, United Artists UA LA 180 F. Simply the best thought-out Ike & Tina album in many moons, featuring far more good original material and less filler than is Ike's wont. New development here is the playful use of synthesizers, such as the "Funky Worm" arpeggios in the freaky novelty hit title cut. Another TNT single shot is "That's My Purpose," if cut to bring in Tina's wailing chorus hook sooner.

THE KINKS—Preservation Act I, RCA LPL 5002. Ray Davies has long been regarded as one of the brilliant minds of pop, and this LP with a theme only serves to reinforce that opinion. From the opening "Morning Song" and "Daylight" with their almost choral arrangements to the hard rock of "One of the Survivors" Davies has completed another masterpiece in arrangements, writing and his unique singing style. LP is loosely based on the band's old "Village Green" LP.

BUDDY MILES EXPRESS—Booger Bear, Columbia KC 32694. Buddy's overdubbed vocals and a large brass oriented band help rock the pops. This is a production of the first order with plenty of time and care put into the material and the selections. The emphasis is away from hard blues and more into commercial rock, with Miles' own "Why" and "United Nations Stomp" solid entries.

SHA NA NA—From the Streets of New York, Kama Sutra KSBS 2075. (Buddah). New York City's own 10-man rock revival crew is at it again with their renditions from the golden age of rock such as "The Wanderer," which works to remind the listener of Dion without being a carbon copy. Set was recorded live in Central Park.

JERRY JEFF WALKER—Viva Terlingua, MCA 382. Always on the brink might be an apt term for Walker, who has been close to major stardom ever since he wrote "Mr. Bojangles" some years back. This LP, with its mixture of seriousness

("Desperados Waiting for the Train") and humor ("Sangria Wine") may push him over. Country rock mixture is excellent, and he was one of first to use it.

GRIN—Gone Crazy, A&M SP-4415. Grin, and guitarist/key-boardist/vocalist Nils Lofgren in particular have been ignored too long, for they are one of the finest bands in the land. Using deceptively simple arrangements and lyrics, the group consistently offers up small masterpieces like "Boy & Girl." Skill, not flash, is the highpoint of this band which offers nothing less than some of the finest rock around.

WISHBONE ASH—Live Dates, MCA2-8006. Hard rock is a trite term, but this is what Wishbone does, and they do it well on this double set incorporating superb instrumentals and good vocals on cuts from "The King Will Come" to "Lady Whiskey." A live set is appropriate, for this is one of the hardest working bands around.

THE DILLARDS—Tribute to the American Duck, Poppy PP LA 175 F. If there is true musical justice, the Dillards should be consistent gold album artists. They have been doing what they do, bluegrass-country pop, longer, better and more entertainingly than anybody else. At last with UA, a label committed to progressive country, the Dillards may finally win that hit single they've needed so long. Try "Carry Me Off."

DEL SHANNON—Live in England, United Artists, UA-LA151-F. Shannon was probably 10 years ahead of his time, and this set should bring a lot of younger fans up to date concerning this man who ran up a long string of solid, good-time rock hits like the included "Runaway" and "Keep Searchin'." These are old songs, but they sound as contemporary as anything coming around today.

REDBONE—Wovoka, Epic KE 32462 (Columbia). This mostly thematically-structured album has moments of highly commercial material—"Come and Get Your Love" and "Clouds in My Sunshine"—which warrant FM airplay and maybe AM Top 40 action. Basically, however, the Indian element is strong here and surges constantly through the music.

RICK DERRINGER—All American Boy, Blue Sky KZ 32481 (Columbia). Stirring old-fashioned '50's rock'n'roll. One song is even called "Uncomplicated," that aptly describes them all, with the better works being the melodic "It's Raining" and the quaint "Slide on Over Slinky."

DAVID BUSKIN—He Used to Treat Her, Epic KE 31955 (Columbia). Although you'd think the title tune would be the best song on an album, that's not necessarily so. Essentially, this LP is a showcase for the writing talents of Buskin and he scores equally well on a plaintive "Trails" as well as on "He Used to Treat Her."



HANK THOMPSON—Kindly Keep It Country, Dot 26015. Hank puts together an album of contemporary songs and standards, sprinkled with his own hits, and it all comes off well. One exceptional tune is "The Older the Violin, the Sweeter the Music." He also does tunes done previously by Faron Young, Mel Tillis, Jim Ed Brown, Bill Anderson, Charlie Rich and Carl Smith.

JEANNIE SELLY—Can I Sleep in Your Arms, MCA 385. First a word about the production of Walter Haynes, which improves each time around. From that point, Miss Selly takes over and makes this LP happen. Especially strong are her cuts on "Hold Me," "He knows What I'm Crying About," and "He'll Love The One He's With." Plenty of singles potential.

DONNA FARGO—All About a Feeling, Dot 26019. With all of the lyrics printed inside of the double liner, there is emphasis to this group of self-written songs. She sings as well as she writes, and that is saying something. Best cuts include "I'll Try a Little Bit Harder," "Just Call Me," and "Does It Matter." Her "Rotten Little Song" should get some heavy air play.

VARIOUS ARTISTS—Bean Blossom, MCA 28002. Recorded live at the famous Blue Grass festival in Indiana, this one has something for every fan of this form of music. It's already taking off, with performances by Bill Monroe, the Virginia Boys, Jimmy Martin, Lester Flatt, James Monroe, etc.



ISLEY BROTHERS—Isleys' Greatest Hits, T-Neck TNS 3011 (Buddah). Having survived over three distinct musical eras, the fifties, the sixties, and rising again in the seventies, the Isley's have proven their validity as a major force in music. This LP is a collection of their finest. Best cuts: "Lay Away," "It's Your Thing," "Work To Do," "Love The One You're With."



THE JAZZ CRUSADERS—Tough Talk, Blue Note BN LA 170 G2. Twin-disk repackaging of some of the more fluid, extended jazzy Crusaders cuts before they found pop gold with a deliberate funky consistency. "Freedom Sound" is among the classic songs they are still reworking in their present style.

LES McCANN—Fish This Week, Blue Note BN LA 171 G (United Artists). How can you not like McCann the man of positive ideas and the fine touch to carry them through? These old cuts, put together in a fine double LP, serve to remind us that the pianist can be totally romantic, a bit of a cocktail pianist or downright funky with the kind of commercial appeal which makes sense. All the ingredients mentioned are contained herein and with the understanding support of bassist Leroy Vinnegar and drummer Ron Jefferson, McCann takes his listener through such diverse paths as the lead plus "A Little 3/4 Time For God and Co." and "The Truth." There's even a cut with the Gerald Wilson band, "Kathleen's Theme."

CHARLES LLOYD—Geeta, A&M SP 3046. The fading Indian musical influence blending cogently with free flowing modern jazz is the end result here. There is imaginative usage of flutes and saxes by the leader throughout with side two offering more commercial material. The playing is quite relaxed although the percussion is at its intense best. "Geeta Suite" is the most fiery of the six works.



IVES: SYMPHONY No. 1; ELGAR: ENIGMA VARIATIONS—Los Angeles Symphony Orch. London CS 6816 (Mehta). Effective coupling of early, surprisingly conventional Ives, and Elgar in his single most popular extended work, offered in wide dynamic range despite more than a half hour of music per side. Cover art bids strongly for the youth market.

KORNGOLD: Elizabeth and Essex—National Philharmonic Orch. (Gerhardt) RCA ARL1-0185. Another winning addition to RCA's hit series of newly-recorded film score albums, this tapping memories of "Anthony Adverse," "Of Human Bondage," and "The Sea Wolf," among others. Dramatic cover still of Bette Davis and Errol Flynn underscores the nostalgia theme.

THE COMPLETE RACHMANINOFF, Vol. 1, RCA ARM3-0260. A historic collection, whose musical importance should be matched by excellent sales during the centennial celebration of the composer/pianist's birth. Loving transfers of shellac, circa 1919-1924, with much Chopin and Rachmaninoff, as well as a sampling of short pieces by others. Some of the sides receive their first publication over here.



HUGO MONTENEGRO—Neil's Diamonds, RCA APD1-0132 (Quadrasonic CS-4 discrete). Montenegro, the sage of quadrasonic production techniques, has no fear of experimenting with the 4-channel medium, of which he is, without peer, the great master. Here, he has delved into every possible trick of production (and he devised or invented nearly all of them in his role as pathblazer in quadrasonic). In "Sweet Caroline," because of his sonic technique of shifting sounds hither and yon, he involves the listener not only emotionally, but physically as the attention is pulled from here to there. Young adults or anyone with a youthful vitality will really enjoy every tune on this LP; Montenegro leads—even commands—you to participate in the music. There's so much action going on, all of it separate and distinct.

GUESS WHO—The Guess Who #10, RCA APD1-0130 (Quadrasonic CD-4 discrete). It's amazing how good, good hard rock is in quadrasonic. You'll find no extraordinary acoustic pyrotechnics here, just excellent clean balance on "Self-Pity" and plenty of rear action. You feel encompassed by the music and yet, unlike matrix efforts, not pressured. The jiving blues of "Just Let Me Sing" is highly effective and features superb separation. While quadrasonic, from the producer's viewpoint, is still in a development stage, this LP definitely represents several rungs up the ladder and the young adults who're into quadrasonic equipment will find it undoubtedly one of the best rock quadrasonic albums available.

ENOCH LIGHT & THE LIGHT BRIGADE—Charge! Project 3 PR5073 QD (Quadrasonic CD-4 discrete, Sansui QS matrix, and CBS SQ matrix). In one sense, Light is providing a great service to the public by presenting his product in all of the three current quadrasonic systems—the discerning record purchaser can make his own choice, depending on which quadrasonic system he prefers. However, if truth will out, Light is in effect rapping matrix rather severely as there's no

question when you compare the same record in all three systems about which one is best—the CD-4 discrete system without doubt. Although the Sansui version was extremely effective for matrix and you could discern much rear information—a sensing often rather than the real thing because if you turn your head slightly you may lose the effect—it was the discrete CD-4 version that stood out as more exciting.

Billboard's Recommended LP's

pop

SHA NA NA—Rock and Roll Is Here to Stay, Kama Sutra KSBS 2077 (Buddah). Reissue should garner sales for this excellent oldies group, especially on tunes like "Teen Angel."

ANDY & DAVID WILLIAMS—One More Time, MCA 346. Good arrangements spark this set of remarkably skilled vocals from Andy Williams' twin nephews, as on "One More Time."

MICHAEL STANLEY—Friends & Legends, MCA 372. More than another laidback writer-singer, Stanley is a highly versatile album artist with lots of original approaches and he should be travelling a lot to establish an identity.

SUNSHINE TV SOUNDTRACK, MCA 387. Few original TV movies have had the national impact of this poignant tale of a young mother's death. Soundtrack of John Denver songs sung by show's lead performers could be a dark-horse smash.

ELIJAH—Elijah Fanfares, MCA 377. Good mix of rock and blues from band with fine vocals and good horn arrangements as in "Get Your Run Out."

BUFFALO SPRINGFIELD, Atco SD2-806 (Atlantic). Spawning ground of more super groups than any other rock organization, the short-lived Springfield was a volcano of melodic creativity. Any lover of contemporary music should want to own the Buffalo Springfield soundbook, "Bluebird," "Broken Arrow" and the rest.

DELBERT & GLEN—Subject to Change, Clean CN 602 (Atlantic). Easygoing countryish sounds with more versatility than the genre usually shows in this Texas pair's second outing. Radio possibilities in "Oh My" and "Too Much."

THE OZARK MOUNTAIN DAREDEVILS, A&M SP 4411. Welcome arrival by a countryish southern rock band recorded with London precision by two fine producers teamed for first time, David Anderle and Glyn Johns. Though they start with the familiar lyrical Eaglestype sound, Daredevils play a lot of different textures of music and have much to say. "Country Girl" is happy rocker. *(Continued on page 54)*

Bobby Blue Bland

• *Continued from page 16*
every possible way. "Then I almost attack it in the studio," he says.

How important is a band to a blues singer? "My band is extremely important to me," Bland says, "especially a guitar player like Mel Brown. He knows what I'm doing almost before I do. If I make a change in the middle of a song I don't have to look around, I know he'll change with me. What he's basically doing is singing with his guitar."

As for the future, Bland is planning no departure from the style he has established over the years. "I will be playing a lot more colleges and concerts for the white audiences," he says, "but I will never ignore the black fans who have been so good to me over the years. I've really got the best of two worlds."

Wailers Wooing

• *Continued from page 25*

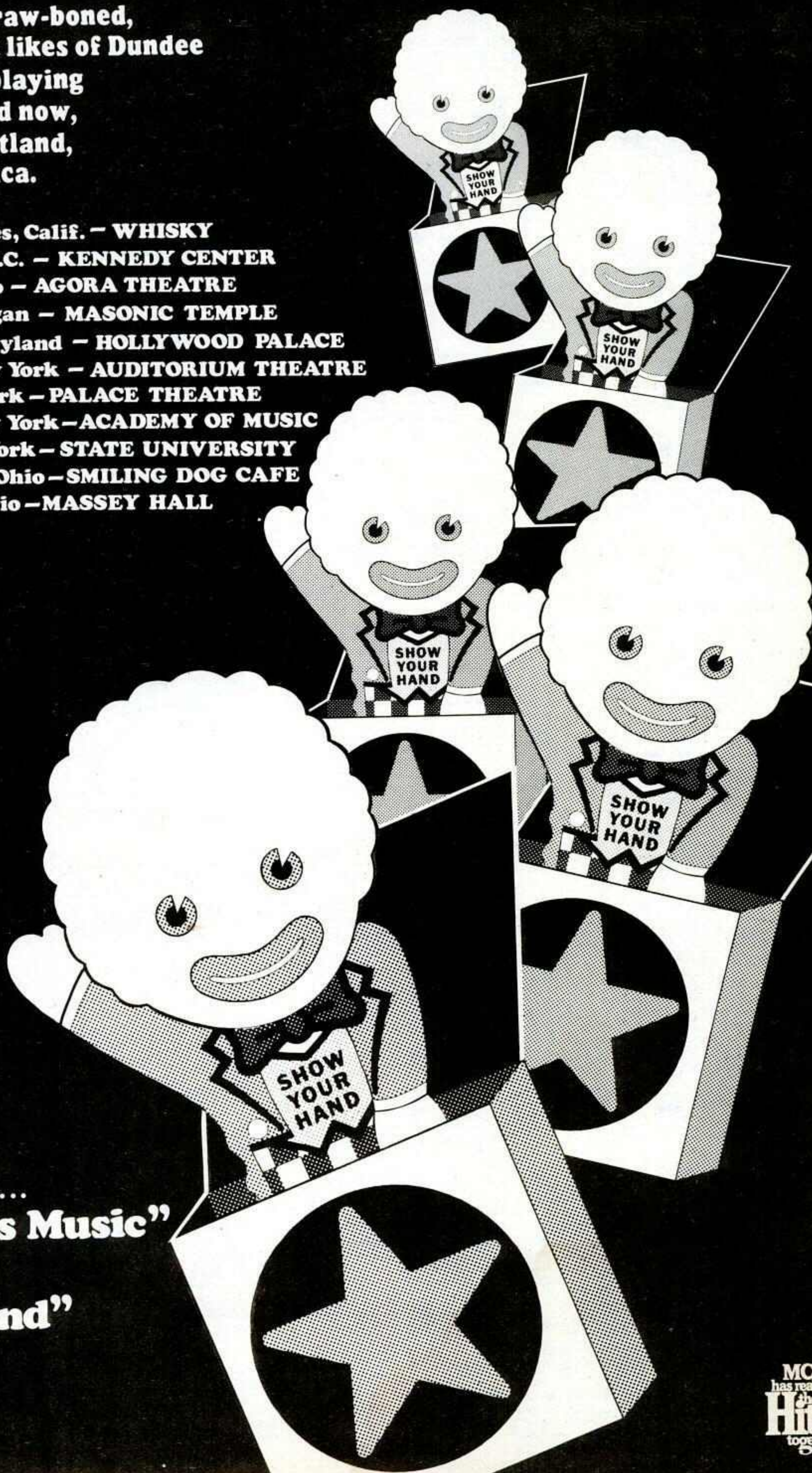
They also reflect the beliefs of their semi-religious sect, the Rastafari, formed some 40 years ago out of the Marcus Garvey "Back To Africa" movement and with one main thought, the brotherhood of black men. For that reason, Marley was asked if he feels Reggae should be accepted by black Americans.

"Yeah, man. It's a black people's music. But I prefer all people to like our music."

The Average White Band

Superior black soul. Six raw-boned, long-haired lads from the likes of Dundee and Perth, a white band playing black blues in Britain. And now, from the highlands of Scotland, soul comes home to America.

November 21-25 – Los Angeles, Calif. – WHISKY
December 1 – Washington, D.C. – KENNEDY CENTER
December 2 – Columbus, Ohio – AGORA THEATRE
December 4 – Detroit, Michigan – MASONIC TEMPLE
December 5 – Baltimore, Maryland – HOLLYWOOD PALACE
December 6 – Rochester, New York – AUDITORIUM THEATRE
December 7 – Albany, New York – PALACE THEATRE
December 8 – New York, New York – ACADEMY OF MUSIC
December 9 – Oswego, New York – STATE UNIVERSITY
December 11-13 – Cleveland, Ohio – SMILING DOG CAFE
December 17 – Toronto, Ontario – MASSEY HALL



Listen for their new single...

"This World Has Music"

[MCA-40168]

from their album...

"Show Your Hand"

[MCA-345]

MCA RECORDS

MCA
has really got
their
Hits!
together

Copyrighted material



PAUL SIMON—American Tune (3:44); producer: Paul Simon; writer: P. Simon; publisher: Paul Simon, BMI. Columbia 4-45900. Paul returns to a softer format for his discourse on inner security while being far from home. His solo guitar work is joined by a large orchestra for a silken undercoating for his soft voice. Flip: One Man's Ceiling Is Another Man's Floor. No other info available.

B.B. KING—I Like to Live the Love (3:15); producer: Dave Crawford; writers: D. Crawford, C. Mann; publishers: American Broadcasting, DaAnn, ASCAP. ABC 11406. Definitely the most commercial effort by the veteran vocalist. There is a taste of reggae which comes through at the beginning but which fades in favor of some dark and dirty saxes, some flowing vocal support from an unnamed group and B's own assertive story about recalling a past love. Thumping bass and clapping effects help propel the message. Flip: no info available.

recommended

THE PARTRIDGE FAMILY—Lookin' For a Good Time (2:12); producer: Wes Farrell; writers: Farrell, Janssen, Hart; publisher: Screen Gems-Columbia, BMI. Bell 45,414.

NEIL YOUNG—Time Fades Away (3:26); producers: Elliot Mazer, Neil Young; writer: Neil Young; publisher: Silver Riddle, BMI. Reprise 1184 (Warner Bros.).

MARIA MULDAUR—Midnight at the Oasis (3:36); producers: Lenny Waronker, Joe Boyd; writer: David Michtern; publisher: Space Potatoe, ASCAP. Reprise 1183 (Warner Bros.).

RENEE ARMAND—I Can't See You Anymore (3:00); producer: John Florez; writers: R. Armand, J. Gordon; publishers: Irving, For Amy, BMI. A&M 1485.

THE GRASS ROOTS—We Can't Dance to Your Music (2:55); producers: Steve Barri, Rob Grill, Warren Entner; writers: J. Barry, M. Williams; publisher: Almo, ASCAP. Dunhill 4371 (ABC).

HAWKWIND—Silver Machine (4:35); producers: Hawkwind, Doctor Technical; writers: B. Calvert, S. MacManus; publisher: Unart, BMI. United Artists 50949.



CURTIS MAYFIELD—Can't Say Nothin' (5:20); producer: Curtis Mayfield; writer: C. Mayfield; publisher: Chi-Sound, BMI. Curtom 1993 (Buddah). Certainly the most unusual Mayfield effort in the sense there isn't that much of the singer. A long series of soul clichés on trumpet and guitar gives one the impression that this is to be an instrumental trip. But then Curtis comes in with short phrases which blend in with the instrumental theme. Flip: no info available.

BETTY EVERETT—Sweet Dan (3:03); producers: David Axelrod, Johnny Watson; writer: Johnny Watson; publisher: Jowat, BMI. Fantasy 714. "His kiss is like thunder/no wonder" exclaims Betty in promoting her lover man. The tempo is slow and burning and the message is right down the center line. A very strong entry from this often under-rated singer. Flip: no info available.

recommended

GARLAND GREEN—He Didn't Know (He Kept on Talking) (3:40); producer: Brad Shapiro; writers: J. Williams, Jr., G. Bonds, C. Whitehead; publisher: Jerry Williams, BMI. Spring 142 (Polydor).

KOOL AND THE GANG—Jungle Boogie (3:08); producers: Kool & The Gang; writers: Ronald Bell, Kool & The Gang; publishers: Delightful Music, Gang, BMI. Delite 559 (Pip).

CARL CARLTON—I Want to Be Your Main Squeeze (2:25); producers: Papa Don, Tommy Cogbill; writer: P. Kelly; publisher: Tree, BMI. Back Beat 629 (ABC).

GENE CHANDLER—Without You Here (3:23); producer: Gene Chandler; writers: L. Thompson, E. Dixon; publisher: Befrantz Monique, ASCAP. Curtom 1992 (Buddah).



DIANA TRASK—When I Get My Hands on You (2:50); producer: Morris Wilson; writers: Norris Wilson, C. Taylor, Diana Trask; Al Gallico/Algee (BMI), Dot 17486. It's the hit from her album, and many stations are on it already. The great soul-country singer puts everything into this, and the results are great. Flip: no info available.

JACKY WARD—The One I Sing My Love Songs To (2:40); producers: Lewis Willis & Jerry Foster; writer: Wayland Holyfield; Jack Music (BMI); Cinnamon 776. This has all the potential of a two-sided hit. Both are excellent, and Jacky has never sung better. A big boost for him. Flip: "I've Got Love to Burn" (2:38); producer same; writers: Rory Burke and Gayle Barnhill; Chappell (ASCAP and Unichappel, BMI).

DEE MULLINS—Rusty Nails, Puppy Dog Tails and Little Boys (3:26); producers: Jerry McBee, Luther Wood; writer: Don Tolle; Pot O' Gold (ASCAP); Triune 7211. A lot of sentiment in this one, and done excellently. Mullins is a fine singer who has needed the right material. Flip: no info available.

KARL RICHARDS—How Can I Tell Her (3:40); producers: Earl Richards & Gene Kennedy; writer: Lobo; Kaiser/Famous (ASCAP); Ace of Hearts 0477. Another conversion of a pop song into country, and Richards has the ability to make it come across. Flip: "Walkin' In Teardrops"; producers: same; writers: Bill & Jodie Emerson; Golden Horn (ASCAP).

JOE STAMPLEY—I'm Still Loving You (2:54); producer: Morris Wilson; writers: Glen Sutton, George Richey; Flagship/Al Gallico (BMI); Dot 17485. Another hit in the Stampley string, supplemented by fine arranging by Cam Mullins. Flip: no info available.

SUSAN RAYE—When You Get Back From Nashville (2:33); producer: Buck Owens; writer: Buck Owens; Blue Book (BMI); Capitol 3782. Fresh from her latest album, the song will be a success even though it relates to the music industry; and Susan can sing any kind of song. Flip: "Nobody's Fool But Yours." All credits same.

recommended

IVORY JOE HUNTER—He'll Never Love You (4:00); producer: Bettye Berger; writer: Bettye Berger; Ivory Joe Hunter/Belarde (BMI); Paramount 0253.

EDDY ARNOLD—She's Got Everything I Need (2:04); producer: Jim Malloy; writer: W.C. Thompson; Rose Bridge (BMI); MGM 14672.

BOB LANGSTON—Walking Down A Country Road (2:32); producers: Joe Melson & Jerry McBee; writers: Tom McBee & Fred Lehner; Yellow Tavern (BMI); Triune 7210.

BURT REYNOLDS—A Room For A Boy Never Used (3:22); producers: Bobby Goldsboro & Buddy Killen; writer: Dick Feller; Tree (BMI); Mercury 73441.

GEORGE MORGAN—Red Rose From The Blue Side of Town (2:54); producer: Joe Johnson; writers: Betty Jean Robinson, Hank Snow; 4 Star/Hank's (BMI); MCA 40159.

TENNESSEE ERNIE FORD—She Picked Up the Pieces (2:38); producer: Steve Stone; writers: E. Goff, R. Sanders; Mandina/Busy Bee (BMI); Capitol 3783.

Recommended LP's

• Continued from page 52

soul

THE INDEPENDENTS—Chuck, Helen, Eric, Maurice, Wand WDS 696 (Scepter). Creative assistance offered by Chuck Jackson combined with the strong vocal abilities of this Chicago based group extends their unique sound to both pop and soul. Best cuts: "It's All Over," "I Found Love on a Rainy Day."

jazz

VARIOUS ARTISTS—Somethin' Else, Blue Note BN LA 169 F (United Artists). Reissue of 15-year-old set with Cannonball Adderley, Miles Davis and others still stands up on cuts like "Autumn Leaves."

TIM WEISBERG—Dreamspeaker, A&M SP 3045. Versatile fluting, mostly like free-form Mozart but with regular flashes of funk. "Dreamspeaker" and "Scrabble Z" display the range.



THE BUTTS BAND—Pop-A-Top (3:15); producer: Bruce Botnick; writers: Phil Chen, Jess Roden; publisher: Nazzenphlat, ASCAP. Blue Thumb 242 (Famous). Two former members of the Doors help make this a dynamic vocal and instrumental success. There is also a hint at reggae in the rhythm.

DALTON & DUBARRI—Helpless (2:36); producer: Mike Dilbeck; writers: Dalton, Dubarri; publisher: Dalton & Dubarri, ASCAP. Columbia 4-45967. Clever blending of voices and subtle yet flowing guitar lines and effects produce a sonic experience.

IKE LOVELY—Fool's Hall of Fame (3:14); producer: A-Dish-A-Tunes; writers: J.R. Bailey, K. Williams, M. Kent; publishers: Dish A Tunes, Our Childrens Music, BMI. Wand 11266 (Scepter). Plenty of pleading and solid soul singing revolve around this sad story of heartaches and pains.

SUZI DIETZ—Waited Much Too Long (3:40); producers: F. Goodman, J. Abbott; writer: Fred Goodman; publisher: Sip-N-Sol, BMI. Capitol 3784. Strong vocal attack and powerful production combine on this revelation about being slow on the draw when it comes to love.

ANN BAILEY—Sweeping Your Dirt Under My Rug (2:10); producer: Tash Howard; writer: Ray Dahrouge; publisher: It Ain't Easy, BMI. Wand 11265 (Scepter). Song carries the fire of a gospel tune but the message is more secular. Ann is a powerful vocalist who needs the right tune to crack through.

BUCKINGHAM NICKS—Don't Let Me Down Again (3:23); producer: Keith Olsen; writer: L. Buckingham; publishers: Pogologo, Buckingham Nicks, Donna Marta, no society listed. Energized vocals and guitar runs push this hip swaying tune. There's an infectious quality to the total production.

classical

TCHAIKOVSKY: VIOLIN CONCERTO; MENDELSSOHN: VIOLIN CONCERTO IN E MIN.—Nathan Milstein, Vienna Philharmonic (Abbado), DG 2530 359. Welcome return of the master violinist to active recording after too long an absence. No surprises. Just concerto staples by a great player and stylist.

ADAGIO—Berlin Philharmonic (von Karajan) DG 2530 247. Title refers only to the opening Albinoni piece, as with the other baroque items here played by a large group of players. Most striking is Boccherini's Spanish saturated "Quintetino." Side 2 offers the neo-classic "Antique Dances and Airs" by Respighi.

BACH: ST. MATTHEW PASSION—Janowitz/Ludwig/Fischer-Dieskau/Berry, Berlin Philharmonic (Karajan), DG 2711 012. Name power of the participants automatically raises this to a level of commercial strength somewhat in excess of the total-ity of musical contribution.

De George vs. Zinkin In Nash. AFM Election

NASHVILLE—Johnny De George, secretary-treasurer of Musician's Union American Federation of Musicians, local 257 here and bossman Joe Zinkin are candidates to fill the vacancy left when George Cooper resigned his long-time presidency recently.

Clarence "Dutch" Gorton, long-time business agent, was nominated for the secretary-treasurer post without opposition.

Also nominated without opposition were Peggy Shepherd, sergeant at arms, and trustees Ovid Collins Jr. and Walter Summers.

Nominated to the board of directors were Willie Ackerman, Jim Baker, Steve Basore, Jimmy Capps, Fred Carter Jr., Sonny Day, Joe Edwards, Dennis Good, Billy Linne-man, Rufus Long, Morris Palmer, Bob Phillips, Bill Pursell and Vic Willis. Five of these will be elected, with two others named alternates.

The election was set for Dec. 10.

RCA Sues LA Firm

LOS ANGELES—RCA has filed suit in local Superior Court seeking \$36,247 allegedly owed for Latin records and tapes by Merchandising Promotions of America.

Stax Payola Quiz

• Continued from page 3

mittee will choose to use its subpoena powers to pursue the matter was not known as of Billboard's deadline last week. In any case, the staff indicated that it might be some weeks before considerations could be given to this particular holdout problem.

THEATER REVIEW:

'Gigi' Adds to Nostalgia's Luster

NEW YORK—As long as there continues to be a dearth of creativity among writers for the Broadway stage, and as long as there is any mileage left to be milked out of the nostalgia cult, there will be remakes of proven old hits.

"Gigi," now at the Uris Theater, typifies this trend. The show is elaborate, entertaining, and, thanks to Joseph Hardy's direction and the expertise of the production, moves briskly along, unaffected by that irritating time lag that so often marks the changing of scenes.

Despite these facts, and a strong cast of characters, it might have been a mistake to stage a remake of this Lerner & Loewe classic at this time.

"Gigi," from an original novel by Colette, has had several reincarnations. The most recent of which was that memorable film that featured the late Maurice Chevalier in the

role of Honore Lachailles, Louis Jordan, as the roue nephew, Gaston, and Leslie Caron in the title role.

The cast of the current production, though outstanding, seem somehow to move in the shadow of their predecessors. This still burns brightly in the minds of even relatively young theater and moviegoers.

This is where Gigi struggles. Even against one's will the tendency is to make comparisons. To note that Alfred Drake does not quite have the gallantry, charm and endearing wit of a Maurice Chevalier; or that Daniel Massey lacks the savoir faire of a Louis Jordan; or that Karin Wolfe as Gigi seems perpetually conscious of the importance of her role.

However, despite its disadvantages the production, the staging, some fine choreography by Trude

Rittmann, and the memorable music by Lerner and Loewe, recapture much of the elegance of French aristocracy at the turn of the century.

This is further aided by strong character roles by Agnes Moorehead as Aunt Alice, and Maria Karnilova as the protective mamita.

All in all a worthwhile evening of entertainment. The cast album is on RCA Records. RADCLIFFE JOE

Cannon Forms Agency

MEMPHIS—Saxophonist Ace Cannon has formed the Ace Cannon Booking and Talent agency here.

Alan Lawler, formerly with National Artists Attractions, has joined Cannon in the agency. The roster of talent includes Cannon, the Bill Black Combo, Jerry Jaye and Jackie Ward.

THANK YOU

P.D.'s, D.J.'s, Distributors, One Stops,
Operators, Rack Jobbers, for your fan-
tastic response to

RAY CHARLES'

new single

"COME LIVE WITH ME"

Written by Felice Bryant and Boudleaux Bryant
On CROSSOVER No. 973

Building into an

ALL MARKET GIANT



Recording Industry Association of America seal of certification as "million seller" (Scale indicated by bullet)

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE--Artist, PRODUCER/WRITER/Label & Number (Distributing Label), and similar columns for the right side of the chart.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

NOTES section containing a list of songs and their corresponding sheet music suppliers, including titles like 'All I Know (Canopy, ASCAP)', 'D'yer Mak'er (Superhyper, ASCAP)', etc.



He was a hipster from the big city.



She was a barefoot country girl from Nutbush, Tennessee.



He had big ideas that would lead to Hollywood and Stardom.



She could sing a song like nobody's business.



He gave her.....direction.



She gave him.....her all.



The result:
NUTBUSH (City Limits) UA-LA180-F



The album Ike & Tina Turner always had in them...is out.



On United Artists Records & Tapes

© MCMLXXIII United Artists Records, Inc.

Billboard TOP LP's & TAPE

© 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.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE												
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL					
1	1	6	ELTON JOHN Goodbye Yellow Brick Road MCA 21003	•						49	4	★ TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98	6.98					71	50	11	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98	6.98						
★	4	3	THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98		37	40	12 RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98		7.95	7.95					72	76	51	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97					
★	15	2	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98		★	74	3 DAVID BOWIE Pin Ups RCA APL1-0291	5.98		6.98	6.98	7.95				★	110	2	DIANA ROSS & MARVIN GAYE Together At Last Motown 803	5.98		6.98	6.98						
4	2	9	ROLLING STONES Goats Head Soup Rolling Stones CDC 59101 (Atlantic)	5.98		6.98		6.98		39	27	20 CHICAGO VI Columbia KC 32400	5.98		6.98	6.98					74	51	10	MARIA MULDAUR Reprise MS 2148	5.98		6.97	6.97						
★	8	35	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95		40	42	8 URIAH HEPP Sweet Freedom Warner Brothers BS 2724	5.98		6.97	6.97					75	56	10	HANK WILSON Hank Wilson's Back Volume 1 Shelby SW 8923 (Capitol)	5.98		6.98	6.98						
★	14	4	NEIL DIAMOND Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98		41	41	33 LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97	6.97					76	57	28	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98	6.98						
7	3	14	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97		★	96	2 AMERICA Hut Trick Warner Brothers BS 2728	5.98		6.97	6.97					77	77	51	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98					
8	9	41	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98		43	47	16 DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98			78	83	10	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98	6.98						
★	11	6	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98		★	65	3 GEORGE CARLIN Occupation: Foole Little David 1005 (Atlantic)	5.98		6.97	6.97					79	81	54	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98	6.98						
10	5	12	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98		45	24	23 THE POINTER SISTERS Blue Thumb 875 48	5.98		6.95	6.95					80	79	17	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95	6.95						
11	6	23	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95		46	45	104 LED ZEPPELIN Atlantic SD 7208	5.98		6.98	6.98					81	80	65	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.98					
12	10	11	MARVIN GAYE Let's Get It On Tamla T329VI (Motown)	5.98		6.98		6.98		47	43	25 EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98	6.98					82	59	22	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98	6.98						
13	7	9	GARFUNKEL Angel Clare Columbia KC 31474	5.98		6.98		6.98		48	38	10 CHER Half Breed MCA 2104	5.98		6.98	6.98					★	121	2	BARRY WHITE Stone Gon' 20th Century TC 423	5.98		6.98	6.98						
14	12	15	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98		49	33	10 KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon AAM SP 4403	5.98		6.98	6.98					★	94	3	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98	6.98						
15	13	12	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98		6.98		6.98		50	52	78 DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97	6.97	8.95				85	82	7	MANDRILL Just Outside Of Town Polydor PD 5059	5.98		6.98	6.98						
★	-	1	JOHN LENNON Mind Games Apple SD 3415 (Capitol)	5.98		7.98		7.98		51	55	8 JESSE COLIN YOUNG Song For Juli Warner Brothers BS 2734	5.98		6.97	6.97					86	69	19	STEELEY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95	6.95						
17	16	15	GRAND FUNK We're An American Band Capitol SMAS 11207 (Columbia)	5.98		6.98		6.98		52	32	24 EDDIE KENDRICKS Tamla T 327 L (Motown)	5.98		6.98	6.98					87	63	11	B.W. STEVENSON My Mana RCA APL1-0088	5.98		6.98	6.98						
18	19	13	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98		53	53	26 CARPENTERS Now & Then AAM SP 3519	5.98		6.98	6.98					88	86	33	BEATLES 1967-1970 Apple SKBO 3404	9.98		11.98	11.98						
19	17	13	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98		★	64	12 LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98	6.98					89	89	5	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98		6.97	6.97						
20	23	5	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98		55	60	6 NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98	6.98					90	91	7	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98	6.98						
21	20	37	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98		56	54	14 MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98	6.98					91	78	20	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98	6.98						
22	25	5	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97		★	67	74 CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98	6.98					★	102	6	DAWN New Ragtime Follies Bell 1130	5.98		6.98	6.98						
23	22	35	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95	★	87	3 JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98	6.98					★	103	3	HAROLD MELVIN & THE BLUENOTES Black & Blue Philadelphia International KZ 32407 (Columbia)	5.98		6.98	6.98						
24	18	13	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98		59	61	10 MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95	6.95					★	164	24	TODD RUNDGREN Something/Anything? Bearsville 2BK 2066 (Warner Bros.)	6.98		7.97	7.97						
★	31	5	GRATEFUL DEAD Wake Of The Flood Grateful Dead GD01	5.98		6.98		6.98		60	58	35 BREAD The Best Of Elektra EKS 75056	5.98		6.97	6.97	7.95				96	97	51	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98	10.98	11.95					
26	21	17	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98		61	44	38 KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98	6.98					97	100	138	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98					
★	36	5	ISAAC HAYES Joy Enterprise ENS 5007 (Stax)	5.98		6.98		6.98		★	73	5 BILLY PRESTON Everybody Likes Some Kind Of Music AAM SP 3526	5.98		6.98	6.98					98	95	99	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067	9.98		11.98	11.98						
28	30	6	THREE DOG NIGHT Cyan Dunhill DSX 50158	5.98		6.95		6.95		63	70	38 ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98		6.98	6.98					99	98	42	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98	6.98	7.95					
29	28	32	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95	64	62	32 DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98		9.97	9.97	12.95				★	152	2	THE BAND Moondog Matinee Capitol ST 11214	5.98		6.98	6.98						
30	29	21	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98		6.97		6.97		★	75	6 LINDA RONSTADT Don't Cry Now Asylum SD 50564	5.98		6.98	6.98					★	113	3	SPOOKY TOOTH Witness Island SW 9337 (Capitol)	5.98		6.98	6.98						
★	39	5	FRANK SINATRA Ol' Blue Eyes Is Back Reprise FS 2155	5.98		6.98		6.98		66	35	27 PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98	6.98					102	106	8	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98	6.98						
32	34	17	ZZ TOP Tres Hombres London XPS 631	5.98		6.95		6.95		67	71	28 CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98		6.98	6.98					103	112	6	LOU REED Berlin RCA APL1-0207	5.98		6.98	6.98						
33	26	16	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98		68	66	10 FOUR TOPS Main Street People ABC ABCX 50144	5.98		6.95	6.95					104	84	23	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98	6.98						
★	68	3	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98		6.98		6.98		69	46	18 CAT STEVENS Foreigner AAM SP 4391	5.98		6.98	6.98					105	101	7	GILBERT O'SULLIVAN I'm A Writer Not A Fighter MAM 7 (London)	5.98		6.98	6.98						
35	37	8	THE MOTHERS Over-Nite Sensation Doc Reel MS 2149 (Warner Brothers)	5.98		6.97		6.97		70	48	10 ERIC CLAPTON Eric Clapton's Rainbow Concert RSD SD 877 (Atlantic)	5.98		6.98	6.98					106	105	66	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97	6.97	7.95					



MCA RECORDS

Copyrighted material

TOP LP's & TAPE

POSITION 107/200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
107	108	5	DAVID GATES First Elektra EKS 75066	5.98		6.98		6.98	
★	119	3	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98	
109	85	17	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98			
110	104	15	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95	
111	111	33	BEATLES 1962-1966 Apple SKBO 3403	9.98		11.98		11.98	
★	156	2	FLEETWOOD MAC Mystery To Me Reprise MS 2158 (Warner Bros.)	5.98		6.97		6.97	
113	88	9	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95		6.95	
114	72	11	TEMPTATIONS Anthology Motown M 73243	9.98		11.98		11.98	
115	92	51	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98	
116	93	19	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95
★	127	7	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98		6.98	
118	114	47	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
119	90	30	EAGLES Desperado Asylum SD 5068	5.98		6.98		6.98	
120	115	32	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98	
121	107	36	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98			7.98		
122	109	22	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95
123	116	13	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98		6.98	
124	120	16	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97		6.97	7.95
125	117	21	ROD STEWART Sing It Again Rod Mercury SRM 1-580 (Phonogram)	5.98		6.98		6.98	
126	124	54	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95
127	122	24	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98	
128	118	12	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.95		6.95	
★	148	2	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97	
130	125	37	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97	8.95
131	139	6	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98		6.98	
132	126	58	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98	
133	137	26	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98		6.98	7.95
134	132	31	DONALD BYRD Black Byrd Blue Note BN LA047 F (United Artists)	5.98		6.98		6.98	7.95
135	135	69	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
136	133	11	CHI-LITES Brunswick 754197	5.98		6.98		6.98	
★	175	2	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
138	131	31	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98	
139	123	33	BLOODSTONE Natural High London XPS 620	5.98		6.98		6.98	
140	128	32	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98	
141	134	25	CURTIS MAYFIELD Back to the World Curton CRS 8015 (Buddah)	5.98		6.95		6.95	6.95
142	130	15	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98			
143	136	24	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98		6.98	
★	-	1	GREG ALLMAN Laid Back Capricorn CP 116 (Warner Bros.)	5.98		6.98		6.98	
145	143	6	SLADE Sladest Reprise MS2173	5.98		6.97		6.97	
★	-	1	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98	
147	147	45	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97	7.95
148	153	4	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95			
149	144	33	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98	
150	149	21	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98		13.98		13.98	
151	141	5	DR. HOOK & THE MEDICINE SHOW Belly Up Columbia KC 32270	5.98		6.98		6.98	
152	145	52	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98	
153	151	14	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98	
154	146	21	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98	
155	129	8	ANDREWS SISTERS Best Of MCA 2-4024	6.98		7.98			
156	138	18	STORIES About Us Kama Sutra KSBS 2068 (Buddah)	5.98		6.95		6.95	
157	142	20	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98	
158	161	4	PAUL BUTTERFIELD'S BETTER DAYS It All Comes Back Bearsville BR 2170 (Warner Bros.)	5.98		6.97		6.97	
159	150	20	ARETHA FRANKLIN Hey Now Hey (The Other Side of the Sky) Atlantic SD 7265	5.98		6.97		6.97	
160	154	53	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98	
161	158	14	MARK-ALMOND 73 Columbia KC 32486	5.98		6.98		6.98	
162	157	6	HOLLIES Greatest Hits Epic KE 32061	5.98		6.98		6.98	
163	167	29	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98	
164	165	9	BOBBY GOLDSBORO Summer (The First Time) United Artists UA LA 124 F	5.98		6.98		6.98	
165	173	2	CURTIS MAYFIELD Live In Chicago Curton CRS 8018 (Buddah)	5.98		6.95		6.95	
★	198	2	FOCUS Live At The Rainbow Sire FAS 7408 (Famous)	5.98		6.95	7.95	6.95	
★	178	4	QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98	
★	181	3	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97	
169	170	7	AEROSMITH Columbia KC 32005	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
★	180	2	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98	
171	177	4	ALLMAN JOYS Early Allman Dial DL 6005 (Mercury)	5.98		6.98		6.98	
★	-	25	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
173	169	24	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97	
174	140	20	JOHNNIE TAYLOR Tailored In Silk Stax STS 3014 (Columbia)	5.98		6.98		6.98	
175	168	30	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95	
★	-	1	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98	
177	176	27	YES Yessongs Atlantic SD 3-100	11.98		12.97		12.97	
178	155	20	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98		6.98	
179	183	3	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97		6.97	
★	-	1	CREEDENCE CLEARWATER REVIVAL Live In Europe Fantasy CCR 1	6.98		6.98		6.98	
181	187	2	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98	7.95
182	182	51	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
183	185	55	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	
★	197	4	ROY WOOD Boulders United Artists UA LA 168F	5.98		6.98			
★	-	1	BLACK OAK ARKANSAS High On The Hog Atco SD 72035	5.98		6.97		6.97	
★	-	1	STYLISTICS Rockin' Roll Baby Arco AV 11010	5.98		6.98		6.98	
187	190	2	ANDY WILLIAMS Solitaire Columbia KC 32383	5.98		6.98		6.98	
188	188	3	DOBIE GRAY Loving Arms MCA 371	5.98		6.98		6.98	
189	191	4	LIVINGSTON TAYLOR Over The Rainbow Capricorn CP 0114 (Warner Bros.)	5.98		6.97		6.97	
190	186	4	CHRIS JAGGER Asylum SD 5069	5.98		6.98	6.98	6.98	
191	184	5	MORGANA KING New Beginnings Paramount PAS 6057	5.98		6.95			
192	172	71	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95	
193	160	21	BOBBY WOMACK Facts of Life United Artists UA LA043 F	5.98		6.98		6.98	7.95
194	-	1	VIKKI CARR Live At The Greek Theatre Columbia KC 32656	6.98		7.98		7.98	
195	194	6	PREMIATA FORNERIA MARCONI Photos of Ghosts Manticore 66668 (Atlantic)	5.98		6.97		6.97	
196	-	1	HAWKWIND Space Ritual United Artists UALA 1 20 HZ	5.98		6.98	7.98	6.98	
197	-	1	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98		6.98		6.98	
198	-	1	CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95	
199	195	7	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95			
200	-	1	CARL REINER AND MEL BROOKS 2000 Thirteen Warner Brothers BS 2741	5.98					

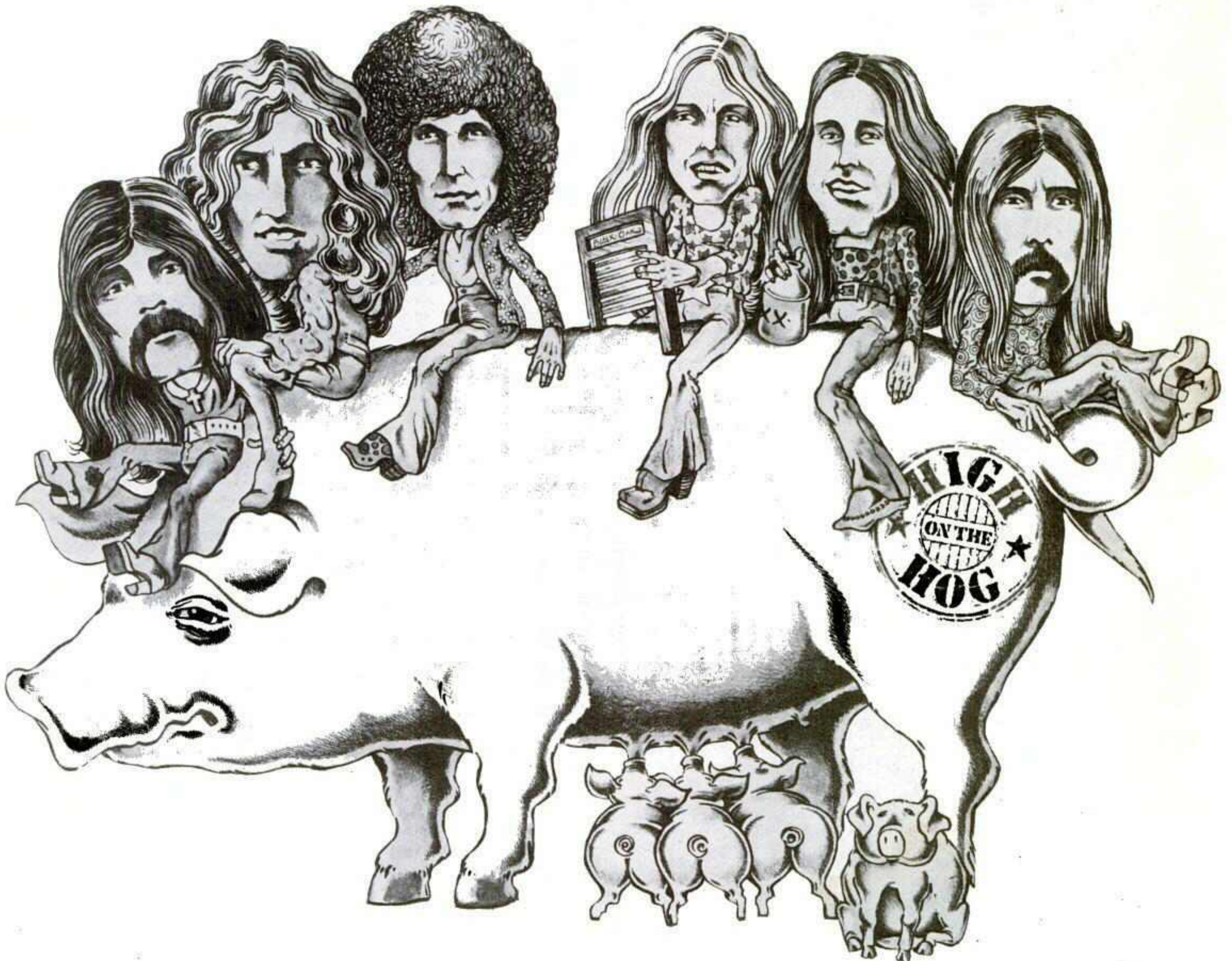
TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith.....169	Alice Cooper.....130	George Harrison.....143	Harold Melvin.....93	Rolling Stones.....4, 98	B.W. Stevenson.....87
Reg Allman.....144	Creedence Clearwater.....180	Hawkwind.....196	Bette Midler.....72	Linda Ronstadt.....65	Rod Stewart.....125
Altman Brothers Band.....7, 63, 171	Jim Croce.....5, 8	Isaac Hayes.....27	Steve Miller.....9	Diana Ross.....91, 160	Stories.....156
America.....42	Crusaders.....198	Hollies.....162	Van Morrison.....124	Diana Ross/Marvin Gaye.....73	Sutherland Brothers & Quiver.....142
Andrew Sisters.....155, 199	Dawn.....92	Isley Brothers.....15	The Mothers.....35	Leon Russell.....150	Barbra Streisand.....146
Ashford & Simpson.....109	Deep Purple.....50, 64, 147	Jackson Five.....102	Mott The Hoople.....96	Todd Rundgren.....95	Stylistics.....186
Brian Auger.....110	De Franco Family.....117	Chris Jagger.....190	Maria Muldaur.....74	Carlos Santana/John McLaughlin.....154	Johnnie Taylor.....174
Bachman-Turner Overdrive.....100	John Denver.....127	Jethro Tull.....116	New Birth.....181	Seals & Crofts.....29, 81	Livingston Taylor.....189
The Band.....100	Doedato.....43	Elton John.....1, 99	New Riders of the Purple Sage.....55	Carly Simon.....182	Temptations.....114
Beatles.....88, 111	Neil Diamond.....6, 96, 123	Janis Joplin.....157	Preremata Forneria Marconi.....195	Paul Simon.....66	Three Dog Night.....28
Bobby Blue Bland.....185	Dramatics.....90	Eddie Kendricks.....52	John Prine.....197	Simon & Garfunkel.....118	Tower of Power.....133
Black Oak Arkansas.....185	Dr. Hook.....128	B.B. King.....104, 97	John P. King.....113	Frank Sinatra.....31	Traffic.....36
Bloodstone.....139	Dobie Brothers.....23, 106	Carole King.....191	O'Jays.....108	Slade.....145	Robin Trower.....173
David Bowie.....38	Eagles.....47	Morgana King.....108	Marie Osmond.....59	Sly & The Family Stone.....82	Marshall Tucker Band.....30
Bread.....60	Earth Wind & Fire.....27	Mike Oldfield.....168	Gilbert O'Sullivan.....105		Uriah Heep.....40, 175
Jackson Browne.....58	Robert Flack.....112	Queen.....163	Billy Paul.....170		Rick Wakeman.....121
Paul Butterfield.....158	Fleetwood Mac.....112	Kris Kristofferson & Rita Coolidge.....49	Pink Floyd.....21, 172		Joe Walsh.....11, 80
Donald Byrd.....134	Focus.....166	Four Tops.....49	Poco.....71		War.....19, 126
George Carlin.....44	Grand Funk Railroad.....17	Artha Franklin.....159	Pointer Sisters.....45		Barry White.....120, 83
Carpenters.....53	Grateful Dead.....25	Garfunkel.....13	Elvis Presley.....176		The Who.....2
Vikki Carr.....194	AI Green.....76, 132	David Gates.....107	Billy Preston.....62		

**"High On The Hog"
is Black Oak Arkansas now!**

Black Oak Arkansas have won a huge following through their enthusiastic and energetic approach to original rock material, sparked by the down-home vocal style of Jim Dandy. Now Black Oak, without letting go of their unique and distinctive form of funk, display some other sides to their music, with ballads, country rock, and straight-ahead rock n' roll.

**Black Oak Arkansas' electrifying new album
"High On the Hog" is on Atco Records and Tapes**



Hartstone Shoots for 60 California Outlets

LOS ANGELES—The Warehouse chain of retail tape/record stores is aiming for 60 stores in California. Lee Hartstone, chairman of the board of Integrity Entertainment Corp., which operates the state-wide skein, told a stockholders' meeting Thursday (15) that the chain opens five more stores by Dec. 1, bringing the total to 43.

Hartstone envisions about a store a month added to the chain. When queried, he said his present plans include only the state-wide chain and no present blueprint for national expansion. The chain, which opened three years ago with six stores, has developed a \$1,250,000 equity from its original \$250,000 investment.

He said he has no definite criteria for a store location, but that he likes to see a \$400,000 annual gross potential. Most established stores average \$550,000 annually, a figure that "amazes our landlords." He cited broad inventory, competitive pricing and strong advertising as steps to success.

Shortage Could Help

Hartstone was most optimistic about the future, even with the imminent vinyl crisis. He said that if he could get a steady flow of merchandise, especially key selling items, he felt the crisis would help his profit picture. He pointed out that he was now basically discounting \$5.98 two dollars and that with the splurge of \$6.98 product by outstanding artists, as noted by Columbia's announcement (Billboard, Nov. 17) and more frequent \$6.98 LP's by many labels, he would also discount that product two dollars. He felt that better profit picture would aid his retail business. He said he felt the pinch in product

would halt much loss-leader LP and tape selling. He also felt that all LP prices would go up and product released would be more selective and less risky. He forecast a sharp dip in discounting.

One disadvantage of the shortage would be a drop in label advertising budget, he pointed out. This cut would come in the area of labels using advertising to try to break new acts. He pointed out that the industry could expect other problems, such as a recent slash in the number of daily deliveries to record stores; by truckers, occasioned by the gas shortage. He said the chain had started its Yule buying in August, earliest ever, and would continue to stockpile selling items.

Warehouse, Hartstone said he had been told by vendors, is now the biggest record/tape buyer in the state and ranks seventh in the U.S., he claimed. He pointed out the current quarterly statement as proof of the firm's solid position (see financial section).

Capricorn Plans Live New Year's Net Radio

• Continued from page 1

Wooley was still lining up radio stations last week in the onetime network with the aid of Diana Balokka, who headquarters in Los Angeles and handles advertising for Capricorn Records.

"We may end up with more than 300 radio stations," Wooley said. "Because the word is spreading fast among the program directors."

Some of the stations who've signed up to carry the show so far are WQXI-AM, Atlanta; KSAN-FM, San Francisco; WNEW-FM, New York; KMET-FM, Los Angeles; WMAK-AM, Nashville; WBCN-FM, Boston; WBBM-FM, Chicago; and KOL-AM, Seattle. All radio stations have to do to acquire the show is pay a hookup fee, which vary and depend on market size and rate card from as low as \$50 for a small market station to \$300 for a large market station. Capricorn has sold the show to two national sponsors to offset production costs, but local stations will receive 10 minutes of availabilities to sell to local sponsors in their markets.

The show will be launched on New Year's Eve at 11 p.m. Eastern Time.

Last year, Capricorn produced a live show out of a New Orleans nightclub for New Year's Eve that met with enormous audience response and that led to this current project and may lead to others. To illustrate the response from the radio viewpoint, Wooley lined up 50 stations the first day he announced the project.

Background Cos.

• Continued from page 3

Mid-Near East, Scandinavian, Israeli, French, Irish, military band, Oriental and Christmas.

Anthony said he found jukebox industry people asking more sophisticated questions such as what is the national average fee to locations (\$31.50 per month on a 3-5-year contract). Locations are becoming important customers for background music speakers and PA systems, too, opening up still another market in audio equipment.

Tape-Athon has a staff of 16 programmers and even produces background music for mortuaries.



KAUKONEN



LENNON



CASADY

In what could likely become the next cultural trend of rock stars and their audiences, close-cropped hair is cropping up a la Mahavishnu John McLaughlin. The near skinhead length is typified by John Lennon on the cover of his current Apple album, "Mind Games," and last week at New York's Academy of Music, the new Hot Tuna band (new in that Papa John Creach no longer plays with them) found guitarists Jorma Kaukonen and Jack Casady with G.I. haircuts. "I just got tired of it," claimed Kaukonen, speaking of his former shoulder length tresses which took him nine years to achieve. Mick Jagger surfaced with the look earlier this year at the Nicaragua benefit in Los Angeles and rumor has a major rock performer, in the deca-rock genre, speaking to his barber.

Seven-man band Lynyrd Skynyrd has been added to The Who tour beginning in San Francisco this week. The group is part of Al Kooper's Sounds of the South force and will be the only act appearing with The Who. The Who originally planned to tour alone. "I Shall Sing" to be pulled from Art Garfunkel's "Angel Clair" LP as the next single. Leon Russell has completed his four-date Japanese tour and is now in Australia. He is reportedly being greeted by large crowds at airports in most of the cities he's traveled to.



MARKS



DAWN



CARR

This Christmas, composer Johnny Marks, through his St. Nicholas Music, Inc., will celebrate the 24th birthday of "Rudolph the Red-Nosed Reindeer." To date, "Rudolph" has sold close to 100 million records here and abroad. Gene Autry first recorded the song in 1949, his version alone selling over eight million copies and remains Columbia's all-time, best selling single. More than 400 cover versions of the song have been recorded. Last year, "Rudolph" was elected to the Songwriters Hall of Fame. The animated television special, "Rudolph the Red-Nosed Reindeer" featuring the voice of Burl Ives marks its tenth consecutive network telecast on CBS-TV, Dec. 7.

Jerry Lee Lewis, Jr., 19-year old son of the Mercury rock 'n' roll singer, was killed in a traffic accident last week near Cockbrum, a small north Mississippi town 20 miles southeast of Memphis. Several years ago, another young son drowned in a swimming pool. John Phillip Sousa elected to the Hall of Fame for Great Americans at New York University. Bob Dylan and Elektra-Asylum courting each other? Producer-arranger Joe Sherman to the Coast Monday (19) to huddle with Carroll O'Connor over the TV star's orchestrations for his upcoming stint at Harrah's Club, Lake Tahoe. Blessings' concert Friday (23) in Westport, Conn. to benefit Project Renaissance, a drug rehabilitation program. Larry Uttal presented Dawn with their gold record for "Say, Has Anybody Seen My Sweet Gypsy Rose?," during the trio's main showroom debut at the Riviera in Las Vegas.

What's in a name: Procol Harum was taken from a Burmese blue cat, which belonged to a friend of group writer Keith Reid. Latin in origin, Procol Harum defies translation. However, the cat, according to Procol's Garry Brooker, "has magical properties, is an uncanny cat; no one has ever been able to take his picture." The cat passed on in 1972.

The proceeds of Tuesday's (20) performance of the Israeli Chassidic Song Festival at Manhattan Center will be donated to the rehabilitation of wounded Israeli troops, according to Joe Bernes and Elias Dishi, producers of the event. Vikki Carr's New York Palace Theater stint sold out each of its four performances. The 80-member National Chinese Opera Theater Company from the Republic of China brings its art form to the New York City Center for an eight performance date beginning Tuesday (20). Veteran blues singer Jimmy Witherspoon touting the praises of his new 21-year-old guitarist Robben Ford; "the greatest blues guitarist I have ever heard," said the UA artist. Chi Coltrane, touring Europe, will return to the U.S. for a West Coast tour to tie in with her next Columbia release, "Let It Ride." Fenoragh recording artist Larry O'Neill performed on WOR-TV's "The Joe Franklin Show." Says Franklin, "He's one of the more distinctive song stylists of today." Singer Ray Frushey, stricken with a gall bladder at-

tack, had to postpone his Vegas Hacienda Hotel opening by a week. RSO Records denies rumors of an impending tour reunion between Cream members Eric Clapton and Jack Bruce, with the addition of drummer Jim Kelter.

RCA Records has acquired the rights to a 2-record album of a new Alex Zanetti operetta, "The Carpenter's Son," based on incidents in the life of Christ. Charlie Calello begins arranging chores on the next Jerry Vale LP next week. Bell's Melissa Manchester in the studio working on new material for the second album. On Thanksgiving Day (22), the Temptations will sing two hymns at the conclusion of the entertainment program between halves of the Detroit Lions-Washington Redskins NFL game airing over CBS-TV. Next Joni Mitchell album due from Elektra/Asylum in two weeks. It's called "Court and Spark." Chip Monck bringing his visual expertise to the Peter Yarrow Band, staging their performances. Ed McMahon debuts his new cafe act as a singer and comedy storyteller at the Tropicana in Las Vegas. He will commute daily to the NBC Burbank studios and fly back each evening for his Tropicana shows. Dory Previn won Holland's Edison Award for recording artists.



KING



PROCTOR & BERGMAN

Morgana King spent a recent week in Lake Tahoe lying in a coffin. Ms. King was playing the corpse of Mama Corleone in the sequel to "The Godfather," now before the cameras. "There's nothing to do in the coffin but look bored," said the singer. "So I pass the time going over my lyrics."

Guitar Player Magazine, dedicated to the amateur as well as professional guitarist, goes monthly the first of the year. Warner Bros. artists, the Doobie Brothers have begun a one and a half month tour of the Midwest and South after completing final recording sessions for their new album, due out in early January. One hundred experienced and inexperienced sleepwalkers, dancing ostriches, bears, mummies, fishing ladies, apes, a pregnant woman, a Wilhelm Reich and an Alexander Graham Bell look-alike are needed to perform in Robert Wilson's 12-hour production of "The Life and Times of Joseph Stalin," scheduled for a run at the Brooklyn Academy of Music next month. David Crosby and Graham Nash just finished work in San Francisco's Record Plant. David Bowie's "Sorrow" was co-written by co-director of Sire Records, Richard Gottfer. B.B. King just consummated a two-year deal with the Las Vegas Hilton. New York's Hunter College Playhouse presents a "Salute to Eddie Condon" Monday (19). Ted Neeley, who plays the title role in "Jesus Christ, Superstar," will tape a 45-minute documentary for the West German TV Network, to be aired on Christmas Day. Roberta Flack kindly making it clear to audiences that she was not the first to record the Gimbel-Fox composition, "Killing Me Softly with His Song," but Lori Lieberman, whose version she first heard on a plane flight from Los Angeles to New York. Ms. Lieberman, incidentally, makes her second appearance on "The Mike Douglas Show," this month.

Editing is now being done on Proctor and Bergman's forthcoming comedy film. Based on the duo's last "TV or Not TV" Columbia album, the picture recounts a day in the life of TV station-operators Fred Flamm and Clark Cable. The movie was shot on location on Long Island in a genuine castle and should see release early next year.

Johnny Taylor's Dallas homecoming climaxed by big Memorial Auditorium concert. Elton John was disk jockey for two hours on WMET-FM. The L.A. progressive rock outlet is also coordinating contest for getting painted onto a Sunset Strip billboard with David Bowie. Black Oak Arkansas perform its 500th concert Dec. 7 at Hollywood Palladium. Poet John Heihard died at 92 in Nebraska shortly after the release of his "Flaming Rainbow" spoken word package on U.A. Chiaromonte Films has done two TV spots for Motown's No. 1 single-charted, Eddie Kendricks. Kendricks goes into the L.A. Roxy, as do Mort Sahl and Azteca, while Crusaders make club's first return appearance.

Don Kirshner guest of honor at the 16th annual Golden Mike Award dinner at the Grand Ballroom, Waldorf on Jan. 27 in a benefit for the National Tay-Sachs & Allied Diseases Assn. Past honorees have been Tony Bennett, Jerry Vale, Louis Armstrong, Steve Lawrence and Eydie Gorme. Russ Ballard, guitarist in the British rock group Argent, split his nose open when a guitar he threw into the air struck him during a concert at Glassboro State College, N.J. Injury was not serious enough to keep the tour down.

WANTED

NON-EXCLUSIVE, PRO SONGWRITERS TO PEN MATERIAL FOR SMASH ROCK ACT... Send note with brief background and telephone number to

Box 1038

Billboard Publications
9000 Sunset Boulevard
Los Angeles, Ca 90069

Unsurpassed in Quality

GLOSSY PHOTOS 9 1/2¢ EACH IN 1000 LOTS

1000 POSTCARDS \$5.50

100 8x10 \$13.95

CUSTOM COLOR PRINTS \$85 per 100

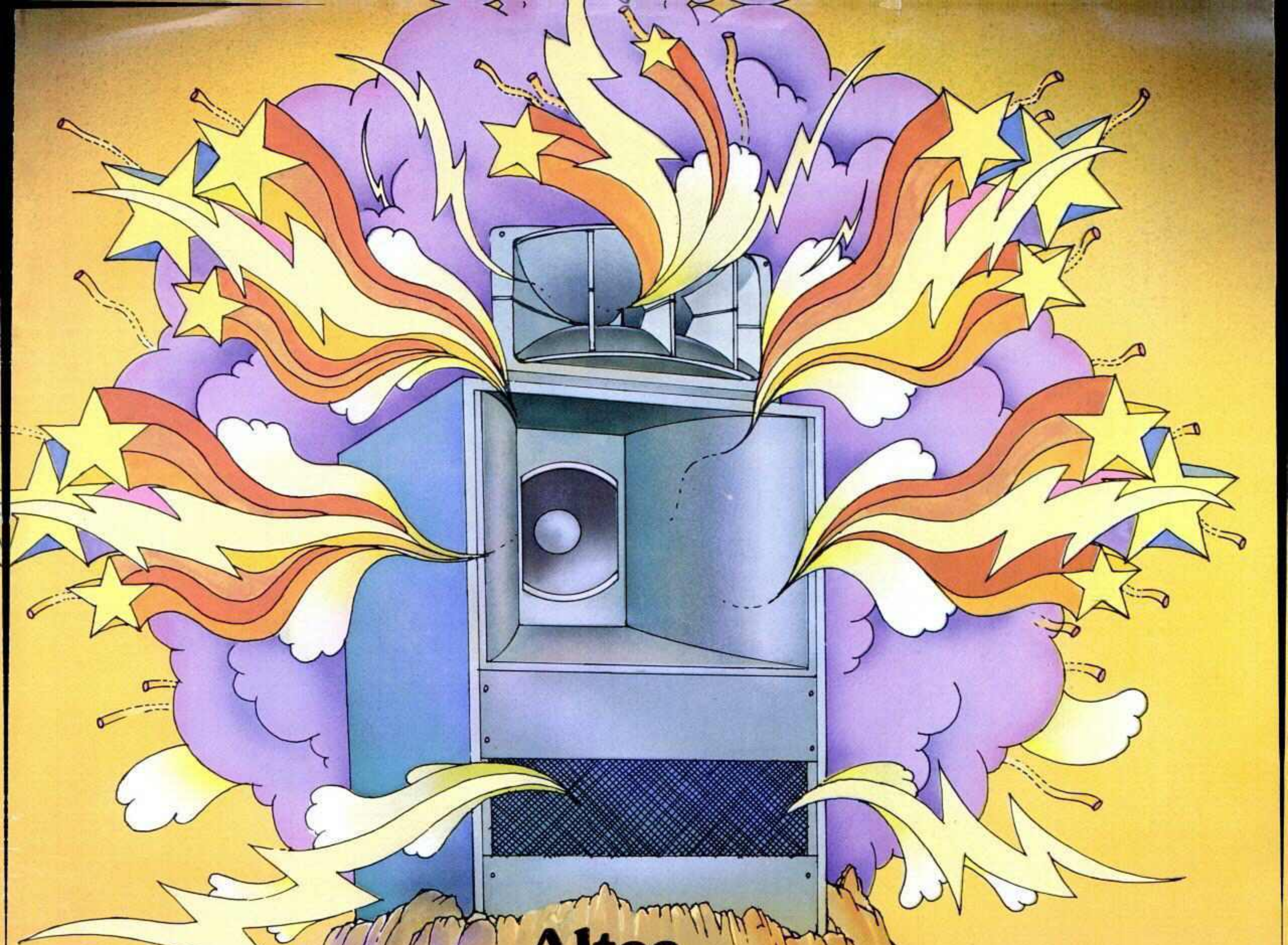
COLOR LITHO \$175 per 1000

COLOR POSTCARDS \$120 per 3000

MOUNTED ENLARGEMENTS 20"X30" 30"X40" \$7.50 \$10.50



A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233



Altec, we challenge you.

Any company that achieves a position of leadership must be prepared to meet the challenge of innovation. In the recording industry, this is a particularly crucial factor—because constantly evolving musical material demands ever newer and better recording techniques.

For nearly 30 years, one name has dominated the studio monitor market. Altec. In 1973, Altec had more than twice as many speakers in recording studio use in the U.S. than its nearest competitor. And nearly as many as all other brands combined. (Source: Billboard's 1973 International Directory of Recording Studios.) That's leadership without question.

Now someone is about to challenge that leadership. Us.

Our first step: introduce three all-new monitor loudspeakers. They're a whole new breed, designed for tomorrow's recordings. And they exceed the performance characteristics of every monitor ever made. Including Altec's.

They're packed with improvements and specs guaranteed to satisfy the goldenest of ears. Improved accuracy and definition. Better transient response. Flatter frequency response. Greater bandwidth. Greater power handling. And much more.

Add to all that our 37-plus years in the field of sound reproduction, and we think we're ready to challenge the leader.

Even if we have to do it ourselves.

ALTEC
the sound of experience.

The challengers.

From front to back, it's the 9849A, the 9846-8A and the 9848A. If you listen for a living, you should know more about them. Write or call. We'll send you all the facts and figures.
1515 S. Manchester, Anaheim, Calif. 92803



1554

STREET

MUSCLE OF LOVE

WE NEVER CLOSE

IT'S COOL INSIDE

Call-Calls Available

WRESTLE AND FEMALE

XXX RATED

ADULTS ONLY!

Couples Welcome

Mass B Ave

NUDE MATCH

Every Night

WRESTLE LIVE FEMALE

OPEN 24 HOURS

PARKING IN REAR

ATTENTION: THIS CARTON CONTAINS ONE (1)

ALICE COOPER
MUSCLE OF LOVE

FRAGILE