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The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 43

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Billboard

CRIA Members Vote Due on Study Bids

By RITCHIE YORKE

TORONTO—The major record companies in Canada—members of the Canadian Recording Industry Association (CRIA) are set to vote this week on a series of important proposals known as the Core Project.

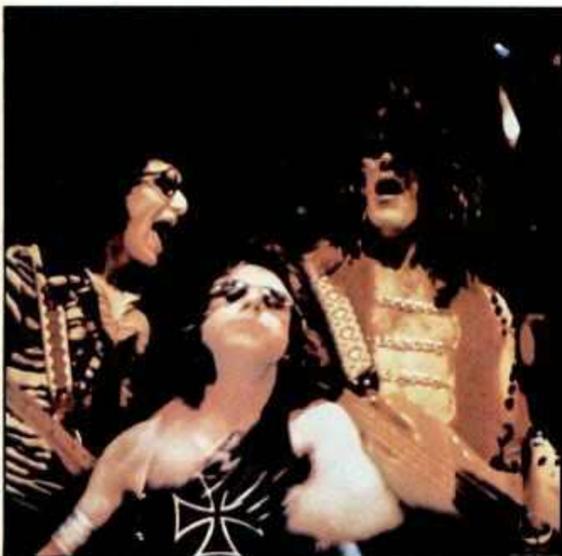
Basically, the project consists of an independent look at the Canadian music industry and its strengths and problems, leading to a series of nine recommendations, prepared by the Carleton Cowan public relations company.

The Core Project, commissioned by CRIA members last spring, was unveiled at the annual general meeting of the Association, which took place at Mont Gabriel, P.Q., Thursday (20).

CRIA executive secretary, Brian Robertson, said that if the recommendations are accepted by members, it would "make a big difference to the current situation in Canada."

Robertson continued: "It's a pretty detailed report. It involves a bunch of things including Canadian content, exposure for the industry, television, the chart system. There are nine recommendations in all. They all involve key areas. Only a couple of them could be termed long range. "There are at least six proposals on which we feel action must be taken immediately."

Robertson said he could not detail the recommendations until after this week's meeting but he did admit that "two or three" of the proposals related to activities similar to those undertaken on behalf of Canadian music by Maple Music Inc., the non-profit arm of the CRIA formed in 1971. *(Continued on page 47)*



BROWNSVILLE STATION, "YEAH!" That's the fan's reaction and the name of BROWNSVILLE STATION's newest album (Big Tree 2102), distributed by BELL RECORDS. (Advertisement)

Store Survey Shows Unique Buying Habits

By CLAUDE HALL

LOS ANGELES — Minority women 16-34 years of age are buying most of the new soul singles being turned out. In pop singles, white girls 12-15 years old are buying a lot of singles, but then it's neck and neck between the ladies and the men in regards to the purchase of singles up to the age of 24. Before *(Continued on page 66)*

'Irked' BPI Will Bow Own Report

By RICHARD ROBSON (Staff Member, Music Week)

LONDON—Following the growing discontent in the record industry with the production, sales and import statistics compiled by the Department of Trade and Industry, the British Phonographic Industry is to start producing its own figures from sales information supplied by both member and non-member companies.

The direct cause of this move was the decision by the DTI last year to start releasing statistics once a quarter instead of on the former monthly basis.

In a letter sent out to 34 record *(Continued on page 48)*

Boogie-Woogie Jumps As '70's Go Like '40's

By ROBERT SOBEL

NEW YORK—Music of the forties and boogie-woogie music in particular is adding its beat to the nostalgia boom as old and new artists and major labels vie for the nostalgia dollar. The boogie-woogie revival, kicked off by Bette Midler performing "Boogie-Woogie Bugle Boy From Company B" on her Atlantic LP "The Divine Miss M," which contains others songs of the forties and, more recently, "The Pointer Sisters" album on Blue Thumb, has spurred new battles.

Most prominent is the fight shaping between Paramount Records and MCA. Both labels last week released LP's by the original Babes of Boogie, the Andrews Sisters. The sisters sing the same songs, including "Bei Mir Bist Du Schon," "Boogie-Woogie Girls of Company B," "Beat *(Continued on page 10)*

Seek Global Rules for '45'

By EARL PAIGE

NEW YORK—World standards for manufacturing 45's will for the first time be coordinated in a study recommended by a committee of the Electronic Industries Assn. The action came following a report to the committee here on the efforts to improve the quality of singles growing

out of Billboard's Jukebox Programming Conference.

Europeans at the meeting here of EIA's P8.2 standards committee said a serrated drive rim and small-hole, punch-out center were standard in Europe. Both features relate to rec- *(Continued on page 37)*

Travel Costs Acts \$20-\$30 Mil Yearly

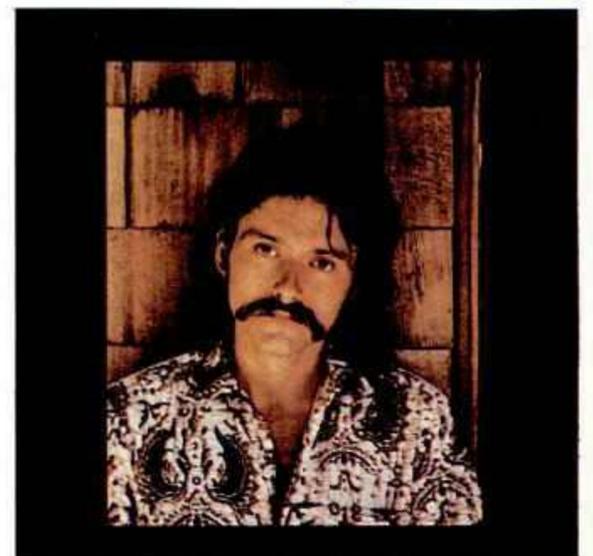
By JOHN SIPPEL

LOS ANGELES—The routings of recording acts is contributing between \$20 and \$30 million to U.S. tourism yearly, a survey of persons and organizations in such activity revealed last week. Major booking agency representatives guesstimated that well over 3,000 acts, ranging from local to regional to national impact, are traveling at least four days per week.

Probably the most expensive and

expensive entourage and equipment complement travels with Alice Cooper. Shep Gordon, president of Alive Enterprises and Cooper's manager for five years, said Cooper's spring tour, promoting "Billion Dollar Baby," included between 40 and 50 persons and a normal equipment load of 26,000 pounds. Dave Libert, former agent, manager and now road manager for Cooper, estimated travel cost at between \$20,000 and \$30,000 per week, depending upon the jumps. Cooper worked 62 one-niters in auditorium and arena facilities in 92 days during the tour.

Gordon oversaw every part of the planning and actual conception of the tour. Working with Showco, a Dallas firm, Gordon and Cooper set up their own p.a. system, which weighed about three tons. Showco *(Continued on page 10)*



Jesse Colin Young grows songs as strong and beautiful as the trees of California's Marin County, where he lives. These songs, his fine new band and his unmatched silver voice make for a gently powerful new Warner Bros. album, *Song for Juli* (BS 2734). (Advertisement)

(Advertisement)

"Pride Productions announces the formation of its own record company to be distributed by United Artists Records. We are very proud of our initial artists: Shirley Sylvers, Michael Sylvers, The Incredible African Reggae Band, The New Sensations, David Crawford and (20% size) and more exciting artists soon to be named. (20% size) Pride Productions by Keg Johnson, Jerry Peters and Michael Viner."



**Every major
TV and
radio station in
the country
is playing our
song.**

Dottie West's hit tune "Country Sunshine"—it started out as the catchy jingle for Coca-Cola, turned into Dottie's new single and broke high on to the country charts. Now it's crossing over into pop.*

**Dottie West's
"Country Sunshine,"**
APBO-0072
is the real sound.

ASCAP Sees Hotels, Kiddie TV, Country & School Boo\$

LOS ANGELES—ASCAP President Stanley Adams told a standing-room-only membership meeting at the Beverly Hilton hotel here that the performance society will reach even greater heights in 1973 than its optimistic first-eight-months financial report (see adjacent story) indicated.

Adams and several other speakers pointed to a number of factors which appear to be ready to swell the society's coffers even more.

Al Shulman of Belwin Mills pointed up the revenue possibilities which might accrue from "Russian

adherence to the copyright agreements," space satellite transmission of copyrights as discussed at the recent Nairobi conference and the SISAC projected computerization of all member writers and publishers in all affiliated international societies, which is being coordinated in Switzerland.

Shulman noted ASCAP's increasing share of country music hits had reached a point, where the remaining dissident Georgia broadcasters, who had been trying to work toward lowering ASCAP rates, now appeared ready to sign a regular

ASCAP station agreement. Nashville is contributing so well to ASCAP's share of market that the society's first membership meeting there is slated Nov. 14, Shulman announced.

He also outlined an intricate grad-
(Continued on page 66)

RCA Timing On 'Q' Disks

NEW YORK—RCA Records has just released two Quadradiscs, each of which contains at least 28 minutes of program on each side. The timings are being viewed by RCA as significant progress in the timing limitations of discrete 4-channel disks.

Previously, RCA had been able to place only 25 minutes of information on each side.

John Pudwell, director of new product development for RCA, cited the breakthrough as the achievement of a "vital competitive goal," stating that the increased time will assist RCA in reaching many skept-

(Continued on page 66)

Move to Ease Canadian Content Rule Underway

By RITCHIE YORKE

TORONTO—Representatives of major record companies in Canada are preparing to make an official presentation to the CRTC requesting an end to, or a significant reduction in the present Canadian content regulations.

The group will be led by Capitol Records (Canada) president, Arnold Gosewich, who is also president of the Canadian Recording Industry
(Continued on page 47)

Jim Croce Dies In Plane Crash

NEW YORK—ABC/Dunhill Records artist Jim Croce was killed Friday (21) when a light plane in which he and members of his group were traveling failed to clear trees upon taking off from a Louisiana airport.

Croce, who was leaving Louisiana following a performance at a college campus, was well known for his singles "Bad Bad Leroy Brown," "You Don't Mess Around With Jim" and "Operator." Currently on the market is his LP "Life & Times." Five other persons were also killed in the crash.

(Continued on page 66)

MCA Records Shifting to EMI In U.K. After 40-Year Decca Deal

LONDON—EMI Records here has concluded an agreement with MCA Records, Los Angeles, to handle all catalog of the U.S. label after Jan. 1, 1974, according to Mike Maitland, president of MCA Records, and Gerry Oord, managing director of EMI Records. Maitland and MCA vice president of administration Lou Cook have been in the United Kingdom two weeks working out arrangements.

MCA product has been handled for the last 40 years in England by British Decca. MCA's office in Lon-

don will be moved to EMI's Manchester Square head office. The deal includes plans for bringing back to life some old material via EMI's MFP (Music for Pleasure) label, plus mail-order packages through World Record Club.

The new agreement was negotiated by Maitland and Lou Cook with Oord, Toy Featherstone, Bob Mercer, and other EMI officials.

All current product will be on the MCA label, which Maitland in the past year or so has turned into a worldwide image.



SIX-FOOT, full-color blowups of album covers have quadrupled sales on the outdoor-displayed LP's, according to Rick Kelly, owner of 2,500 square-foot Records Inc. The corner on which the store is located is the second busiest intersection in Oklahoma City. (Picture by Rick Kelly.)

Phonogram Issues Merc. Golden Classic Series

NEW YORK—Phonogram's classical division will issue a new series, Mercury Golden Classics, comprising of acclaimed Mercury recordings released from 1958, which will be pressed in Europe and imported

for distribution in the U.S. market. The move marks the first time that an American company's recordings have gone such a route regarding distribution and manufacturing, according to M. Scott Mampe, director of Phonogram's classical wing.

The series, Mercury Golden Imports, will be manufactured by Philips in Holland and, in their updated form, will have the same quality that is standard for Philips Imports, Ms. Mampe said. An initial release of 18 albums is scheduled. All, with the exception of one, which is in elec-

(Continued on page 42)

RIAA Summons Label Executives To NAPRA Meet

LOS ANGELES—The Recording Industry Association of America (RIAA) has called a meeting of recording executives to meet with members of the National Association of Progressive Radio Announcers here to discuss ways and means the record industry can help combat drug abuse.

Hilliary Hicks, secretary of NAPRA, said that his understanding was the meeting would be a closed meeting and that local record labels would have two or three representatives each, mostly from their a&r departments. NAPRA was contacted by Stan Gortikov, president of RIAA, in regard to the meeting.

The meeting will be Oct. 2 in the Century Plaza Hotel here starting at 9:30 a.m.

NAPRA will officially unveil their
(Continued on page 66)

Western Mgrs. Fete Warner's Joe Smith

LOS ANGELES—Joe Smith, president of Warner Bros. Records, was presented with the industry man of the year award last Friday (21) by the Conference of Personal Managers, West.

Making the presentation was Don Rickles. Other awards, recipients and presentors included: entertainer of the year, Liberace, Andy Griffith; TV personality of the year, Peter Marshall, Cliff Arquette; and a special award, Monique James, George Peppard.

The 17th annual awards dinner was held at the Beverly Wilshire Hotel.

MCA UNVEILS ELTON JOHN 2-LP SET VIA TV STUNT

LOS ANGELES—The new Elton John 2-LP package "Goodbye Yellow Brick Road" on MCA Records was unveiled here Thursday (20) in a super closed circuit New York-to-Los Angeles telecast press party that had even Greensboro, N.C., thrown in as a hoax. The telecast, which featured a question-and-answer session with radio air personalities such as Bull Weaver of KFRC-AM in San Francisco and Tom McKay, music director of KNX-FM in Los Angeles on hand, was a hookup between stage 6 at KTLA-TV here and the Hilton Hotel in New York. About 50-60 radio and press executives were on hand in either place. John had performed in Hawaii the night before and supposedly he'd flown on to Greensboro to prepare for his next performance on a 42-city tour.

Gus Dudgeon, with Rocket Records president John Reid, directed the press function here; Bernie Taupin, who writes lyrics for John's music, guided the New York function. In both places, executives on hand got to hear a preview of five tunes from the album, which should be available in a couple of weeks. Tunes included his next single, "Goodbye Yellow Brick Road" and "Funeral for a Friend/Love Lies Bleeding," a rock masterpiece.

Mike Maitland, president of MCA Records, flew back from negotiations with BMI Records in London to be on hand in Los Angeles for the event. Artie Mogull, vice president of a&r for MCA Records, was also there, along with other MCA executives.

But, after it was all over, John and his band walked out from behind a screen. They had been on television in Los Angeles, but the set was only a few feet away. Greensboro had been a hoax. New York, of course, must be presumed to have been real.

ASCAP Melon Split Grows Over \$5.3 Million in 2 Years

By JOHN SIPPEL

LOS ANGELES—For the third year in a row, ASCAP's eight-month report showed total money distributed to its 21,922 members and publishers topping the previous two-third year's total.

The 1973 disbursement to publishers and members, according to a report made by local board member George Duning, was \$37,417,000 or \$4,161,000 more than last year (Billboard, Oct. 10). And the 1972 total for eight months was \$1,200,000 more than in 1971.

Total revenue in 1973 was \$47,240,000, exceeding 1972's total of \$42,391,000 by \$4,849,000. Operating costs for ASCAP's home base and its 14 branches went up \$588,000 to \$9,823,000.

An additional \$4,838,000 was distributed July 25 from foreign sources. Breakdown of 1971 royalty payments from participating countries was as follows: Sweden, \$335,000; England, \$2,946,000; Germany, \$1,019,000; France, \$988,000. Seventeen foreign countries' 1971 royalty payments and three foreign countries' miscellaneous payments will provide an additional approximately \$5 million payment early in December.

Herman Finkelstein Gets Standing Ovation Farewell

LOS ANGELES—While skyrocketing revenue and ambitious plans for more payments from specialized sources probably helped some to fill the grand ballroom of the Beverly Hilton Hotel (see adjacent stories), the rumored final ap-

pearance of the society's venerated legal counsel, Herman Finkelstein, certainly contributed to the overflow crowd. The SRO house was twice the number of members who had shown up over the past three years for any local ASCAP meeting. He got a standing ovation.

Stanley Adams, society president, prefaced his introduction of the 30-year executive with references to the current legal hassels with CBS over network rates and a court tiff with a Pittsburgh cafe over non-payment, explaining that current and old legal rubs had always been successfully handled by Finkelstein. Finkelstein, who retires officially Dec. 31, promised he will continue as an ASCAP advisor. He said he will continue to address undergraduate law classes, pointing out that such explanations will improve ASCAP's chances when these men become professionals. Finkelstein reviewed his career, relating how he and Louis Froehlich visited state legislatures in the late thirties to get basic state laws

(Continued on page 66)

Way to Beat Tight Playlist?

LOS ANGELES—Noted composer and conductor Ralph Carmichael, president of Lexicon Music and Light Records, has found a way to beat the tight playlist of nearly every radio station in the nation—and by using radio.

For almost two years, he has been producing a weekly half-hour radio show called "The Ralph Carmichael Radio Special" and it's now featured on around 600 radio stations. This show interviews recording artists and plays their music.

About two months ago, Carmichael got the idea of a weekend "deejay" type show and this weekly two-hour show is already on 50 radio stations.

"I've got my cap set on 1,000 radio stations for the half-hour show and
(Continued on page 22)

LA's NARAS SETS SIDEMEN AWARDS

LOS ANGELES—Most Valuable Player Awards for studio musicians are being kicked off this month by the local chapter of the National Academy of Recording Arts & Sciences here. NARAS members will vote on awards to be presented mid-November. The New York NARAS chapter already has a similar program.

Musical Isle's Recycling Deflates Returns, Adds to Profits

By SAM SUTHERLAND

NEW YORK—A comprehensive "recycling" program for both albums and singles has resulted in significant reductions in returns for the Musical Isle of America St. Louis branch and its satellite racking operations in Kansas City, Denver and Baltimore-Washington.

The program, initiated 18 months ago by MIA vice presidents Norm Hausfatter and Norm Wienstroer, has been developed as a basic operating policy, and has brought returns this year to below 20 percent, according to Hausfatter. That figure is significantly below the national average on returns, Hausfatter added.

Under MIA's program, separate new product and return areas have

been replaced at the warehouse by a master picking area. When product is returned, defective pieces are separated, and all remaining product is then newly ticketed and, where needed, rebagged. Product is then returned to the master picking area, where it is funnelled to new locations, permitting records to enjoy a second chance.

The policy is automatically operated for all LP's and tapes.

With singles, specific titles are subject to the same recycling process, with new sleeves and price information. MIA reports that they have salvaged 3,000 to 4,000 sales, through their four outlets, of singles which formerly would have been returned.

Strong-selling singles that have dropped in sales are retained as well, with the new sleeves and price information geared to eventual distribution as oldies.

Hausfatter admitted that the approach is more expensive and requires additional filing and inventory work, with the rebagging the chief expense. However, he noted, this program has been developed so that product returned generally leaves the picking area and is relocated within days after receipt of the records.

Other advantages include reduced freight costs and control of heavy reordering on product that is now reclaimed through the recycling procedure.

More 'Festival-Styled' Concerts Planned

LOS ANGELES—A series of future festival style concerts are currently being planned by Nell Plumer, who staged last weekend's first annual Outdoor Country and Western Music Festival in suburban Riverside featuring Waylon Jennings, Kris Kristofferson and Jerry Reed.

The festival, at Vail Lake, was held in what Ms. Plumer called a "natural bowl." The surrounding 2,000 acres had been contoured to give this effect.

Ms. Plumer began preparing for the concert some two and one-half months ago and received her permits on Aug. 14. Because of the late arrival time of the permits, she said, "we had to use a kind of blitz advertising campaign. We ran radio spots, primarily 30 seconds, on 10 stations between Bakersfield and San Diego, including one featuring Jerry Reed. We also put up billboards, ran print ads and distributed posters and flyers."

Admission for the festival was \$8.50 prior to the ac-

tual date (Sept. 22) and \$10 at the gate. Space for 600 campers was available, with a package price of \$37 for two nights for camper space and admission.

Ms. Plumer said she is planning several other festivals, "not necessarily country oriented. We thought the acts on this festival were more crossover than purely country, and we are thinking of possible rock festivals in the future. But I think the pop-country crossover is the direction much popular music is going in."

"I will be doing another festival by next April at the latest," she continued, "and would like to get to the point where I can do one in a different part of the country or in different countries every three months."

For the festival last weekend, Ms. Plumer brought in food trucks, 150 security men, a horse patrol, medical helicopters, medical tents, tents for sleeping and 250 restroom facilities. The only alcohol served at the festival was beer.

Vancouver Tape Plant Raided; 'Alert' Posters

NEW YORK—In the latest developments in the fight against pirated tapes, FBI agents have raided an alleged pirate tape operation at a business building at 502 Washington St., Vancouver, Wash., and seized several thousand tapes; the U.S. Attorney's office in Seattle has pledged a full-scale war against those who "engage in the manufacture, distribution and sale of illicit versions of

copyrighted sound recordings"; and the RIAA has produced six large three-color posters designed to alert consumers to pirated product at the retail level.

According to local law enforcement authorities, the Vancouver raid was the culmination of an investigation into the alleged pirates' activities in Oklahoma City and Portland. The operation was moved to Vancouver just prior to the FBI raid, said the authorities. Some \$10,000 worth tapes were seized in the raid.

The RIAA posters, designed by Warner Bros. Records, will be released monthly to highly trafficked record and tape retail outlets, according to the association.

Individual captions on the posters read: "This Man Makes Pirate Tapes ... Badly;" "Pirate Tapes Bring Out The ... Worst In Stereo"; "Six Ways To Spot Pirate Tapes"; "Pirates Tapes Are ... Cheap!" "Tape Pirates Rip Off ... Everybody"; and "Pirate Tapes Sound Like ... Garbage." The first two posters in the series will be distributed by WEA.

Record Hunter Lease Expires April '76

NEW YORK—Record Hunter's present lease expires April 1976, not April 1974 as stated in Billboard Sept. 22. A 10-year lease is being negotiated, effective April 1976, according to a Jaybob Enterprises spokesman.

More Late News See Page 66

Club Review

New Roxy Rocks With Disk VIPs On & Off Stage

LOS ANGELES—Opening night at the Roxy theater nightclub was a gala affair, pulling together the contemporary music community here as few other recent events have. Reserve tickets to Neil Young's six twice-nightly shows at the 500-seat facility had been sold out as soon as the box office opened last week. As the first show audience emptied out through large side exits shortly after 11 p.m., the waiting line for the late show extended far down Sunset Blvd.

Cheech & Chong made a hilarious surprise guest appearance to start the show. It was announced that previously-billed opening act Grin had cancelled due to illness of a member, however, Grin leader Nils Lofgrin was present to back Young on piano and guitar. The substitute opener was Graham Nash, Young's former cohort in Crosby, Stills, Nash & Young.

Those artists performed at their peak capacity, concentrating on unfamiliar but excellent new songs and winning a deserved standing ovation. A full review will appear next week in Billboard's Talent Section.

Celebrities present in the audience included Elton John, Carole King and Herb Alpert. Executives of many record companies were on hand. Despite predictable behind-the-scenes confusion, service and staging went quite smoothly out front. The spectacular intermission diversion was provided by the acrobatic antics of TV's "Soul Train" dancers.

NAT FREEDLAND

Radio Owners Add Studio to Pop Complex

By BOB KIRSCH

SEATTLE—Danny Kaye and Lester Smith, who already own radio stations KJR-AM and KISW-FM here as well as five other stations around the country and concert promotion firm Concerts West, have built a 24-track studio here, Kaye-Smith Productions.

The studio has already been used by a number of top rock names, including Bachman-Turner Overdrive and Tower of Power as well as newer groups including Texas and Painter. In addition, the studio is used to record jingles for the Kaye-Smith chain of stations and is leased out for independent commercial production.

The firm's commercial branch is known as the Commercial Concept Division. The Concerts West operation is run by Tom Hulett here and Barry Fey in Denver, and promotes primarily rock concerts.

Other stations owned by Kaye and Smith include: KJRB-AM, Spokane; KXL-AM-FM, Portland; KCKN-AM-FM, Kansas City; and WUBE-AM and WCXL-FM, both in Cincinnati. The majority of the stations offer a Top 40 format.

Pat O'Day, general manager of KJR, said the studio features 24-track, 16-track and 8-track capability. Marlin Greene is involved in production, while engineers include Buzz Richmond, Jimmy Gaines, Richie Moore and Dick Maltby.

RICH GETS GOLD

NEW YORK—Epic recording artist Charlie Rich has struck gold for the first time with the single "Behind Closed Doors." The tune is culled from the Epic LP of the same name.

Winterhalter Dies at 64

NEW YORK—Hugo Winterhalter, veteran arranger-conductor, died of cancer Sept. 17 in Greenwich, Conn. Hospital. He was 64. With RCA Records for 13 years, he arranged music and conducted the orchestra for such artists as Eddie Fisher, Perry Como, the Ames Brothers and Mario Lanza. His lush orchestrations accounted for 11 gold records by other artists on the label.

During the big-band era of the '40's, Winterhalter played with some of the top bands including the Dorsey Brothers and Count Basie. He turned to arranging while with Tommy Dorsey. In 1948, he joined MGM Records as music director before signing with Columbia the following year. Winterhalter came to RCA in 1950 where he remained until 1963.

In addition to his studio duties, the musician had conducted the Washington Symphony Orchestra, the Milwaukee Symphony and the Hollywood Bowl Orchestra. He recorded on a freelance basis for other labels. He leaves a wife, two sons, a brother, a sister and three grandchildren.

Executive Turntable

Barry Oslander has been appointed director of productions for the newly formed Stone Diamond Productions, a division of Jobete Music, publishing arm of Motown Industries. Prior to his appointment, Oslander had been general professional manager at 20th Century Music. . . . Jim Pettigrew has been appointed to the publicity staff of the General Recording Corp. Previously a freelance writer, Pettigrew will be responsible for coverage on GRC/Aware Records artists. . . . David M. Richardson has been named media director for Radio Shacks West Coast stores. Richardson, who has been with the company since 1970 as a regional advertising manager, will be responsible for buying print, radio and television advertising in the states of California, Arizona, Nevada, Utah, Oregon, Idaho, Washington, and Montana.

★ ★ ★

Barbara Starling, former general manager of Royal American Records, has been named national sales manager for Nationwide Sound Distributors, a sales agency for independent record labels. . . . Thomas Williams has been named director of national promotion for Toast Records, a division of Cinnamon Records. Most recently a vice president of Owens-Fair and Associates, a Nashville-based public relations firm, Williams has also worked in the editorial and chart departments of Billboard. . . . At Cinnamon Records, Sue Duncan, formerly with Mercury Records, has been appointed executive secretary to Cinnamon president Johnny Morris. . . . Eddie Choran has departed the Robert Stigwood Organization in Hollywood. He will announce plans shortly. . . . Joe Guercio, musical director of the Las Vegas Hilton, has been promoted to musical director of Hilton Nevada Properties. . . . Liza Williams, formerly West Coast head of Island Records and publicist for Capitol Records, has been named music editor of the Los Angeles Weekly News.

★ ★ ★

Roger Birnbaum has been named assistant to A&M Records director of a&r Kip Cohen. Birnbaum was previously with Management III and Capitol Records in New York. . . . Bob Lockhart has been named art director for Warner Bros. Records, assisting executive art director Ed Thrasher. . . . Steve Backer has been named general manager of Impulse Records. He was previously national promotion director for the label. . . . John Dixon has been named to the newly created position of assistant national promotion director of Impulse and Bluesway Records. He was previously a promotion man for ABC/Dunhill Records, West Coast. . . . Woodrow W. Riggs has been named western region credit manager for Capitol Records. . . . Bob Eisner has exited as West Coast editor of Crawdad Magazine to form Hard Jack Productions in Hollywood.

SEPTEMBER 29, 1973, BILLBOARD

In This Issue

CAMPUS.....	21
CLASSICAL.....	42
COUNTRY.....	30
INTERNATIONAL.....	48
JUKEBOX PROGRAMMING.....	37
LATIN.....	51
MARKETPLACE.....	41
RADIO.....	22
SOUL.....	39
TALENT.....	13
TAPE/AUDIO/VIDEO.....	43

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	24

CHARTS	
Soul LP's.....	40
Hot Soul Singles.....	39
Best Selling Classical LP's.....	42
FM Action.....	59
Hits of the World.....	50
Hot Country LP's.....	34
Hot Country Singles.....	32
Hot 100.....	60
Hot Latin LP's.....	51
Top 50 Easy Listening.....	40
Top LP's.....	62, 64

RECORD REVIEWS	
Album Reviews.....	54, 56, 59
Singles Reviews.....	52

New
From

AMERICA'S FAVORITE SINGING COWBOYS

THE ADVENTURES



OF PANAMA RED



HAVE BAND
WILL TRAVEL

wire
NEW RIDERS,
SAN FRANCISCO.

- September 29, 30
Universal City Amphitheatre
with Waylon Jennings & Commander Cody
Los Angeles, California
- October 12
The Palestra, Univ. of Rochester
Rochester, New York
- October 13
Capitol Theatre, Passaic, New Jersey
- October 14
Gym-Middlesex Co. College, Edison, New Jersey
- October 19
Township Auditorium, Columbia, South Carolina
- October 20
Duke Univ.-Duke Indoor Stadium
Durham, North Carolina
- October 21
Virginia Commonwealth Univ., Richmond, Virginia
- October 25
Tower Theatre, with Commander Cody
Philadelphia, Pennsylvania
- October 26
Orpheum (Aquarius), Boston, Massachusetts
- October 27
Coliseum, Univ. of Maryland, with Commander
Cody, College Park, Maryland
- November 1
Music Hall, with Commander Cody, Houston, Texas
- November 2
Laurie Auditorium, San Antonio, Texas
- November 3
Texas Hall, Univ. of Texas, Arlington, Texas
- November 4
Armadillo World Headquarters, Austin, Texas
- November 16
Chapin Hall, Williams College
Williamstown, Massachusetts
- November 17
Reed Athletic Center, Colgate Univ.
Cotterell Ct., Hamilton, New York
- November 18
Physical Education Center, Univ. of
Hartford, Hartford, Connecticut
- November 20
McArter Theatre, Princeton, New Jersey
- November 23, 24
Academy of Music, New York City, New York
- November 28
Chicago Auditorium Theatre, Chicago, Illinois
- December 4
Milwaukee Arena with Beach Boys (tentative)
Milwaukee, Wisconsin
- December 5
Univ. of Wisconsin, Dane County
Community Coliseum with Beach Boys
(tentative) Madison, Wisconsin
- December 14, 15
Winterland, San Francisco, California

The frontier spirit isn't dead in America. It's alive in the music of the New Riders of the Purple Sage.

The New Riders have always been rock and roll trail-blazers, whether it's been on their enormously successful tours, or on their critically acclaimed and best-selling albums.

Now they've got a new album called "The Adventures of Panama Red," their tightest, prettiest and most imaginative effort to date.

So when the people of America search for new frontiers, whether on foot, by horse, or just sitting at home, you can bet that "Panama Red" will help them get there.

ON COLUMBIA RECORDS AND TAPES

KC 32450





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Columbia's West Coast Office Gears for Stronger Artist Role

By NAT FREEDLAND

LOS ANGELES—With the new, less-centralized stance of Columbia Records, the label's West Coast headquarters is geared up to provide more-intensive support to its established acts based here and in San Francisco.

Under the direction of West Coast a&r vice president Ted Feigen—one of the final appointments before departure of Clive Davis as president—Columbia's Hollywood a&r department is taking a more-active role in all levels of preparing new product for Western-based artists.

New Acts

"We have signed several new acts here already, but through 1974 our first priority is fuller exploitation of our already-established roster," said Feigen. He was formerly partnered with Lee Lasseff in the White Whale and Anthem labels before joining Columbia last year as assistant to the president.

"Specifically, we are getting very good response from our artists who already have built core audiences, such as Boz Scaggs and Buddy Miles, when we recommend that they work with top independent producers now, rather than continue to produce themselves," Feigen said.

"We have a number of artists who seem to have reached about the maximum audience they can win by producing albums exactly the way they want to," said Feigen. "And they understand that their work may well take on much wider commercial appeal if they accept the new creative input that a good outside producer can provide."

In Studio

Scaggs and Miles are already in the studio with independent producers. Soon to start recording in tandem with producers are Lee Michaels and Roger McGuinn. Outside songwriter material will also be scanned more carefully now by all

four of these artists, who in the past have been almost entirely self-contained.

There has been planning to record Barbra Streisand and Liza Minnelli on a regular two-LP-yearly basis, with full-scale production and pop marketing efforts backing. Santana

is also shortly entering the studio with an outside producer.

First Results

"The first results of this new emphasis on independent producers and songwriters, rather than on totally self-contained acts, will be on

(Continued on page 59)

Ampex Music Resurges; New-Account Campaign

By RADCLIFFE JOE

NEW YORK—Ampex Music Division, in a redoubled effort to capture a giant slice of the prerecorded music market, is soliciting new tape duplicating accounts, according to William Slover, Ampex vice president, and head of AMD.

The drive has so far netted at least two new accounts, with active negotiations now under way with such labels as Sweet Fortune, Just Sunshine, Ovation, DG and Brunswick Records.

Citing organizational changes, new marketing and merchandising strategies, and the continuing loyalty of old accounts, as being the primary forces behind AMD's resurgence, Slover said the division had been able to generate new working capital, and that this was the money being used for advance royalties in soliciting new business.

Also playing major roles in the division's new viability, are the custom duplicating and premium divisions. Slover said that despite some industry predictions that the premium market would be the first to be affected in the event the tape shortage is prolonged, the premium market was still one of AMD's most viable areas.

Premium Accounts

Kraft Products, General Electric and Budweiser are among AMD's biggest premium accounts, and the company is negotiating with a number of others. Said Slover, "if the premium market is affected by the tape shortage, it would most likely be the low-end level. However, we are at the point where we are already servicing the full-rate premium business.

(Continued on page 10)

Farrell Ads Roxbury

LOS ANGELES—Roxbury Records is being launched by Wes Farrell as a broad repertoire companion to Chelsea, the latter in operation one and one-half years.

RCA, which distributes Chelsea, will handle Roxbury. Farrell plans hiring his own regional promotion

men to work on the Roxbury and Chelsea product in concert with RCA's own field force.

Two artists will help debut on Roxbury next week: Fessor Funk and His Queens Eighth Street Funk Band and Monkey Meeks. Fessor Funk is a seven-piece pop band from New York City; its first single is "Love Is Such a Good Thing."

Monkey Meeks is a five-piece rock band from Memphis whose debut single is "Take Me to Your Heart." Both acts are new to records. Farrell plans a dozen acts on the roster.

The development of a second label allows his promotional force to concentrate more effectively on individual artists, Farrell explains.

Of his first 13 singles on Chelsea, the producer notes, three were mil-

(Continued on page 59)

2 Mfrs. Work to End Master Blank Dearth

NEW YORK—The chemical shortage, which has depleted supplies of basic materials for record manufacture (Billboard, Sept. 22 and June 2), has now manifested itself in the decreasing supply of blank master recording lacquers. Both Audio Devices and Transco, considered the two prime worldwide sources for the essential acetates, admit their present order backlog goes back to May.

Both Max Roth, vice president, Transco, and Harry Preston, group product manager for professional and duplicator products, Audio Devices, said their firms are going all out to meet backorders. Preston said he feels AD will meet the backorder fill by the end of November. Roth said that Transco was attempting to find substitute formulas to replace materials today causing the shortage of lacquer coatings, especially for master recording blanks, from which parts are made for record pressing. Roth explained that this coating must be the finest possible because of the exacting demands of parts

made from these acetates. Roth was optimistic that Transco would be able to fill the material void soon.

World-Wide Lack

Roth said that he had received calls for master blanks from South Africa, Spain, Mexico, Argentina,

(Continued on page 59)

Programs, Promo, Pkgs. Bow RCA's Fall Disks

NEW YORK—RCA Records is leading off its 40-album fall release with product from Elvis Presley, David Bowie, Lou Reed, the Main Ingredient, the Hues Corporation, Wayne Newton, Marty Balin and the Nite Lites.

Special programs, heavy advertising and promotion, special catalog packaging and heavy catalog merchandising are being utilized to launch the new product release and provide sales tools for the pre-Christmas season.

Among the titles scheduled are Red Seal multi-record packages commemorating the 100th anniversaries of Enrico Caruso and Sergei Rachmaninoff, six additional Red Seal titles, four Chelsea LP's, 15 pop and contemporary releases, four Camden albums, seven country albums and one Wooden Nickel release.

New artists making their debut include Ted Neeley, star of the film version of "Jesus Christ Superstar," former Jefferson Airplane vocalist Marty Balin, rock groups Granicus and Greenfield and two Chelsea acts, Atlee Yeager and Christopher Cloud.

In addition, RCA label releases will include product from Jim Weatherly, Michael Nesmith, Cass Elliot, Mickey and Sylvia and the New Birth, while Victor Country releases will feature Ronnie Mileap, Jim Reeves, Floyd Cramer, Chet Atkins, Connie Smith, Johnny Russell and Jim Ed Brown.

Chelsea releases include, in addition to the product from the new groups, LP's by Wayne Newton and Brown Sugar, while Wooden Nickel Records is releasing a new Siegel-Schwall Band set and Camden will

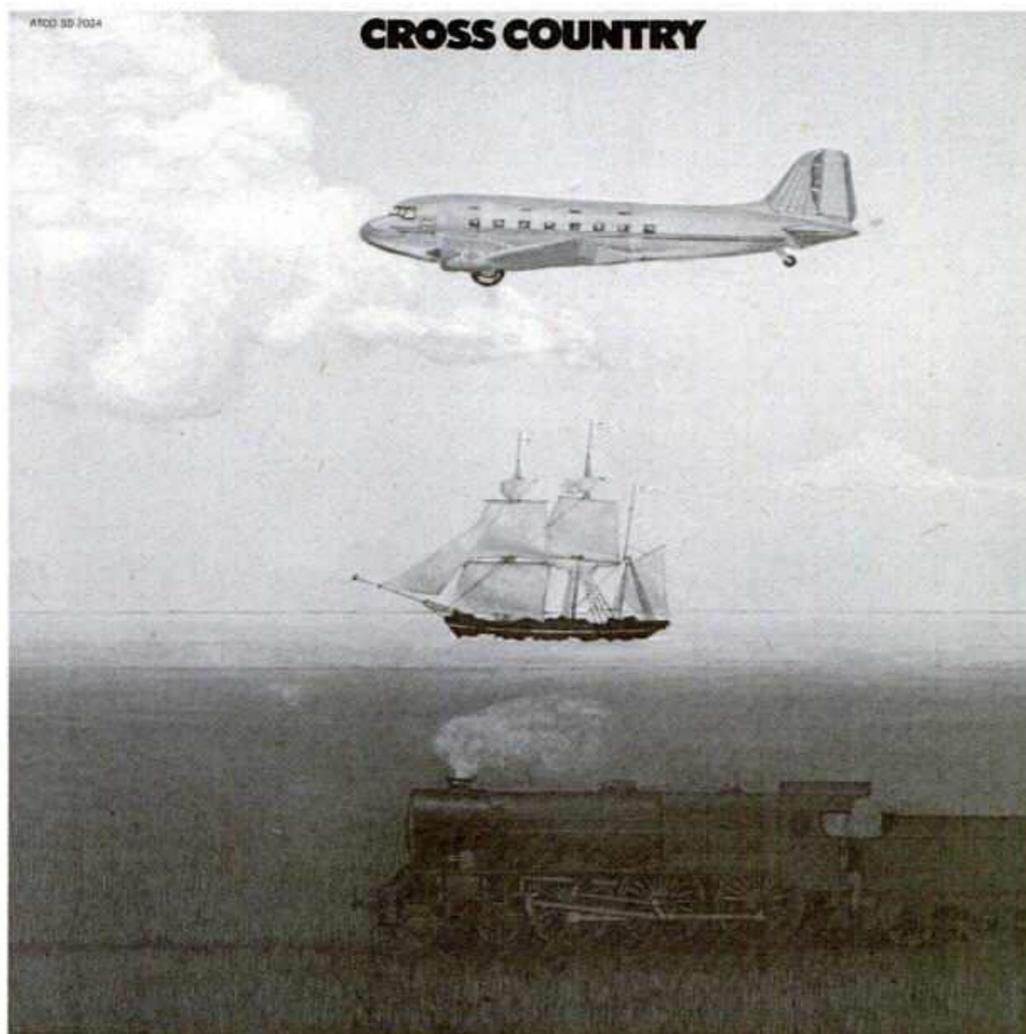
(Continued on page 59)

A hit single
"MIDNIGHT HOUR"

#6934

from a hit album

SD 7024



CROSS COUNTRY

On Atco  Records and Tapes

Watch Cross Country perform their hit single on Don Kirshner's Rock Concert TV Show featuring The Rolling Stones during the week of September 27 through October 6. See local listings for time, date and station.



This One



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Off the Ticker

MAGNETIC TAPE ENGINEERING CORP. (Magtec), North Hollywood, Calif., reported a 27 percent sales increase for the six month period ending June 30, compared to the year before period. Sales for the current six months were \$1,125,561 compared to \$884,488 in 1972.

MCA INC., Universal City, Calif., has increased the size of the board of directors to eight members.

WALT DISNEY PRODUCTIONS INC., Burbank, said it in-

tended to make a \$50 million Euro-dollar public offering of convertible subordinated debentures. Proceeds from the offering will be used to refinance the company's bank debt at more favorable interest rates.

The interest rate on the offering hasn't been determined, but the company expects a favorable rate, "since a strong interest in the company's securities exists in the Euro-dollar market," said Donn B. Tatum, Disney chairman.

(The Eurodollar market is trading of European deposits on U.S. dollars.)

Tatum estimated that earnings on a fully diluted basis for the year, ending Sept. 30, will be \$1.65 to \$1.70 a share, compared to \$1.41 a share in fiscal 1972 for an increase of 17 to 20 percent. Earnings in the fourth quarter will be about 65 cents a share, fully diluted, compared to 55 cents a share in the fourth quarter last year.

HANDLEMAN CO., Detroit, declared a quarterly dividend of 17 cents a share, payable Oct. 8 to stockholders of record on Sept. 21.

David Handleman, president, said that "although sales for the first quarter (Billboard, Sept. 22) were not up to expectations, the company is in an extremely strong position to achieve substantial sales increases when the recorded music industry moves into a more dynamic era."

MEMOREX CORP., Santa Clara, Calif., reported a \$101 million

loss for the first half of 1973, resulting from large writeoffs totaling \$93 million.

The net loss was \$101.4 million, or \$23.54 a share, compared with a profit of \$334,000, or nine cents a share, during last year's first six months.

Off the Ticker

MEMOREX CORP.

6 mo. to June 30:	1973	1972
Sales	\$ 85,282,000	\$ 69,541,000
Net loss	a101,383,000	b334,000
Per share		.09
Common shares	4,303,000	3,915,000

a—Writeoffs of \$40,000,000 from computer systems products program; \$37,373,000 for a change in accounting policy pertaining to deferred research and development expenses and lease acquisition costs; and \$15,658,000 for revaluation of assets. b—Income.

MAGNETIC TAPE ENGINEERING CORP. (Magtec)

6 mo. to June 30:	1973	1972
Net sales	\$1,125,561	\$884,488
Net income (loss)		(28,126)
before extra. income	(19,987)	(28,126)
Extra. income	26,309	
Net income (loss)	6,322	(28,126)
Per share		
before extra. income	(.03)	(.04)
Net per share		
after extra. income	.01	(.04)
Shares outstanding	636,500	636,500

TANDY CORP.

Year to June 30:	1973	1972
Sales	\$511,362,663	\$423,248,398
Net Income	19,353,133	15,636,219
Per share	1.76	1.41

fourth-quarter

Sales	123,952,907	105,301,794
Net income	2,855,062	2,375,320
Per share	.26	.21

KOSS CORP.

Year to June 30:	1973	1972
Shipments	\$10,788,813	\$7,467,453
Net Income	1,023,435	687,022
Per share	.60	.41

Audiofidelity to Seek Licensees

LOS ANGELES—Herman Gimbel, president of Audiofidelity Enterprises (Audio Fidelity Records), admits the company has had its ups and downs.

"Fiscal 1973 was a mixture of disappointment and solid accomplishment," he told shareholders. "The disappointment derives from the fact that operating earnings (before extraordinary items) fell off from the previous year, largely because of the loss of royalty income after selling Chart Records."

Gimbel said Chart Records was sold because of "changing market conditions which made the profitable operation of that division doubtful."

Accomplishments were the company's earnings per share (after extraordinary items) increased to 31 cents, and the sale of the Milestone Record division for cash.

To replace the lost revenues of Milestone, Audiofidelity acquired product lines through distribution and licensing agreements, including distribution of Chiarescuro Records, a jazz label.

The company is also negotiating licensing rights of Black Lion and Freedom Records, both jazz labels. Gimbel reports that the company's own label, Audio Fidelity Records, and a subsidiary company, Phil Schapiro Inc., artist management and production firm, continues to build their bases.

Gimbel said Audiofidelity's principal area of concentration will be "to increase sales by acquiring additional product lines, adding to existing catalogs, and to improve distribution."

Market Quotations

As of closing, Thursday, September 20, 1973

1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2		Admiral	6	374	11 1/2	10 1/2	11 1/2	+ 1 1/2
40	21 1/2		ABC	—	3385	32 1/2	29 1/2	31 1/2	+ 2 1/2
15 1/2	5 1/2		AAV Corp.	5	20	6 1/2	6 1/2	6 1/2	+ 1/4
15 1/2	3 1/2		Ampex	12	694	5	4 1/2	4 1/2	+ 1/4
8 1/2	2		Automatic Radio	7	42	3 1/2	3 1/2	3 1/2	— 1/4
20 1/2	8 1/2		AVCO Corp.	4	663	10	8 1/2	9 1/2	+ 1/4
15	6 1/2		Avnet	7	1644	10 1/2	8 1/2	10 1/2	+ 1 1/2
73 1/2	22		Bell & Howell	11	1305	36	30 1/2	35 1/2	+ 5 1/2
14 1/2	6 1/2		Capitol Ind.	—	250	10 1/2	9 1/2	9 1/2	— 1/4
107	28 1/2		CBS	—	1716	31 1/2	28 1/2	31 1/2	+ 2
14 1/2	4		Columbia Pictures	—	403	4 1/2	4 1/2	4 1/2	+ 1/4
3 1/2	2 1/2		Craig Corp.	5	160	3 1/2	2 1/2	3	Unch.
14	4 1/2		Creative Management	7	79	6 1/2	6 1/2	6 1/2	Unch.
123 1/2	71 1/2		Disney, Walt	51	1861	81	78 1/2	79 1/2	+ 1
6	2 1/2		EMI	13	36	3 1/2	3 1/2	3 1/2	+ 1/4
74 1/2	56 1/2		General Electric	21	6029	6 1/2	5 1/2	6 1/2	+ 4 1/2
44 1/2	21 1/2		Gulf & Western	—	513	26 1/2	24 1/2	26 1/2	+ 1 1/2
16 1/2	7 1/2		Hammond Corp.	8	89	10 1/2	9 1/2	10 1/2	+ 1/4
42 1/2	6 1/2		Handleman	—	467	8	7 1/2	8	+ 1
7	1 1/2		Harvey Group	27	59	1 1/2	1 1/2	1 1/2	Unch.
62 1/2	29 1/2		ITT	—	12004	36 1/2	30 1/2	35 1/2	+ 5 1/2
40 1/2	8 1/2		Lafayette Radio Elec.	8	338	12 1/2	10 1/2	12	+ 1 1/2
35 1/2	18 1/2		Matsushita Elec. Ind.	8	779	22 1/2	22	22	— 1/4
34 1/2	4 1/2		Mattel Inc.	—	557	4 1/2	4 1/2	4 1/2	Unch.
35 1/2	18 1/2		MCA	9	104	24 1/2	24 1/2	24 1/2	— 1/4
27 1/2	13 1/2		MGM	19	68	17 1/2	16 1/2	17 1/2	+ 1 1/2
32 1/2	10		Metromedia	—	2612	12 1/2	10	10	— 2 1/2
88 1/2	74 1/2		3M	—	1489	85 1/2	83 1/2	84 1/2	+ 3
40 1/2	10 1/2		Morse Electro Prod.	6	608	12 1/2	11	11 1/2	— 1/4
59 1/2	42 1/2		Motorola	—	3029	59 1/2	54 1/2	59 1/2	+ 4 1/2
39 1/2	20 1/2		No. American Philips	—	140	23 1/2	22 1/2	23 1/2	+ 1/4
51 1/2	22		Pickwick International	18	458	33	30 1/2	32 1/2	+ 1 1/2
25 1/2	6 1/2		Playboy Enterprises	—	213	7	6 1/2	7	+ 1/4
45	22 1/2		RCA	—	3814	24 1/2	23 1/2	24 1/2	+ 1/4
57 1/2	38 1/2		Sony Corp.	42	1685	47 1/2	44 1/2	46 1/2	+ 2 1/2
38 1/2	11 1/2		Superscope	11	1360	38 1/2	33	37 1/2	+ 5 1/2
49	15 1/2		Tandy Corp.	15	4841	25 1/2	21 1/2	25	+ 4 1/2
23	4 1/2		Telecor	7	64	6 1/2	6 1/2	6 1/2	+ 1/4
14 1/2	2 1/2		Telex	—	13142	8	4	6 1/2	+ 2 1/2
20	2		Tenna Corp.	—	25	2 1/2	2 1/2	2 1/2	Unch.
32 1/2	11		Transamerica	—	2829	12 1/2	11 1/2	12 1/2	+ 1/4
20	11 1/2		Triangle	—	34	14	13 1/2	13 1/2	— 1/4
17	6		20th Century	9	292	8	7 1/2	7 1/2	+ 1/4
50	11		Warner Communications	5	1026	12 1/2	11 1/2	12 1/2	+ 1/4
20 1/2	10		Wurlitzer	—	47	10 1/2	10 1/2	10 1/2	+ 1/4
12	1 1/2		Viewlex	—	52	2	1 1/2	2	+ 1/4
56 1/2	32 1/2		Zenith	11	1394	33 1/2	32 1/2	33 1/2	+ 1/4

As of closing, Thursday, September 20, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	55	4	2 1/2	3 1/2	Recoton	—	2 1/2	2 1/2	2 1/2
Bally Mfg. Corp.	1010	61	56 1/2	61	Schwartz Bros.	66	1 1/2	1 1/2	1 1/2
Cartridge TV	—	1/2	1/2	1/2	Wallich's M. C.	—	1/4	1/4	1/4
Data Packaging	14	5 1/2	5 1/2	5 1/2	Omega-Alpha	119	2 1/2	2	2 1/2
Gates Learjet	218	9	7 1/2	9	MMC Corp.	—	1 1/2	1 1/2	1 1/2
GRT	133	1 1/2	1 1/2	1 1/2	Seeburg	1164	30	26 1/2	29 1/2
Goody Sam	75	1 1/2	1 1/2	1 1/2	Orrox	22	2 1/2	2 1/2	2 1/2
Integrity Ent.	—	1 1/2	1 1/2	1 1/2	Kustom	135	5 1/2	5 1/2	5 1/2
Koss Corp.	147	13 1/2	13	13	Memorex	—	4 1/2	3 1/2	4 1/2
M. Josephson	14	11 1/2	11 1/2	11 1/2					

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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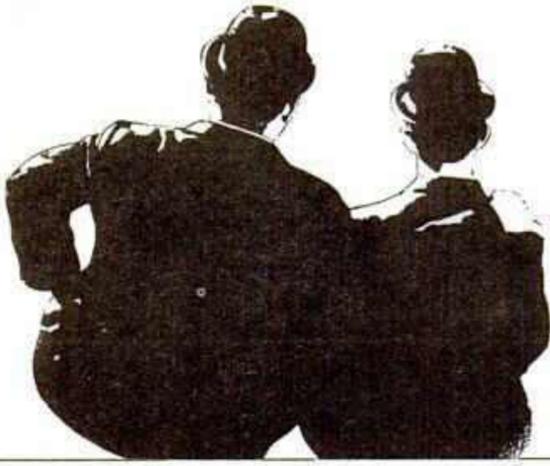


On Enterprise Records and Tapes.



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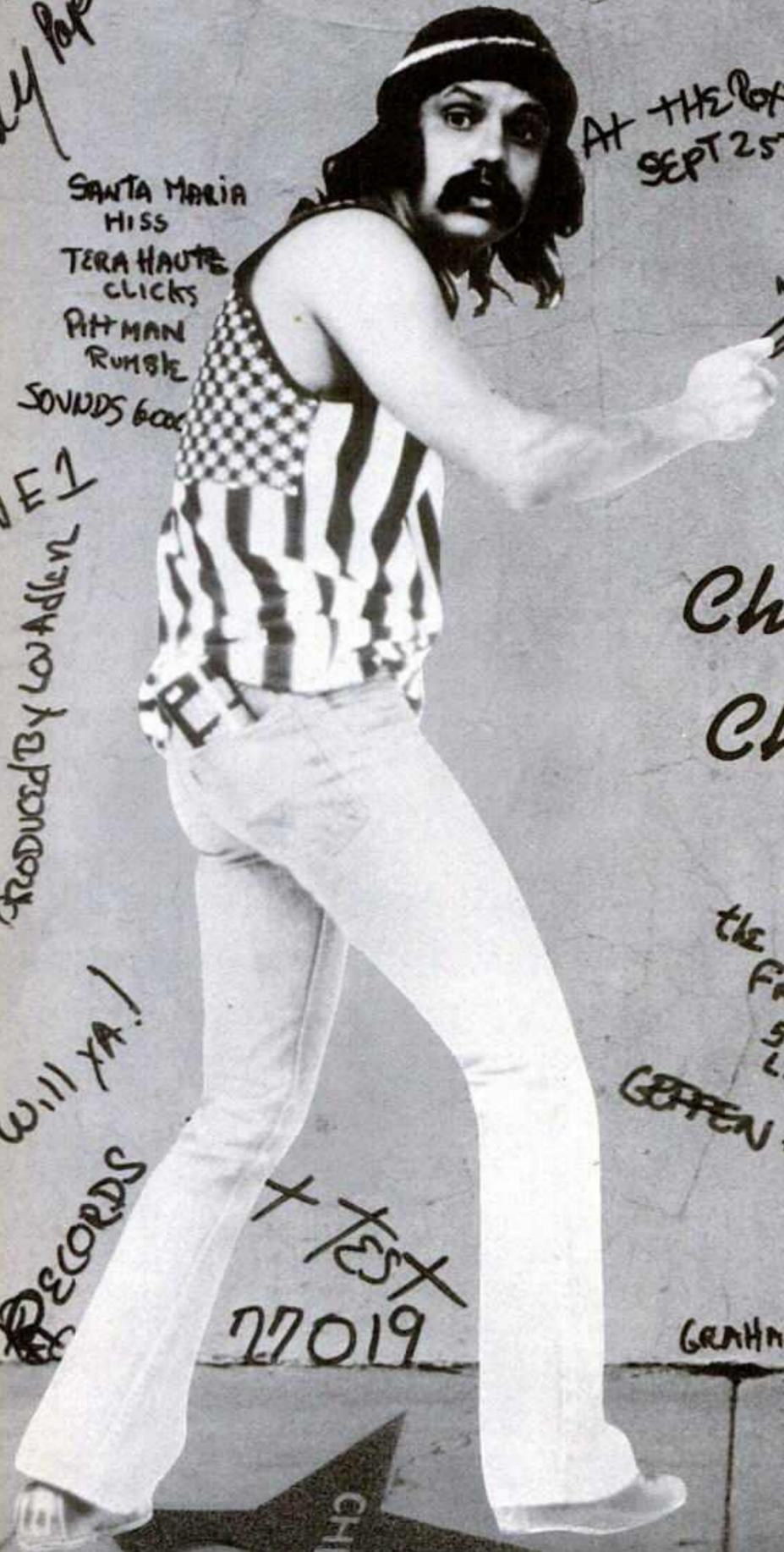
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BUDY KAHLES
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RABINOVITZ

GRAHAM IS OUT OF THE ROXY

D.G.
E.L.

"I brought the
Flam"

BASKETBALL TONES



Boogie-Woogie Jumps Again as '70's Disks Go Like the '40's

• Continued from page 1

Me Daddy" and "Don't Sit Under the Apple Tree," on both labels.

MCA's Andrews release, however, is a two-record set which has 24 tunes, while Paramount's is one LP with 14 of the Sisters' hits. The MCA package goes for \$6.98; Paramount's for \$5.98, suggested list.

The MCA package, "The Best of the Andrews Sisters," was taken from the monaural disks of the forties, in the days before high fidelity, and rechanneled for stereo. The Paramount album, "Boogie-Woogie Bugle Girls," results from the Sisters re-recording their old hits in the fifties and sixties in stereo sound studios.

Consistent Midler LP

The Midler album is still on the chart this week at 62, continuing its long hit run. The single, from the album, "Boogie-Woogie Bugle Boy" by Miss Midler was a long-time chart resident. The Pointer Sisters album is currently No. 17 on the chart and has been enjoying a substantial run so far.

More examples of records highlighting forties tunes which are getting chart action are "A Little Touch of Schmilsson in the Night" by Nilsson on RCA and "As Time Goes By," a single from the album.

.833 Batting Average

Strong indication of the impact of nostalgia is the rare appearance of five of the first six "Those Glorious

MGM Musicals," on the best-selling chart and "Bubbling Under." The two chart makers are at 187 and 194. The two-for-one movie soundtracks retail for \$7.98. It's understood that the outstanding sales performance has MGM deliberating another set of reissues, possibly before Christmas.

Even the classical best-selling LP chart reflects the forties revival. The "Now Voyager" and "Sea Hawk" LP's, both of which contain key excerpts from old movie tracks, have

been consistently chart-placers for classical sales departments and stores.

The Paramount Andrews LP is being promoted by the mailing to key dealers of a 20 x 24-inch four-color poster. The album is being mailed to MOR, top 40, progressive rock and campus radio stations.

George Osaki, creative services director, MCA, said the label is mapping a promotional campaign which will include merchandising support nationally.

Audio Devices Slates 'Q' Disk-Making Plant

WINCHESTER, Va.—Audio Devices, Inc., will construct a 26,000-square-foot disk manufacturing plant here in a move designed to capitalize on increasing demands for 4-channel disks and the emergence of the videodisk market, according to Peter Cunha, president.

According to Cunha, the new plant, for which ground will shortly be broken, will be the most modern

facility of its kind in the world. It will replace Audio Devices existing facility at Glenbrook, Conn.

The Audio Devices chief executive said that the new plant will incorporate "clean room coating and inspection facilities, fully automated handling equipment and a new proprietary process for insuring absolute flatness and smoothness both of the aluminum disk, and lacquer coating which will make it the most modern facility of its kind anywhere.

"These features," said Cunha, "are necessary as the trend of disk recording has been to pack more and more information into narrower and shallower grooves, thereby making manufacturing tolerances in flatness, smoothness and cleanliness tighter and tighter."

Chief output of the plant will be unrecorded master disks for use in the manufacture of high fidelity sound and video recordings.

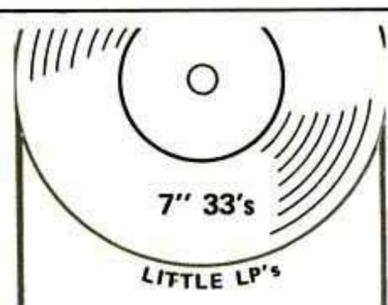
Cunha disclosed that some videodisks already in existence utilize virtually the same manufacturing process for which the Audio Devices master disk would be the best choice.

He continued, "For those videodisk applications now in the development stage, we have been working closely with the appropriate companies in order to provide mastering media which will meet their specific requirements." Joseph Kempler, the firm's director of advanced technology projects, heads the research and development of this technology.

Audio Devices, a subsidiary of Capitol Industries, was the first U.S. licensee of Pyral, a French firm which developed the lacquer disk manufacturing process. The company has been in production since 1937. The new plant will begin production within a year.

5th DENVER GOLD

NEW YORK—John Denver has struck gold for the fifth time with the album "Farewell Andromeda" on RCA Records. Denver's previous gold awards were the LP's "Poems, Prayers and Promises," "Aerie," and "Rocky Mountain High." He also owns a gold record for the single, "Rocky Mountain High."



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• Continued from page 1

supplied five technicians and a 30-foot truck to carry the sound equipment. It included a dozen bass bins and a dozen horns. Two console controls, one situated in the middle of the audience on first floor, which controlled the hall's sound; and another stage right which mixed sound and set volume for the stage monitors for the performers, were carried on all dates. Two half-track tape playback systems and an auxiliary cassette playback system ensured against the important sound effects used by Cooper not being heard during the two-hour performance.

Shure Miked Used

Thirty mikes primarily made by Shure, were used during the tour. Fourteen mikes were arranged around drummer Neal Smith during a show. There was a three-channel intercom system with 10-station hookup, with one channel hooking up all sound system people, while the second joined the lighting crew. The third was an emergency channel in case of breakdown. Brian Bornhorst was chief audio engineer. His wife, Patty, directed spot cues. They had two assistants.

Lighting equipment weighed six tons, Libert said. Joe Gannon, a stage producer who did Neil Diamond's Broadway show, was brought in by Gordon to handle the staging and lighting. "Alice Cooper is pure theater," Libert stated. To ensure proper lighting, the show had 70 spot lamps, similar to the ones used above movie and TV production stages. Twenty lamps, equipped with 1,000-watt Lieko bulbs, hung above the performance, attached to a two-inch metal pipe 40 feet long. The Cooper contract called for the promoter to furnish this essential at the location of the concert. The bulk of the other lamps were encased in a 20-foot wide and 20-foot high modular stage unit made of plexiglass and steel, which was surmounted by a surrealistic steel arch. The booking pact also carried a rider, requiring a stage area 60 x 30 feet to enable the Cooper stage show to be set up and

changed quickly. Four Super-Trooper carbon arc spots also had to be supplied by the promoter. There was also a large assortment of strobe, black and laser beam lighting the show carried.

2 Trailer Trucks

The stage, which took almost two months to design and construct, along with other staging materials, weighed between three and four tons. The lights, stage and miscellaneous smaller equipment including at least two sets of musical instruments for the musicians, which included the five men in the group and two backups, were transported in two 40-foot air-suspended tractor trailers.

The need to surface the heavy equipment cut the average jump between shows to about 400 miles per day. This cut down on the number of possible playdates booked by John Podell of BMF Enterprises, New York, exclusive world booker for the Cooper show. There is a strong possibility the show will go out again late this year to cover cities which Cooper did not play in the March through June junket. (See next week's Billboard for more about Alice Cooper, Jethro Tull's touring and travel specialists in touring record acts.)

Redding Sues Jeffrey Estate

NEW YORK—Noel Redding, former bassist with the Jimi Hendrix trio, has filed suit against the estate of the late Hendrix manager, Michael Jeffrey. The action alleges that Jeffrey "converted to his own use" money which should have gone to the trio.

Redding's share of the group was 25 percent and the suit alleges total earnings over \$8 million are involved. A similar suit against Warner Bros. for back royalties earlier this year won Redding a "five-figure settlement," according to his attorney, Michael Shapiro.

Ampex Music Resurges; New-Account Campaign

• Continued from page 6

AMD's custom duplicating wing, another important revenue spinner for the company, has recently been reorganized to cope with the firm's expanded push in this market, with Harvey Urman heading the operations.

Describing the custom duplicating wing as AMD's greatest success story, Slover said the success was due in part to the fact that AMD was offering a total service encompassing mastering, mixing, billing, shipping, warehousing, inventory and returns.

The weakest link in the AMD chain is probably the division's prerecorded open reel catalog, which according to Slover was not nearly as successful as the firm would like it to be. He said that although the open-reel catalog was meeting with encouraging response from AMD's direct mail buyers, the major difficulty was in getting music retailers to give it shelf space.

"In an effort to come to grips with the problem, we have launched a comprehensive market testing project in the hope it would supply us with new marketing and merchan-

dising ideas for this product," said Slover.

Meanwhile, AMD has added 20 albums to its catalog of 4-channel open reel tapes, bringing to 30 the number of quadasonic titles in the division's open reel catalog.

The new releases include Ronnie Aldrich, Stanley Black, Tony Motola, Famley Guitar Band, Tom Jones, Moody Blues and Chi-Lites.

Probe Mounts 'Ecstasy' Push

LONDON—Probe Records, U.K. distributors for product by ABC/Dunhill's Steely Dan, is mounting a strong point-of-sale promotion campaign for the act's new album, "Countdown to Ecstasy."

1,500 display cards are being distributed to selected retailers, and full page ads are being taken out in the consumer music press. A series of 45-second spots is being aired over Radio Luxembourg.

Label is also sponsoring a Steely Dan balloon race at Radio Luxembourg's race meeting at Brands Hatch.

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apple single 1865

FACT: Record industry trade papers are the most effective means of influencing radio programmers.

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Billboard commissioned the research division of Hagen Communications, Inc. to do in-depth research to disclose—for the first time—how advertising in trade publications influences airplay.

Various record manufacturers designated St. Louis, Missouri as a typical music market, prompting the research team to conduct in-depth interviews with individuals at 20 of the 21 St. Louis stations that program music. Here's what they found:

Of the top ten sources of information used by radio programmers, trade publications lead the field with a decisive 83.7 per cent margin.*

Most of the individuals interviewed in St. Louis admitted being influenced, in various ways, by trade paper advertising.*

After determining that trade paper advertising does, indeed, influence radio programmers, the researchers wanted to know how the different record industry trade papers compared against one another.

Within the St. Louis Market, 92% of the key programming sources read Billboard.*

More time was spent reading Billboard than almost the combined time spent reading the other two publications.*

As you can see, trade paper advertising does, in fact, influence radio influentials who program a station's music and expose it to the record-buying public. And Billboard has proven to be the number one source used by radio programmers to learn about and evaluate new releases through its news, reviews, charts and advertising. Projecting all this one step further, you could say that trade advertising in Billboard indirectly communicates to, and sells to, the all-important consumer.

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For your own private videocassette screening of Billboard's radio influence, call: **Peter Heine, Director of Sales, Los Angeles, 213/273-7040 (or) Mike Eisenkraft, Eastern Sales Manager, New York, 212/764-7348.** It could well

be the most informative 15 minutes you've spent this year.



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

Talent

Massachusetts Entertainment Complex Bows

NEW YORK—The Performance Center, a new entertainment facility, opens in Cambridge, Mass. on Oct. 22. The venue will focus on rock, jazz, blues and other attractions, with shows to be given in two "mini-concert halls" within the facility.

The complex will be located on the top floor of the Harvard Square Car Barn in the center of Harvard Square, with 22,500 square feet of space divided into the two clubs,

known as Performance I and II. Both rooms will feature food and liquor.

Roger Abramson, vice president and executive producer for the center, anticipates bookings for seven nights each week, with additional talent programming on weekend mornings and afternoons. Admission prices will vary from \$1.50 to \$4.00.

Talent, drawn from national

headliners and local acts, will be budgeted at \$25,000 per week.

Other features include vintage art deco theater seats, completely restored; an enclosed ramp to the top floor, permitting crowds to wait in line without exposure to the weather; two elevators to carry musical instruments and staging equipment directly to the stage; dressing rooms directly backstage, equipped with refrigerators, showers, hot plates and couches; fully automated ticket booth; suspended lighting and sound platform; a sound system tagged at \$50,000, offering 200 speakers in Performance I and 128 speakers in Performance II, with two 16-track control and mixing consoles to facilitate live recording; a \$25,000 lighting system; movable acoustic ceiling panels and drapes to permit adjustment of the room's sound characteristics; sliding plexiglass skylights on the ceiling; a wall of large windows in both rooms, providing the audience with a view of the Cambridge and Boston skylines; and a computerized, automated bar system permitting maximum speed in operation and inventory control.

The complex has been located in Harvard Square to draw upon the city's estimated student population of 200,000, with major campuses within walking distance including Harvard, Radcliffe and MIT.

The Performance Center is a Massachusetts corporation comprising several area businessmen, with George Berbeco serving as president and Peter Wasserman as vice president.

Kiel, Concert Pact on Coast

LOS ANGELES—Concert Associates and Kiel Enterprises have joined forces here to initiate a series of pop and classical concerts in San Diego.

First presentation will be the Big Band Cavalcade, set for the San Diego Civic Theatre on Sept. 22. That date is the first of seven bookings set for the next few months, with the series possibly to be expanded further.

Other attractions will include the Vienna Boys Choir, Johann Strauss Orchestra, Gilbert O'Sullivan and Carnival de Mexico. The series will be promoted and produced by Steve Wolf and Jim Rissmiller of Concert Associates and Robert Mathews of Kiel Enterprises, with tickets to be sold on a series basis with a minimum of four concerts for a season discount and preferred seating.

Signings

Slade, four-man British rock act, has signed with Warner Bros. Records. Formerly with Polydor, the group's first album for the label, "Sladist," is set for October release. ... Groove Merchant Records has signed drummer **Buddy Rich** to an exclusive recording contract. Label president **Sonny Lester** produced the initial LP, set for early November release. ... **Ike Cole** has signed with Tomco Records of Oklahoma City for three years. ... **Bugatti & Musker**, British writer-singers, signed to RSO Records.

Singer **Jane Meryll** has signed with Grand Records, distributed by GSF. Her first single for the label, written by **Gladys Shelley**, is "Long As We Both Shall Love (Wedding Song)." ... **Nils Lofgren** and **Grin** have signed with A&M Records. Group was formerly on Columbia's Spindizzy label.

Studio Track

By SAM SUTHERLAND

TMI Studios in Memphis is the site for the next installment of **Jerry Lee Lewis'** ongoing bid for revitalized rocking. Where his last sessions were London-based, Lewis' return to his old stomping grounds draws mostly on local (and not so local) support from **Steve Cropper**, **Chips Moman**, **Charlie Rich**, **Alan Tussaint**, and **Doug Sahn**, among others. **Huey Meaux** is producing, with the "Southern Roots" theme to be buoyed by tunes like "You Talk Too Much," "She's About a Mover," "Hold On, I'm Comin'." "Tell It Like It Is" and a whole spate of other chestnuts Lewis is tracking for the set. Just which titles will surface remains to be seen.

Meanwhile, at **Warner Bros. Studios** in Burbank, **Ted Templeman** is tooling up for three ongoing projects, led off by his pet rockers the **Doobie Brothers**. **Donn Landee** is engineering, as he did for the last two LP's. Templeman's also producing **Montrose**, the band fronted by the former guitarist ally of **Van Morrison** and **Edgar Winter**, and **Chunky, Novi & Ernie** which is apparently a band and not a bagel combination.

Arlo Guthrie's launching his next, with **John Pills** and **Lenny Waronker** producing per usual. Which, in Guthrie's case, again means some distinguished support. **Ry Cooder**, **Jim Gordon** and **Washita's** own **Jesse Ed Davis** are assisting.

Other projects: the **Credibility Gap**, recording their first comedy set for Warners with producer **Bobby Hata**, and the final work on Warners' six-disk 50th Anniversary film music package.

Also in L.A. is **Richard Perry**, whose involvement with **Martha Reeves'** new album has resulted in contributions from **Klaus Voorman**, **Jim Keltner**, **Nicky Hopkins**, **Jim McDonald**, **Jesse Ed Davis** and **George Harrison**. Perry's recently finished tracks by **Ringo Starr**, **Andy Williams** and **Barbra Streisand** for their respective LP's.

The Reeves' sessions have been underway at Producers' Workshop

Up in Minneapolis, latest from **Sound 80** notes that New York's **Fall Guys** and their L.A. producer, **Larry Cox** came to the room for work on their album with arranger **Dave Roberts**. Minneapolis' own **Johnson/Drake**, now with **Ovation**, are also in, working with Sound 80's kahuna **Herb Pilhofer** and engineer **Tom Jung**. Pilhofer is producing and arranging the dates, which feature some local boys for the band, **Uncle Dave Karr**, **Bill Berg** and **Bill Peterson**.

Chicago guitarist, **Ron Steele**, who played on those sessions, is working on a "good" music album for **Ovation** with Pilhofer.

Both those dates were 32-trackers, by the way.

Another recently updated New York room is **Broadway Recording Studios**, which has added a new 24-track Audio Designs console to Studio A, and a new 16-track console for Studio B.

The rooms also have quadraphonic monitoring, newly tuned and designed control rooms and both Dolby and DBX noise reduction.

New on the Charts



THE DE FRANCO FAMILY

The fast-breaking chart debut of "Heartbeat, It's A Lovebeat" by the De Franco Family (top 60 by its second week) presents two interesting background factors. The first is the seemingly golden touch of **Russ Regan's** 20th Century Records, just over a year old and with an impressive output of gold records with new artists ranging from soulful **Barry White** to **MORish Maureen McGovern**.

The second element is truly precedent-making. The De Franco kids are signed to 20th via the brand-new **Laufer Entertainment Group**. **Charles Laufer** has set this corporate offshoot for his powerful chain of teen magazines, which has been so important in building fans for previous youth stars.

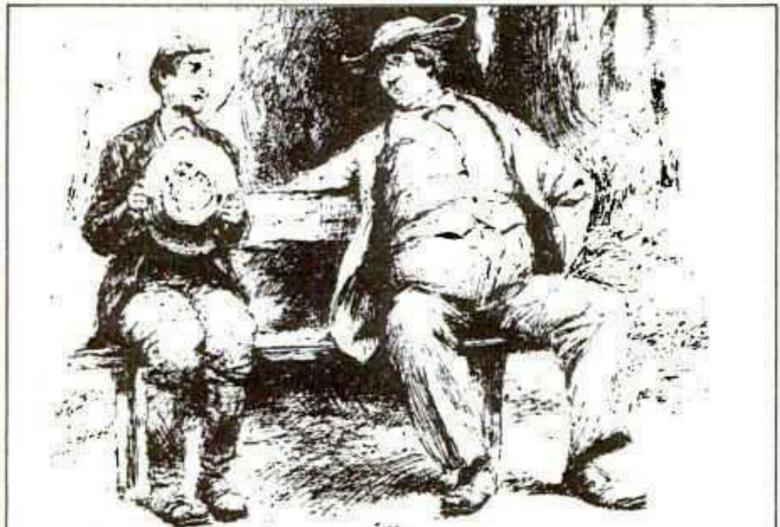
The five De Franco youngsters, featuring **Tony** (13) as lead vocalist, were brought up in Canada's Ontario province by music-loving Italian immigrant parents.

The children took up instruments and gradually evolved into a highly popular semi-pro regional band. They appeared on local TV, charity benefits, parades and church functions. Their photos began appearing regularly in local newspapers and clippings were sent by a friend to various major teen magazines.

The **Laufer** chain invited the De Francos to visit Hollywood for some magazine picture stories. Mail response to the features were so strong that **Laufer** decided to take over their career management. He cut three masters which led to a contract with 20th.

Besides the throbbing-voiced **Tony**, who looks remarkably like **Donny Osmond** when the group was building to their peak appeal, the De Franco Family consists of **Benny**, 19, **Marisa**, 18, **Nino**, 17 and **Merlina**, 16. They made their national TV debut July 14 on **Dick Clark's American Bandstand**.

NAT FREEDLAND



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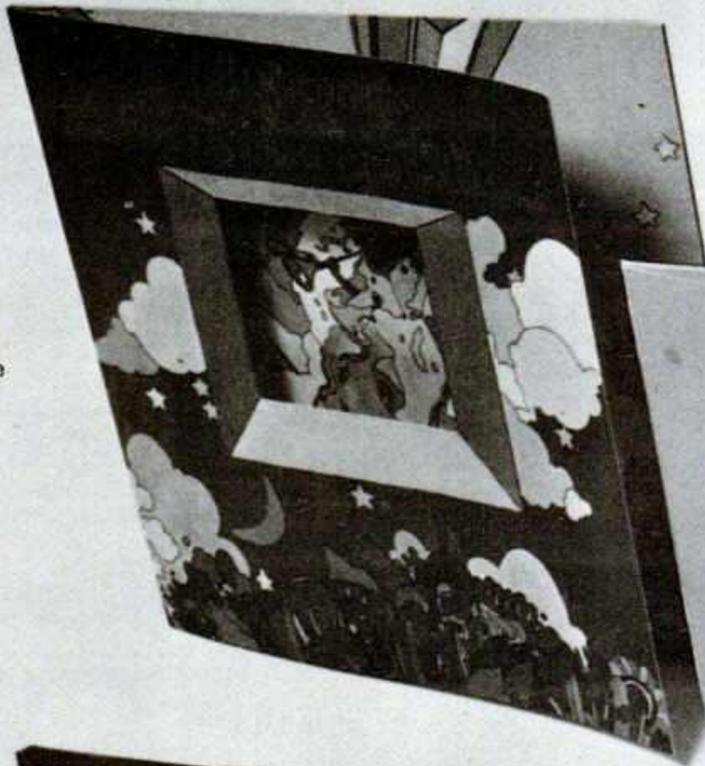


Listen to the Motown Sound now.

Not long ago, we told you to "Listen to what's happening at Motown." Well listen to the Motown Sound *now*. More than ever, it's unmistakable, it's fresh, it's new, it's unique. The Motown Sound.

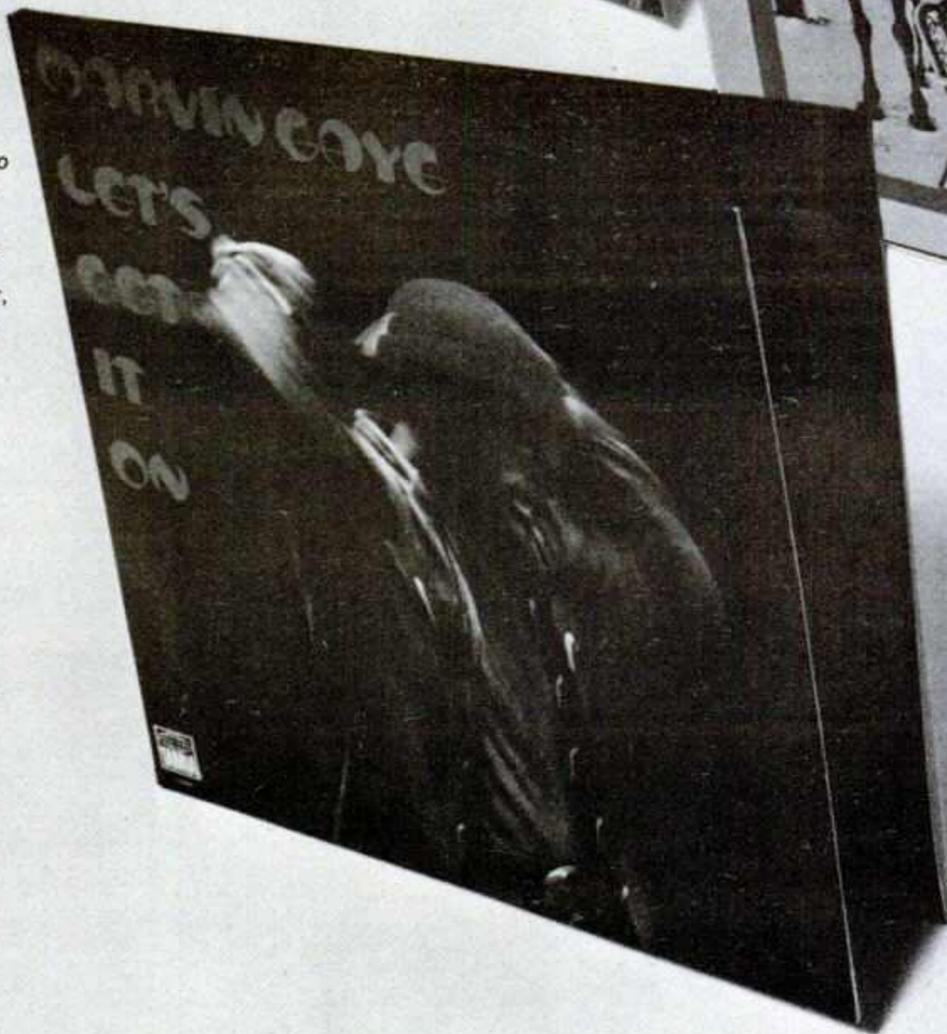
A Motown Christmas

#M795V2.
Christmas in September? Yes. If you want the Season's Best in December. And Motown has the Season's best Christmas album. The Temptations. Stevie Wonder. The Jackson Five. Smokey Robinson & The Miracles. Diana Ross & The Supremes. A two-record set for the price of one. A great Christmas gift.

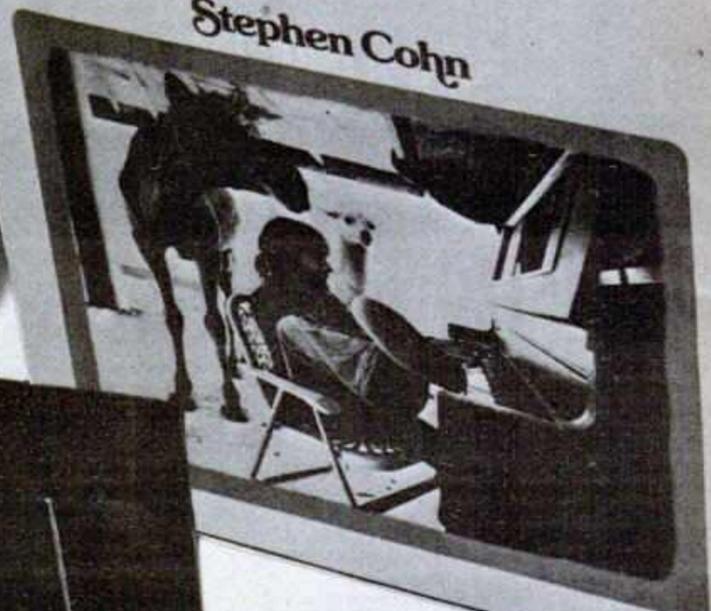


Marvin Gaye

Let's Get It On. #T329V1.
The Passion (*Let's Get It On*). The Pleasure (*You Sure Love to Ball*). The Pain (*If I Should Die Tonight*). These are some of the emotions laid bare in this Marvin Gaye album about love—the album of the year, introduced by the single of the year, which was certified platinum six weeks after its release.



Stephen Cohn



Stephen Cohn

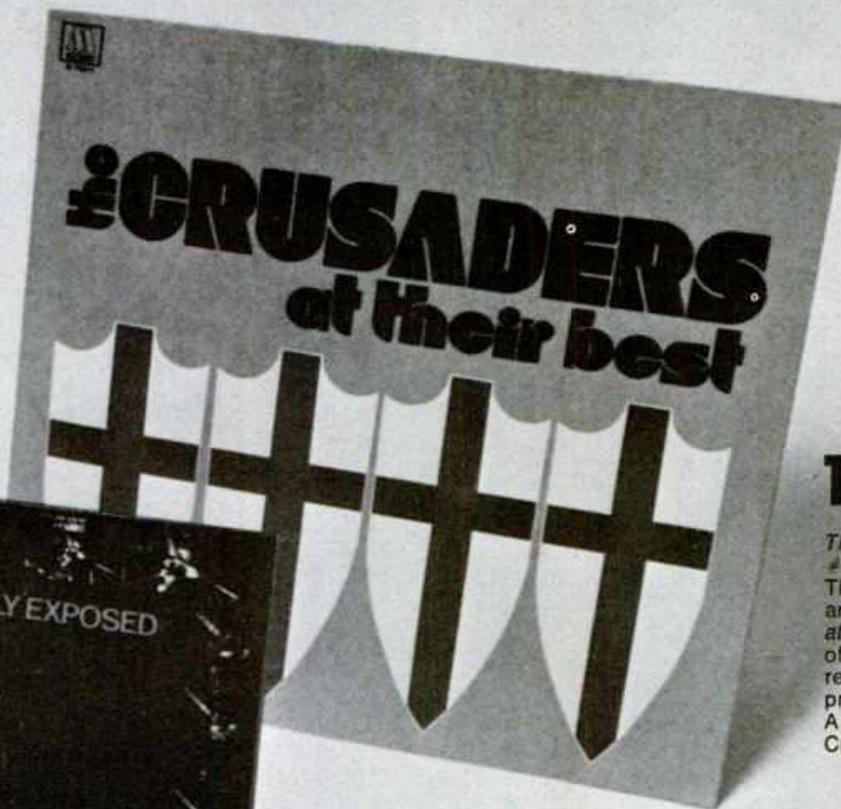
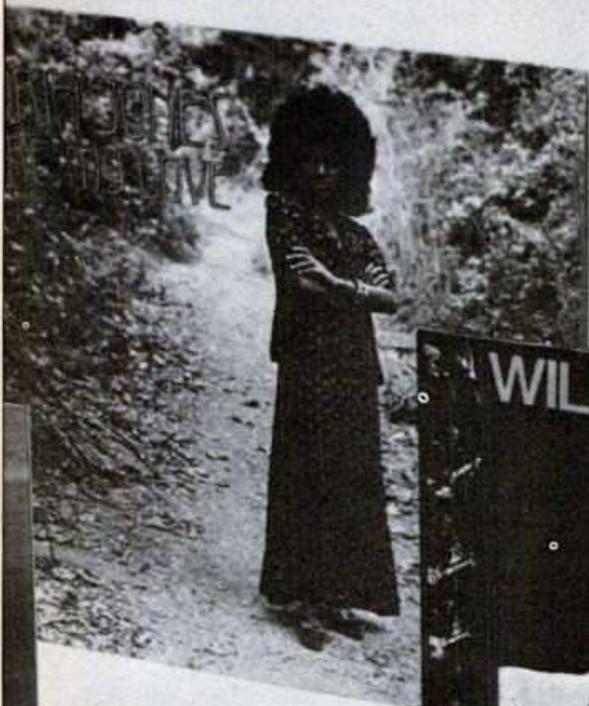
Stephen Cohn, #M789V1.
We've been doing a lot of funny promotion for Stephen Cohn's debut Motown album. But Stephen Cohn is no joke. He's created an album of exceptional beauty. He wrote, performed, and produced it, with the help of some rather impressive friends. And the result is one of the best contemporary albums of the year. No joke.



You never heard it so good.

Gloria Jones

Share My Love, #M790V1. From *Hair* in Los Angeles, to touring Europe with T-Rex and Joe Cocker, Gloria Jones is probably one of the best known, most loved and respected personalities in music. She's also one of Motown's most gifted writers and producers. And now, her debut album as a Motown artist is ready. And what Gloria adds to the Motown Sound now, proves that everything everyone has been saying about her is true.



The Crusaders

The Crusaders at Their Best, #M796V1. This package is not a "best of" anything. It's The Crusaders at their best—an album by one of the hottest groups going, recorded at one of their most productive, creative peaks. A golden addition to any Crusaders' collection.



Willie Hutch

Fully Exposed, #M784V1. The man who scored *The Mack* is back with his own solo album. And his full musical potential is exposed for all to hear. There's exciting new material, and some Willie Hutch classics like *California My Way* and *I'll Be There*, all written, performed, and produced by this dynamic artist.

The Jackson Five

Get It Together, #M783V1. Nobody gets it together quite like the J-5. And this new album offering is no exception. It's release coincides with the dramatic conclusion of their spectacular Japan/Hawaii Tour and, as its title so clearly indicates, the album includes their latest hit single.



Who/Where/When

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

KAY ADAMS (Capitol): Wild Goose, Inglewood, Calif. Sept. 28-29.
CANNONBALL ADDERLEY (Fantasy): Sir Morgan's Cove, Worcester, Mass., Oct. 8-13.
AEROSMITH (Columbia): Fairgrounds, Swansee, N.H., Sept. 29.
BUDDY ALAN (Capitol): Ogden, Utah, Oct. 6; Imperial Room, Tampa, Fla. (8-14).
LUTHER ALLISON (Motown): Rock & Roll Farm, Wayne, Mich., Sept. 25.
BILL ANDERSON (Decca): Time Tunnel, Jonesville, Mich., Oct. 6; Arie Crown Theatre, McCormick Place, Chicago (7).
BACHMAN-TURNER OVERDRIVE (Mercury): Palace, Detroit, Oct. 12.
JIM BAILEY (United Artist): Holiday House, Pittsburgh, Pa., Oct. 12-22.
GARY BARTZ (Fantasy): Keystone Korner, San Francisco, Oct. 9-14.
BEE GEES (Atco): Medan Sports Palace, Japan, Sept. 23; Djalarta Istora Senayan, Japan, (26-27); Sourabaya Sports Palace, Japan (28).
HARRY BELAFONTE (RCA): Caesar's Palace, Las Vegas, Oct. 11-31.
TONY BENNETT (Polydor): Place des Arts, Montreal, Sept. 23; Hamilton Place, Hamilton (29-30).
BIRTHA (ABC): Falls Church Civic Center, Falls Church, Va., Oct. 6; Community Center, Wheeling, W. Va. (7); Upspring, DeKalb, Ill., (10); Daily Planet

Ballroom, Des Moines, Iowa (11-13).
BLACK OAK ARKANSAS (Atco): Salem-Roanoke Valley Civic Center, Salem, Va., Oct. 6; Hampton Roads Coliseum, Hampton, Va. (7).
MICHAEL BLOOMFIELD (Columbia): Orphanage, San Francisco, Sept. 25-26; Pacific Stereo Exhibition, Arlington, Ill. (29).
BLUE OYSTER CULT (Columbia): Academy of Music, N.Y., Oct. 6.
TONY BOOTH (Capitol): Branding Iron, San Bernardino, Calif., Sept. 29; Western Club, Houston, Texas, Oct. 4; Golden Stallion, San Antonio, Texas, (5); Schroeder's Hall, Victoria, Texas, (6).
JIM ED BROWN (RCA): Country Music Cabaret, Ft. Lauderdale, Fla., Oct. 9-10.
JACKSON BROWNE (Asylum): Philharmonic, N.Y., Oct. 7.
ANITA BRYANT (Word/Myrrh): Diplomat Hotel, Hollywood, Oct. 4; Tulsa, Okla. (5).
JULIE BUDD (RCA): Host Farm, Lancaster, Pa., Sept. 29.
TUCKY BUZZARD (Paramount): Cobo Hall, Detroit, Sept. 23; International Amphitheatre, Chicago, (26); Coliseum, Indianapolis, Ind. (27); Kiel Auditorium, St. Louis, Mo. (29); Veterans Memorial Auditorium, Des Moines, Iowa (30); Pershing Auditorium, Lin-

coln, Nebr. Oct. 1; Assembly Center, Tulsa, Okla. (4); Memorial Auditorium, Dallas (5); Hoffheinz Pavilion, Houston, Texas (6); Municipal Auditorium, New Orleans, La., (7).
CHARLIE BYRD (Fantasy): Maryland Inn, Annapolis, Md. Oct. 9.
LOS CALCHAKIS (Polydor): Quebec, Oct. 9; Sherbrooke, Canada (10); Thetford Mines, Canada (11); Ottawa, Canada (12).
VIKKI CARR (Columbia): Valley Forge, Pa. Oct. 9-13.
JOHNNY CARVER (ABC): Kenosha, Wisc., Oct. 7; Heritage Hall, Saginaw, Mich. (12).
ROY CLARK (Dot): Gaitherburg, Md., Oct. 11-14.
JERRY CLOWER (MCA): Batesville, Miss., Oct. 6; Beauregard Parish Fair, DeRidder, La., (10); Dahlona, Ga. (12).
COMPTON BROS. (Dot): Coshocton, Ohio, Oct. 6.
RITA COOLIDGE (A&M): Jubilee Auditorium, Calgary, Alberta, Canada, Oct. 6.
ANDRAE CROUCH & THE DISCIPLES (Light): Birmingham, Ala., Oct. 4; Theatre For the Performing Arts, New Orleans, La., (5); Travis Avenue Baptist Church, Ft. Worth, Texas (6).
CRUSADERS (Blue Thumb): Paramount Theatre, Portland, Oregon, Oct. 12.
HARRY CHAPIN (Elektra): Bitter End, N.Y., Oct. 6.
RAY CHARLES (ABC): Lyon, Oct. 6; Marseilles (7); Zurich (8); Nancy, France (9); Strasbourg (10); Rotterdam (12).
CHARLIE DANIELS (Buddah): Kansas City, Kansas, Oct. 7.
DANNY DAVIS (RCA): Richland Country Club, Nashville, Oct. 5; Civic Center, Ocean City, Md. (6); Aire Crown Theatre, Chicago (7); Chattahoochee Fair, Columbus, Ga. (8); Jamestown, N.D. (9).
MAC DAVIS (Columbia): Douglas, Ariz., Sept. 27; Phoenix, Ariz. (28); Kearney, Nebr. (29).
SKEETER DAVIS (RCA): Fair, Hillsdale, Mich., Sept. 25; Fairgrounds, Durham, Conn., (28); Park Center, Charlotte, N.C., (30); Stepping Stone Ranch, Eschoheag, R.I., Oct. 7.
JOHN DENVER (RCA): Concourse, San Diego, Calif. Sept. 23; Civic Auditorium, Madison, Wisc. (28); Civic Center, Omaha, Nebr. (29); Sioux Falls, S.D. (30); Arena, Seattle, Wash. Oct. 7; Civic Theatre, Albuquerque, N.M. (12).
DETROIT (Rainbow): Heaven, Pontiac, Mich. Oct. 8.
JIMMY DICKENS & THE COUNTRY BOYS (Columbia): Hawaii, Sept. 28-30; Tucson, Ariz., Oct. 2; San Diego, Calif. (4); N. Hollywood (6); Ridgecrest, Calif. (9); Sacramento, Calif. (10); Seaside, Calif. (11); Oxnard, Calif. (12).
WILLIE DIXON (Ovation): El Mocambo, Toronto, Canada, Oct. 1-6; Kenney's Castaways, N.Y. (9-14).
NED DOHENY (Asylum): San Diego Civic Theatre, San Diego, Calif. Sept. 30.
ROY DRUSKY (Mercury): Guymon, Okla., Oct. 4; Colorado Springs, Colo. (5); St. Joseph, Mo. (6).
STONEY EDWARDS (Capitol): Randy's Club, San Antonio, Texas Oct. 6.
EL ROACHO (Columbia): The Brewery, East Lansing, Mich. Sept. 30.
FACES (Warner Bros.): Big Surf, Phoenix, Ariz., Oct. 6; Oakland Coliseum, Oakland, Calif. (9); Sports Arena, San Diego, Calif. (10).
FLASH (Sovereign): Music Hall, Oklahoma City, Okla., Sept. 28; Music Hall, Kansas City, Mo. (29); Kingsberry Hall, Salt Lake City, Utah, Oct. 3; Civic Theatre, San Diego, Calif. (4); Reno, Nev. (5); Santa Monica Civic Auditorium, Santa Monica, Calif. (7); Phoenix, Ariz. (11).
FLYING CIRCUS (Capitol): Beggars Banquet, Louisville, Ky. Oct. 10-11; The Lottery, Chicago (12-13).
RORY GALLAGHER (Polydor): Coliseum, Seattle, Wash., Oct. 6; Coliseum, Vancouver, B.C., (7); Oakland Coliseum, Oakland, Calif. (9); Sports Arena, San Diego, Calif. (1); Big Surf, Phoenix, Ariz. (11).
CRYSTAL GAYLE (MCA): Appleshed, Batontown, Ill., Oct. 12.
STAN GETZ (Columbia): Jimmy's, N.Y., Sept. 27-Oct. 6.
JACK GREENE/JEANNIE SEELY (MCA): Raytown, Mo., Oct. 6.
GYPSY (RCA): NEC Convention, Sioux Falls, S.D., Oct. 11.
MERLE HAGGARD (Capitol): Civic Auditorium, Portland, Oregon, Sept. 28; Opera House, Seattle, Wash. (29); Queen Elizabeth Theatre, Vancouver, B.C. (30); Brown Memorial Coliseum, Greenbay, Wisc. Oct. 3; Music Hall, Cincinnati (5); Veterans Hall, Columbus, Ohio (6); Music Hall, Cleveland, Ohio (7).

GEORGE HAMILTON IV (RCA): Union, S.C. Sept. 27; Bobcaygeon, Ont. Canada (29).
JOHN HAMMOND (Columbia): Grendel's Lair, Philadelphia, Sept. 25-29.
FREDDIE HART (Capitol): Bloome Country Arena, Binghamton, N.Y. Sept. 28; Masonic Auditorium, Toledo, Ohio (30); Watergate Inn, Trappe, Md. Oct. 2-3; Auditorium, Rochester, N.Y. (5); War Memorial, Syracuse, N.Y. (6); Masonic Temple, Scranton, Pa. (7).
SHERMAN HAYES (Capitol): The Egress, Vancouver, B.C. Oct. 2-6.
URIAH HEEP (Warner Bros.): Hoffheinz Pavilion, Houston, Texas Oct. 6; Municipal Auditorium, New Orleans, La. (7).
HILLSIDE SINGERS (Metromedia): Marriott Hotel, Philadelphia, Sept. 25.
STAN HITCHCOCK (Caprice): Wichita, Kansas Oct. 6.
NICK HOLMES (Just Sunshine): Red Creek Club, Rochester, N.Y. Sept. 23-28; Mainpoint, Bryn Mawr, Pa. Oct. 2-3; Oliver's Boston (9-14).
HOOKFOOT (A&M): New York, Oct. 12.
ICARUS (ESP): Midnight Sun, Charlotte, N.C. Sept. 23.
STONEWALL JACKSON & THE MINUTE MEN (Columbia): Severn, Md. Sept. 30; Elkins, W. Va., Oct. 5.
WAYLON JENNINGS (RCA): War Memorial, Syracuse, N.Y. Oct. 6; Masonic Temple, Scranton, Pa. (7); Springfield, Mo. (11-12).
ELTON JOHN (MCA): Civic Arena, Pittsburgh, Pa. Oct. 9; Mid-South Coliseum Memphis (11).
GRANDPA JONES (Dot): Coshocton, Ohio, Oct. 6.
SAMMY KAYE (Dale): Sheraton Motor Inn, Columbus, Ohio, Oct. 1; the Greenbrier, White Sulphur Springs, W. Va. (8).
STAN KENTON (Phase 4 Stereo): Grant's Cabin, St. Louis, Mo. Oct. 7; Detroit Athletic Club, Detroit (11); Roma (West) Hall, Livonia, Mich. (12).
FREDDIE KING (Capitol): Constitution Hall, Washington, D.C., Oct. 5.
ROBERT KLEIN (Buddah): Sanders Theatre, Cambridge, Mass. Oct. 12.
CLEO LANE (RCA): Rainbow Grill, N.Y., Sept. 24-Oct. 13.
THE LETTERMEN (Capitol): Holiday Park, Ft. Lauderdale, Fla., Oct. 2; Municipal Auditorium, St. Paul, Minn. (7).
LA WANDA LINDSEY (Capitol): Bronze Boot, Cody, Wyo., Oct. 5; Elks Club, Casper, Wyo. (6); Amvets Club, Missoula, Mont. (8-9).
LORELEI (MGM/Verve): Shubert, Los Angeles, Oct. 8-Nov. 24.
BOB LUMAN & THE STONES RIVER BAND (Epic): Parkers Lake, Ky. Sept. 23; Duluth, Minn., Oct. 1; Monona, Wisc. (2); Circle Pines, Minn. (3); Cedar Rapids, Iowa (4); Davenport, Iowa (5); Kansas City, Kansas (6); Omaha, Nebr. (7); Tulsa, Okla. (8); No. Little Rock, Ark. (9); Oklahoma City, Okla. (10); Texarkana, Texas (11); Austin, Texas, (12).
BARRY MANILOW (Bell): Municipal Audi-

torium, New Orleans, La. Oct. 8; Auditorium Theatre, Chicago (12-14).
DAVE MASON (Blue Thumb): Loudenville, N.Y., Sept. 29; Albany, N.Y. Oct. 4; Winoski, Vt. (5); Oswego, N.Y. (7).
MIREILLE MATHIEU (Polydor): Grand Theatre, Quebec, Oct. 3-7; Place des Arts, Montreal (8-15).
JOHN MAYALL (Polydor): McCormick Place, Chicago, Oct. 6; Masonic Auditorium, Detroit (10); Klein Haus Hall, Buffalo, N.Y. (12).
MARILYN MAYE (Perception): Disneyworld, Orlando, Fla. Oct. 8-21.
MAUREEN MCGOVERN (20th Century): Celebrity Theatre, Phoenix, Ariz. Oct. 10-11; Civic Auditorium, Sacramento, Calif. (12).
ROGER MCGUINN GROUP (Columbia): Universal City Amphitheatre, Los Angeles, Sept. 29-30.
DON McLEAN (United Artist): New Theater, Oxford, England, Oct. 4; Stadium, Dublin, Ireland (6); Apollo Center, Glasgow, Scotland (7); Philharmonic Hall, Liverpool England (8); Guildhall, Preston, England (10); Hard Rock, Manchester, England (11); Fairfield Hall, Croydon, England (12).
BETTE MIDLER (Atlantic): Hofheinz Pavilion, Houston, Texas, Oct. 7; Municipal Auditorium, New Orleans, La. (8); Auditorium Theatre, Chicago (12-14).
STEVE MILLER (Capitol): Civic Auditorium, Sacramento, Calif. Oct. 5.
MOTT THE HOOPLE (Columbia): Coliseum, Jacksonville, Fla. Oct. 6; Music Hall, Cincinnati (10); Auditorium Theatre, Chicago (11); Masonic Temple, Detroit (12).
RICHARD NADER'S ROCK & ROLL REVIVAL: Myriad, Oklahoma City, Okla., Oct. 6; Madison Square Garden, N.Y. (12).
NEW BIRTH/NITELITERS (RCA): Fairgrounds, Richmond, Va., Sept. 27; Park Center, Charlotte, N.C. (28).
RANDY NEWMAN (Warner Bros.): Brockport, N.Y., Sept. 27; Fairlawn, N.J. (28); Schenectady, N.Y. (29).
WAYNE NEWTON (RCA): Sands, Las Vegas, Oct. 3-23.
NITTY GRITTY DIRT BAND (United Artist): Indianapolis, Ind. Sept. 23; Bules Creek, N.C. (24); Little Rock, Ark. (29); Denver, Colo. (30); Brockport, N.Y. Oct. 12.
MAYF NUTTER (Capitol): Country Club, Anchorage, Alaska, Sept. 28-29.
ORLEANS (ABC): Sandy's Beverly, Mass. Sept. 27-29.
GILBERT O'SULLIVAN (London): Civic Center, Savannah, Ga., Oct. 6; Civic Center, Charleston, W. Va. (7); Celebrity Theatre, Phoenix, Ariz. (10-11); Civic Auditorium, Sacramento, Calif. (12).
TOMMY OVERSTREET (Dot): Stanton, Mo., Oct. 6; Houston, Tex., (12).
BUCK OWENS (Capitol): Carolina Speedway, Gastonia, N.C., Sept. 29-30.

(Continued on page 38)

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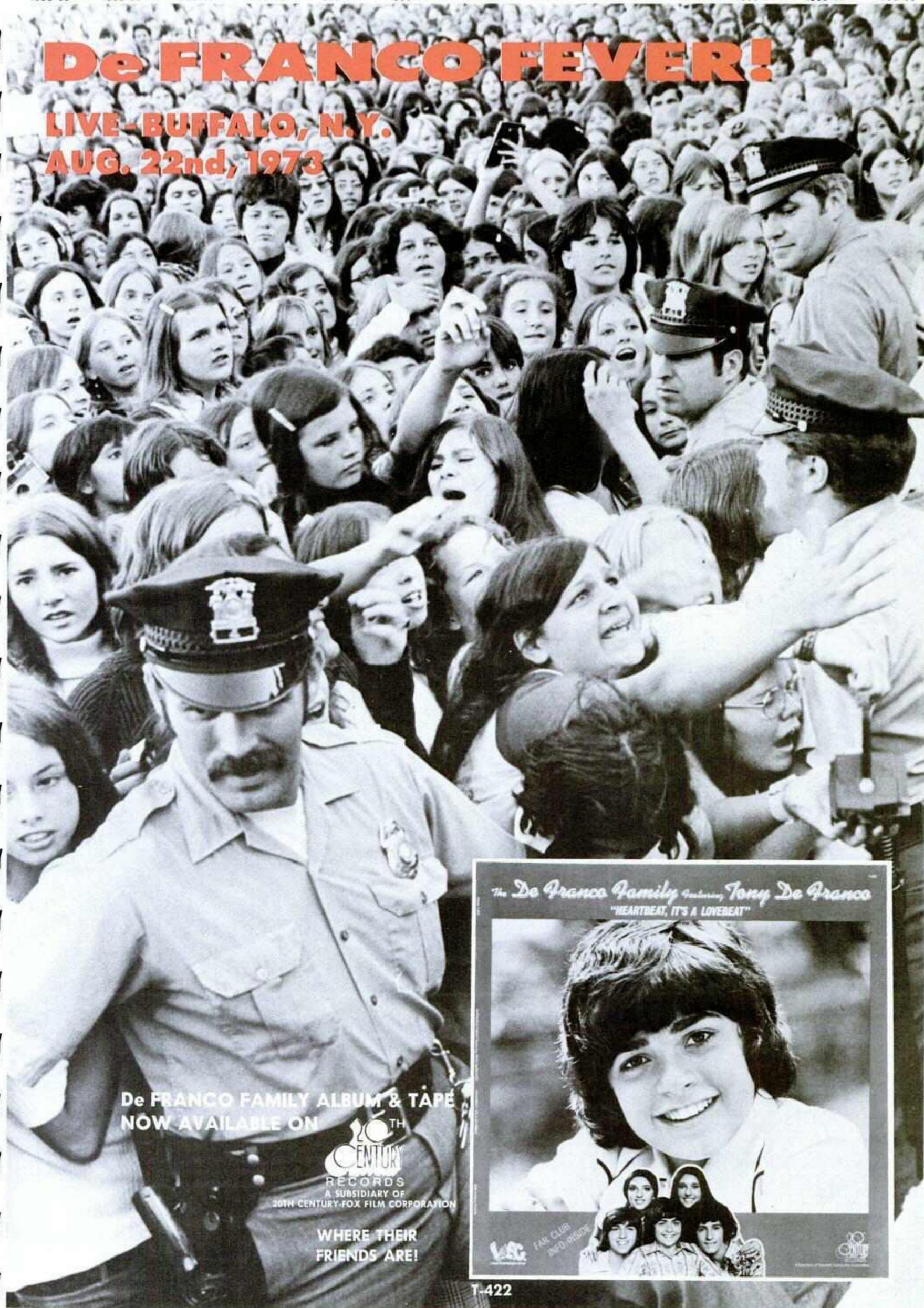
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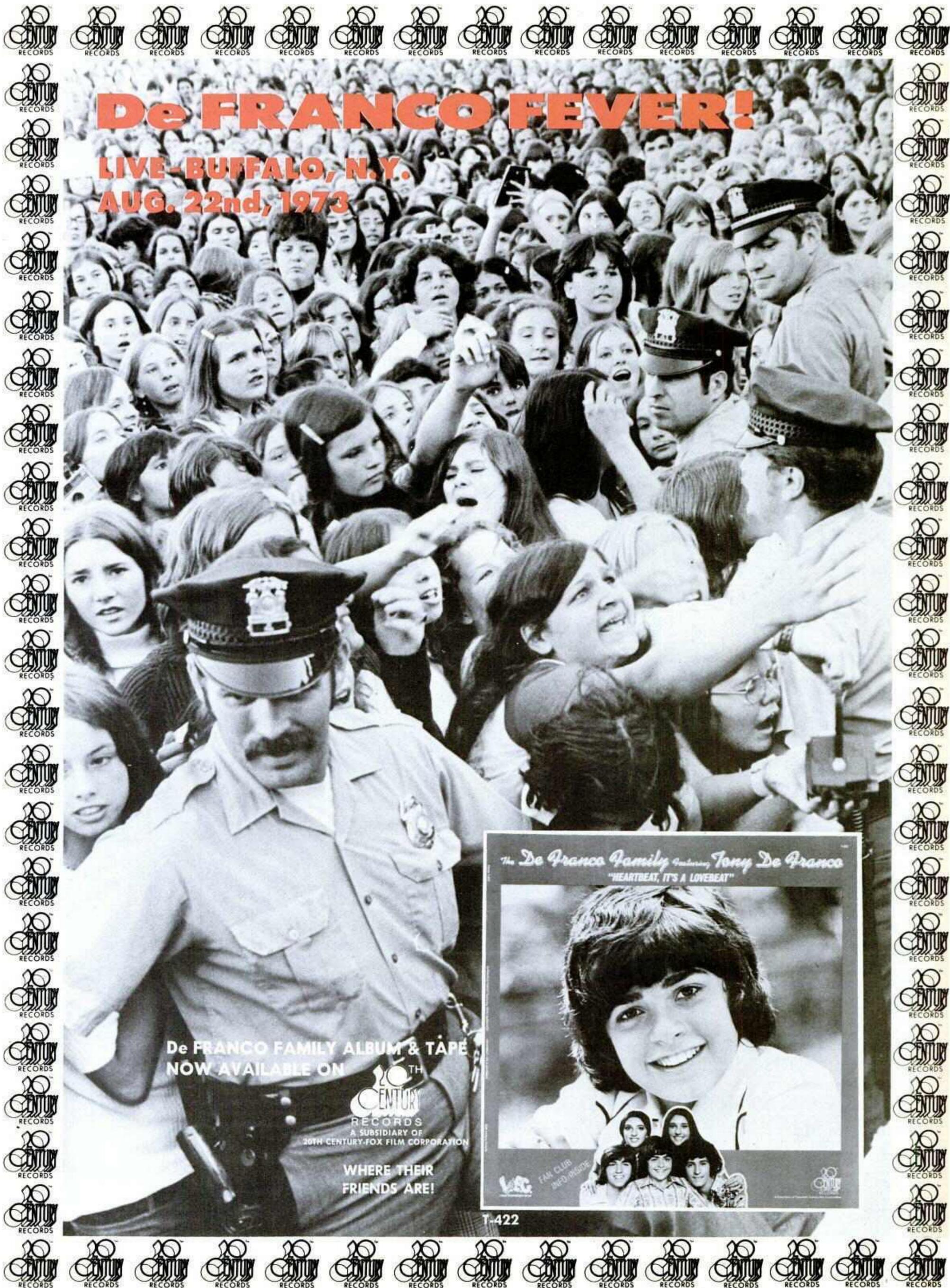
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INFO INSIDE

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And we can prove it. Here's the latest data on monitors installed in U.S. studios, as published in Billboard's 1973 International Directory of Recording Studios.

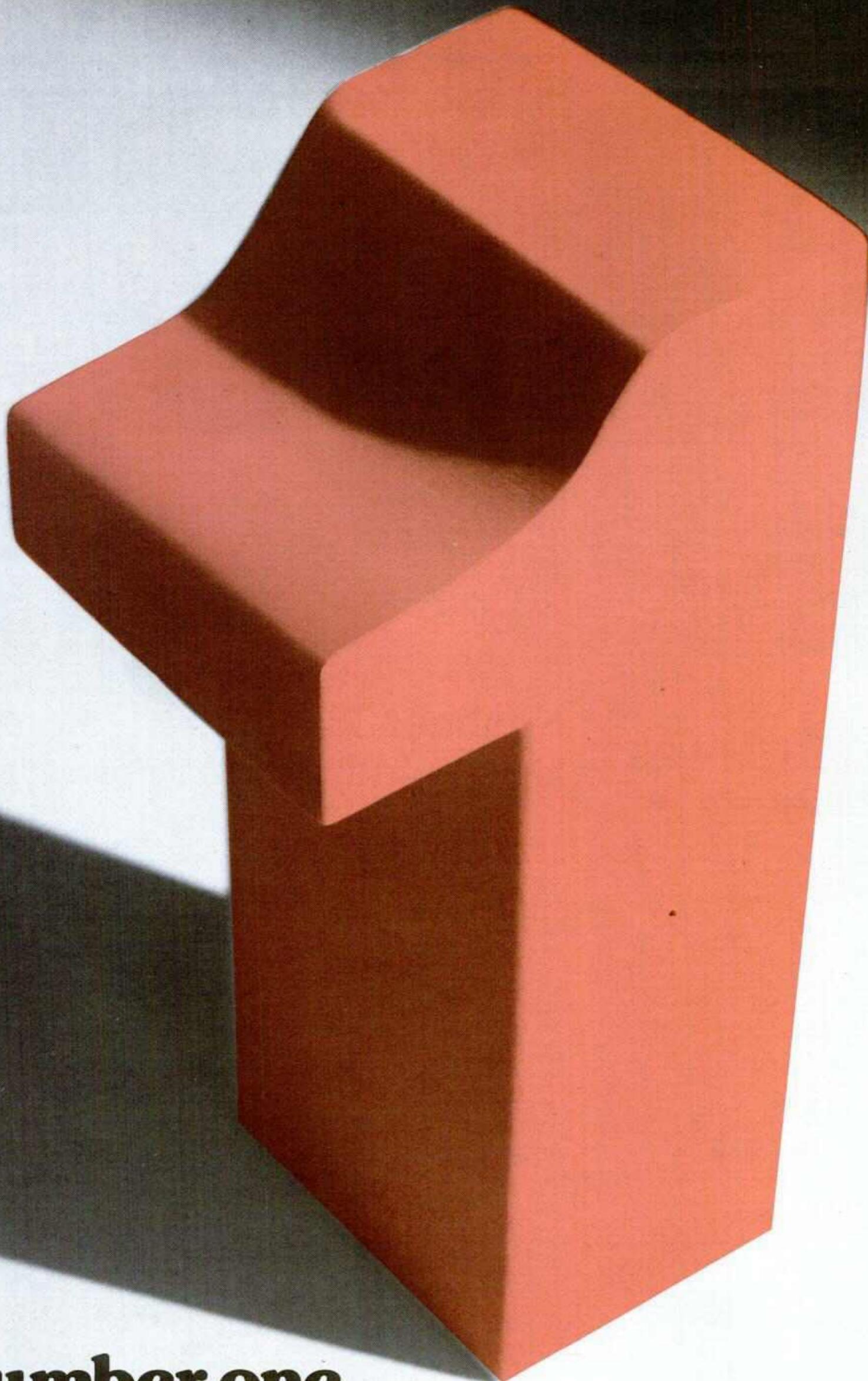
MANUFACTURER	NUMBER OF MONITORS USED IN U.S. STUDIOS
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JBL	256
EV	77
KLH	35
AR	29
Tannoy	28

But we're not really satisfied—even with this impressive track record. We're still trying to better ourselves. In fact, Altec has three all-new studio monitors available right now. They're a whole new generation of speakers designed to meet the whole new range of tomorrow's dynamic recording techniques. Your studio may need them. Why not call your local Altec representative to find out?

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Talent in Action

DAVE MASON
DAVID ACKLES
Troubadour, Los Angeles

Returning to the stage for the first time in a year, Dave Mason proved once again that he is one of the finest talents, both as a singer and songwriter, performing in pop music today.

Mason is not a complex singer or writer. His songs carry simple melodies and have a tendency to sound similar, while his voice is good but not outstanding. He more than makes up for such slight shortcomings, however, with excellent lyrics, fine arrangements and a talent for picking outstanding supporting musicians. His appearance here gave him the opportunity to move through some of his more popular songs, including "Feelin' Alright" and "Only You Know and I Know," while also previewing material from his upcoming Columbia album. As a musician, he continued to show himself a remarkably tasteful guitarist, using both acoustic and electric guitar to their best advantage.

Greeted with an ovation following almost every number, and called back for a long encore, Mason provided the Troubadour with one of the most enjoyable evenings it has seen in a long time.

David Ackles opened the evening with a set of original material. Accompanying himself on piano, Ackles displayed an excellent voice, but his material seemed to lack some of the depth it had contained in the past. Still, Ackles has shown too many flashes of brilliance in past years to dismiss after one less than par evening. **BOB KIRSCH**

POCO
DAVID BLUE
Schaefer Music Festival,
Central Park, New York

Dispensing with pomp, pretence and glitter, Epic Records' POCO delivered what it does best: a rousing set of good, clear country-rock played with an exuberance lacking in similar ensembles. Helmed by the composing, vocal and guitar talents of Messrs. Richie Furay, 12-string, and Rusty Young, pedal steel, the five man band presented material from albums past and present. Although never a singles-oriented group, almost all numbers were greeted with wild recognition and handclapping enthusiasm.

If prone to occasional excess at times, POCO could be forgiven, for its sheer vitality served to bring the music higher and carry the musicians along with it. They play extremely well off each other with their bright, harmonic sound a valuable asset. Typical of POCO's music was "A Good Feelin' to Know," a driving, riveting tune symbolic of the pleasure the quintet brings its audience. Now for that elusive hit single.

Elektra-Asylum artist David Blue, opening the outdoor concert, was forced to compete with a sudden, torrential downpour quenching the 90 plus heat and his set to boot. The man did his best with some laid back country music and appeared to appreciate the response he received under the circumstances. **PHIL GELORMINE**

THE JOHNNY CASH SHOW
Garden State Arts Center, Holmdel,
New Jersey

It was a relaxed, at home and amiable Johnny Cash who brought his country show to the patrons of this sprawling indoor/outdoor amphitheater for a week-long engagement. Although the veteran Columbia artist sometimes appears stiff in performance, the GSAC audience really turned him on. His music was consistently recognized with rich, warm applause and he returned the favor by performing a choice evening of songs, new and old, with heavy emphasis on material by other composers.

"The Johnny Cash Show" opened with the Tennessee Three, his back-up band, then segued into a brief set featuring friend Carl Perkins who performed his "Blue Suede Shoes" with due respect to Elvis. The Carter Family followed with sweet folk and country harmonies showcasing Mother Maybelle, who, after almost 50 years in the business, is still a joy to watch.

Cash cuts a commanding figure on stage alone. His singing, as always, is sincere and honest. Dressed in customary black with a guitar strapped to his back, his dirt deep voice manfully tackled signature tunes like "I Walk the Line," "A Boy Named Sue" and "Folsom Prison Blues."

The show effectively incorporated movies twice, once as Cash strung together a train medley and later when he performed sacred music from the upcoming Cash film, "The Gospel Road." June Carter joined her husband for several infectious duets. **PHIL GELORMINE**

DELANEY BRAMLETT
JIMMY BUFFETT

Troubadour, Los Angeles

Delaney Bramlett has always been known as a good man at piecing bands together as well as the possessor of a better than average voice and a fairly skilled guitar, all of which makes it difficult to explain his rather uninspired performance here.

Bramlett apologized before his set for a bad cold, and this may explain some of his vocal difficulties. But his cold was not the cause behind a band, particularly the horn section, which was far too loud or a series of blues and rock tunes that were at times virtually indistinguishable from one another. In short, his set was a severe disappointment for those remembering the best of the Delaney & Bonnie and Friends days. Bramlett, however, has created too much good material, as a singer, writer and producer, to be written off for one bad night. He is certainly capable of better work and one would hope this capability will show more strongly his next time through.

Jimmy Buffett, playing acoustic guitar and backed by an "imaginary" band, was a delight. Establishing a strong rapport with the audience through a wry sense of humor and a general attitude of feeling at home, he showed himself to be equally skilled at the humorous songs he has become associated

(Continued on page 21)

Creative Trends

Electric Sax Pioneer Rocks

By ELIOT TIEGEL

LOS ANGELES—Eddie Harris has taken his amplified instruments and jazz style into the rock idiom. The veteran saxophonist, who has been using electronic devices for five years, cut an LP in London recently for Atlantic with a number of British rock players.

Produced by Neshui Ertegun, the LP is a rush release, and includes such sidemen as Albert Lee, Stevie Winwood and several members of King Crimson.

Why has the jazz stylist begun associating with rock players? Because he feels he's gone as far as he can in building an audience within the jazz community. "I see Miles Davis playing rock and I know that when you start playing rock you go beyond the jazz scene," he feels.

Harris is noted for pioneering the utilization of pickups on saxes and for researching the development of effect devices. He helped Don Ellis, for example, obtain the special instruments for the orchestra leader's amplified band in Los Angeles several years ago.

Today, in addition to using devices hooked into special switching equipment, Harris also sings through his horn and plays a wired trumpet with reed mouth piece.

He has used amplification on

seven of his 16 Atlantic LP's. Ironically, he was not playing an amplified sax when he recorded a hit LP with Les McCann at Montreux several seasons back.

"I'm an experimentalist," is the way Harris describes his musical stance. He laughs at all the jazz musicians playing with electronic devices these days. "I was like an idiot playing them before by myself."

These are the devices which Harris uses: a Shure pickup which runs through a Condor unit (which produces 365 electrical effects, 89 of which are noticeable to the human ear) and G2 unit (originally made for guitar which gives him percussion effects); phase shifter (provides delayed swirling sounds); ring modulator (a mini-synthesizer which can play two or three notes at the same time and divides cycles as they are played); an Echoplex (creates reverb) wah wah machine (to emulate a plunger on a trumpet and bend notes); Sound Craftsman Equalizer (eliminates all the overloads on the channels coming through the Ampeg amplifier).

Harris presets these devices in a special installation and can flip them at will as he plays to create the initial effect he wishes.

Like a number of other long-standing black jazz musicians, Har-

ris is piqued at what he feels is the lack of overview for his music. He claims he is pigeon holed when it comes to promotion and exploitation of his product. "When my albums come out, the record company thinks to get them into Watts, but they don't think about other parts of the city. Why is that?"

"And how come some cat who doesn't sell as many records as I do gets the same amount of money from a club owner as I get?"

Yoko Promos
Real 'Top 40'
Solo Album

By BOB KIRSCH

LOS ANGELES—"I would hope this album will be the one which prevents me from being known only as Mrs. John Lennon," says Yoko Ono, talking about her upcoming LP, "Feeling the Space," a concept disk talking about the undermining of women in the past and the pinacles they can potentially reach.

"The album is probably a bit more commercial than anything I have ever done before," Ms. Ono says, "but I want to reach as wide an audience as possible through airplay and touring. Making things slightly more commercial and still not completely compromising seems the best way to reach people."

The set contains 12 songs, all penned by Ms. Ono, who also produced the disk. Featured on the LP are six session musicians rather than Elephant's Memory, which both she and Lennon have used in the past. "Elephant's Memory is a fine band," Ms. Ono says, "but they are a little too heavy for what I had in mind. So I used a group of people that Jim Keltner got together for me."

Ono Solo Tour

Ms. Ono is planning a "five or six concert tour to include major cities for later this fall" which will be somewhat unique in several ways. For one, John Lennon will not be on the tour, which marks the first time Ms. Ono has done a tour without her husband. She will also be taking the session men who played on the LP as her backup band, a rather unusual situation in the music business. Musicians include Keltner on drums as well as guitarist David Spinoza, bassist Gordon Edwards, percussionist Rick Minatt, keyboardist Ken Asher and pedal steel man Sneaky Pete.

"Feeling the Space" features a rather down tempo first side and a jumpier side two. "The first side is talking about the undermining of women," Ms. Ono says, "while the second side is representative of what women can do and are doing. We pulled 'Women Power' as a single after the LP was made because we felt this was a good expression of what we wanted to say and could get play as a single."

The cover is a collage of people with a pyramid in the background featuring Ms. Ono's face, which she says is a result of her belief in reincarnation.

She returns to the studio soon to begin work on her next LP, saying that by that time she hopes her disks won't be played or purchased "as kind of a holdover from Beatlemania as I think they once might have been."

Kirshner TV Rock
Opens Indy Mart

By NAT FREEDLAND

LOS ANGELES—Contemporary record music takes still another giant step into full TV exposure with the entry of "Don Kirshner's Rock Concert" into nationwide syndication this week. The 90-minute shows will be seen in prime time or late evening slots on 105 major market stations, with a total of 120 stations expected to sign up by the end of October.

"This is probably the fastest-selling show in the history of TV syndication," said Irv Wilson, programming director of Viacom, the syndication-production firm which is Kirshner's partner on the concert series.

In planning for six months, "Rock Concert" has only been for sale to TV broadcasters for the past five weeks. "There was obviously a void in television programming of rock music on the syndicated level," said Wilson. "Our product sold itself, even before we had any new film to show. Television has finally gotten to the stage where it recognizes the value of rock artists in reaching the highly-prized 18-34 viewing audience, due to the late-night success of "Midnight Special" and "In Concert."

Rock Invades TV

A prime factor in selling the show so quickly was Kirshner's track record in bringing rock to TV as executive producer of the ABC network's "In Concert" series. The shows brought early major television

Sly Pockets Gold

NEW YORK—Sly and the Family Stone have struck gold with their latest Epic album, "Fresh." This marks the seventh gold record for the group. "Fresh," produced by Sly Stone, includes the hit single "If You Want Me to Stay."

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Jr. College Country Music Study

NEW YORK—Claremore Junior College, Claremore, Okla., has opened the Hank Thompson School of Country Music. The school, claimed to be the first of its kind here, is offering a curriculum focusing on the study of country music for both performers and potential business interests.

Jim Halsey Enterprises, a Tulsa-

based operation which owns an area radio station, will collaborate in the school's activities, with that firm slated to construct a recording studio in the Tulsa area as well. The school's administrators will also include Hank Thompson, who will serve as chief advisor and guest lecturer.

Larry Fowler, dean of informa-

tion and development at Claremore, also stated that the Country Music Association in Nashville has offered cooperation and support for the program.

Two separate courses of study are being conducted. Those interested primarily in performing will be offered a country music artist major, while a business major program will also be offered to prepare students for work in publishing, booking agencies and management. Associate of Arts degrees will be awarded in both areas upon completion of the prescribed course of study, which requires 64 credit hours.

Courses offered will explore various industry techniques, for the artist onstage and in the studio, and a study of basic recording and music reproduction, as well as television production. Other courses will include the history of country music and the contemporary music industry. Copyright laws will be explored in the context of the country music industry today.

In addition to accredited courses, the school will offer a series of country music workshops through the office of community services at Claremore. Sample topics will include music composition, performing techniques and copyright law. Those courses will be non-credit, with the majority of courses to be held at night.

Fowler cited recent music industry activity in the Tulsa area and the role of country music in the "social and economic milieu of the people of Northeastern Oklahoma" as key factors in the decision by Claremore's administration and Board of Regents to design the programs for the Hank Thompson School.

Among instructors will be George Highfill, a Nashville composer and former staff writer with Tree Publishing Co. there, and David Banks, former television director. Guest lecturers will be drawn from major recording artists and business figures in the country music field.

Further information on the school is available from Larry Fowler at Claremore Junior College, College Hill, Claremore, Okla. 74017.

What's Happening

By SAM SUTHERLAND

Service Station: Along with staff changes comes news from several stations regarding technical advancements as well. Among folks falling into the latter category are the gang at **WLVR-FM**, the 10-watt educational successor to **Lehigh University's** former carrier current operation with the same call letters. The station is already broadcasting to the Bethlehem, Pa. community. . . . In Carlisle, Pa., **WDSV-AM** now has an FM outlet as well, that facility again being 10 watts and educational. . . .

Personnel changes abound, and it will doubtless take weeks for this column to touch all bases. At the **U. of South Carolina** in Columbia, **WUSC-AM** has announced staff changes which bring **Steve Valk** into the program director's slot, while **Alan Reames** continues as manager. . . . At **WNMC-AM**, Northwestern Michigan College, Traverse City, **Gretchen Fischer**, general manager, is temporarily handling the music director's duties as well, aided by programming assistant **Yogi Kanazawa** and former music director **Rich Huseltine**. . . . At **Pennsylvania State U.** in University Park, **WDFM-FM** has new directors with **Steve Kolterman** now the music director, **Pat Richards** is station manager, **Steve Rubin** handles the slot of program director and **Russ Schell** and **Lou Kolb** are rock director and progressive rock and production director respectively. . . .

At **Washington State U.** in Pullman, Wash., **KUGR-AM** and **KRUR-FM** are back on the air, with **Mike Makela** the general manager, **Randy Lewis** handling the program director's slot and **John M. Johnson** and **Corky Dupar** the music directors for progressive and daytime music. . . . **WMUB-FM**, Miami U., Oxford, Ohio, has unveiled new programming which features expanded free-form intergrations of different musical styles, while still offering regular block programming of those styles. **Richard Hackney** is operations and production manager, and **Jim Bennett** is student music director for the station. . . . From Kalamazoo, hotbed for several college stations come changes and kudos at two stations there. First, at **WIDR-AM**, Western Michigan U., music director **Bill McKettrick** is touting an increased roster of on-campus concert activity, and notes that the station hopes to complete plans for an FM station operation that will hopefully kick off in January. And, at **Kalamazoo College**, **WJMD-AM** now has **Michelle LaPorte**, who had handled the music slot, now managing the station. **John Kerr** and **Rick Binary** are music directors there, while **Tom Teske** has split to Spain for six months of study there. . . .

Finally, the last of this week's Michigan schools (per usual, that state alone is already plugging away at the airwaves) is **Central Michigan U.** in Mt. Pleasant, where **WMHW-FM** is aiming to improve service from the labels. Music director **Garaud MacTaggart** points out that the 10-watt educational station has a solid potential audience for its mix of MOR during the day and progressive rock and jazz at night, but claims that service from most labels is spotty. . . . And, at **Abraham Baldwin College** in Tifton, Ga., faculty advisor **Lew Akin** notes that the campus's new station, **WABR-FM**, is ready to roll, save for one touchy problem: very little music to play. Folks interested in reaching the station, and seeing what's shaking, should contact Akin at **WABR-FM**, Box 891, ABAC Station, Tifton, Ga. 31794.

★ ★ ★

PICKS AND PLAYS: WEST—California—**KALX-FM**, U. of California, Berkeley, Pelzel & Stevenson reporting: "Who is He and What is He To You," **Creative Source**, Sussex; "Electric Shocks," (LP), **Roger Ruskin Spear**, United Artists; "Summer Breeze," **Isley Brothers**, T-Neck. . . . **KUCI-FM**, U. of California, Irvine, Ted Stone reporting: "Countdown To Ecstasy," (LP), **Steely Dan**, ABC; "Tres Hombres," (LP), **Z. Z. Top**, London; "Epic Forest," (LP), **Rare Bird**, Polydor. . . . **KCSN-FM**, California State U., Northridge, Tom Sullivan & Dave Schwartz reporting: "Let Me Be There," **Olivia Newton-John**, MCA; "Most Beautiful Girl," **Charlie Rich**, Epic; "Allegheny," **Johnny Cash & June Carter**, Columbia. . . . **KCSM-FM**, San Mateo Community College, San Mateo, Michael Davidson reporting: "These Days," **Ian Matthews**, Elektra; "Walkin' One and Only," **Maria Nuldaur**, Warner Bros.; "I Didn't Know," **Rena Sina-kin**, Capitol. . . . Oregon—**KLCC-FM**, Lane Community College, Eugene, Dave Chance reporting: "Unlimited," (LP), **Jimmy Cliff**, Reprise; "Head To The Sky," (LP), **Earth, Wind & Fire**, Columbia; "New York Dolls," (LP), **New York Dolls**, Mercury.

★ ★ ★

MIDWEST—Ohio—WKSU-FM, Kent State U., Kent, Tom Shay reporting: "Los Cochinos," (LP), **Cheech & Chong**, Ode; "Turtle Bay," (LP), **Herbie Mann**, Atlantic; "Carnegie Hall," (LP), **Jimmy Reed**, Bluesway. . . . **WUJC-AM**, **WUJC-FM**, John Carroll U., University Heights, Tim Issofano reporting: "My Old School," (LP cut, Countdown To Ecstasy), **Steely Dan**, ABC; "Crazy Eyes," (LP), **Peco**, Epic; "Round One," (LP), **Scrubbae Caine**, RCA. . . . **WMUB-FM**, Miami U., Oxford, Jim Bennett reporting: "Something In The Air," **Thunderclap Newman**, MCA/Track; "Fancy Dancer," (LP), **Courtland Pickett**, Elektra; "Ol' Jelly Roll," **Sharks**, MCA. . . . Illinois—**WPGU-FM**, U. of Illinois, Champaign; "Ramblin' Man," **Allman Bros. Band**, Capricorn; "Deliver The Word," (LP), **War**, United Artists; "My Maria," **B. W. Stevenson**, RCA. . . . **WKDI-AM**, **WKDI-FM**, Northern Illinois U., DeKalb, Sheri Reeser reporting: "One Live Badger," (LP), **Badger**, Atco; "Sufficiently Breathless," (LP), **Captain Beyond**, Capricorn; "Out of Our Hands," (LP), **Flash Sovereign**. . . . Indiana—**WISU-AM**, Indiana U., Bloomington, Pat Zimmerman reporting: "Hard Nose the Highway," (LP), **Van Morrison**, Warner Bros.; "Innervations," (LP), **Stevie Wonder**, Tamla; "The Pointer Sisters," (LP), **The Pointer Sisters**, Blue Thumb.

Studio Adds To Season

LOS ANGELES—Universal Studios Amphitheater, outdoor facility which opened this summer with a series of nightly pop concerts, is extending its season with a program of matinee weekend concerts.

First, set for this Saturday (29) and Sunday (30), offers **Waylon Jennings**, **Commander Cody** and

His Lost Planet Airmen, the **New Riders of the Purple Sage** and **Roger McGuinn**.

Studio hopes to continue the series through the fall and winter seasons, depending on response. Ticket prices are set at a \$6.50 ceiling for the 1:00 p.m. shows. The summer series carried an \$8.50 ceiling.

Campus Dates

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

- AEROSMITH** (Columbia): Nichols College, Dudley, Mass., Sept. 28; U. of Maine, Orono, Sept. 30
- BILL ANDERSON** (MCA): U. of North Carolina, Wilmington, Oct. 12
- JULIAN CANNONBALL ADDERLEY** (Fantasy): U. of Maine, Orono, Oct. 5
- BLOOD, SWEAT & TEARS** (Columbia): Florida Jr. College, Jacksonville, Sept. 28; Appalachian State U., Boone, N.C., Sept. 29; Rutgers State U., New Brunswick, N.J., Sept. 30
- CHARLIE BYRD** (Fantasy): U. of Utah, Salt Lake City, Oct. 4
- BIRTHE** (ABC): U. of Waterloo, Ontario, Sept. 28; George Mason College, Washington, D.C., Oct. 5
- DAVID BROMBERG** (Columbia): U. of Minnesota, Minneapolis, Sept. 23; Utica College, Utica, N.Y., Sept. 29
- BLOODROCK** (Capitol): Southern Tech. Institute, Marietta, Ga., Sept. 28
- DAVID BLUE** (Asylum): Wake Forest U., Winston-Salem, N.C., Sept. 28; U. of Maryland, College Park, Sept. 29; Seton Hall U., West Orange, Sept. 30
- JOAN BAEZ** (A&M): Stanford U., Palo Alto, Calif., Sept. 30
- CARPENTERS** (A&M): Ricks College, Rexburg, Idaho, Oct. 11; Brigham Young U., Provo, Utah, Oct. 12
- HARRY CHAPIN** (Elektra): State U. of N.Y. at Cortland, Sept. 23; Rochester Institute of Tech., Rochester, N.Y., Sept. 28; U. of Pittsburgh, Johnstown, Pa., Sept. 29; U. of Wisconsin-Parkside, Kenosha, Sept. 30; U. of Kentucky, Lexington, Oct. 2; Eastern Kentucky U., Richmond, Oct. 3; Bethany College, Bethany, W. Va., Oct. 5; Pfeiffer College, Misenheimer, N.C., Oct. 6
- DAVID CROSBY** (Atlantic): Edinboro State College, Edinboro, Pa., Sept. 23
- THE DILLARDS** (United Artists): California State, Sacramento, Oct. 7
- WILLIE DIXON** (Ovation): Hofstra U., Hempstead, N.Y., Oct. 8
- JONATHAN EDWARDS** (Atco): North Carolina State U., Raleigh, Oct. 13
- FACES** (Warner Bros.): U. of Tennessee, Knoxville, Sept. 23; Louisiana State U., Baton Rouge, Sept. 25; U. of New Mexico, Albuquerque, Oct. 7; U. of California, Santa Barbara, Oct. 13
- MAYNARD FERGUSON** (Columbia): Moravian College, Bethlehem, Pa., Oct. 3; Community College of the Finger Lakes, Canandaigua, N.Y., Oct. 4; State U. of N.Y., Brockport, Oct. 5; U. of Wisconsin, Wausau, Oct. 9; North Dakota State U., Fargo, Oct. 11; Southwestern College, Winfield, Kan., Oct. 12
- LESTER FLATT** (RCA): Cumberland College, Williamsport, Ky., Sept. 24; U. of Wisconsin, Stevens Point, Sept. 26; Presbyterian College, Clinton, S.C., Sept. 28; Clemson U., Clemson, S.C., Oct. 4; Gettysburg College, Gettysburg, Pa., Oct. 5; Susquehanna U., Selinsgrove, Pa., Oct. 6; Juniata College, Huntingdon, Pa.
- FLYING CIRCUS** (Capitol): Northeastern U., Chicago, Oct. 2; Albion College, Albion, Mich., Oct. 3; Clarion State College, Clarion, Pa., Oct. 5; St. Francis College, Loretto, Pa., Oct. 6; Washington & Lee U., Lexington, Va., Oct. 7
- GUNHILL ROAD** (Buddah): Queens College, N.Y., Oct. 7
- RORY GALLAGHER** (Polydor): U. of New Mexico, Albuquerque, Oct. 2; U. of California, Santa Barbara, Oct. 13
- GUESS WHO** (RCA): U. of Waterloo, Ontario, Sept. 23
- J. GEILS BAND** (Atlantic): Indiana U., Bloomington, Sept. 30; West Virginia, Morgantown, Oct. 6
- NICK HOLMES** (Just Sunshine): U. of Rochester, N.Y., Sept. 29
- JOHN HARTFORD** (Warner Bros.): California State U., Sacramento, Oct. 7; Theil College, Greenville, Pa., Oct. 13
- ELTON JOHN** (MCA): U. of Dayton, Ohio, Oct. 3; Ohio State U., Columbus, Oct. 6; U. of Indiana, Bloomington, Oct. 7; Middle Tennessee State U., Murfreesboro, Oct. 12; U. of Tennessee, Knoxville, Oct. 13
- CAL TJADER** (Fantasy): San Diego City College, San Diego, Calif., Oct. 4
- THE TREND** (Capitol): Texas A&M U., College Station, Sept. 28-29
- IKE & TINA TURNER** (United Artists): State Teachers College, Valdosta, Ga., Oct. 10; U. of South Dakota, Vermillion, Oct. 12
- FRANKIE VALLIE & THE FOUR SEASONS** (Motown): Indiana U., Terre Haute, Ind., Oct. 13
- JOE WALSH** (ABC): U. of Pittsburgh, Pa., Oct. 6; U. of South Carolina, Columbia, Oct. 10
- WEATHER REPORT** (Columbia): U.C.L.A., Los Angeles, Sept. 25; Western Wash. State College, Bellingham, Sept. 28
- MAC WISEMAN** (RCA): U. of Wisconsin, Stevens Point, Sept. 26; Presbyterian College, Clinton, S.C., Sept. 28
- boro, Oct. 12; U. of Tennessee, Knoxville, Oct. 13
- ELVIN JONES** (Blue Note): U. of Pittsburgh, Johnstown, Pa., Oct. 11-12
- ROBERT KLEIN** (Brut): Brooklyn College, N.Y., Sept. 29
- EDDIE KENDRICKS** (Motown): Virginia Union U., Richmond, Sept. 28
- FREDDIE KING** (Shelter): Hofstra U., Hempstead, N.Y., Oct. 8
- LETTERMEN** (Capitol): U. of West Florida, Pensacola, Oct. 3; Mississippi State College, Starkville, Oct. 4; Missouri State College, Springfield, Oct. 5
- LIGHTHOUSE** (Polydor): Purdue U., Ft. Wayne, Ind., Sept. 29; Kent State U., Kent, Ohio, Sept. 30; Northeastern U., Chicago, Oct. 2; Albion College, Albion, Mich., Oct. 3; Clarion State College, Clarion, Pa., Oct. 5; St. Francis College, Loretto, Pa., Oct. 6; Washington & Lee U., Lexington, Va., Oct. 7
- DAVE MASON** (Columbia): Hofstra U., Hempstead, N.Y., Oct. 3; U. of Rochester, N.Y., Oct. 6
- JOHN MAYALL** (Polydor): U. of Toronto, Oct. 7; Panshaw College, London, Ontario, Oct. 9
- MOTT THE HOOPLE** (Columbia): John Carroll U., Cleveland, Oct. 13
- ANNE MURRAY** (Capitol): Adrian College, Adrian, Mich., Oct. 13
- NEW RIDERS OF THE PURPLE SAGE** (Columbia): U. of Rochester, N.Y., Oct. 12
- NAZARETH** (A&M): U. of Maryland, Baltimore, Oct. 7; Madison College, Harrisburg, Va., Oct. 13
- RARE EARTH** (Motown): on Madison College, Harrisonburg, Va., Oct. 13
- BOLA SETE** (Columbia): San Francisco State College, San Francisco, Oct. 3; California State College, Turlock, Oct. 5; U. of the Pacific, Stockton, Calif., Oct. 12
- SONNY & CHER** (MCA): U. of Kansas, Lawrence, Oct. 13
- JOHN DAVID SOUTHER** (Asylum): Edinboro State College, Edinboro, Pa., Sept. 23
- BILL STAINES** (Evolution): Salem State College, Salem, Mass., Oct. 9; Northeastern U., Boston, Oct. 12; Kirkland College, Clinton, N.Y., Oct. 13
- STEELWIND** (RCA): Austin Peay State U., Clarksville, Tenn., Oct. 2; U. of Tennessee, Martin, Oct. 4
- B.W. STEVENSON** (RCA): Eastern New Mexico State U., Cortales, Sept. 29
- JOHN STEWART** (RCA): U. of South Florida, Tampa, Oct. 5; California State U., Sacramento, Oct. 7
- WILLIAM ST. JAMES** (ABC): Slippery Rock State College, Slippery Rock, Pa., Sept. 24-26; Indiana U., Indiana, Pa., Sept. 27-29
- SUGARLOAF** (Brut): Centralia College, Centralia, Wash., Oct. 5
- SUTHERLAND BROTHERS & QUIVER** (Island): U. of Dayton, Ohio, Oct. 3; Ohio State U., Columbus, Oct. 6; U. of Indiana, Bloomington, Oct. 7; Middle Tennessee State U., Murfreesboro, Oct. 12; U. of Tennessee, Knoxville, Oct. 13
- CAL TJADER** (Fantasy): San Diego City College, San Diego, Calif., Oct. 4
- THE TREND** (Capitol): Texas A&M U., College Station, Sept. 28-29
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- WEATHER REPORT** (Columbia): U.C.L.A., Los Angeles, Sept. 25; Western Wash. State College, Bellingham, Sept. 28
- MAC WISEMAN** (RCA): U. of Wisconsin, Stevens Point, Sept. 26; Presbyterian College, Clinton, S.C., Sept. 28

Talent in Action

• Continued from page 20

with such as "Let's Get Drunk" and ballads including "He Went to Paris." There are a lot of acoustic guitar playing singer-songwriters around today, but Buffett stands far above most of them and should be a headliner next time around.

BOB KIRSCH

GEORGE CARLIN

Philharmonic Hall, N.Y.

George Carlin took his ribald, irreverent, one-man act to Philharmonic Hall and for two hours literally collapsed a near-capacity audience, comprised largely of under-30's.

Carlin, (Little David Records) is a sort of latter-day Lenny Bruce. He is more than just another run-of-the-mill comic. He is actor, court jester, story teller and foul mouth. But the bottom-line of it all is his natural wit: his incredible ability to recognize the ridiculous, and transmit his observations, intact, to his audiences.

Nothing is sacred to Carlin. Race, religion, politics. "There are four-letter words in the Bible," he tells his audience. And, "Did you know that many hymn writers have successfully managed to fuse sex with religion?"

Lenny Bruce was ahead of his time, and much of his brilliant humor was short-circuited because people were too uptight to appreciate the ridiculous. Carlin, on the other hand, has arrived during an era of greater awareness, and understanding and, hopefully, his artistry will achieve the recognition it deserves.

Radio-TV Programming

Progressive WIVY Gears to Oldies 2-1

JACKSONVILLE, Fla.—WIVY-AM-FM here, which soon hopes to boost power and install a new FM transmitter, has revamped its format, according to president Tom Kirby, "in order to appeal to the widest audience possible during the various day parts." Previously, the station was strictly progressive and rated high in men 18-34 years old.

Tom McMurray, a programming consultant based in Charlotte, N.C., was hired over the summer and was a "guiding factor" in the upgrading of the format at the station, Kirby said. "We're now playing, within the confines of rock, the music that will get the most listeners in every period of the day."

Basically, the changes include a new format that calls for two oldies to one current record, new PAMS jingles, a new deejay staff, and a promotion campaign. The changes just recently went into effect. Oldies are slated by the hour, meaning that

some oldies warrant morning play, but not afternoon play. The progressive programming of the evening is relatively unchanged, except that progressive oldies are played. Midnight-6 a.m., the station weaves in two-way phone talk with progressive music.

Kirby said that he'd been happy with the station and felt that WIVY-AM-FM was billing as much if not more than most progressive stations; but with the change a while back of WPLQ-AM to soul from Top 40, "we started looking to see what could be done against WAPE-AM."

WAPE-AM is the major Top 40 station in the market now.

Lineup at WIVY-AM-FM includes Rob Hunter, Jack Shaw, operations manager Ray Lynn, program director Bill Riner, and Lee Walsh. WIVY-AM is a daytime station, the FM operates around the clock and is the main focus of the

(Continued on page 24)



KROQ-AM AIR PERSONALITIES AND FRIENDS took 500 contest winners recently on a boat trip to Catalina Island off the coast of Los Angeles in a promotion organized by KROQ-AM president Gary Bookasta. The boat trip featured live music by several rock bands, including the Marquis de Sade, Black Oak Arkansas, Jimmy Rabbitt & Texas. In photo at left, KROQ-AM air personality Jimmy Rabbitt, third from right, welcomes the Black Oak Arkansas aboard the ship S.S. Catalina. In other photo, air personality Shadoe Stevens, left, and personality Johnny Darin, third from left, talk with the Marquis de Sade, which has just finished a new album with producer Tom Wilson. Rabbitt and his group performed on the trip back one of his new Atlantic Records releases.



Radio Series Booms Light Label

• *Continued from page 3*

at least 250 radio stations for the two-hour deejay show."

The radio production unit, which operates out of his Woodland Hills office here, costs Carmichael around \$25,000 a year. The radio shows, supplied on disks, are sent free to any station who wants to air them on a regular basis. At least half of the radio stations using his programming are MOR format stations.

True, the cost of operating a radio production facility is expensive, "but it's all free exposure. I could never afford to buy that much time to expose my records."

Many Labels Programmed

The shows do play a lot of his own

records, but they also play the records of other artists. There are more than 40 artists, for instance, signed to Light Records, which is distributed by Word Records out of Waco, Tex.

"Actually, the thing that makes these radio shows feasible is that the exposure doesn't just end with the radio show. The stations, after hearing a record on the show, will subsequently program the record themselves."

In any case, the shows, provided in stereo, are helping sell records.

Carmichael, an Emmy winner, has more than 200 albums to his credit and 50 music scores for movies, plus scores of numerous television shows. He has done music for

performers ranging from Nat King Cole and Peggy Lee to Roger Williams. He is best known for his sacred music.

Feared Censorship

He said he got the idea for the radio shows two years ago "when I got in a dither" over the notion that religious radio stations were posturing themselves as censors... "in many instances they were a deterrent to religious music because they were opinionated in the type of music they wanted to play."

"So, I hired a radio man to help me and we set out to see if we could break down the barriers to the newer kinds of religious music... sacred music perhaps with a country style... or the Fred Waring style, or maybe folk-rock in nature... maybe even acid-rock, though not so hard as that, because I like people to hear the words on the songs."

Studio West Offering Automated Services

ANAHEIM, Calif.—"The Sound of Love," a 24-hour music service created by Studio West here, has been launched on KXXR-AM in San Jose, Calif., and already has two other station clients preparing to bow the format soon, according to president Jim C. Meeker. The easy listening package includes 80 reels of music in front, all on 10½ inch reels; customers receive another eight reels of tape each month, plus promos, jingles, and advertising campaign.

Other formats now in the works at Studio West include "Touch of Gold," aimed at young adults and featuring the best oldies of today and yesterday, and "Contempo," a package featuring a modified Top 40 sound.

Artists in "The Sound of Love" package range from Percy Faith and Tony Mottola, to Andy Williams, Perry Como, Carole King, and Al DeLory.

Meeker said he got the idea for his automated syndicated programming "after talking with broadcasters around the country who have automation and were unhappy for one reason or another with their programming service. So, after much time, thought, money, and research, we decided to launch Studio West to offer a top quality product for auto-

mation. I really got the initial idea when I was at KRLA-AM in Los Angeles and, after checking all of the automated stations in Los Angeles, came to the conclusion that not a one of them was losing money."

Ky. FM Country

GEORGETOWN, Ky.—WAXU-FM has gone on the air here with country music, according to evening air personality John Quincy. The station is a companion to 10,000-watt daytimer WAXU-AM, which features country music. The FM allows listeners a full-time country station in the market. Air personalities include Vern Thacker mornings, Mike Baker afternoons, Quincy evenings, and Mike Troy weekends.



MOON MULLINS at WINN-AM, Louisville, Ky., plays host to Charlie McCoy, right, Monument Records artist. McCoy did a store remote with Mullins from Woolco's Indian Trail Trading Post.

KIRO-AM Jingles Featured on Album

SEATTLE—Radio station KIRO-AM, an MOR format station programmed here by Jon Holiday, has launched an album as a radio station promotion. However, this LP is not the usual collection of hit tunes from the past—it's original material and the foundation for a new set of jingles now being aired on the station. The LP, which includes a booklet of northwest color photos, is called "The Northwest Suite" and ABC Records & Tape Sales, the distribution firm, has just begun racking it in local record outlets for \$5.98.

The call letters of the radio station are not mentioned in the music, which is instrumental in nature. The only station reference is on the back of the LP jacket in small letters.

The jingles themselves are low-key MOR music and vocals take on a song approach. Holiday said: "I'd like to take all of the credit for them myself, but they actually evolved, that is, the album evolved, between John Stranchan and myself." Stranchan and Bob Zwinn wrote, arranged, and conducted the orchestra. The recordings were made in the studios of PAMS, Dallas.

The unique concept of the album is that the same melody lines in the jingles on the radio station are the dominant themes in the suite on the album.

SEPTEMBER 29, 1973, BILLBOARD

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Thanks for the award!

**Love,
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Keith James has launched a new tipsheet called *Bullsheets* and his address is 144 North-South Dr., Pittsburgh, Pa. 15237. Drop him a note if you'd like a sample copy. . . . **Hal McLain** coming to KFOX-AM, Los Angeles, from Houston. . . . **Merrill Barr** has been appointed senior vice president of Diamond P Enterprises, the Los Angeles syndication firm that does "Continental Country" and various musical documentaries. Barr, who heads up the sales division of Diamond P, just recently moved his operation from Boston to Los Angeles. And my old buddy **Frank Furino**, executive producer for Diamond P, has been promoted to executive vice president of the firm as well as a member of the board of directors. Furino, prior to joining Dia-

mond P about a year ago, had been a staff director with ABC-TV for about 10 years. Harvey Palash is president of Diamond P, currently one of the hottest syndication firms in the business. If you'd like samples, talk to Barr. I especially liked the 12-documentaries on such as **Eddy Arnold**, **Jerry Lee Lewis**, **Glen Campbell**, and **Dionne Warwick**. You'll never find better, more exciting, and more profitable (from a local sales angle) programming anywhere. Diamond P is located at 7715 Sunset Blvd., Los Angeles, CA 90046.

The blacks are getting out of hand in many markets. I'm not talking about black radio people. They deserve better jobs and many are getting them by leaving soul radio and getting into general audience stations. But up in San Francisco some blacks are demanding that KIOI-FM hire someone selected by the black organization for \$14,000 per year for a three-year contract as head of a community liaison department. The organization is also demanding that KIOI-FM broadcast at least 25 public affairs programs

per week dealing with such things as the rapid transit system and local racial discrimination. Whew! If the Federal Communications Commission lets anyone get away with demands like these, freedom of speech will be a thing of the past. The organization is also demanding 18 half-minute spots a week for public statements, three \$1,000 scholarships to "needy and worthy minority" residents and even pay for all legal fees to make the organization's blackmail demands a legal contract. Now I know where the term "blackmail" really came from.

Joey Moore is with the U.S. Army in Thailand working with the U-TAPAO facility of the American Forces Thailand Network and he'd like to exchange airchecks with anyone and everyone in the United States. Elsewhere, too, I would imagine. His address is: Bob 4866 APO San Francisco 96330. . . . **Ed Shane**, program director of KRBE-FM, Houston, has put himself back on the air and the lineup goes: **Johnny G** 6-10 a.m., **Shane** until noon, **Kenny Miles** noon-4 p.m., **Jason Williams** 4-8 p.m., **Roger W. Garrett** 8-midnight; **Art Ervin** midnight-6 a.m. The station is running local cheerleaders on the air "doing cheers for KRBE-FM. I replace," Shane says, "a jingle position with a cheer. The recording is done at AGA, a professional studio, and mixed for stereo. Needless to say, the schools are up for it." **Kenny Miles**, **Jason Williams**, and **Robert W. Garrett** will be in the high schools starting about now for "The Continuing History of Rock," the Rick Trow Productions educational music presentation and Shane says: "This is our second season with the Trow organization; we had a tour in the Spring. Really effective."

Bill Gable, CKLW-AM, Detroit, writes: "I've been trying to think of some means of expressing my thanks to the judges who found my air work deserving enough to award me Air Personality of the Year for Canada. After seeing Robert W's full-page ad last week, I must admit I became even more perplexed. I had planned to equal Robert's method of thanks, but, unfortunately, I forwarded my entire bank account to my favorite charity only a week ago. I thought that maybe a brief thanks under 'miscellaneous' in the Billboard classified might be sort of avante garde. However, I had just given all my spare change to some hippie on Woodward Avenue just a few days ago. It struck me only yesterday that your column would probably be the best route to follow. (I had a possible trade worked out with this sky-writing firm in Santa Monica, but Coppertone had both of their planes tied up.) In all sincerity, though, on behalf of CKLW-AM and myself, I thank Billboard, the fine award judges, and especially your exceptionally free column." My price is a beer, Bill.

Norm Wiseman, morning man and program director of WPUB-AM, Camden, S.C., is leaving to become station manager at WMTY-AM, Greenwood, S.C. He helped put the 1,000-watt station on the air a couple of years ago. . . . **Dave Moore**, program director of WNAM-AM, 5,000-watt operation in the Appleton, Wisc. area, reports that the lineup now includes himself in the mornings, **Larry Clark** in midday, **Ron Ross** who just came from

KHYT-AM in Tucson in afternoon drive, with **Christopher Lane** in the evening. I think **John E. Rokk** and **Jeff Law** do weekends. "Our format is basically top 35 with a 50-50 structuring of proven hit gold."

Earl Pennington, program director of WBLF-AM in the three-market area of Bellefonte, Pa., writes: "We found that all three stations, regardless of what they called their formats here, were playing pretty much the same music. We decided to change from that Hot 100 format to a top 50 MOR progressive format. Since that change Sept. 1, our sound is so much softer. Sponsor comment played a large part in our decision to change. Seems everyone who pays money to keep a station running these days has reached the nervous stage with music. They want something that's quieter, maybe it's a reaction to inflation."

Bob Canada, program director of WWDC-AM, Washington, has launched a Nostalgia Contest in conjunction with the station's new oldies format. Listeners are asked to recall historic events, famous people, and the year in which certain songs sold a million. The nostalgia format of the station features tunes 1955 through 1972. . . . **Joel Carson**, program director of WELM-AM, Elmira, N.Y., has proof people can get to the big time from small markets. Former WELM-AM personalities include **Doug Finck** who's at WXLO-FM in New York, **Alex Hays** now at WKBW-AM, Buffalo; **Bob Scott** now at WAXC-AM in Rochester, N.Y.; **Jon Tombs** now at WMEX-AM in Boston, and **Bob Savage** now at CKLW-AM in Detroit. Adds: "In radio, as in any occupation, you get what you earn."

Big special on television Thursday (27) produced by **Bill Lee**, a friend, that you might watch if you have time. It's called "Dick Clark Presents the Rock and Roll Years" and it'll be an hour show on ABC-TV network around 8 p.m. (EDT). It'll include both live music and filmed stuff from yesterday. I helped transport some of the yesterday stuff from a mutual friend. . . . Did I ever get around to mentioning that **Howell L. (Mark Howell) Catchell Jr.** was leaving WKAL-AM-FM in Rome, N.Y., is off to Lindsey Air Force Station, Wiesbaden, Germany? He's in the air force; due to hit the states again next year and find a full-time major market job. . . . I was sort of wondering where **Chuck Knapp** went and here he crops up at KSTP-AM, Minnesota where **Jim (Tom Jones) Channell** is program director. Station is consulted by **Kent Burkhardt**, Atlanta, who boomed into consulting in a big way after leaving the vip position with Pacific & Southern Broadcasting. Lineup at KSTP-AM including **Knapp**, **Jones**, **Charlie Bush**, **Steve Hatley**, **Dave Smith**, **Machinegun Kelly**, **Joe Hager**, and **Rod Persons**. . . . Family Stations, probably the nation's largest chain of religious-format stations, is now in new \$325,000 production facilities and headquarters in Oakland, Calif. Family produces programming for stations owned and operated by the non-profit chain and several affiliates. Flagship station is KEAR-FM, San Francisco. **Tom Sommerville** is communications coordinator, **Harold Camping** is president.

Now where did that letter from the **Jay Blackburn** go? Well, I'll find it in

a while. . . . Lineup at KVOX-AM-FM, which is making a determined drive in the Moorhead and Fargo, Minn. market, includes **Ron Bee** 6-noon, **Don Johnson** noon-1 p.m., **R. David Adams** 1-5 p.m., **Joel Johnson** 5-8 p.m., and **Rick Peabody** 8 p.m.-1 a.m., with **Craig Wilson** on weekends and **Johnson** serving also as news director. . . . A note from **George (George Woods) Kaywood**, North Charleston, S.C.: "Big housecleaning here at WNCG-AM. I am the only one to survive, unscathed, thank god! Following a book in which we battled with an out-of-town station for last place, the program director **John Patrick** and midday personality **Jack Wilson** were let go. Part-timer **Bud Forte**, me, and new operations manager **Dave Lloyd** are holding things together until a couple of new people get here. Format has been changed slightly from MOR to soft-rock oldies and recent contemporary material. Dave, incidentally, had been No. 1 morning man at WQSN-AM, a country station in this market. We need records. And, by the way, I was on the horn with **Bob Badger** in Albany, N.Y., the other day who tells me **Dan Donovan** has rejoined the staff. Dan left WABY-AM little over a year ago to do all-night talk on WMEX-AM, Boston. After **Bill Rock** of WTKY-AM went to Boston, they said goodbye to Dan. He kicked around doing something out of the industry, but is back now doing afternoon race result re-creations. By the way, do you really expect us to believe that latest Imus vs. Morgan story? Since when could anyone, much less a visiting friend from out-of-town even touch a piece of equipment without 25 union engineers caving in the windows to get at the culprit? Well, who said anything about Imus and Morgan being friends?"

Charles Sullivan, 405-682-1791, is looking for a country music or Top 40 air personality position. Much experience. . . . Surely that **Jay Blackburn** letter is here somewhere. . . . I don't exactly understand the details, but it looks as if NBC Radio is already into syndication (see last week's story on page one) because WRVR-FM, ostensibly a jazz station in New York, is now airing the audio part of the television "Flipside" show as a half-hour 13-week series. Show was syndicated in TV form, ran on the NBC television station in Los Angeles a few months ago. . . . **Francis Nash**, station manager, WKCC-FM, Grayson, Ky. 41143, says the campus radio station has just signed on the air at Kentucky Christian College. "We need classical, gospel, inspirational, and easy listening albums and singles."

While waiting for the **Jay Blackburn** letter to meander to the top of the stack, you'll have to be satisfied with other topics. Such as: Comedy Center Inc., 801 Wilmington Trust Bldg., Wilmington, Del. 19801. That's the new address of **Bob Orben's** Current Comedy and Comedy Fillers. Address all correspondence and subscription renewals there. Okay? . . . WARY-FM, Westchester Community College, 75 Grasslands Rd., Valhalla, N.Y., 10595, has just got a license and music director **Kathy Bergenson** needs records.

Mike St. James, 305-771-4473, claims that he's now "available for better things through noise." Wants an up-tempo MOR operation in a

(Continued on page 29)

WIVY Oldies

Continued from page 22

programming with the AM used to gain important morning and afternoon drive ratings. Commercials are limited to 12 units per hour. Slogan for the station is "The Music's on Us."

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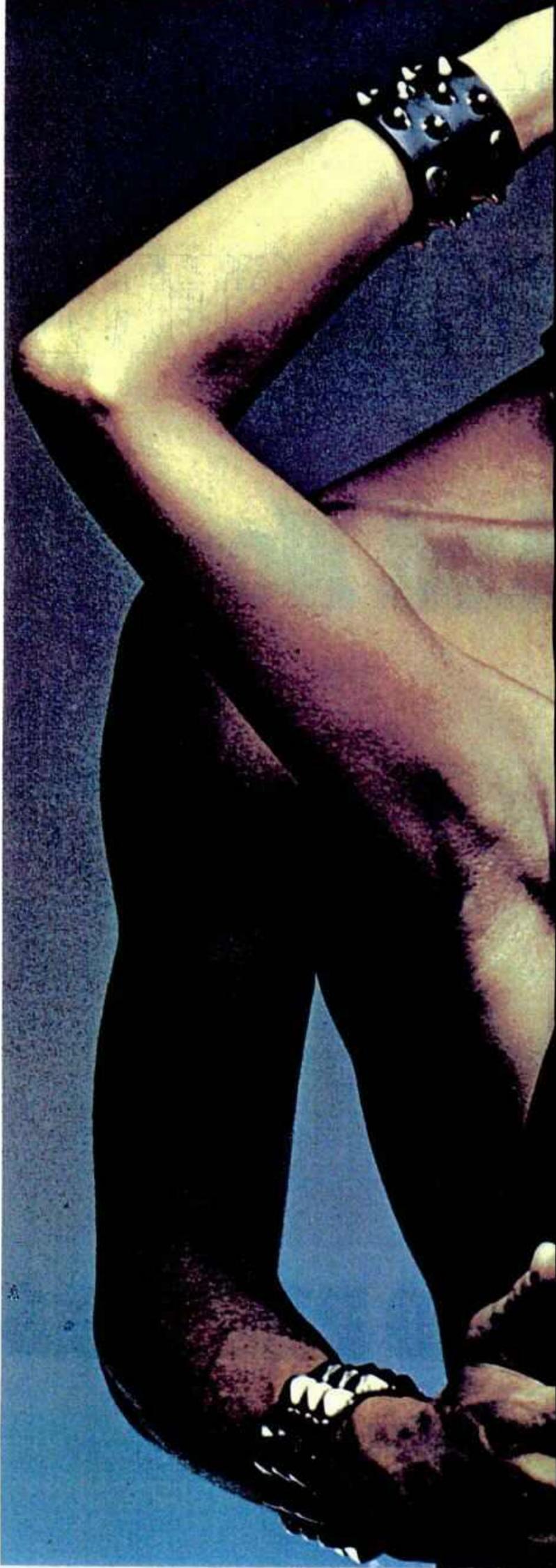
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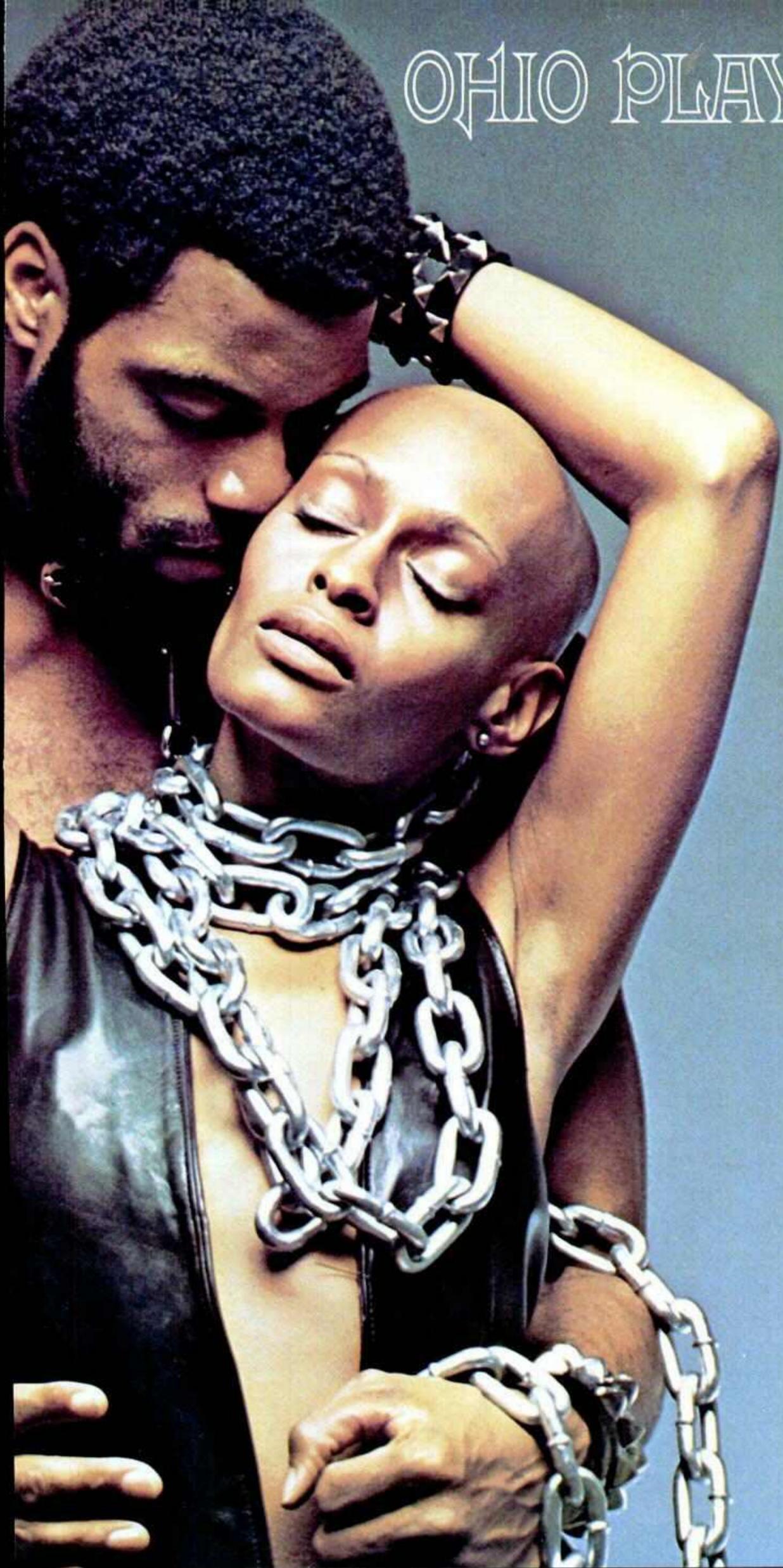
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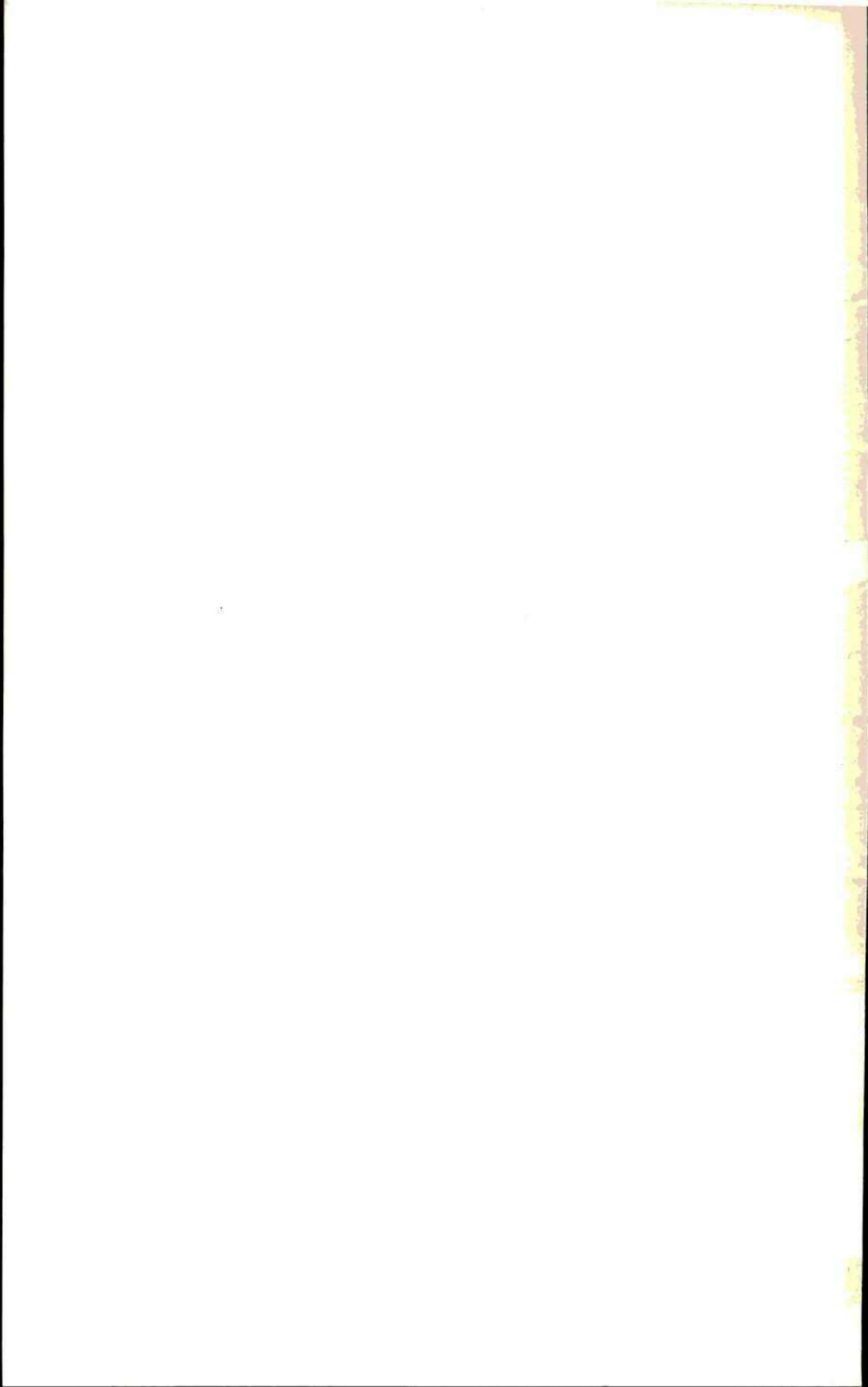
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OHIO PLAYERS




WESTBOUND
RECORDS



Vox Jox

• Continued from page 24

top 20 markets that is personality and humor prone. Claims he's a master at production. He once did afternoon drive at WLS-AM, Chicago, but has been at WFTL-AM, Fort Lauderdale, Fla., getting his act together. Yep, he sent me a bunch of air checks; yep, I did listen to them; yep, he's good. . . . **Shane** (yep, that's his air name) writes: "I was going to drop you a line from Richmond, Va. I decided to think better of that and wait until I was sure I was going to be here for a while. I have not received my WKBW-AM Music to the People teeshirt, **Sandy Beach** is playing **Don Rickles** with my "non-existent act." **Don Berns** has told his audience how homely I am, and **Jeff Kaye**, the program director, hasn't said a word in nearly two weeks to me, so I believe I am accepted for the nonce here in Buffalo. And I must say these people constitute one hell of a bunch of guys. What a tremendous feeling it is where you get around an entire staff of pros."

Ted Atkins, station manager of WTAE-AM, Pittsburgh, says that the station is now running about 70 percent oldies, 24 hours a day "and are in the process of building a fantastic oldie library." The new WTAE-AM air personality lineup goes: **Larry O'Brien** 5:30-9 a.m., **Chuck Brinkman** 9-noon, **Mark Roberts** from WDXZ-AM in town noon-3 p.m., **John Garry** 3-7 p.m., **Mike McGann** from WIXZ-AM 8-midnight, and **Tomy Lyons** midnight-5:30 a.m. **Myron Cope** does a sports and talk show nightly 7-8 p.m. and **Bill Hillgrove** does weekend and swing work.

Oh, hell. I get to the **Jay Blackburn** letter, and it's a lulu. But he doesn't want me to print it. Claims that the last time I got him in trouble with his girlfriend, another girl he was dating on the side, and the entire U.S. Army. But I will print this part: "El

New KFRC-FM Changes Format

SAN FRANCISCO—KKEE-FM, the RKO General radio station here, has dropped its MOR format and changed call letters to KFRC-FM. New format is oldies during the day and, beginning at 7 p.m., the station simulcasts the format of KFRC-AM, a Top 40 format station, until the following 6 a.m. In effect, this is counter to the nationwide trend to separate AM and FM formats.

Paso is nice. **Johnny Thompson** of KINT-AM-FM has been good to us. He took us off the beach and loved us. **Bruce Earle** is chief engineer at KINT-AM-FM and King of Engineering at XEROX-AM in Mexico and is working on the air a little. I am doing a progressive gig on KINT-FM as **Jay Blackburn** 1-6 a.m. During the week on KINT-AM I am half of the morning drive show as **Juan Wasilewski** (half Mexican, half pollock), then on the weekends I am **Right-On Ramirez** screaming my ass off. Do you think I will be overexposed in this market? Not as long as you wear a good belt, Jay.

Hooah, I found out what "One Moment Please" is. It's a series of 60-second commentaries concerning topics ranging from consumerism to war, race, religion, and environment. Youth-oriented. By **Mort Crim**. I suggest you call him at 502-582-7368 for a sample. . . . **Al (Al Evans) Franco** reports in from WBLI-FM in Patchogue, N.Y., where he's doing midnight-6 a.m. on the Top 40 station. He'd been at WAYE-AM in Baltimore. . . . **Jonnie King**, who'd been at WDRQ-FM in Detroit, is now with KSLQ-FM in St. Louis and says, "I feel that the research work I'm doing here at KSLQ-FM is by far some of the most rewarding I've ever done. **Al Casey** is one of the shrewdest programmers in the business and between us we're uncovering some research about the market that no one has tapped before. **George Wilson** also gets my vote as Programmer of the Year. After working for him in Detroit and now here, I have the greatest respect for his ability."

The feedback had been that WHN-AM in New York didn't sound very good. My comeback was that **Chuck Renwick**, the general manager, was a good man and knew what to do and would eventually get around to doing it. And he did. Station is up fantastically in the July/Aug. ARB in all time periods. After going country, there had been a slight drop in audience. But the last ARB showed the station zooming. In men 18-49 years old 6 a.m.-midnight, the station is third in the market. WABC-AM was first with 65,000; WNBC-AM was second with 39,900; WHN-AM had 36,800. WCBS-FM had 33,700, WNEW 30,600, WPLJ-FM 30,600, WNEW-FM 27,600, WRFM-FM 27,600. WHN-AM is coming along pretty good and **Chuck** writes: "Needless to say, we're more than pleased with the indicated audience growth at this early stage," which means that he intends to do even better.

Jesus Christ, you turn your back and all kinds of changes come down the pike. Like **Don Rose**, for years the morning man at WFIL-AM in Philadelphia going to KFRC-AM in San Francisco. Who would have thought it? But, as of Oct. 15 Rose will be in San Francisco and probably earning more money than anyone else on the air in the market. . . . **Bo Donovan** has been named director of group programming for Sterling Broadcasting. He'll be operating out of Los Angeles for a while, then moving to the Seattle area. Sterling has stations such as KASH-AM in Eugene, Ore. Pending FCC approval, they're picking up KTW-AM-FM in Seattle and KSJO-FM in San Jose, Calif. Nice sized little radio chain. Donovan had been with the syndication firm of Programming db, Los Angeles.

(Continued on page 34)

IRR Syndicated Show Spots UK Hits Early

SOUTH PLAINFIELD, N.J.—IRR Inc., an affiliate of JEM Records here, is now distributing a new syndicated radio program called "Hands Across the Water." The show, which will feature not only the best upcoming groups and artists in England but also the well-known acts, is being produced in London and is hosted by Bob Harris. Harris currently hosts "The Old Grey Whistle Test" on BBC-TV and "The Money Programme" on BBC radio.

The stereo program is being aimed at progressive FM stations and those AM Top 40 stations that would like to "broaden the scope of their programming," according to Walt O'Brien of IRR Inc.

"With an increasing proportion of American chartmakers again com-

ing from Britain and Europe, this show will enable radio stations in the U.S. to air the latest sounds weeks before their American release dates. Progressive stations realize that rock music is truly a worldwide phenomenon and they are concerned about what's happening abroad," O'Brien said. "Much of this music later finds

its way onto our charts. But most stations would rather have it sooner than later."

The hour-long weekly show is being provided at \$25 per show (\$15 for college and noncommercial stations) and each station has an "exclusive" for a 35-mile radius. Demos available on request.



RAISING FUNDS for the American Cancer Society recently with a baseball game were WAVZ-AM air personalities, record company executives, and the Carpenters, A&M Records artists. From left: WAVZ-AM music director Mason Dixon, A&M Records promotion executive Frank Berman, Karen and Richard Carpenter, and WAVZ-AM program director John Long. The Carpenters are national co-chairman for the Society. The game raised \$5,000.

Reeves Signs Deal To Syndicate New 'Weekend Rock'

NEW YORK—"Weekend Rock," the FM quadrasonic radio series launched by Yuri Zabran Enterprises here, will be broadcast on three overseas radio networks in addition to a wide number of U.S. FM stations. Yuri Zabran, promoter of the radio syndication series, said the weekly concert show will be carried by the British Broadcasting Corporation (BBC), an Australian network, and the NHK (the Japanese broadcasting system).

"Weekend Rock," 90 minutes long, will be syndicated by Reeves Cinetel Inc. The series will be supplied in matrixed 4-channel quadrasonic (compatible stereo) and available for airing in about 75 key FM markets and as many FM university centers each weekend by the first of the year. A mobile recording studio operated by Ego Loss Concepts will tape and mix live concerts on location. The shows incorporate the audience, artist, and music into "the visual sounds of a live concert," Zabran said.

Random House to Test Book Sales via Radio

NEW YORK—Random House Inc., the book publishing firm, has sort of backed into the record business with a single featuring poems from the book "Lovin' Touch III" by Dick Summer. Summer, air personality now with WPLJ-FM in New York, has had books of poetry published. This record is, actually, a promotion record for the latest book.

The record was being sent to a bevy of radio stations and Summer said that Random House would like to know what use the stations made of the record "because they are evaluating the impact of radio on book sales."

Some of the shorter cuts on the disk can be played over long record intros or between commercials.

AF YULE DISK USES COUNTRY & POP ACTS

RANDOLPH AFB, Tex.—"An Old Fashioned Christmas," the title of this year's Christmas album issued by the U.S. Air Force Recruiting Service, will be distributed to some 5,000 radio stations coast-to-coast in October.

One side of this year's LP features Sonny James and Connie Smith, backed by the Jordanaires. The other side features MOR music by Ray Conniff and his orchestra with narration by air personality Roger Carroll.

ATTENTION ALL TIME-AND-TEMP AND PERSONALITY JOCKS... WHO WOULD LIKE TO PRESS FORWARD, THE ELECTRIC WEENIE HUMBLY (but only for a moment) PRESENTS THIS UNSOLICITED LETTER FROM JUST 1 OF NEARLY 400 USERS OF OUR GAG SHEET . . .

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Won't that blow my imitators minds?
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Spero Produces 2nd CTV Special

NASHVILLE—Home Box Office, a Pennsylvania-based cable television firm, has originated its second

successful live show from the Opry House here.

Hosted by Dan Daniel of WHN-AM, New York, the show was carried back to subscribers in Pennsylvania, New Jersey and New York state. It was a three-hour, open-end presentation.

Home Box Office did an initial show several months ago to test reaction, and found the paying subscribers highly susceptible to the live country presentations.

The second show featured Charlie Rich, "Crash" Craddock, Conny Van Dyke, Don Williams, Brian Collins, Barbara Fairchild, Del Reeves, the Storytellers Band, and a special segment with Tex Ritter at the Country Music Hall of Fame.

Herman Spero, veteran producer who long did the "Upbeat" syndicated show, handled the HBO segment for the second time. HBO estimates the possible viewership at approximately 25,000 viewers.

Tom T. Hall's 5 Nominations Pace CMA's Oct. 15 Awards on CBS-TV

NASHVILLE—Tom T. Hall, with five nominations including "Entertainer of the Year," heads all finalists in the annual Country Music Association awards to be made on CBS-TV Monday, Oct. 15 here.

The other four nominees in this category are Roy Clark, Merle Haggard, Loretta Lynn and Charley Pride. Miss Lynn was last year's winner, the first female to receive the honor.

Johnny Cash will host the 7th annual awards presentation. Presenters and/or performers include Roy Acuff, Bill Anderson, Eddy Arnold, Maybelle Carter, June Carter Cash, Roy Clark, Donna Fargo, Jack Greene, Hall, George Jones, Loretta Lynn, Jody Miller, Charley Pride, Tex Ritter, Jeannie Seely, Statler Brothers and Tammy Wynette.

Pride, who has dominated the awards for the past few years, is a finalist in only one category this year.

Other finalists include: **Single of the Year:** "Behind Closed Doors," Charlie Rich, Epic; "The Lord Knows I'm Drinking," Cal Smith, MCA; "Watermelon Wine," Tom T. Hall, Mercury; "Satin Sheets," Jeanne Pruett, MCA; "Why Me," Kris Kristofferson, Monument.

Album of the year: "Behind Closed Doors," Charlie Rich; "Entertainer of the Year," Loretta Lynn, MCA; "The Storyteller," Tom T. Hall; "Louisiana Woman, Mississippi Man," Conway Twitty/Loretta

Song of the year: "Behind Closed Doors" writer, Kenny O'Dell; "It's Not Love," Hank Cochran and G. Martin; "Watermelon Wine," Tom T. Hall; "Satin Sheets," John Volinaty; "Why Me," Kris Kristofferson.

Female Vocalist of the year: Donna Fargo, Dot; Loretta Lynn, MCA; Jeanne Pruett, MCA; Tanya Tucker, Columbia; Tammy Wynette, Epic.

Male Vocalist of the year: Merle Haggard, Capitol; Tom T. Hall, Mercury; Charlie Rich, Epic;

Johnny Rodriguez, Mercury; Conway Twitty, MCA.

Vocal Group of the Year: The Carter Family, The Jordanaires; Osborne Brothers, Statler Brothers, Tompall and the Glasers.

Vocal Duo of the Year: Jack Greene-Jeannie Seely, David Houston-Barbara Mandrell; George Jones-Tammy Wynette; Conway Twitty-Loretta Lynn; Porter Wagoner-Dolly Parton.

Instrumental Group of the Year:

Po' Boys, Jerry Reed and Chet Atkins, Danny Davis and The Nashville Brass, The Strangers, The Wagonmasters.

Instrumentalist of the Year: Chet Atkins, Roy Clark, Floyd Cramer, Lloyd Green, Charlie McCoy, Jerry Reed.

Hall of Fame finalists are Chet Atkins, Rod Brasfield, Patsy Cline, Paul Cohen, Vernon Dalhart, Pee Wee King, Leon Payne, Minnie Pearl, Vito Pelletieri, and Kitty Wells.

'Grand Ole Opry' Copies Mushrooming in Orient

NASHVILLE—Oriental versions of the "Grand Ole Opry" are springing up all over the Far East.

The Tokyo "Grand Ole Opry" long has been established, playing to packed houses, and frequently supplementing Japanese talent with visiting American acts.

Recently an album was released on Cho Hun Records from the Korean "Grand Ole Opry," based in Seoul, dedicated to the "military friends who have supported and helped us through the years." According to the back liner, the Korean version of the show began in 1964 to entertain American forces in Korea.

The album, engineered in Seoul by Kim Jong Soo and Kim Choong Nam, was edited in Washington, D.C., with mastering in Nashville.

Some of the artists featured on the album are Kimchi Chet Atkins, Rice Paddy Grandpa Jones, Kimchi Kitty, and Joe Ching Joe. The songs are familiar country standards.

Now Jerry Strobel, public relations director for the "Grand Ole Opry" here, says he has received a communication from a promoter in Taipei announcing the formation of the Taiwan "Grand Ole Opry." It asked the blessing of the original show.

Nashville Scene

By BILL WILLIAMS

The word making the rounds in Nashville is that the Good Lord came down to Music Row and cut a smash single called "Why Me, Kris." ... The 50th birthday of the late Hank Williams came and went quietly last Monday, with only one incident. A fellow showed up at the stage door of the "Opry" claiming to be Williams' brother. According to

manager Bud Wendell, he's about the 150th such "brother" to show up over the years. ... Grandpa Jones, one of the greatest showmen of them all, set eight records in 39 fairs he played this summer. Since July 1st he has driven 24,000 miles. ... Happily Bobby Lewis is back to his old style of singing, forgetting the message songs. He's got a good one now. ... Brenda Lane, part of the Lonzo & Oscar Show, hospitalized with a broken leg and other injuries when struck by a car in Nashville. ...

The Four Guys have been asked to continue touring with Charley Pride. They're working out arrangements now. ... Charlie Louvin, in the interim between his contract end with Capitol and the start of his new one with UA, cut his own LP on his own label. He plans to sell it on the road on his dates, thereby saving himself a couple of dollars per unit. ... Connie Smith has been hosting (despite her obvious pregnancy) the "Grand Ole Gospel" show in the absence of Jimmy Rogers Snow, which is in the Holy Land. Waylon Jennings was scheduled to be her guest, but didn't make it. Instead, Waylon's wife, Jessie Coulter, showed up.

(Continued on page 32)

Holiday Inns Link to New Cherish Label; 2nd Attempt

NASHVILLE—Holiday Inns, through its Showtown Productions, has entered into a production agreement with Cherish Records, based here, for a series of recordings.

Stuart I. Weisberg, director of talent development for Showtown, said that the sessions, the first of which is now being completed, will be produced by Don R. Smith, president of Cherish.

Showtown Productions is the personal management division of the Holiday Inn Entertainment Department.

The first artist recorded is Will Mercer, who has just completed a 32-week engagement at the Ambassador East in Chicago, and soon will be opening in Las Vegas. He was signed to the Chicago engagement for four weeks, and held over for 28 more.

Describing Mercer as "an FM-country, or contemporary country style of singer," Smith noted that one of the songs recorded is about the late Hank Williams. It was cut on Williams' 50th birthday.

This marks the first move by the Holiday Inn organization into records since it released an album by Dolly Holiday (Dorothy Abbott) about five years ago on its own label. In the Cherish production, Don Tweedy does the arrangement. The

single is expected to be on the market within two weeks. Five sides have been cut, three of them written by Mercer, the other two jointly by Weisberg and Smith.

The next group to be recorded will be a contemporary act called The Gathering, which also has been showcased by Holiday Inn through Showtown.

Cherish, a relatively new company, has already made its mark in the industry by working with many contemporary artists of today. The most recent was their production assistance with Danny Thomas for Myrrh.

LAS VEGAS ORGANIZATION NAMES '73 COUNTRY TOPPERS

LAS VEGAS—World Wide Friends of Country Music, an organization based here, held its 1st Annual Golden Guitar Awards, with heavy emphasis on artists living in this area.

Ray Price's song, "For the Good Times," was voted Song of the Year, and acceptance in his behalf was made by Jim "Cherokee" Whitlock.

Country Television Show of the Year was "Hee Haw," and the acceptance was made by Miss Lisa Todd of that show. Bobby Greene and the Gringos was named Country Band of the Year.

The Country Disk Jockey of the Year award was won by Mike Farrell, music director at KRAM-AM, Las Vegas, and the Helping Hand Award went to Bill Ladd's Silver Dollar Casino.

The Silver State Award went to Tanya Tucker, Columbia artist, and the Golden Artist Award was given to Hickory's Sue Thompson, who received a standing ovation.

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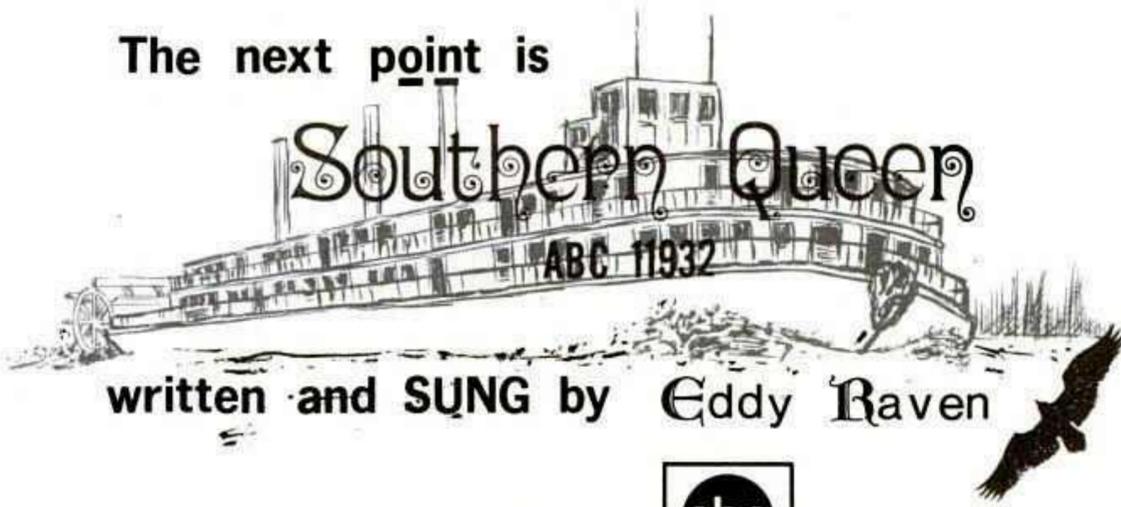
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Nashville Scene

Continued from page 30

Cecil Null has accomplished something never done before: a session involving both Chet Atkins and Merle Travis. Cecil, doing a session with his auto-harp, managed to bring the pair together for the first time ever in a studio. It's remarkable that the two greatest should have gone all these years without appearing on the same record, but it's finally been done. Travis, by the way, is making a permanent move to the West Coast. . . . The Lynn Anderson Fan Club is conducting a survey to determine the field of music in which Lynn Anderson records, and it's serious about it. The group is trying to categorize her. . . . Merle Haggard set the all-time gross and attendance record at the Redding, Calif. Civic Auditorium in a concert promoted by Concert Express. The gross was \$23,000. . . . Don Gibson and the Country Cavaleers played to a capacity crowd at the Lakeside Amusement Park in Salem, Va. . . . TNS artist Gary Taylor, formerly of the Jim 'n' Gary group, has formed his new band, The Bitter Creek Canyon, and will debut in Klamath Falls, Oreg., for two weeks beginning right away. The five-piece unit will be handled by the Jack Roberts Agency. . . . Dave Mack of Elektra was treated rudely. His \$1,200 motor was stolen from his boat in front of his apartment. . . . Cinnamon Records has recorded Larry B., program director of WUBE, Cincinnati.

Veteran midwest promoter Johnny Rion is featuring a country-gospel show in St. Louis Oct. 5th at the Kingsland Theater, traditional home of gospel singing. Ernest Tubb will headline the show, with Freda Meador, the Bruce Moses Singers, and Mrs. Harvey Lester. Rion says the new approach for the area should strengthen both gospel and country acts. . . . Artist Jim Squibb, of the Illini Records label, has been released from the hospital following treatment, and now is promoting his first release on the label. . . . Both Burl Ives and the New Seekers continue to do their bit for ecology through the "Johnny Horizon" program. The Seekers, after a concert in Washington, are donating an original song they wrote, both mechanicals and performance, to the program.

Gary Buck, fine Canadian artist, has completed a taped guest spot on the Johnny Bench syndicated television show. Ferlin Husky also appears on the show. . . . Loretta Lynn and Conway Twitty headline a showcase of more than 15 of country music's leading acts with United Talent and Shure Brothers, Inc., present their annual appreciation show for CMA-Opry convention goes this year. With them will be Nat Stuckey, Jean Shepard, Warner Mack, Karen Wheeler, Conway Twitty Jr., Linda Plowman, Ray Griff, Anthony Armstrong Jones, Kenny Starr, L.E. White, and Jay Lee Webb. . . . While Roy Acuff observed his 70th birthday without fanfare (at his own request), Marty Robbins celebrated his 48th. He is doing it live on WSM's Hairl Hensley Show Oct. 1. Robbins will be there for all six hours of the show, with his band.

GRC Pub. Link

ATLANTA, Ga.—Mike Thevis's General Recording Corp. (GRC) here has set an exclusive publishing contract with Nolanta and Silver-T Music, operated by Mike Silvers in New Orleans.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 9/29/73

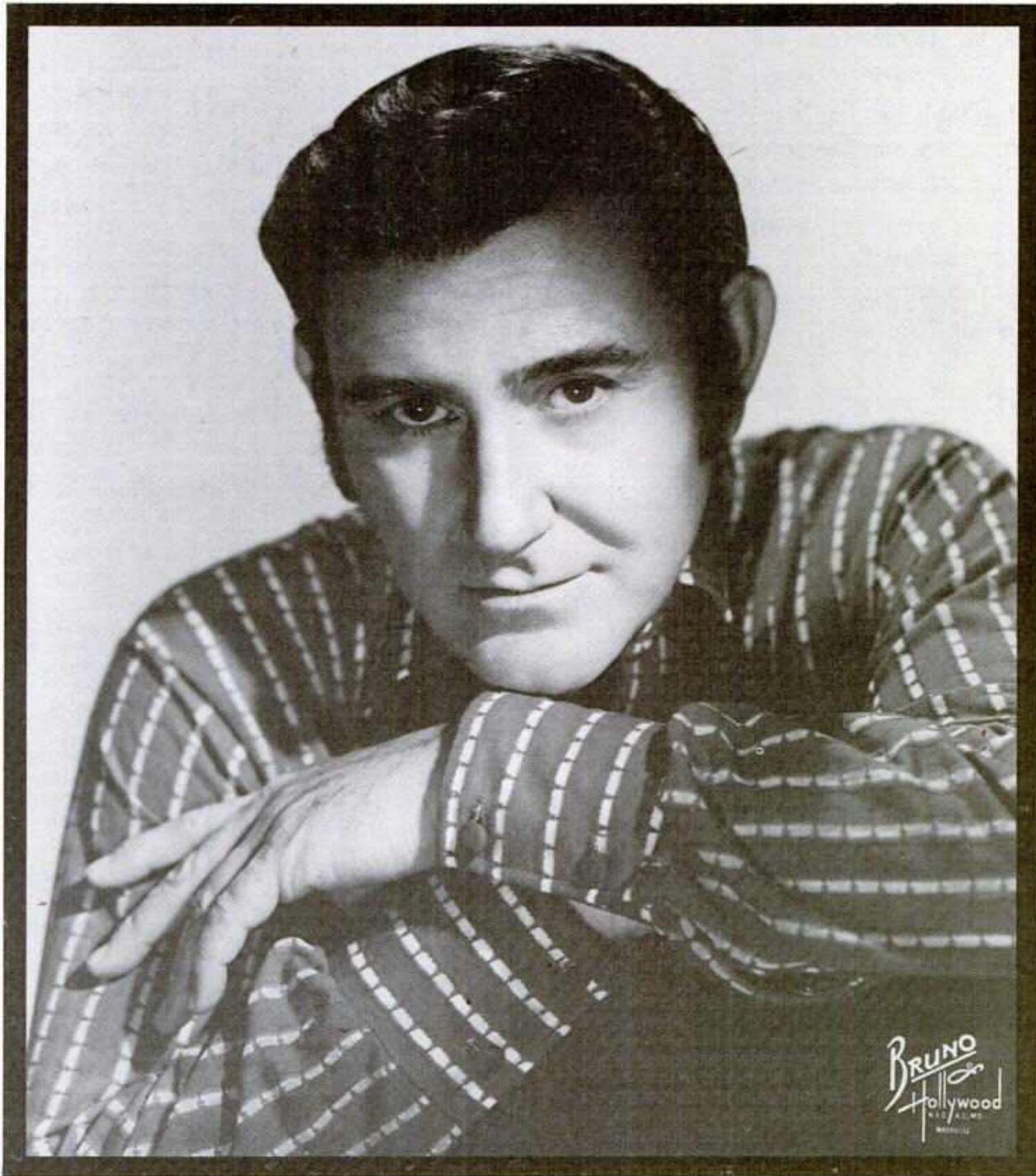
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This Week			Last Week			Weeks on Chart			★ STAR Performer—Singles registering greatest proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	
			Writer, Label & Number (Dist. Label) (Publisher, Licensee)				Writer, Label & Number (Dist. Label) (Publisher, Licensee)				Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
1	2	11	BLOOD RED & GOIN' DOWN—Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	55	4	4	PAPER ROSES—Marie Osmond (J. Torre, F. Spielman) MGM 14609 (Lewis, ASCAP)	68	70	4	COUNTRY GIRL (I Love You Still)—Glen Barber (Eddy Raven) Hickory 302 (MGM) (Milene, ASCAP)	
2	3	10	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Jim Weatherly) Columbia 4-45889 (Koca, ASCAP)	43	7	7	OH OH I'M FALLING IN LOVE AGAIN—Eddy Arnold (A. Hoffman, D. Manning, M. Markwell) MGM 14600 (Planetary, ASCAP)	69	—	1	LITTLE GIRL GONE—Donna Fargo (Donna Fargo) Dot 17476 (Prima Donna, BMI)	
3	4	10	KID STUFF—Barbara Fairchild (Jerry Crutchfield, Don Earl) Columbia 4-45903 (Duchess, BMI)	37	27	16	I CAN'T BELIEVE IT'S OVER—Skeeter Davis (Ben Peters) RCA 74-0968 (Ben Peters, BMI)	70	78	2	SPARKLIN' BROWN EYES—Dickey Lee (Cox, Hobbs) RCA 0082 (Dixie, BMI)	
4	1	11	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	49	4	4	YOU KNOW WHO—Bobby Bare (Shel Silverstein) RCA 0063 (Evil Eye, BMI)	71	76	6	BEAUTIFUL SUNDAY—Jack Reno (Daniel Boone, R. McQueen) United Artists 299 (Page Full of Hits, ASCAP)	
★	9	7	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez (Johnny Rodriguez) Mercury 73416 (Phonogram) (Hallnote, BMI)	39	40	8	HANK AND LEFTY RAISED MY COUNTRY SOUL—Stoney Edwards (Dallas Frazier, A.L. Owens) Capitol 3671 (Blue Crest/Hill & Range, BMI)	★	86	3	PRECIOUS MEMORIES FOLLOW ME—Janis Brown (Frances Rhodes) RCA 0042 (Fall Creek, ASCAP)	
6	6	10	YOU REALLY HAVEN'T CHANGED—Johnny Carver (Johnny Carver, Ben Chancey) ABC 11374 (ABC/Dunhill, BMI)	★	50	4	TALKING WITH MY LADY—Johnny Duncan (Troy Seals, D. Goodman) Columbia 4-45977 (Danor/Algee, BMI)	★	87	4	LAY A LITTLE LOVIN' ON ME—Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)	
★	13	9	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese) RCA 0021 (Jack, BMI/Jando, ASCAP)	41	45	7	SUGARMAN—Peggy Little (G. Richey, N. Wilson, C. Taylor) Epic 5-11028 (Columbia) (Gallico/Algee, BMI)	74	68	10	DAKOTA—Johnny Darrell (Larry Murray) Monument 78570 (Columbia) (Prodigal Son, BMI)	
★	11	13	CAN I SLEEP IN YOUR ARMS—Jeannie Seely (Hank Cochran) MCA 40074 (Tree, BMI)	★	52	3	CARRY ME BACK—Statler Bros. (H. Reid, D. Reid) Mercury 73415 (Phonogram) (Cowboy, BMI)	75	71	8	CARRY ME BACK—Marys Roe (Dan Hoffman, Chuck Woolery) GRC 1002 (Dunbar/Algee, BMI)	
9	10	11	JUST WHAT I HAD IN MIND—Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	★	53	6	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE?—Terry Stafford (I. Levine, L.R. Brown) Atlantic 4006 (Levine & Brown, BMI)	76	75	4	THE DOOR'S ALWAYS OPEN—Tennessee Pullybone (Bob McDill, Dickey Lee) JMI 25 (Jack, BMI)	
10	7	15	IF TEARDROPS WERE PENNIES—Porter Wagoner & Dolly Parton (Carl Butler) RCA 74-0981 (Peer Int'l, BMI)	44	37	9	IT TAKES TIME—Dave Dudley (Dave Dudley, J.J. Huhta) Mercury 73404 (Phonogram) (Six Days, BMI)	77	80	2	COLORADO COUNTRY MORNING—Tennessee Ernie Ford (B. Duncan, J. Cunningham) Capitol 3704 (Glenwood, ASCAP/Mandina, BMI)	
★	18	7	THE MIDNIGHT OIL—Barbara Mandrell (J. Allen) Columbia 4-45904 (Tree, BMI)	★	61	3	COUNTRY SUNSHINE—Dottie West (B. Davis, Dottie West) RCA 0072 (Shada, ASCAP/Tree, BMI)	78	81	3	THE LAST BLUES SONG—Dick Carless (Barry Mann, Cynthia Weil) Capitol 3698 (Screen Gems-Columbia/Summerhill, BMI)	
★	17	7	SUNDAY SUNRISE—Brenda Lee (Mark James) MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	★	60	3	I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno) Dot 17474 (Famous) (Ricci Moreno, SESAC)	79	84	6	SEND A LITTLE LOVE MY WAY—Anne Murray (Henry Mancini, Hal David) Capitol 3648 (Colgems/East Hill/J.C., ASCAP)	
★	13	5	THE CORNER OF MY LIFE—Bill Anderson (B. Anderson) MCA 40070 (Stallion, BMI)	47	44	22	AMANDA—Don Williams (Bob McDill) JMI 24 (Gold Dust, BMI)	80	82	5	I SEE HIS LOVE ALL OVER YOU—Jim Glaser (Jim Glaser, Jimmy Payne) MGM 14590 (Glaser Bros., BMI)	
★	19	6	DON'T GIVE UP ON ME—Jerry Wallace (Ben Peters) MCA 40111 (4 Star/Ben Peters, BMI)	48	48	6	WHAT GOT TO YOU—Ray Griff (Ray Griff) Dot 17471 (Famous) (Blue Echo, ASCAP)	81	85	2	SECOND CUP OF COFFEE—George Hamilton IV (Gordon Lightfoot) RCA 0084 (Moose, CAPAC)	
★	15	12	OPEN UP YOUR HEART—Roger Miller (Roger Miller) Columbia 4-45873 (Tree/Alrhond, BMI)	★	59	3	I'M YOUR WOMAN—Jeanne Pruett (Bob Johnston) MCA 40116 (Ray Baker, Glen Levin, ASCAP)	★	96	2	TOO MUCH HOLD BACK—Little David Wilkins (David Wilkins, James Long) MCA 40115 (Emerald Isle, BMI)	
★	30	5	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery) Epic 5-11031 (Columbia) (Altam/Ho, Morning, BMI)	50	32	13	IT'S A MAN'S WORLD—Diana Trask (Wilson/Taylor/Sutton) Dot 17467 (Famous) (Flagship/Algee, BMI)	★	83	—	1	STAY ALL NIGHT—Willie Nelson (Bob Wills/T. Duncan) Atlantic 45-2979 (Peer Int'l, BMI)
18	16	14	EVERYBODY'S HAD THE BLUES—Merle Haggard (Merle Haggard) Capitol 3641 (Shade Tree, BMI)	★	63	5	KISS IT & MAKE IT BETTER—Mac Davis (Mac Davis) Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)	★	84	—	1	CITY OF NEW ORLEANS—Sammi Smith (Steve Goodman) Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)
19	20	10	I RECALL A GYPSY WOMAN—Tommy Cash (Allan Reynolds, Bob McDill) Epic 5-11026 (Columbia) (Jack, BMI)	★	69	3	SING ABOUT LOVE—Lynn Anderson (Glenn Sutton) Columbia 4-45918 (Flagship, BMI)	85	90	2	YOU'RE WEARIN' ME DOWN—Kenny Price (Kenny Price) RCA 0083 (Blue Echo, ASCAP)	
★	26	6	SAWMILL—Mel Tillis (Mel Tillis, Horace Whitley) MGM 14585 (Cedarwood, BMI)	53	54	5	GREEN SNAKES ON THE CEILING—Johnny Bush (Jimmy Peters, Elton Williams) RCA 0041 (Acclaim, BMI)	★	86	—	1	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis (Stan Kesler) Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)
21	23	7	A PERFECT STRANGER—Freddie Weller (Freddie Weller) Columbia 4-45902 (Roadmaster, BMI)	54	42	10	THE TOWN WHERE YOU LIVE—Mel Street (Mel Street) Metromedia Country 0018 (RCA) (Sunbeam/Levisa, BMI)	87	—	1	I NEED HELP—Carl Smith (G. Davis) Columbia 4-45923 (Big Swing/Joy Gene, BMI)	
★	28	7	TOO FAR GONE—Joe Stampley (Billy Sherrill) Dot 17469 (Famous) (Gallico, BMI)	55	56	5	KINDLY KEEP IT COUNTRY—Hank Thompson (Hank Thompson, P. Gailey) Dot 17470 (Famous) (Brazos Valley, BMI)	88	88	3	GEORGIA ON A FAST TRAIN—Billy Joe Shaver (Billy Joe Shaver) Monument 7-8580 (Return, BMI)	
23	8	12	DARLING YOU ALWAYS COME BACK—Jody Miller (Jerry Foster-Bill Rice) Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	56	62	4	AIN'T IT GOOD—Norro Wilson (N. Wilson, G. Richey, C. Taylor) RCA 0062 (Gallico/Algee, BMI)	89	92	2	I CAN'T GET OVER YOU TO SAVE MY LIFE—LeRoy Frizzell (S.D. Shaler, Lefty Frizzell) ABC 16462 (Blue Crest, BMI)	
24	12	17	SLIPPIN' AWAY—Jean Shepard (B. Anderson) United Artists 248 (Stallion, BMI)	57	65	5	KENTUCKY SUNSHINE—Wayne Kemp (Charles Arrington) MCA 40112 (Tema, ASCAP)	90	—	1	ROLLIN' IN MY SWEET BABY'S ARMS—Hank Wilson (Lester Flatt) Shelter 7336 (Capitol) (Peer Int'l, BMI)	
25	25	9	SATISFIED MIND—Roy Druskey (Joe Hayes, Jack Rhodes) Mercury 73405 (Phonogram) (Fl. Knox, BMI)	58	64	6	LET ME BE THERE—Olivia Newton-John (John Rostill) MCA 40101 (Gallico, BMI)	91	91	2	CRYING EYES—Patti Tierny (Van Hoy, Bowen) MGM 145 61 (Milene, ASCAP)	
★	31	6	IT'LL BE HER—David Rogers (B.R. Reynolds) Atlantic 4005 (Roarin'/Kimra, ASCAP)	★	73	2	THE MOST BEAUTIFUL GIRL—Charlie Rich (Norro Wilson, Billy Sherrill) Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	92	100	2	I'LL BE YOUR BRIDGE—Wilma Burgess (Royce, Porter, Huffman) Shannon 813 (N.S.D.) (Acclaim, BMI)	
27	24	12	I WISH YOU HAD STAYED—Brian Collins (Rhet Davis) Dot 17466 (Famous) (Ensign, BMI)	60	57	9	OH WOMAN—Jack Barlow (M. Blackford) Dot 17468 (Famous) (Famous, ASCAP)	93	95	2	YOUR SHOESHINE GIRL—Leona Williams (Eddy Raven, Barbara Sharpe) Hickory 304 (MGM) (Milene, ASCAP)	
28	21	16	DRIFT AWAY—Narvel Felts (Mentor Williams) Cinnamon 763 (H.S.S.) (Almo, ASCAP)	61	66	4	THE DEVIL IS A WOMAN—Brian Shaw (Bobby Borchert, Howard Goff) RCA 0058 (Dunbar, BMI)	94	89	7	THE BARROOMS HAVE FOUND YOU—Garland Frady (Garland Frady, Tim Barby) Countryside 45104 (Elektra) (Countryside, BMI)	
★	39	5	BROAD-MINDED MAN—Jim Ed Brown (Jim Owen) RCA 0059 (Unichappell, BMI)	62	58	11	THE SUN IS SHINING—Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)	95	—	1	ALLEGHENY—Johnny Cash & June Carter (C. Gantry) Columbia 4-45929 (Combine, BMI)	
★	36	5	'TIL THE WATERS STOPS RUNNIN'—Billy "Crash" Craddock (I. Levine, L.R. Brown) ABC 11379 (Pocket Full of Tunes, BMI)	★	77	4	I CAN'T SIT STILL—Patti Page (Norro Wilson, C. Taylor) Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	96	—	1	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Wayne Carson (D. Fritts) Monument 8581 (Columbia) (Combine, BMI)	
★	31	8	DARLIN' (Don't Come Back)—Dorsey Burnette (Steve Stone, Dorsey Burnette) Capitol 3678 (Brother Karf's, BMI)	64	74	5	BLUE HEARTACHE—Osborne Brothers (Paul Craft) MCA 40113 (Lizzie Lou, BMI)	97	97	3	SKINNY DIPPIN'—Demetrius Tapp (G. Paxton) ABC 11383 (Acoustic, BMI)	
32	34	7	ARMS FULL OF EMPTY—Buck Owens (Buck Owens) Capitol 3688 (Blue Book, BMI)	★	83	2	THE WHOLE WORLD'S MAKING LOVE—Bobby G. Rice (Rice, Rice, Fields) Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	98	98	3	LAST DAYS OF CHILDHOOD—Sam Durrance (John Buck Wilkins) River 3875 (Wfs End, BMI)	
★	41	4	PLASTIC TRAINS, PAPER PLANES—Susan Raye (Buck Owens) Capitol 3699 (Blue Book, BMI)	66	72	3	WARM LOVE—Don Gibson & Sue Thompson (Don Gibson) Hickory 303 (MGM) (Acuff-Rose, BMI)	99	—	1	LOVE AND HONOR—Kenny Serratt (Merle Haggard) MGM 14636 (Shade Tree, BMI)	
34	15	14	I HATE YOU/ALL TOGETHER NOW—Ronnie Milsap (Dan Penn/Johnny Koonse) RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	67	67	8	LEAVING'S HEAVY ON MY MIND—Sherry Bryce (J. Rister, S. Rister) MGM 14548 (Sawgrass, BMI)	100	—	1	IF THE BACK DOOR COULD TALK—Ronnie Sessions (Hank Cochran) MGM 14619 (Tree, BMI)	

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Joe Stampley's "Too Far Gone"

**From the album
that's been filling
up the charts
all by itself.**

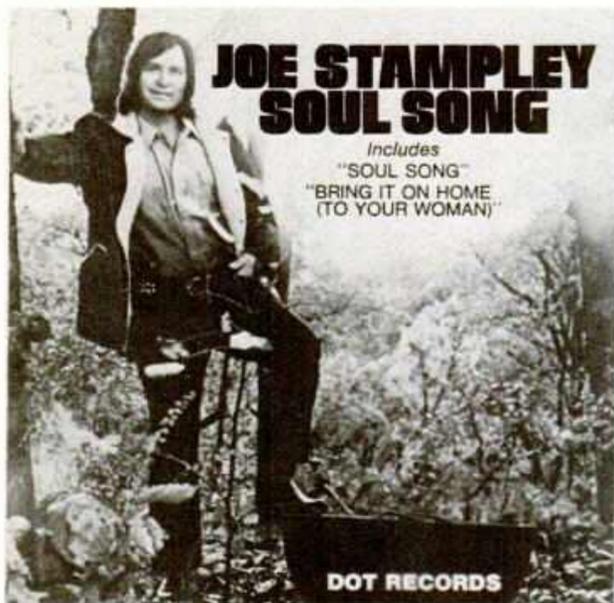
"Too Far Gone" is Joe's third hit single in a row—following hot on the heels of "Bring It On Home (To Your Woman)," and "Soul Song."

All three smashes are drawn from the same recent album, "Soul Song." Like the first two that started their climb on the Country charts and have successfully crossed over into Pop, "Too Far Gone" is following the trend. Which means Joe Stampley's getting the kind of recognition his talent deserves.

At this rate Joe's 'Soul Song' album will soon be called 'Joe Stampley's greatest hits'!

Joe Stampley's "Too Far Gone." From the album, "Soul Song." Both on Dot Records.

"Too Far Gone" DOA-17469



"Soul Song" DOS-26007



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Famous Music Corporation
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Country Music Writers' Assn. Sets Courses; 6 'Fame' Names

NASHVILLE—The Nashville Songwriters' Association is offering both beginning and advanced classes in songwriting this fall, and also has announced plans for another Hall of Fame induction.

The NSA beginning courses start Nov. 7, concluding Dec. 12. The advanced writer courses start Oct. 23 and continue weekly through Dec. 11. The advanced course will be an "in depth study" of writing. Once again, recognized songwriters will be teaching.

The fourth annual Songwriters' Hall of Fame dinner will be held Sunday, Oct. 14, preceding the Grand Ole Opry Birthday celebration.

Six songwriters will be inducted this year. The \$10 a plate dinner will be held at the Sheraton Inn, South here. A cocktail party will precede the dinner.

It also was announced that NSA will showcase its writers during the Opry celebration. A tent, built on the plaza deck at the Municipal Auditorium, is set for Thursday, Oct. 18. Admission is free.

Vox Jox

Continued from page 29

KOWN-AM, Escondido, Calif., needs an air personality. Good little market. . . . After spending more than five years as a prisoner of war in north Vietnam; **John (Jack Diamond) Deering** has returned to radio. He's music director and morning air personality with WHIN-AM in Gallatin, Tenn., a Top 40 station, under the name of **Honest John**. He writes: "I was program director of the Armed Forces TV station in Hue when the facility was overrun by the enemy in February 1968. Three of the staff members were killed while the remaining five were taken prisoner and later sent to Hanoi. It was quite an experience—turning a TV station into a hard-charging combat unit, however we were badly outnumbered during the 15-hour battle." Before entering the Marines in 1966, John had worked with such stations as WMOC-AM, Chattanooga; and WMAK-AM and WKDA-AM, Nashville. Says he needs oldies for WHIN-FM, which is using an oldies format.

Bill Wade, air personality with KHI-AM, Los Angeles, has bought KNEU-FM in El Centro, Calif., a stereo station. He'll stay at KBJ-AM and hire a general manager for his station, which features an MOR format. . . . Music director **Mike Martin** and **Randy Murphy** are leaving KDBS-AM-FM, Alexandria, La., to join WVIX-AM in Pensacola, Fla. **Frank James** is the new music director of KDBS-AM-FM, which is now seeking a couple of new air personalities. . . . Lineup at WMC-AM, Memphis country station, has **Les Acree** 6-9 a.m., **Bob Young** 9-noon, **Phil Connor** noon-3 p.m., **Chris Collier** 3-7 p.m., **Hal Jay** 7-midnight, and **Hal Atkinson** midnight-6 a.m., with **Bob Mallette** leaving WMOM-AM in Memphis to do weekend work at WMC-AM.

Going to be a long Vox Jox this time. . . . **Ed Martin**, who says that during his army days he was known as the British **Bill Stewart**, writes: "For my sins, I am very much involved in jazz both as a journalist

(Continued on page 36)

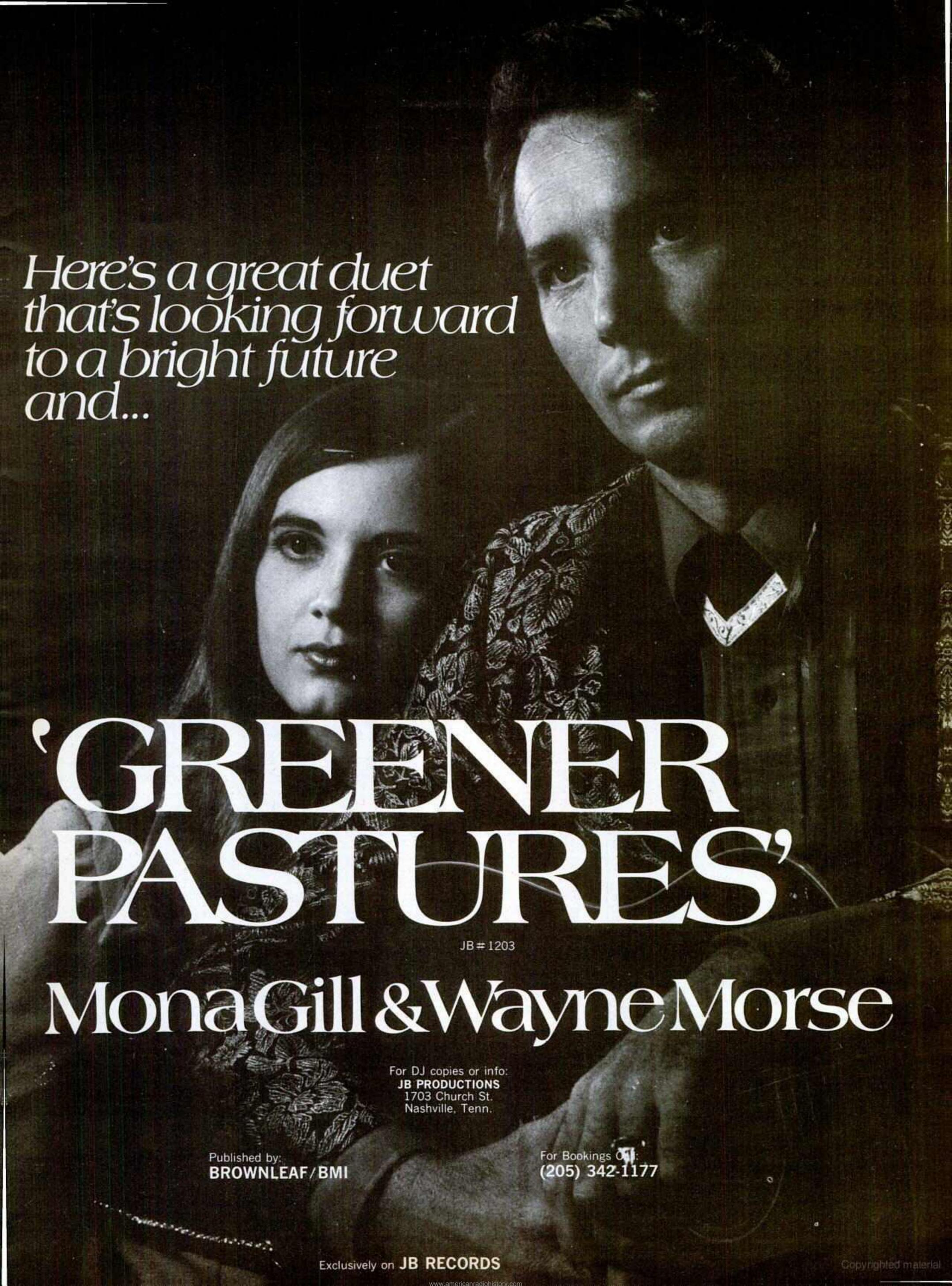
Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 9/29/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	8	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
★	6	4	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE Conway Twitty, MCA 359
3	2	23	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
4	3	8	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
5	5	14	SATIN SHEETS Jeanne Pruett, MCA 338
6	4	25	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
7	7	8	TRIP TO HEAVEN Freddie Hart, Capitol ST 11197
★	15	4	LOVE IS THE FOUNDATION Loretta Lynn, MCA 355
9	8	6	ELVIS Elvis Presley, RCA APL 1-0283
10	12	16	DON WILLIAMS, VOL. 1 JMI 4004
11	9	17	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
12	13	9	NOTHING EVER HURT ME (Half As Bad As Losing You) George Jones, Epic KZ 32412 (Columbia)
13	10	9	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
14	11	8	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
15	18	9	BILL Bill Anderson, MCA MCA 320
★	20	6	THE BRENDA LEE STORY Brenda Lee, MCA 2-4012
17	16	14	LORD, MR. FORD Jerry Reed, RCA APL1-0238
18	14	13	CLOWER POWER Jerry Clower, MCA 317
19	19	11	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
★	24	5	IF SHE JUST HELPS ME GET OVER YOU Sonny James, Columbia KC 32291
21	23	28	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
22	22	7	MARTY ROBBINS MCA 342
23	21	7	CAL SMITH MCA 344
24	17	12	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
25	25	10	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
26	27	8	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
27	30	15	SWEET COUNTRY Charlie Pride, RCA APL1-0217
28	29	21	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
29	32	6	THE GOOD OLD DAYS (Are Here Again) Buck Owens & Susan Raye, Capitol ST 11207
30	33	3	JUST WHAT I HAD IN MIND Faron Young, Mercury SRM 1-674 (Phonogram)
31	35	28	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
32	36	27	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
33	38	4	DRIFT AWAY Marvel Felts, Cinnamon CIN 5000 (N.S.D.)
34	34	24	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
35	26	11	HONKY TONK HEROS Waylon Jennings, RCA APDI-0240
36	39	8	JUST THANK YOU David Rogers, Atlantic SD 7266
37	41	5	THE TOWN WHERE YOU LIVE Mel Street, Metromedia Country BML 1-0281 (RCA)
★	-	1	ALL I EVER MEANT TO DO WAS SING Johnny Rodriguez, Mercury 1-686
★	-	1	HANK WILSON'S BACK, Volume 1 Leon Russell, Shelter SW 8923 (Capitol)
★	-	1	JOHNNY CASH & HIS WOMAN Johnny Cash & June Carter, Columbia KC 32443
41	43	3	DORSEY BURNETTE Capitol ST 11219
42	46	3	THIS IS Tony Booth, Capitol ST 11210
43	45	3	DOYLE HOLLY Barnaby 15010 (MGM)
44	49	2	CARRIBEAN Danny Davis & the Nashville Brass, RCA APL 1-0232
45	-	1	SAWMILL Mel Tillis, MGM SE 4907
46	47	2	SLIPPIN' AWAY Jean Shepard, United Artists UA LA 144F
47	42	21	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
48	28	25	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
49	31	31	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
50	50	2	THE BEST OF Billy "Crash" Craddock, Chart CHS 1053 (Buddah)



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JACK GREENE



Country Music Add Tape Piracy To Fair Buyers' Sessions' Agenda

NASHVILLE—The Country Music Association is holding its second International Fair Buyers Seminar Oct. 14-16 on the campus of the University of Tennessee here.

According to Dick Blake, seminar committee chairman, tape piracy will be one of the major topics of discussion. Other sessions will deal with talent selection, packaging and producing, technical information pertaining to staging, lighting and sound amplification and discussion of grandstand admissions.

The seminar is jointly sponsored by Amusement Business, the International Country Music Fair Buyers Association and the CMA. Johnny Cash, Tex Ritter, Minnie Pearl, Charley Pride and Ray Price will entertain.

Vox Jox

• Continued from page 34

and as a contributor to BBC's Radio Solent, our local radio station here in Southampton. I have been broadcasting now since 1959, the year that I joined the Royal Air Force and became involved with what is roughly equivalent to your country's AFRTS. What I want is to contact someone involved in jazz radio in the States who can keep me posted from time to time on current jazz trends, etc. In return, I would be able to supply lowdown on jazz in Britain and the rest of Europe (including the interesting jazz happenings of USSR and Poland)." Alan Grant and some of you other guys drop Martin a note at : Flat 8, 719 Portsmouth Rd., Southampton, England. Keep me posted, too, Ed. Okay?

★ ★ ★

Whew! I've still got a pile of mail here a foot thick. Not complaining. I read every letter, whether I get time to type it up for Vox Jox or not. . . . Gil Hole reports that Jay Christian, midday personality and production man at WERK-AM in Muncie, Ind., going to WMEE-AM in Fort Wayne, Ind., as Jon Christian. Randy Robbins, swing personality at WERK-AM is going to WQDR-FM in Raleigh, N.C., as Jason Janulis to do morning drive. Roger Williams of WHON-AM in Richmond, Ind., has gone to WERK-AM as new midday personality and production man and the new WERK-AM lineup has Mike Charles 6-10 a.m., Roger Williams until 1 p.m., Jerry Anderson 1-3 p.m., and Gil Hole 3-7 p.m.

★ ★ ★

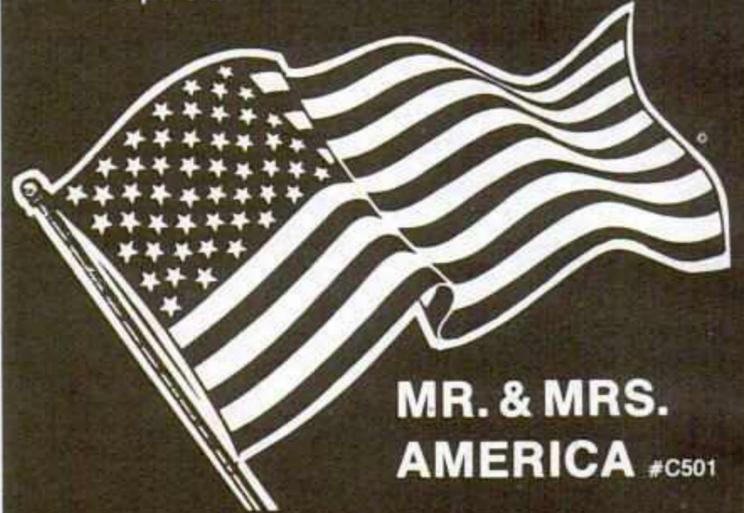
New lineup at WOJW-AM, up-tempo MOR station in Warsaw, N.Y., has program director Robert De Mattina doing the morning show, Gary Stevens noon-2 p.m., and Robert Strachan 2-7 p.m. The 1,000-watt station features about 125 singles, 75 current albums, and mixes old records in all these. . . . Chuck Alan, who'd been program director of WGVM-AM in Greenville, Miss., has moved to KRMD-AM in Shreveport, La. Burt Brown has taken over as program director of WGVM-AM and Mickey Farrel is now the music director. The new lineup has Farrel 6-10 a.m., Eddie Carlisle until 2 p.m., Brown 2-5 p.m. and Chuck Early 5-midnight. Farrel also reports that "We will have a slight change in the sound of this No. 1 country facility as we drift to a softer country sound in order to grab the large share of the many late teens

(Continued on page 38)

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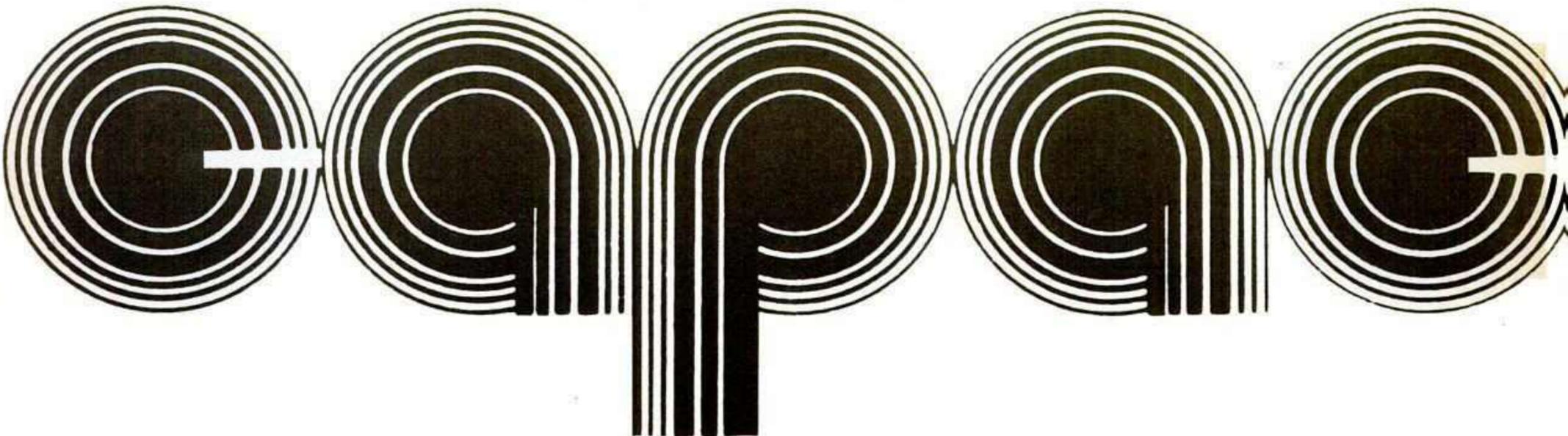
* includes payments to CAPAC publishers who also act as agents for foreign publishers.

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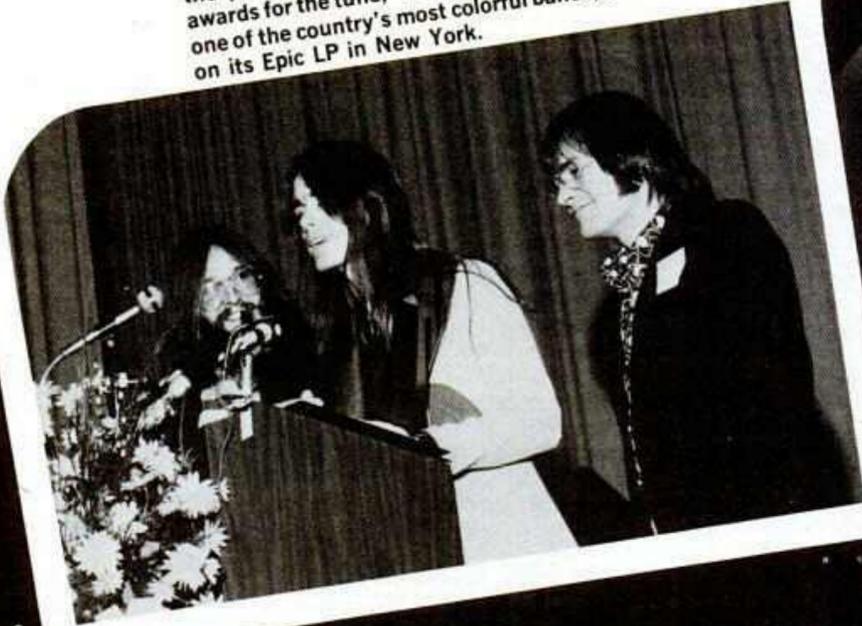
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Edward Bear is the group which had the biggest single of the past year. Here the group (below) receives several awards for the tune, "Last Song." Crowbar (second below), one of the country's most colorful bands, has been working on its Epic LP in New York.

Anne Murray is Canada's sweet-heart of song and a Juno Award winner.



CANADA'S 4-YEAR OLD STRUGGLES FOR ITS EMERGENCE

By Ritchie Yorke

AS IT GROPEs FORWARD into the fourth year of its "existence," the Canadian music industry stands fairly and squarely—by almost all accounts—at the edge of the cliff . . . a potential about to either flourish or fail, a blossom which will either bloom or wither, a baby eagle about to fly or die.

Lest that appear somewhat over dramatic, let me hasten to add that Canada represents a child which now must leave the nest to fend for itself. All the training has been completed, the potential explored, the possibilities envisioned. The time has come, putting it bluntly, when Canada must get it on. All of the dreams and ambitions which Canadians have put forward during the past three years will, during the next 12 months, either come to be or become memories. The soil has been more than adequately prepared and the seeds have been sown and it won't be long before the results are known.

This feeling arises from a recent polarization of issues, successes and problems. Some of the gray has been pushed aside to be replaced by areas of black and white. Businessmen who traditionally prefer to be all things to all types, are finding they must take a position and get off the fence. The very existence of a Canadian music industry depends on it.

As far as the U.S. singles and to a lesser extent, LP charts are concerned, 1972/73 was an extremely gratifying year for Canadians. A total of 30 singles and 24 albums qualifying in Canada as domestic content reached the Billboard charts, which represented a per annum increase of 15 percent for singles and 41.2 percent for LP's. These figures come from a specially-commissioned Canadian Radio-Television Commission study of growth in the Canadian music industry.

Canada's top single for the period was Edward Bear's Capitol recording of "Last Song," which sold a whopping 110,000 in Canada and well over one million in the States.

The present year has been a particular triumph for Capitol Records (Canada) whose president, Arnold Gosewich, is regarded as one of Canadian talent's foremost boosters and a man who sticks resolutely to the positive approach.

But for all of this year's inroads, the current representation of Maple Music on the U.S. charts is paltry indeed—one single (Anne Murray's "Send a Little Love My Way" (Capitol)

and two LP's (Anne Murray's "Danny's Song" and Mercury's "Bachman/Turner Overdrive").

Canadian artists continue to break through into the U.S. at a fairly frequent rate. It's the followup that has been letting the side down. Very few Canadian artists have been able to follow through on big successes (this for a variety of reasons) and virtually no artist from the north country has become established, even to a minor degree, in the rock album market.

The lack of LP success has been hurting the most—until a Murray McLauchlan, a Mahogany Rush, a Foot in Coldwater or artists of similar calibre break through the album field, Canada will simply not be taken seriously as a significant new talent source for the global village. This fact has been obvious for at least two years but until record companies accept it, the artistic acceptance of Maple Music in the U.S. and elsewhere will be choked off. It's as simple as that.

★ ★ ★

The Canadian music industry was born, international observers may recall, in the early summer of 1970 when the newly-appointed federal broadcasting regulatory body, the Canadian Radio-Television Commission (CRTC) announced its intention of legislating for a percentage of domestic music content on all Canadian AM stations. Hitherto these stations had been a duplication of U.S. stations, news and weather being the only evidences that you were actually in another country.

It would be a considerable understatement of the facts to say that these regulations were and still are controversial.

Rather than learn to live with them, the Canadian music industry has allowed the regulations to become the stepping off point for seemingly-endless bitterness and often vicious debate.

The majority of broadcasters have demonstrated admirable chauvinistic spirit in giving fellow Canadians a crack at the airwaves and subsequent public popularity, and in doing so, they have been responsible for the string of singles hits which have made this country the world's third leading producer of hit singles for the American market.

A handful of major market stations, super-paranoid about programming untested music (they prefer to stick tightly with the U.S. Top 20), have waged a continuing war to have the Cancon regulations loosened or dropped altogether. At first, they claimed the regulations were undemocratic and unfair.

Then they raised the issue of declining U.S. credibility through forced play and even persuaded one fairly prominent artist to publicly condemn the concept of regulated programming. But the massive U.S. success of "Last Song" rather convincingly downed that theory.

The heart of their complaints is that there just isn't enough good Canadian singles to fill the domestic content quota. The subject is eminently debatable but of late these broadcasters have been winning an increasing amount of sympathy and supporters. Many observers have been quite literally stunned at the identity of those suddenly speaking out for an end to legislation.

In a recent issue of the CHUM Report (a weekly publication of one of Canada's top AM pop format stations and the foremost advocate of change in Cancon regulations), the lead story read: "What you have is a turning point in record industry attitude toward Canadian content regulations. Or so it seems to us based on comments by Canadian Recording Industry Assn. president Arnold Gosewich in the Toronto Globe and Mail.

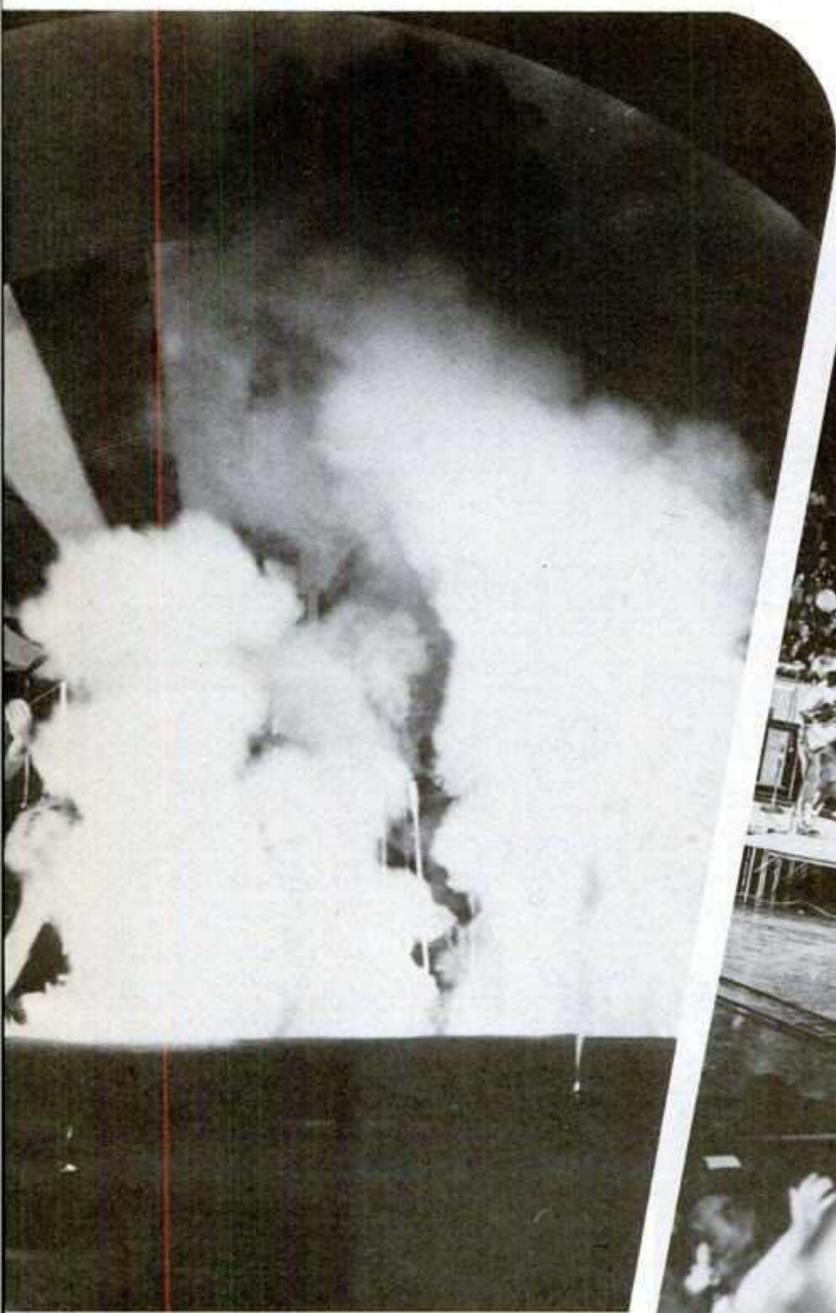
"Gosewich disagrees with the regulation and does not wish to see it extended to FM radio. 'This is a creative industry and I hate to see it legislated. The selection of music on radio is a creative process,' Gosewich said. He would rather see the promotion of Canadian artists left to the recording industry.

"Note the special significance. It's the first time a record company president has expressed public disagreement with the regulation. As such, the statement gives the first substantial clue as to record industry attitude towards regulations.

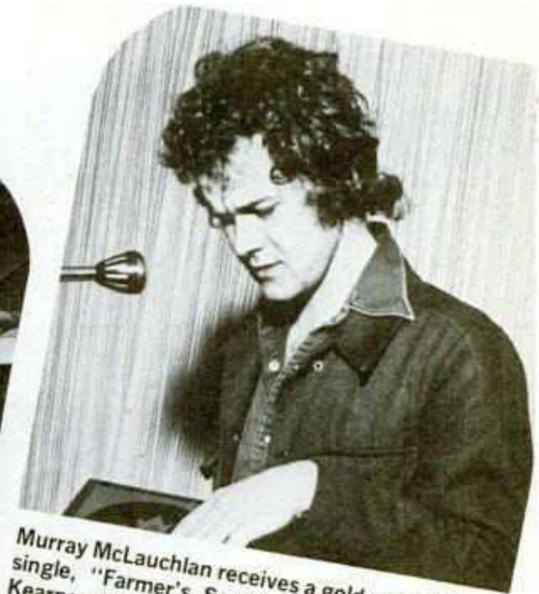
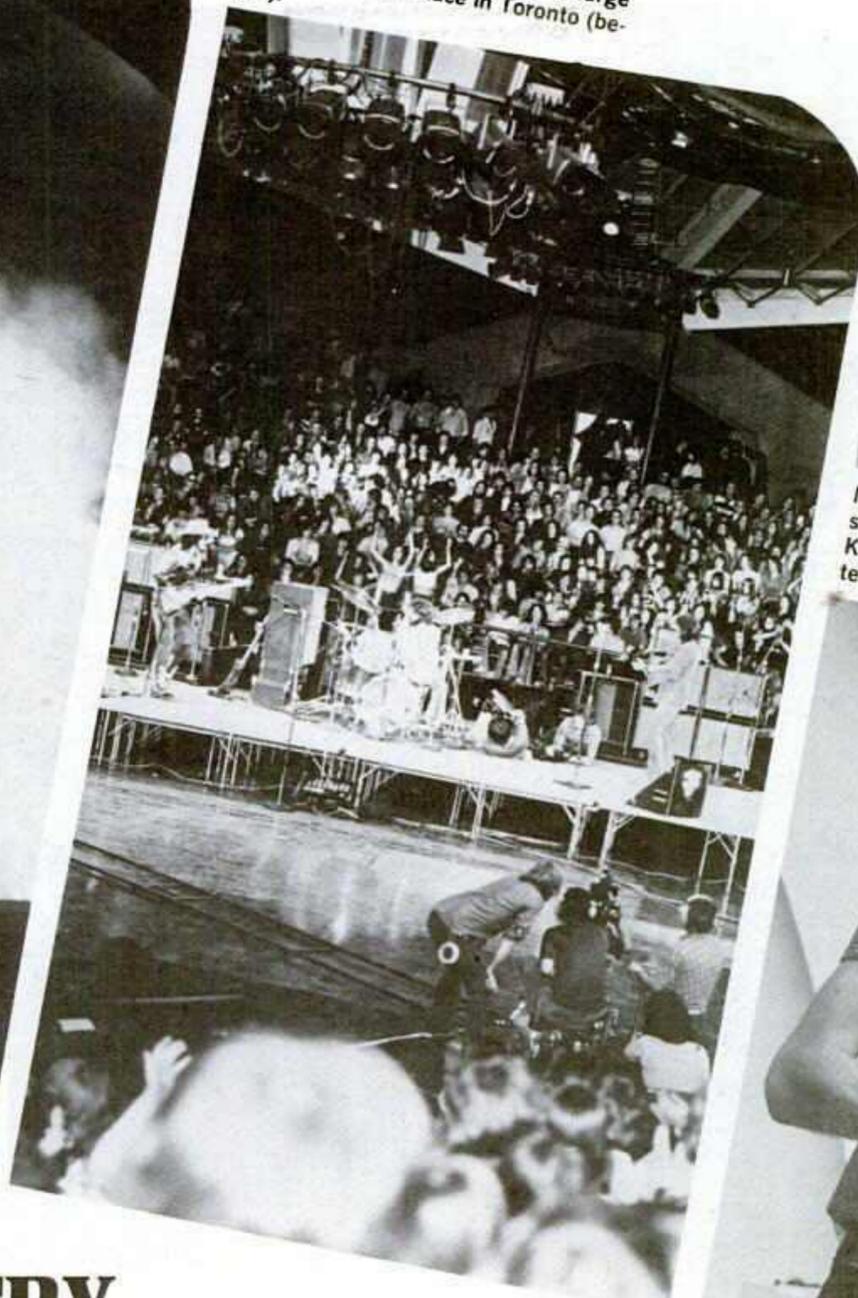
"Clearly, they reflect an emerging point of view within the industry that regulations don't seem to be working. For a while most record men welcomed regulations when introduced, many now are 'not sure regulations are doing any good.' "

There can be little doubt that the coming months are going to bring a concerted campaign from a growing segment of the music industry to change the regulations. Will it succeed?

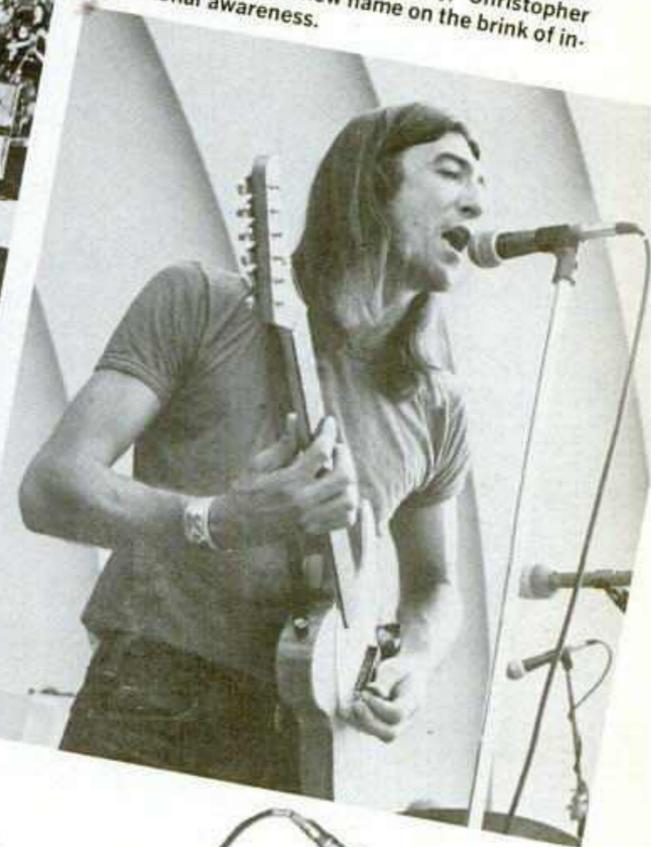
Much depends on the outlook of Commission chairman, Pierre Juneau, who has established a reputation for envisioning broad perspectives and who is usually un-moved by self-seeking-and-sympathetic lobby groups (witnessed by his determination to institute AM Cancon regulations over claims by



Fludd, a Daffodil act, causes some confusion with a smoke-filled performance (left); the Stampeders draw a large crowd at Ontario Place in Toronto (below).



Murray McLauchlan receives a gold record for his single, "Farmer's Song" (above); Christopher Kearney (below) is a new name on the brink of international awareness.



Alex Machin is the hard-hitting lead singer with A Foot In Coldwater, recently signed to Elektra in the U.S.

MUSIC INDUSTRY AS AN INTERNATIONAL FORCE

the Canadian Assn. of Broadcasters that there wasn't sufficient talent in Canada to warrant legislation).

Juneau's last words on the subject (with the exception of the Billboard interview which appears elsewhere in this spotlight) was "there will definitely not be any cutbacks."

In an article by the Montreal Star's Juan Rodriguez, Juneau noted: "There is no country in the world, except the U.S. (and that needs qualifying) where there's not a framework of regulations to help talent in music, film and so on. If this is necessary in Britain, France and the Soviet Union, then how come we Canadians don't need it?"

"There's a terrible masochistic attitude in Canada that we don't succeed because we haven't got the talent. It's not true. We have trouble because the odds are extremely difficult. Other countries realize this, but because we live within the mentality of the U.S. we take our standards from them. No other country in the world does that."

Insiders insist that the CRTC is committed to at least another five years of Cancon AM legislation and that it also has a few surprises up its sleeve for as yet unlegislated FM stations.

Overall, the situation appears somewhat ludicrous when one considers that some segments of the music industry in Canada are biting the hand that fed them in turning against the slender threads of the web which conceived that industry—i.e. the Canadian content regulations that created a need for record product.

★ ★ ★

There's fairly consistent agreement that—whatever the reasons—the Cancon regulations are not working as well as they might. The broadcasters refuse to accept any blame for this. They say that the major labels are simply not producing enough Cancon records of sufficient quality to fulfill the quota.

They may have a point.

"How can we possibly meet 30 percent when we don't have the qualitative selection of product?" asks CHUM programmer Dave Charles. "All these record companies don't come up with product, so we have to resort to Canadian gold. As a result, major artists like the Guess Who, Neil Young and Gordon Lightfoot, are having trouble making hits in Canada because we have to play so many of their old songs."

CHUM fills its Canadian content quota with as much as 50 percent "gold" which presumably helps to avoid the unpro-

ven content tune-out factor theory. Other programmers have been heard to say that by next year they'll be able to completely fill the Cancon quota with proven oldies.

This quite predictably distresses record companies trying to break new Canadian acts. It may also have something to do with what some observers predict are the beginnings of a cut-back in Cancon production by some majors.

The majority of majors have commendably expended large sums in Canadian talent investment. Yet the fact remains that only one—Capitol Canada—has been able to make Canadian production profitable.

The lack of success (as yet) by other majors is certainly not for lack of dollar expenditures in production. Columbia of Canada is reported to have spent around \$500,000 on Canadian talent in the past two years and despite the release of several outstanding productions, the company has very little U.S. sales success to show for it.

All those with a stake in the continuing development of a music industry in Canada can only hope that Columbia will continue to search for that elusive hit. One does not like to ponder the overall picture should a major contributor such as Columbia give up on its efforts through disillusionment.

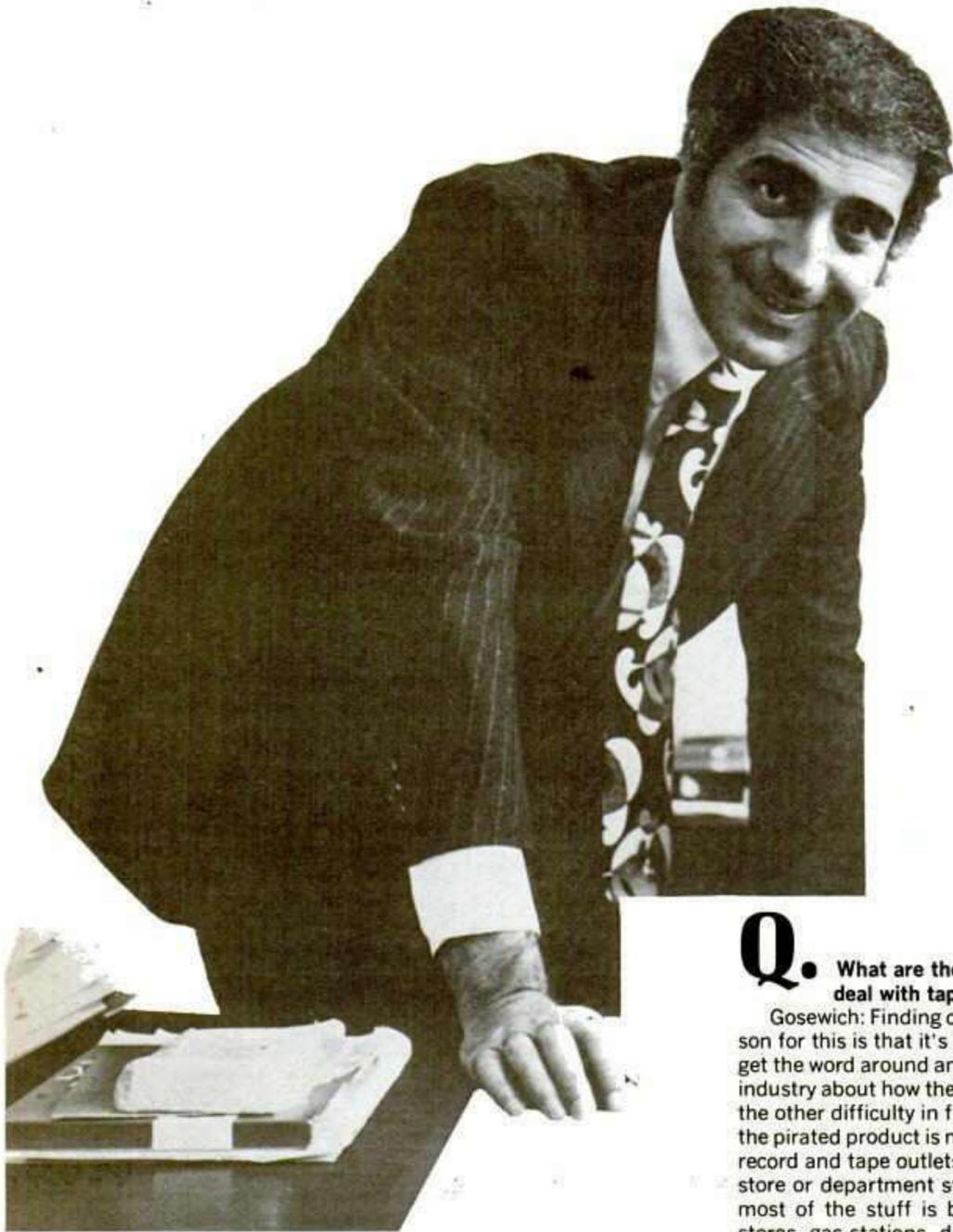
Polydor Canada is another major which admits to an expenditure in excess of \$500,000 on Canadian talent. "Looking at our bottom line," observes national promotion manager Alan Katz, "one would have to conclude that if sales come from charts, then the charts have been sporadic and so have the sales... the \$500,000 involves some amount of promotion but mostly it's recording costs. Our return has been minimal. We've done it on sheer faith alone and it's come to very little. By and large, that would have to be true for other companies, too."

Other majors such as London, RCA, Quality, GRT, A&M, WEA and Ampex have put varying degrees of dollars and effort behind Canadian talent development, without any great degree of success. Informed observers estimate that more than \$2 million was spent on Cancon production in the past 12 months.

According to the CHUM Report, the top six quantity producers and distributors so far this year have been London (79 releases), RCA (46), Columbia (34), Quality (31), Capitol (27),

Continued on page C-20

ARNOLD GOSEWICH: Top Man in a Hot Seat



The Chairman of the Canadian Record Industry Assn. Discusses the Problems Facing Cancon Music.

Arnold Gosewich, recently appointed chairman of the CRIA (Canadian Record Industry Assn.), has been the president of Capitol Records (Canada) Ltd for several years.

Winner of last year's Billboard Trendsetter Award, Gosewich is regarded as one of the shrewdest and most successful record men in Canada. He received an RPM Juno Award this year as Industry Man of the Year. Gosewich is also president of Maple Music Inc., the non-profit organization which organized last year's Maple Music Junket.

In the following interview, he speaks openly and honestly about the state of the Canadian music industry, as both he and fellow members of the CRIA see it.

Q. You recently stated that tape piracy was costing the Canadian recording industry at least \$5.5 million annually. Do you feel that the CRIA's get-tough attitude is having some significant effect on the pirates?

Gosewich: Well I think it's safe to say that if we hadn't taken any action whatsoever (since tape piracy became a serious problem roughly three or four years ago) that the amount of pirate tapes being sold here would be even greater than \$5.5 million. I think it's simply safe to conclude that if there was no action being taken in co-operation with various members of the CRIA who set up what amounts to a reporting system across the country of people to make one central source aware of tape pirate activities going on, along with co-operation from the CRMP (which has been fantastic) and the co-operation of our legal counsel who has done things above and beyond the call of duty, tape piracy would be even worse than it is today.

To the best of our knowledge, most of the pirated tapes are coming from the U.S. and the word would just get around that Canada is a very easy place to sell pirated tapes. To answer your question, I would say definitely the position taken by the CRIA has prevented the situation from getting worse. It has contributed to making the situation better although there's still a lot to be done.

C-6

Q. What are the biggest hassles in trying to deal with tape piracy in Canada?

Gosewich: Finding out that it's going on. The reason for this is that it's taken us about a year just to get the word around among retailers within our own industry about how the reporting system works. But the other difficulty in finding out is that so much of the pirated product is not sold through conventional record and tape outlets, like the conventional retail store or department store. That's not really where most of the stuff is being pushed. It's hardware stores, gas stations, drug stores, places that don't normally handle records or tapes so you can appreciate that finding out about it is a lot harder.

Q. Would you like to see the Federal government taking other steps in this area?

Gosewich: The Government hasn't taken any steps, whatsoever. To make my point very specifically, we've looked for the assistance of the customs department which is an agency of the Federal government. We haven't been too successful. We sometimes get local co-operation—a local customs branch will be helpful—but as far as a general directive to assist the recording industry in stopping pirate tapes from coming into Canada, we haven't had any co-operation whatsoever and in getting the co-operation, you've got the usual red tape to go through. We haven't made any significant headway yet, although we are continuing to work on it.

One of the positions taken by the CRIA is that if it comes down to it, we (the members of the CRIA) would be prepared to accept a voluntary embargo on all tapes coming into Canada as a means of preventing pirated tapes from coming in. But this in one way would be something of a hardship to those members of the CRIA who do import tapes. On the other hand, we feel if that's the way it has to be done, then we're prepared to do it. But we do obviously have to take into account other members of the industry who are not part of the CRIA and their positions may be different. But what we're looking for from the Government is to determine whether it can be done and whether there's sufficient acceptance by everybody in the industry who's in the business of importing product to accept this.

Q. How is the pre-recorded tape scene in Canada generally from a sales point of view?

Gosewich: It's growing. Living up to expectations, certainly as far as 8-track tape is concerned. I would imagine that based on general comment, no hard and fast facts or statistics, that cassettes have not played that large a role.

A Billboard Spotlight on Canada

Q. Could you explain why the CRIA has employed a non-music oriented public relations company to handle some of its activities?

Gosewich: Well, first of all the public relations company in terms of its people I can't say is non-music oriented. Some of the people we have actively involved with us do have a form of musical background of some shape or fashion. I refer to Ed Cowan and Brian Robertson, who both have some background in it.

Firstly, the CRIA has come to recognize that there is a large role to be played on the part of the Association in presenting a better public image, if you will, of the industry generally. We simply feel that the public doesn't know very much about the recording industry as such, let alone everything that goes on within it.

The second reason is that the Association, if it's going to be representative of the industry as it wants to be, then has to recognize that it has to take various positions on subjects. In order to do so, it has to ensure that its position is properly informed not only to the public but to various agencies of government and various levels of government as the case may be.

Thirdly, as part of the desire on the part of the Association to publicize activities that go on within the industry especially related to Canadian talent development outside of Canada, we need what we call a professionally-minded public relations company to assist us in that particular goal as well.

Those are some of the main reasons why we decided to go with a public relations company, period. The selection of Carleton Cowan was related to trying to find a public relations company that we felt would be able to help fulfill those particular goals and others that we have, and also had some kind of sensitivity to the recording industry. We think we've found it in Carleton Cowan.

Q. The CRIA has been talking for some time about broadening its membership. Have there been any concrete steps taken in this direction?

Gosewich: Quite a number since we had our annual meeting in May. Firstly, we had to formally approve changes to our existing by-laws that would provide for broadening the representation of the industry within the CRIA. That meant changing the by-laws so it wasn't just an Association for manufacturers. It is now an Association for people or businesses within the industry other than manufacturers. That has been done.

The second thing that had to be done was we had to provide for a new membership fee structure. In broadening the type of businesses that could become part of the Association (if they wanted to), we also had to recognize that, in plain simple language, a lot of people couldn't afford to join. Under our existing member structure, many businesses would just not be able to join. The bulk of the members now making up

Continued on page C-30

SEPTEMBER 29, 1973, BILLBOARD

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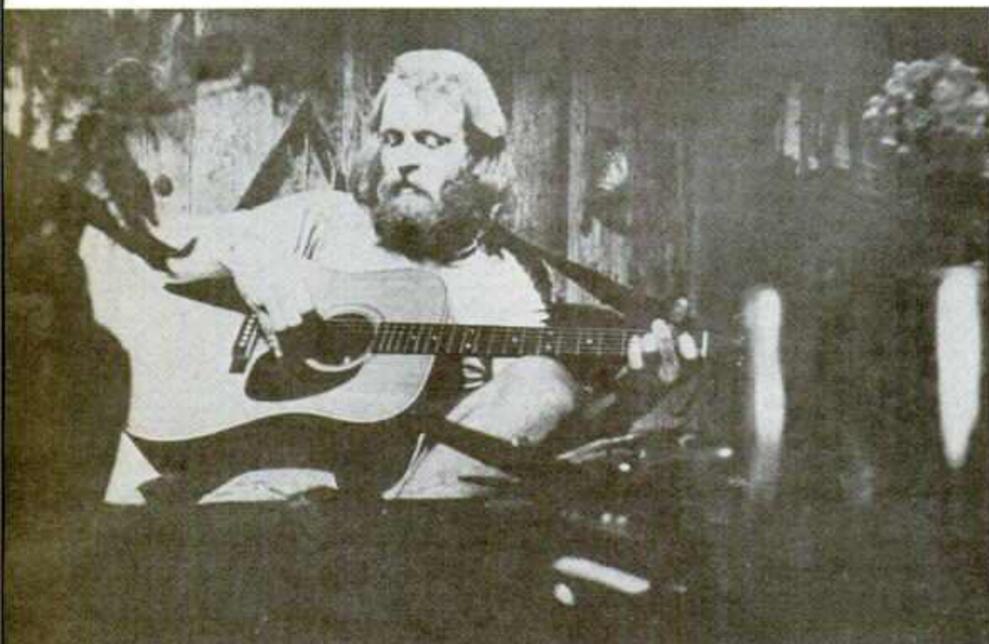

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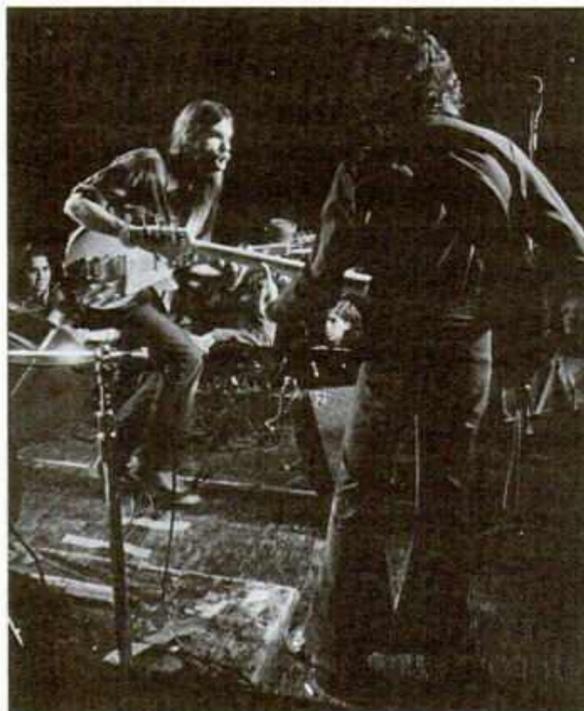
THINGS ARE SHAKIN' ON THE WEST COAST

Vancouver strives to establish a well of creative activity

By Jeani Read



Valdy: he offers sensitive contemporary music and may tour the U.S.



Bachman-Turner Overdrive: a good export (top) with power in the States. Chilliwack (above) remains one of the major West Coast acts.

Within the industry itself, as well, are enough artists to make the South consider the Northwest with interest, many of whom are beginning to realize the necessity of making themselves known across the border.

One classic, if extreme, example of ignoring the Canadian market in favor of the American is the extraordinary activity being generated by the now Vancouver-based Bachman-Turner Overdrive, headed by ex-Guess Who guitarist Randy Bachman and managed by Vancouver booking agent Bruce Allen.

Allen and Bachman's energies have always been aimed away from what they consider Canadian apathy and disinterest; as Brave Belt the band moved from Winnipeg to Vancouver to get some kind of a corner on regular performing possibilities, and with a recent name change and a particularly advantageous record deal with Mercury in the U.S., BTO has been cutting a swath of successful concert dates across the continent whose repercussions are

only beginning to be felt north of the 49th parallel.

BTO's Creedence-styled hard rock is finding its biggest audience in the Southeastern U.S., with a return tour booked almost immediately on the heels of their first American concert exposure in July, but response has been strong enough on the West Coast to warrant a return engagement—as headliners—at the Whisky in L.A., and chart response to their first album has led Mercury to put a push on the release date for the second, which will be recorded at Seattle's K. Smith Studios. According to Allen it is something that could never have taken place if the group had been content to follow the circuit on their home territory.

Vancouver's Skylark, too, who moved from Vancouver to L.A. last year, hit impressively on Capitol with their single, "Wildflower," which reached No. 9 in Billboard, and report a projected tour to be booked by CMA in late October, concurrent with the release of a second album, also to be recorded in L.A.

With West Coast artists who have elected to stay on home ground the picture is slightly less impressive, but the directions are also beginning to take a perceptible southward turn. Chilliwack, whose contract with A&M was dropped after a six month extension, is out looking for a new contract that includes American distribution, with a

Continued on page C-28

SEPTEMBER 29, 1973, BILLBOARD

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THE REASON Western Canada has always been something of an enigma, and the reason it continues to be one in spite of an undeniable and constantly accelerating level of industry activity, is that no-one seems to be able to properly evaluate its potential, its direction or its ultimate position.

Understandable, since the industry is still, if not in its infancy, at least suffering a complicated adolescence, where growth is an uneven and disorienting experience.

Isolated geographically from the rest of Canada, and hitherto insular, it would appear, by virtue of its almost elitist sense of Canadian consciousness, the West Coast is only now emerging from its identity crisis through the efforts of a few whose insights and resources extend beyond the arbitrary psychological parameters that had previously been established.

Canadians have talked about the West as a vast storehouse of untapped potential and then have lamented the lack of East-West solidarity that, once corrected, would supposedly establish a triumphantly autonomous Canadian music industry that would knock the world on its ear.

These are nice things to talk about, but presumably the pipe dream stage is over. The industry in the West is, undoubtedly, growing. But where before Vancouver was being touted as the Los Angeles of the 50's, it is becoming increasingly obvious that what we are going to have here, if anything, is not so much a major recording enterprise as a valuable production center, where impressive studio facilities and an eminently qualified pool of musicians will combine with a uniquely creative working atmosphere, whose collective advantages are rapidly becoming apparent to artists from both East and South.

The general consensus in Vancouver within the industry as it now stands is that, in conjunction with its technical development, a tangible change of attitude has taken place, one in which cooperation has replaced rivalry to an extent where infighting has resolved into constructive sibling dialogue.

But that in itself isn't nearly enough.

C-8

CRTC's 30 percent Canadian content regulations notwithstanding, it is becoming understood that a truly lucrative and satisfactory industry cannot survive in the limited Canadian market, much less the environs of the West Coast; and those in the industry who realize the necessity of connections with the South as well as amicable relations with the East, and who are determined enough to establish them, are the ones on whom our survival depends. For Vancouver, it is considerably more important to talk to Los Angeles than it is to talk to Toronto, and the difference now is that we are starting up the conversation.

One of the most important single links with the L.A. pulse is Steve Douglas; while he has kept his presence in Vancouver at an extremely low profile since his move from Hollywood over a year ago, Douglas is now in a position to implement his plans for his own Britcol Productions, which he has held in abeyance until its recent government approval as a public company.

As former head of singles a&r for Capital, head of Mercury's West Coast office, highly respected studio musician and head of his own Pentagram Records, Douglas' connections with the American market are nothing short of impeccable.

Thus far his involvement in Vancouver has included some independent production and session work—two of his three major productions, including the Cascades' release of Barry Greenfield's "Sweet America"—made respectable inroads in the Canadian charts.

And his personal ties with Los Angeles musical figures have enabled him to introduce them to the capabilities of Vancouver studio men, a case in point being the work done at Vancouver's Can-Base Studios on the strongly-charted "Bongo Rock" album, which utilized producer Mike Viner, arranger Perry Botkin, and was released on Pride, a former subsidiary of MGM.

The sound may not have been as quickly achieved or as clean as what might have been possible in L.A., but it was a way of opening a door to the possibility of a fresh production area which might not otherwise have been considered.

Britcol, one of the few public companies to exist on a small scale, will be financed well into the six figures, according

A Billboard Spotlight on Canada

NUMBER ONE: THAT'S THE WAY IT IS
IN CANADA ON CAPITOL



Anne Murray

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Thouin

SUZANNE
STEVENS
RICHARD
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PELTIER

BOB
M'BRIDE

FERGUS
new potatoes

Edward Bear



Bill King

FLYING
CIRCUS

KARO

RONNEY
ABRAMSON

PRIVILEGE

CHRISTOPHER
KEARNEY

GENE
MACLELLAN

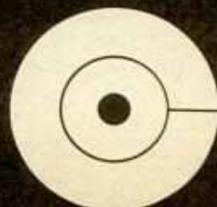
Shirley
Cikhard

TOMMY
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Pepper Tree

To be number one in Canada means being involved
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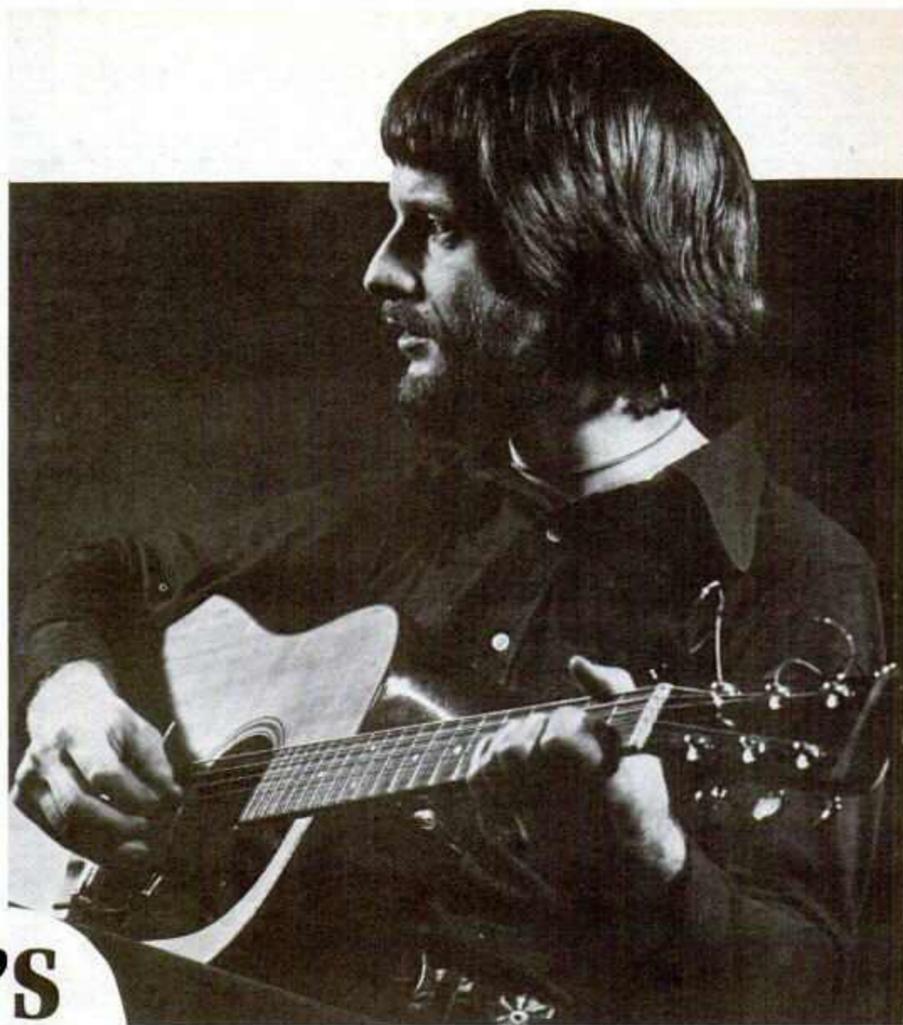
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Activity in Edmonton: rock is cut at the Century II Studios (above) and Karl Erikson works out one of his songs (right). Keith James (below left) helped computerize CHED's music operation.



EDMONTON'S CREATIVE BUBBLE HAS BURST AFTER BREWING SOME TIME

By Ann Stark

WHILE THE MUSIC CAPITALS OF THE WORLD ROCKED ON, Edmonton was faithfully ignored en masse by the Canadian industry, until the summer of '72. That was the time of "Procol Harum Live With The Edmonton Symphony"—an album that sold its way to gold right around the world. Edmonton in its salad days of music. Not quite. It's been brewing here for a long time.

Taking a brief glance at the city's contribution to the communications media during the past year, I would say that Edmonton, Alberta has got one hell of a lot to be proud about—and that is an unbiased opinion as I'm not really considered one of the natives.

The Province's first 16 track studio opened and a second is expected to be available by next month; a couple of production companies also new to the skyline; automation in radio; new labels launched; an additional television channel; hit records from resident talent; and jingle packages used all the way from Edmonton to Australia. Read on and you'll understand that some of the finest talent on the continent has combined to make the past year in Edmonton a moment to remember in a light year of media history.

1973 has seen the completion of the technical automation of CHED Radio, the city's number one station—format top 40. Not to be confused with "automated radio," CHED has removed almost all technical responsibility from the announcers; the station has not removed the announcers—this would have been pointless as 'personality radio' has reigned supreme in this city for many years. The automation abolished the use of records and all the music is transferred to cartridge, including album cuts and, as most stations, CHED has used carts for all commercial spots for quite some time now.

All the music is kept in the automation system in the library, there is no music whatsoever in the control room. The equipment involved consists of two Gates 855's, one IGM Instacart, five ITC's and one ATC. Twenty-four hours of gold programming runs through the Gates 855's which can handle



Tommy Banks, the city's leading communicator-producer, on the set of his TV show.



Bob Comfort is president of Tinsel and Sham, radio-TV production firm.

up to 110 cartridges; the current week's playlist is programmed through the IGM Instacart as does the news and weather intros; the IGM can operate 48 cartridges at one time.

The announcer has a music list and a touch-tone selector—all he is required to do is dial up the number of his song and hit "start" when he's ready. Audio levels are automatically controlled with the use of limiters on any talk up or back sell on the music. Commercials are limited audio-wise in the same manner. The only level the jock has any control over at all is his mike.

A great deal of research and experimentation has gone into this operation by the CHED people as there are no other stations using this kind of automation. Clint Nichol and Tom Davies, station engineers, innovated and devised all the calculus and logic patterns, while operations manager, Keith James and music director, Wayne Bryant, computerized the programming sequences. Wayne explains, "This system is unique in that it gives us all the advantages of an operator without the disadvantages: the automation doesn't make the decisions, this is still left up to the announcer. The jock still has his choice of music, the computer will find it for him and control its level. This gives the guy more time to think about communicating, and that is what CHED is on the air for in the first place." CHED's system, the first of its kind in North America, has been highly acclaimed by programmers from all over the Continent.

★ ★ ★

It hasn't really been so terribly surprising that all this musical by-passing has been played on the Edmonton market—the city has been "bubbling under" for a long time. It was in

December last year when Tommy Banks burst the proverbial bubble into reality. Led by Banks, a very determined group of partners and associates saw the culmination of their 16-track studio, a goal towards which they had all been striving for three years. Century II Studios were, at last, in operation. The Century II label had been planned and that too, became a reality this summer. Banks has indeed launched a bona fide endeavour to combine artistic integrity with financial viability.

Welton Jetton of Auditronics Inc., Memphis, was contracted to design the entire studio plan, the acoustics, the floor plans, installation of the Auditronics custom built console and the electronic lay-out. The studio building, located just outside the city of Edmonton, was built by the Army in 1941 to be utilized as communications base. The construction was almost like a fortress with walls of six-inch thick poured concrete. The building was abandoned in 1948 and needless to say, it didn't fall apart. The solidarity of the structure was the primary reason for placing the studios in this locale—acoustically it would be perfect.

The studio complex houses two studios, a control room, lounge, offices, dressing room and shower facilities, storage area and practice hall. The two studios are designed sound-wise in a totally opposite manner, one being completely dead with absolutely no sound interplay from walls, ceiling or floor; the auxiliary studio is a massive echo chamber with a very live ring to its audio quality. Combining the two, it's possible to record a 75 piece orchestra.

The board, 20 channel input and 16 output—was hand built in Memphis at the Auditronics studios. The same equipment has been installed at TMI Studios, Trans Maximus and Stax of Memphis. Century II Studio Manager, Gordon Forbes, was in Memphis learning the intricacies of the console while it was undergoing construction.

There are three main areas of production at Century II: commercial advertising concepts, radio and television, and record production. The advertising has become very successful in a surprisingly short time; they are producing material for most of the country's department store chains, breweries and garment industries. The productions appear nationally or in some cases, regional concepts for any one market from coast to coast. The broadcasting department is expanding everyday with radio and TV ID packages being aired from Edmonton to Australia.

The studio can be rented on a regular time-buying basis, which cost-wise, is highly irregular; it compares at about half the price of any competing market. According to Century II's General Manager, Dale Partridge, "The price is an absolute bribe to get artists in the studio to attain the needed credibility for the new facilities, and mainly to establish Edmonton as a city with a recording industry."

★ ★ ★

The Century II label was officially launched earlier this month with the "Cantata Canada" album, the first of a series
Continued on page C-32

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Cantata Canada

Privilege

Cantata Canada is a Canadian dream that belonged to producer, Doug Hutton. It was unified and energized by Privilege. Now Cantata Canada is Century II's first album. And thanks to the unprecedented support, advice and faith of Arnold Gosewich and the great people at Capitol Records, Cantata Canada is happening across our country. Cantata Canada is Privilege. The excitement is Privilege. It's just the beginning of Privilege.



Andy Krawchuk/Al McGee/Mel Degen/Harry Krawchuk/Garry Dere/John Hannah

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Don't Stop Now

The Original Caste

The Original Caste are back home in Canada.
And so is their smash hit, "One Tin Soldier", back on
the charts for the second time.

We think that's exciting.

Watch for their new Century II single "Don't Stop Now."
Produced by Bruce Innes, it pulses with the same kind of magic
that has created sold-out audiences
all over the world.



Dixie Lee Innes/Gary Carlson/Bruce Innes

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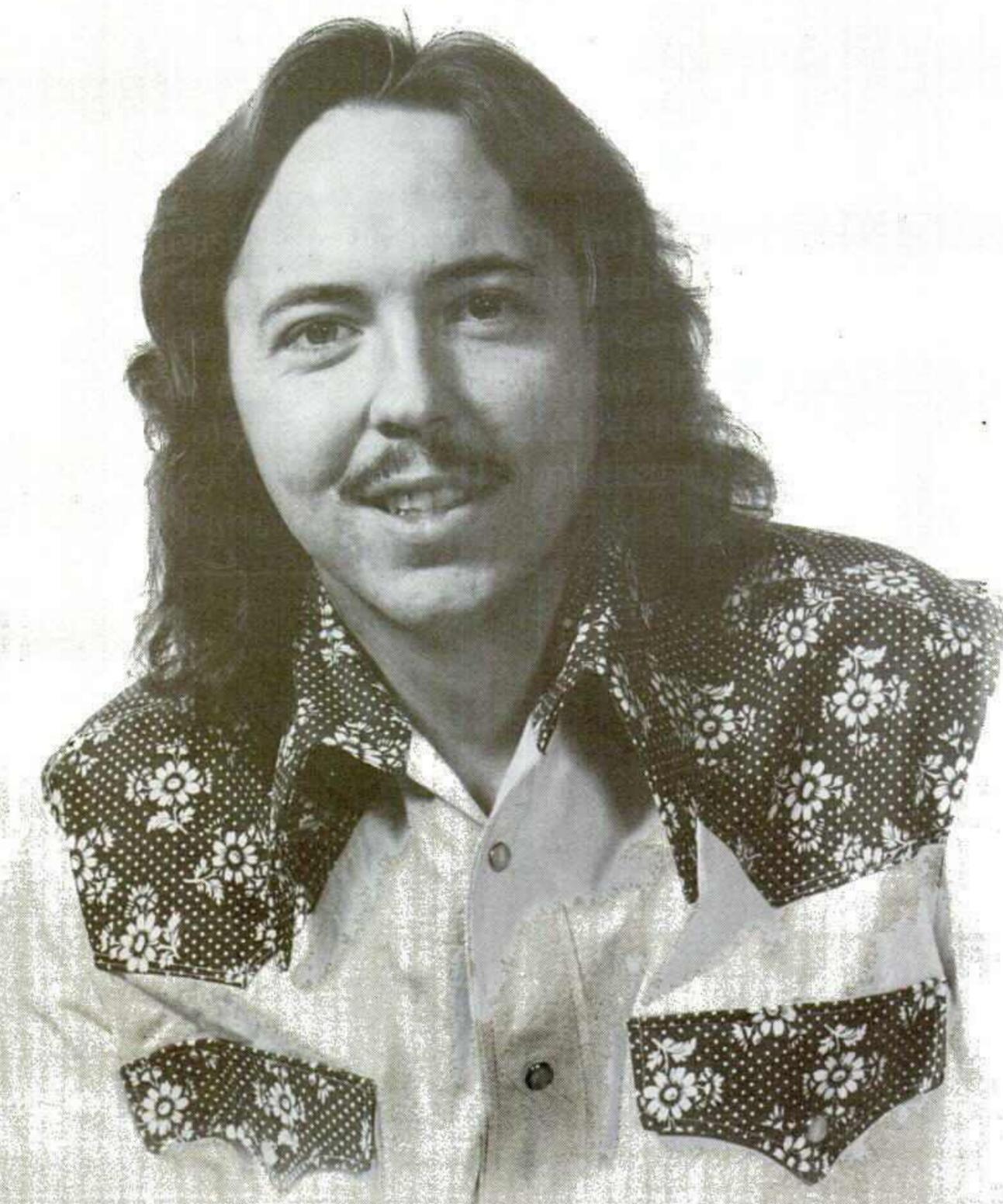
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Leaky Old Boat

Terry McManus

Sunshower. Love Is Wine. Carolyn.
Three in a row. All written, produced and recorded by
Terry McManus. And, after a year's silence,
Terry reappears on October 8th with his first
Century II release "Leaky Old Boat."



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CENTURY II RECORDS

Irresistible You

Donna Warner

Donna's earthy voice stood out wherever "Three's A Crowd" performed. The group's last album was produced by Mama Cass. Donna's first solo single was produced by Keith James for Century II Records.

Donna gets a fresh feeling into her sessions and "Irresistible You" will let you share Donna's special something.



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Century II was born because of a guy named Tommy Banks, who believes in Canada's second century, Canadian Musicians and Canada's music industry. Tommy also believes in Believing. Optimism. Enthusiasm. And People.



People. Engineers like Gordon Forbes and Les Bateman.

Two guys who know music as well as electronics. They work hard at getting what you want. The sound is good. We created a unique studio, with the help of Mother Nature, the Canadian Army and Auditronics of Memphis. It's a solid, concrete building built by the Army during World War II. Now it's Canada's newest studio. And it's located in a quiet, countryside setting.



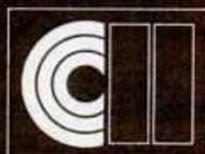
People. Like Skipper ('Down On The Flat Rock'/Capitol). Soon to release their second single, now on Century II, called "Papa Sit Down".



People. Like Lynne Reusch who heads up CENTURY TWO PUBLISHING. Lynne has been both friend and counsellor to writers for the past five years with BMI Canada. She wants to hear from both new and established writers who are looking for truly professional representation of their works.



People. Like Maggie. Call her for more information about us. She's sharp. Attractive. And you'll like her.



CENTURY II RECORDS/ CENTURY II STUDIOS LTD/ CENTURY TWO PUBLISHING LTD

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Producers Probe Their Own Music

Over the years, Canadian-based producers have come in for more than their share of criticism, some of it perhaps unwarranted. Talent supporters often claim that it is in fact the Canadian producers who are responsible for the country not reaching its full potential.

The producers don't often get a chance to express their viewpoints on the situation, so the following survey offers their comments.

Questionnaires were sent to Brian Ahern, Terry Brown, Dennis Murphy, Art Snider, Doug Hutton, Paul Hoffert, Ken Harris, Mel Shaw, Gene Martynec and Dick Flohil.

Completed forms were received from Gene Martynec (Edward Bear), Paul Hoffert (H.P. & Bell Productions), Dennis Murphy (Sundog Productions), Terry Brown (Doctor Music Productions), Shel Safran (Shel Safran Productions), Mel Shaw (MWC Productions), Dick Flohil (Downchild Blues Band), and Ken Harris (K. H. Productions Ltd).

Q. What were your most successful (on a unit quantity basis) album and single?

Martynec: "Last Song," Edward Bear (Capitol), single; "Edward Bear," (Capitol), album.

Hoffert: "One Fine Morning," Lighthouse (GRT), single; "Lighthouse Live," (GRT), album.

Murphy: "Treasure Song," Bob McBride (Capitol), single; "Butterfly Days," Bob McBride (Capitol), album.

Brown: "You Me and Mexico," Edward Bear (Capitol), single; "Moe Koffman Plays Bach," (GRT), album.

Safran: "Riverboat Ladies," Timothy (RCA), single; "Xavieria!," The Happy Hooker (GRT), album.

Shaw: "Sweet City Woman," the Stampeders (MWC), single; "Sweet City Woman," the Stampeders (MWC), album.

Harris: "Summer in the City," Strange Movies (Van), single.

Q. What were your most successful (on a qualitative basis) album and single?

Martynec: Your choice.

Hoffert: "Take It Slow," Lighthouse (GRT), single; "Lighthouse Live," Lighthouse (GRT), album.

Murphy: "Butterfly Days," Bob McBride (Capitol), single; "Pemmican Stash," Christopher Kearney (Capitol), album.

Brown: "Goodbye Mama," Dave Nicol (Columbia), single; "Dave Nicol," (Columbia), album.

Safran: "Coming Home," Cathy Young (GRT), single; "Travel Stained," Cathy Young (GRT), album.

Shaw: "Sweet City Woman," Stampeders (MWC), single; "Carryin' On," Stampeders (MWC), album.

Harris: "Ode to Edith," John Murray, single.

Q. Do you consider the facilities in Canadian recording studios to be the equal of what you've heard elsewhere?

Martynec: Yes and No attitude. Good equipment except monitors in some cases.

Hoffert: Yes. But the record mastering facilities are inferior, and the average engineer is inferior for rock dates.

Murphy: Yes.

Brown: Yes.

Safran: RCA is the only place to record rock in Canada.

Shaw: Yes.

Flohil: The facilities certainly seem equal to what I've seen in New York, but while New York has lots of talented engineers, operators, etc., we still have relatively few. Therein lies what difference there is. Terry Brown however is God and who can argue about the talents of Dave Green or Phil Sheridan?

Harris: A few studios, yes.

Q. Do you have any complaints or comments about your dealings with the major record companies in this country?

Martynec: Not yet.

Hoffert: They tend to think on a restricted market basis and the a&r departments tend to accept and be content with material that is not of international calibre.

Murphy: Most are afraid of the action they spend most of their time talking about seeking.

Brown: More companies should be eager to invest. At present commitments are borne by a few companies.

Safran: I think we would make a gigantic step forward if record companies would put people in the positions of a&r who could actually do a&r instead of PR.

Shaw: They're as good as any I have had dealings with around the world.

Flohil: Not really. Downchild has a fine working relationship with GRT. Sure, everyone's working with nickels and dimes, and some stuff that manages to get issued on records should never see the light of day because it lacks worth—and, worse, conviction. Sure, everyone's short of money, and promo men have far too much to do, to do it all well, but that's the breaks—the Canadian music scene is simply small, because Canada is small. And all of us are relatively new at it, and we're stumbling along, picking ourselves up, drowning in puddles, and getting through as best we know how. For 40 years we haven't had a music industry at all; suddenly, thanks in no small measure to the CRTC and a handful of other people and organizations, we have one. It's never going to equal the New York scene overnight, and it's unfair and silly to expect that it should.

Harris: I guess it's who you know. The ones I know, everything's fine.

Q. Has the AM Canadian content regulations been of any assistance to your career?

Martynec: Hard to realize at this point but imagine it has helped.

Hoffert: Definitely.

Murphy: No.

Brown: Yes.

Safran: Yes but the old proverb—"it's gotta be in the grooves"—still applies. The regulation doesn't really help sales.

Shaw: I'm sure it has. We are extremely successful in Canada.

Flohil: Of course.

Harris: Yes.

Q. Do you think there is any room for improvement in the promotion activities of record companies in Canada?

Martynec: It has to be on an international level.

Hoffert: The variations from company to company are greater than international variations. The problem for Canadians is the cost per unit sale because of the market size.

Murphy: Yes.

Brown: Yes.

Safran: Most definitely. They're afraid to spend money. They pick one act every three years to get behind and it's usually the wrong act.

Shaw: There is always room for improvement. There are inventive promotion people in Canada. New ideas and excitement is needed.

Flohil: Yes.

Harris: If you have the money, you can do it all.

Q. Would you like to see a Canadian content quota on FM stations?

Martynec: Relative to musical output in Canada at specific time.

Hoffert: Yes.

Murphy: No.

Brown: No.

Safran: I think it would help as much as the AM regulation has—that was definitely a plus.

Shaw: No answer.

Flohil: Yes, most definitely. The problem with the AM regulations is that the key stations are not interested in supporting Canadian content—but will play Canadian content if it sounds safe and exactly the same as the U.S. content. Everything's measured against a U.S. standard, not only of quality, but of taste. There are a lot of experimental, interesting, innovative groups in Canada (also solo singers, of course), who need FM to get across their music which does not fall into the AM-U.S. commercial bag.

Harris: Yes.

Q. Would you like to see a more determined effort from the media to draw attention to what you and your artists are doing?

Martynec: Supposedly it helps a lot.

Hoffert: Definitely.

Murphy: Yes.

Brown: Definitely.

Safran: Most definitely.

Shaw: This is always a problem. It is an attitude that has to be changed. Believing in something is the first step in making others believe. Too many people in media do not believe that there are stars out there ready to get ink.

Flohil: Not really. Media responds to good publicity and promotion people and a positive, friendly attitude from the flacks who are pushing their wares. I've had great support on Downchild from all kinds of people; no secret to the way it's done—I've been lucky enough and clever enough as a publicist not to get trapped selling shoddy goods. Of course, most Canadian newspapers are dreary and old-fashioned and unable to attract young readers (or good young writers, for that matter!). And the underground press is full of tired, raggedy-ass, dumb left-wing rhetoric bullshit.

Harris: They're doing a good job right now.

Q. Can you and your colleagues produce music comparable to the quality of U.S. and English imports, in general?

Martynec: It depends on who in particular is working.

Hoffert: Yes.

Murphy: Yes.

Brown: Yes.

Safran: Most definitely.

Shaw: In general, the average isn't as high as the English and U.S. records but there are some very good competitors.

Flohil: Yes, given equal money and time. Meanwhile we'll go on doing the best, cutting corners, and occasionally surprising ourselves and the rest of the world.

Harris: Yes, with the right artists and backing.

Q. What was the finest Canadian single and album you heard in the past 12 months?

Hoffert: "Goodbye Superdad," Bill King (Capitol), single; "Lighthouse Live," (GRT), album.

Brown: "(Make Me Do) Anything You Want," A Foot in Coldwater (Daffodil), single; "Bearfoot," Bearfoot (Columbia), album.

Safran: "(Make Me Do) Anything You Want," A Foot in Coldwater (Daffodil), single; "The Second Foot in Coldwater," (Daffodil), album.

Shaw: "First Cut is the Deepest," Keith Hampshire (A&M); "Rock and Roll," Valdy (Haida); "Oh My Lady," Stampeders (MWC), singles.

Harris: "You Don't Know What Love Is," Susan Jacks (London), single; "Close Your Eyes," Edward Bear (Capitol), album.



Singer/writer Ronney Abramson from Montreal is a performer Capitol is touting at the English-speaking market.

Country Producers Assess Own Country

Country music is enjoying a broad spread of popularity in Canada with numerous TV shows, several major market country stations (CFGM in Toronto and CFOX in Montreal, as examples) and a growing level of professionalism within the industry.

Canadian country has yet to make its presence seriously felt in the U.S. market but the phenomenal local popularity of an artist like Stompin' Tom Connors is bound to have repercussions southwards before too long.

To get the inside view on country music in Canada, Billboard surveyed music industry figures. Here are some comments from George Taylor (Rodeo Records), Jury Krytiuk (Boot records) and Gary Buck, artist and producer.

Q. What were the most successful (Sales-wise) single and album with which you were involved in the past 12 months?

Taylor: "The Don Messer Family" (Banff SBS 5341).

Krytiuk: "Master Hartwell Story," Stompin' Tom; "Robbin' the Cradle," Con Archer (singles), "Stompin' Tom and the Hockey Song" (album).

Buck: "Pictou County Jail," the Haggarts (single), "Pictou County Jail Album," the Haggarts (album).

Q. Has the AM Canadian content legislation been of assistance to you?

Taylor: No.

Krytiuk: Yes.

Buck: Yes.

Q. Do you consider the facilities in Canadian recording studios to be the equal of what you've heard from elsewhere?

Taylor: Sound is a distinctive interpretation of a producer's requirements. If the producer attempts to be original, he is not necessarily subject to comparison from other sources.

Krytiuk: Yes.

Buck: Yes.

Q. Why is it taking so long for Canadian country music to make inroads into the U.S. charts?

Taylor: The inability of proper management and booking arrangements for Canadian artists in the U.S.A. to promote their product.

Krytiuk: The narrow mindedness of U.S. country executives to recognize what type of product the people will buy.

Buck: Because in most cases, the country a&r department head in the States is also the country producer and he is protecting his own status by not picking up other producers' work from Canada even if no front money is involved. If he is having a good year, he will claim they do not need additional product and if he's having a bad year, he won't pick it up because if he does and it's a hit, the boss may fire him and hire the Canadian producer.

Q. Does the Canadian country scene receive sufficient general media support?

Taylor: Yes from rural radio-stations but not from the press.

Krytiuk: No.

Buck: No.

Q. What is the biggest problem facing the future development of Canadian country music?

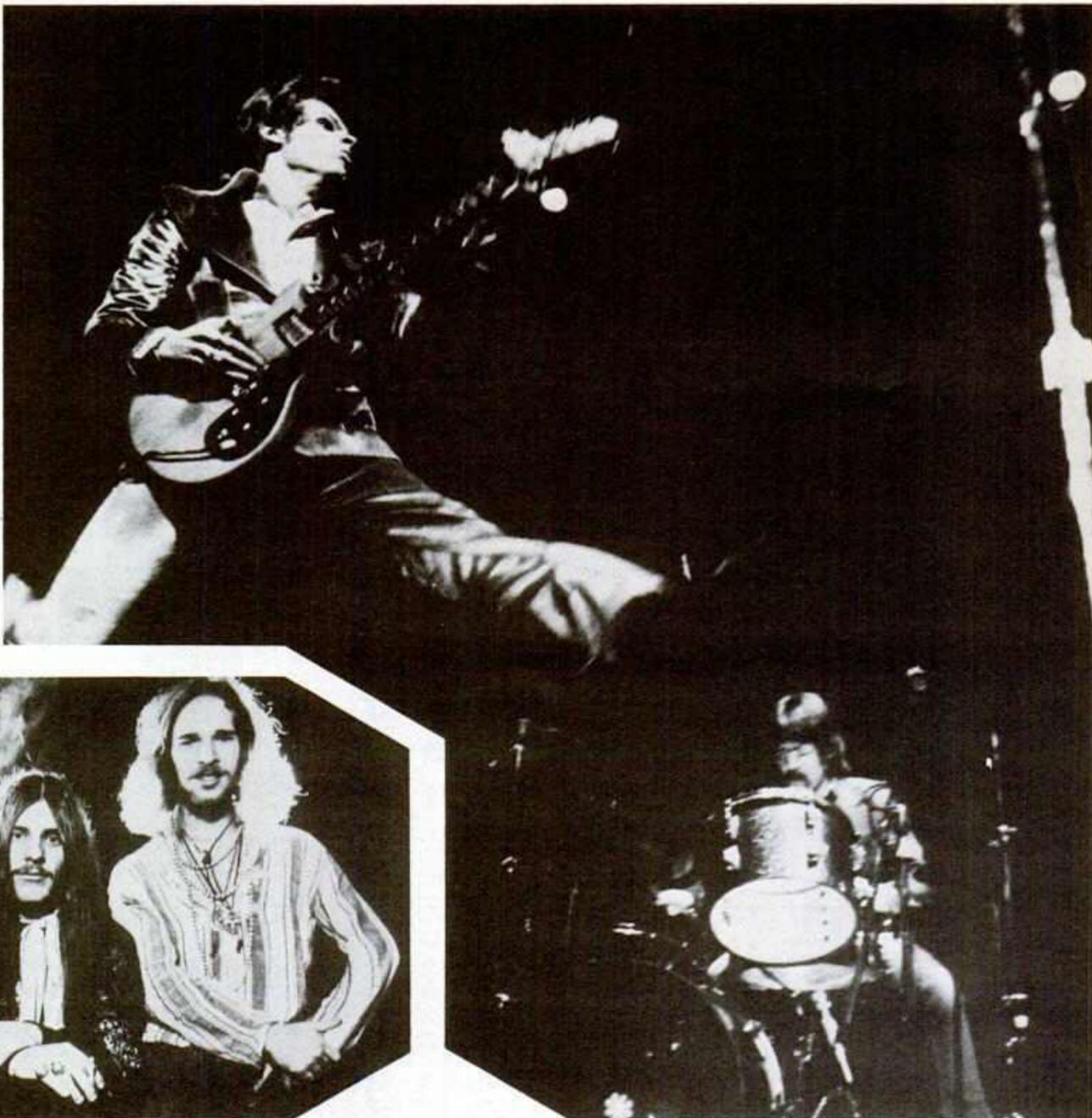
Taylor: My answer to question four in part. The close-knit scene in Nashville is another, and the lack of enthusiasm of U.S. controlled record companies to Canadian talent.

Krytiuk: Cracking the U.S. market.

Buck: Convincing rack jobbers to stock product that will sell in Canada but is not on the Billboard charts because it's not released in the U.S.

MONTREAL'S ENGLISH POP COMMUNITY STARTS TO MAKE SOME SPARKS

BY JUAN RODRIGUEZ



Two of Montreal's most successful English speaking rock bands are the Wackers with Randy Bishop flying through the air and Ernie Earnshaw at the drums (top right); and Mahogany Rush, the leading "heavy" rock band (above).

MONTREAL'S ENGLISH speaking population numbers about 800,000 out of the metropolis' total of two and a half million. This statistic alone has played a large part in determining the fate of English music in this overwhelmingly Francophone ambience.

Les Anglais are a large minority and English Montrealers have a difficult time finding an identity in the current surge of nationalism by the six million Quebecois around them. English Montrealers are alienated from the rest of Canada, particularly in the field of recording. (Only one of Canada's majors, Polydor, maintains a head office in Montreal.) As a result, it's not been easy for the city's English speaking singers and musicians to get a hearing.

Recent happenings indicate this situation is changing. The camaraderie between English and French musicians, particularly in the rock and pop fields, has never been more intense than it is now. People are trading off each other's ideas and plenty of distinctly original music is being created. Music that could only be created in Montreal . . . in fact, there are some who liken the city to San Francisco.

The three major English performers in the city are Mahogany Rush, the Wackers and Jesse Winchester. There are many others, but the special contributions of the above-mentioned three have been of particular importance in the development of the city's music.

A poll taken by one of Montreal's largest weeklies, *Le Petit Journal*, established officially that Mahogany Rush is the city's most popular heavy rock group, English or French. The group recently scored what is considered a major coup for local bands with its signing with Westbound of Detroit, for \$250,000, with a mandate to produce five albums within the next 30 months.

Mahogany Rush is spearheaded by guitarist-singer-composer Frank Marino, who is 18 years old. Four years ago, so legend (and fact) has it, Marino was undergoing the after-effects of an acid bummer in a hospital when he picked up a guitar, imagined he was Jerry Garcia playing down a track for an album, and suddenly Frank was playing guitar.

He later became known as "Le Hendrix du Montreal," as his guitar style bore an amazing resemblance to the late Hendrix'. The group recorded a 4-track demonstration tape of a Marino tribute to the late Hendrix, titled "Buddy." The recording was crude, but Marino's ode was haunting and his guitar style was downright eerie. The tape made the rounds of local recording companies without much success until it landed in the hands of Robert Nickford, then working as Eastern promotion man for WEA in Montreal. Nickford left WEA, formed his own independent label, Kot'ai (distributed by London Records of Canada), and released "Buddy" b/w "All In Your Mind." Local English stations would not play the disk, but it became a Top 10 on Quebec's large Radio Mutual network (whose flagship station is CJMS in Montreal).

The trio's first album, "Maxoom," was recorded in an at times run down East end Montreal studio but Marino was able to extract a raw sense of style and imagination that made Maxoom reminiscent of an early Stones or, indeed, Hendrix album. Mahogany Rush's debut album was a top chart item throughout last winter and the group was quickly recognized as superstars in Montreal.

Marino's fascinating style caught the attention of the rock journal, *Creem*, which entitled its expose: "Hendrix Alive In Montreal?" The band made a Detroit appearance early this year and then Nickford engineered the Westbound deal, which gave the group its own label, 9 Records.

The group's first Westbound album has been completed and Marino was (as of writing) mulling over the music. He's a perfectionist, and he knows what directions he wants the band to take. "Our first tour will be in quadrasonic sound and video," he enthused recently. "There's been a lot of three-man rock bands around, so we just have to be different. I consider the Hendrix thing, me supposedly sounding so much like him, to be a drawback but we've overcome that already." (The city's major critics agree with *Creem*, et al, that the group has an original style of its own.)

Mahogany Rush's second album was co-produced by Bob Segarini of the expatriot American rock 'n' roll group, the Wackers. The group played an engagement in a teenage beer parlor, the Mustache Club, a couple of years ago and enjoyed it so much that they decided to move to Montreal. Since then, the California quartet has recorded the bulk of its three Elektra albums in local studios.

Although they remain one of America's largely unknown bands, they are the school and college rock 'n' roll band in the city. They've performed so often during the past couple of years that their stage style has been honed down to a slick (including make-up and extravagant attire) edge that bursts with echos of the Beatles and the Stones. Segarini is a student of rock 'n' roll and quickly realized Montreal's potential as an international recording center:

"I feel we're on the verge of a very exciting situation here. Canada, we've found out, is the only English-speaking community in the world that hasn't reached anywhere near its peak yet. On the other hand, the Quebec music scene is so great because it has its own star system, and I think that should rub off on the rest of the country."

Both Segarini and lead guitarist/vocalist Randy Bishop have provided harmonies for a few local recordings and the Wackers are generally regarded as the city's most colorful (visually) rock act. For now, at least, the Wackers appear content to enjoy this role.

"We're not out to make a whole lot of money performing any more than we would not want to be worked to death to make someone else a lot of money," says Segarini. "We want to stay together as a band, to do that we have to pace ourselves."

Jesse Winchester, meanwhile, has been living in Montreal since 1967, due to his self-imposed exile from the U.S. draft.

At that time the Louisiana-born, Memphis-raised singer-songwriter literally had no other alternative than to seek employment as a musician. He played the small towns of Quebec province with a French-Canadian band for a while, and scuffled around the city's few folk houses performing his own songs ("Yankee Lady," "Payday," "Brand New Tennessee Waltz," etc.), and backing himself up on lone electric guitar. He was nervous, but his presence on stage was undeniable, and his songwriting was remarkable. What happened next—the production of his first Bearsville album by Band guitarist Robbie Robertson and the second, "3rd Down, 110 To Go," last spring—is well known; indeed, Winchester is regarded as one of the leading young singer-composers with as original a style (a strict purity of form) as any.

However, during the period immediately preceding last winter, Winchester had been confined to playing small local gigs over and over again. The performances were erratic, but the Winchester mystique grew. He produced his second album with striking simplicity and then he proceeded to form a rock band, the Wallbangers.

During the past year, Winchester has been performing steadily, including a cross-Canada tour last March-April and another larger Canadian jaunt scheduled for this fall. He's abandoned some introspection and he's become a rocker in the tradition of one of his idols, Jerry Lee Lewis.

Winchester and the Wallbangers are an exciting act who impress with their musical virtuosity (particularly guitarist Steve Deady) and their devotion to original rock forms. Winchester has become a powerful singer and, perhaps more important, entertainer. He shifts from electric guitar to piano effortlessly and often—the "new" Winchester seems ready to transcend his underground myth as an exiled loner. After the Canadian tour, there's talk of a European tour (where he's popular, particularly in Britain).

Winchester considers himself a Montrealer: "Sometimes I wish people would forget I ever came from the States. Obviously you can't escape your past, but it never crosses my mind that I came from America. I don't spend my time thinking about it. You can't live in a place like Montreal for six years and not grow to love it and be affected by it."

Winchester has written songs for several French-Canadian recording stars and he's involved himself in some local production work. With his own modestly equipped studio to work in, Winchester has been able to make decisions regarding his career without the pressure of grinding out a reputation in his native land.

The solid status of Mahogany Rush, the Wackers and Jesse Winchester has given the English rock and pop musicians the kind of atmosphere that's been lacking from the English scene during the time that the Quebecois star system made its spectacular rise.

The development of several new independent studios and production companies has given local musicians the kind of

Continued on page C-36

ROBERT CHARLEBOIS AND L'INFONIE REPRESENT TWO SIGNIFICANT ENDS OF THE FRENCH MUSICAL SPECTRUM



The Ville Emard Blues Band—a group which makes rock impressions.

MONTREAL—THE PARIS OF NORTH AMERICA," it's an adage but perhaps a misleading one. French Canadians do not like being identified with France.

They have their own thing, best defined by Quebec's greatest superstar, Robert Charlebois: "I speak French, but I breathe American air." The six million Quebecois are the last major French speaking society in North America, and it's only now—from the late 60's to the present—that Quebecers are basking in their own identity.

For a long time French Canadians were victims of their demagogic leaders, but the "Quiet Revolution" of the early 60's brought Quebec into the 20th Century. From this time, the province has been in constant change that has best been reflected in its culture boom, which is based almost exclusively in Montreal.

Charlebois has had major success with his warm and compelling use of joul, or "broken French" and it was he who opened up French Canadian popular music into a position where the Quebec music scene is today quite vibrant on the global French scene. Charlebois has been compared to Dylan, to which he counters: "Dylan is the Charlebois of America." Charlebois' effect on the Quebec scene has been astronomical. His breakthrough was his number one single, "Lindberg," which in the summer of 1968 performed the same magic on Quebec youth as "Like a Rolling Stone" had done world-wide three years earlier. Since then he has remained on top of an elaborate star system, by being a leader on stage and disk. The independent company Gamma was the first to record the star's pace-setting music, after two sedate albums in the chansonnier style on Disques Select. He now records for Barclay, distributed in Canada by Polydor, and his second for the label, entitled "La Solidarite," has been hailed as the finest recording to come out of Quebec.

Charlebois can do so many things. A graduate of the National Theatre School, he knows how to move and dance on stage with a grace that's often missing from the more theatrically minded rockers.

His vocal style has traces of Elvis, of James Brown, of Parisian poet singer Leo Ferre. He plays guitar, but when he tackles his "piano noir" Charlebois sounds alternatively like Artur Rubinstein and Jerry Lee Lewis. He has attracted the best musicians throughout his five years on top, and he composes with some of the best lyricists, one of which happens to be his wife, Mouffe, who co-wrote his classic song, "Ordinaire," which won top prize at the Sopot, Poland, international song festival in 1969. He's been accepted in Paris (after being booed for his "sauvage" style years earlier) where Charlebois and Quebec pop culture is "tout la rage" currently.

He is a virtual unknown in the U.S., because of the obvious language barrier. Frank Zappa once told him, "You'd have more of a chance breaking into the American market singing in Greek." Nevertheless, his reputation grows and rock critic Richard Goldstein's raves (from the Toronto Star) of his performance at the Toronto Pop Festival 1969 stand true today: "Charlebois is a stunning performer with a kind of coarse, anarchic grace you find in all the giants of rock, but with an added ability to project his culture without compromising it."



L'Infonie: avant-garde pop sounds.



Superstar Robert Charlebois.



Jean-Pierre Ferland: a pop philosopher.

He performed across Canada on the Festival Express in 1970, when he earned the admiration of fellow musicians Janis Joplin, the Band and the Grateful Dead, and he has played successful concerts in Toronto (where his serious fans groove on the phonetic sounds of the words).

Perhaps the first Quebec rock band to make an impression in the U.S. will be the Ville Emard Blues Band, which is comprised, in part, of Charlebois' musicians. The V.E.B.B. is at least 18 in number, an informal arrangement of the cream of Quebec rock and session musicians. The group is astounding in its eclecticism. They tackle African, rock and soul rhythms with ease, and they sparkle on extended improvisations. Their sound is big and bold and rich, with three or four bassists, drummers and guitarists, as well as electric piano, two female lead voices (Lise Cousineau, and Christiane Robichaud of Contraction—all of whom are in V.E.B.B.) and numerous percussions comprise a kind of progressive rock music the likes of which may not have been heard by American rock fans before.

The group's informal spirit works to their advantage. While Charlebois' musicians are with him during his September engagement at the Olympia in Paris, Ville Emard has offered a taste of what's to come in the group's first single on Barclay. The song, "Yama Nekh," is an arrangement of a traditional African tune and features hypnotic interplay between voice and rhythms. V.E.B.B. has performed several concerts this summer and makes its big debut on October 16 at the Universite de Montreal Arena. An album is planned later on. In a word, they describe their sound: Funkebec.

Quebec record buyers are among the strongest, per capita, in the world, and a star (vedette) system has provided hundreds of Quebecois musicians with successful careers without having to depend on American or British acceptance.

The musical star system allows for a wide range of performers, including poets such as Gilles Vigneault and Claude Leveille (both on Columbia), who have been accepted in such places as Paris, Japan and Moscow; Quebecois country stars like Willie Lamonthé (London), whose weekly television show draws over one million viewers; child phenomenons, Rene and Regis Simard (Trans World); pop rockers such as Pagliaro and Donald Lautrec (London), and Diane Dufresne (Barclay); pop philosophers such as Tex Lecor (Gamma), Jean-Pierre Ferland (Trans World), on whose latest album the Wackers contribute harmonies; New Generation minstrels, including Claude Dubois (Barclay), Marie-Claire et Richard Seguin (Warner Brothers), Villes Valiquette (Trans World), and Jacques Michel (Trans World), sophisticated and skillful chanteuses Renee Claude (Barclay), Ginette Reno (Trans World), Louise Forestier (Gamma), Pauline Julien, and Monique Leyrac (Columbia); and even a huge-selling monologist, Yvon Deschamps (Polydor), who shares the distinction with Charlebois of being able to fill Montreal's Place des Arts (2,800 capacity) every night for two months.

There are many, many vedettes and the news and the music gets around fast, via television (with both the Canadian Broadcasting Corp. stations and the private Tele Metropole network vying for the public's attention), and a lively media.

There is a climate of music in the air in Quebec, and most particularly in cosmopolitan Montreal. Yet so little of this music gets heard in the U.S. Quebec's best hope to break into the U.S. market are the rock bands such as Ville Emard and Contraction (who recorded an English and a French release as their first two albums for Columbia) and the progressive rock groups.

This latter category deserves special note. Young French Canadian rock fans have been heavily influenced by such groups as Led Zeppelin, Frank Zappa, and Gentle Giant and, subsequently, numerous heavy groups of varying quality have sprung up over the last couple of years. They include Offenbach (whose last Barclay album was recorded live from tourist mecca St. Joseph's Oratory), Expedition (Trans World), Octobre (London), Dionysis (Trans World), and, topping them all, Mahogany Rush, whose recent signing with Westbound Records in the U.S. has given Montreal groups a foothold.

Quebec's top underground group has long been its top avant-garde group: L'Infonie, a legendary eight-man outfit whose last double album "Vol. 333" (Kot'ai, distributed by London) was voted the top album of the past year by a jury of Quebec's leading pop critics in Le Petit Journal's poll.

The group plays a fusion of rock-jazz-classical music with a refreshing Dada-ist flair.

L'Infonie is at home in the respective territories of Coltrane, Stockhausen (of whom leader Walter Boudreau is a protege) and Bach, with a shot of rhythm 'n' blues for good measure. The group has recently finished a 30 town tour of the entire province of Quebec, sponsored by a Canada Council Arts grant. There is talk of L'Infonie playing a future Newport Jazz Festival, which would probably be a natural exposure point for the group.

Phillippe Gagnon, a fiddler, has also released a joyous album with the rock group Vos Voisins ("your neighbors") on the Polydor album, but he sings in such arcane and incomprehensible backwoods French that it does not seem likely he'll go beyond a critics' reputation.

Robert Charlebois and the Ville Emard Blues Band could come as a revelation to U.S. record consumers, if they're ever given the opportunity. They symbolize much of what is so exciting—the unique cultural sensibility, the professionalism, the musical imagination—about the music scene in Montreal.

Music Industries

Continued from page C-5

and Polydor (19). This of course includes country and ethnic product, much of which is unsuited to Top 40 stations.

There seems to be no shortage in quantity of product. It is quality which is deficient, say stations. Many major labels look through their Cancon catalog and wonder what went wrong. The quality seems OK to them. The spasmodic U.S. success of Canadian records keeps the fires of hope alive in most local boardrooms. The Cancon regulations have quite clearly created a way into the U.S. market (where Canadian records must succeed to be profitable); the problem at most companies is finding the means. They've poured money into production and promotion and still it doesn't happen for them. What else to do?

No one really knows. All they do know is that one company has been able to crack the jackpot and this can only lead one to the presumption that Capitol Canada is doing something that the other companies are not. Or perhaps they were just lucky. Only time will tell.

* * *

Despite more than 30 months of Cancon regulations, Canada has yet to develop anything to remotely approach the secondary market breakout situation which exists in the U.S. Very few major companies here can either be bothered or can justify the expense of diligently working the smaller markets to break a single. In any case very few national hits come out of the secondary markets because many major stations choose to ignore them.

If a record does become a national hit here and if U.S. release of it is guaranteed, it's usually broken into America through CKLW, the AM pop powerhouse located on the northern banks of the Detroit River (which means that it too must comply with Cancon regulations). With its vast U.S. audience of some 3,000,000 listeners and a super-tight format, CKLW can generally break open any Canadian single which has it in the grooves.

Understandably CKLW's music director Ms. Rosalie Tremblay insists on U.S. release. In the past, the station has been burned many times by creating a demand for a record which was not available in Detroit, Toledo or Cleveland. Commandably, CKLW does not stick to programming pre-proven Canadian hits—Ms. Tremblay has frequently gone out on a limb and broken a Cancon single before most stations here were aware of its existence. Skylark's "Wildflower" is a perfect example.

Nonetheless, to gain CKLW's support, companies need U.S. release and this is where the greatest difficulties have been encountered by Canadian record makers. Even the promise of CKLW play has, in several cases, not been enough to secure a U.S. distribution deal. As remarkable as that may seem, the soft economy in the U.S. has had very direct effect on Canadian record producers and major labels.

Only Capitol would appear to have a satisfactory relationship worked out with its U.S. head office, whereby the Canadian branch can request and get promotional support in the American market. Capitol Canada has also doubled up the effort on occasion by hiring independent promotion men in the U.S. to work its singles. Clearly such initiative pays off.

Other companies stumble along, attempting to build up credibility with their New York or Los Angeles offices. Several Canadian presidents privately admit that getting any real U.S. head office belief in what they're doing has been a long and not often fruitful endeavor.

The U.S. companies are much too concerned with what's going on directly around them to give much attention to Canada. Or it could be that they just don't like the product their affiliated Canadian companies have been producing.

It is exceedingly difficult for companies in Canada to make a world deal for an act with the guarantee of U.S. release. Generally the Canadian branch signs an act, makes a record and then submits it to head office for consideration. The Canadians do not have the upper hand in these negotiations. More often than not, Canadian records are issued in the U.S. as a favor; token recognition of the efforts being made by their colleagues in the north country. And far too frequently CKLW has broken a Canadian record in Detroit only to find that the distributor has not bothered to ensure that stock was supplied to local outlets to reflect the demand.

Clearly Canada has quite a long way to go before her abilities as a hit producing nation are fully accepted at U.S. record companies. There is a destructive head office/branch plant outlook at work here which must be overcome before it sinks the industry. Canadian branches of U.S. corporations cannot continue to spend hundreds of thousands of dollars of profits earned from head office-originated product if the parent company is not willing to get behind these Maple music productions in America.

There are at least two direct methods of dealing with the problem. The first is for the local company to institute its own U.S. promotion of Canadian product. A few of the more perceptive companies have already begun doing just this. A&M is making no secret of the fact that it intends to send Keith Hampshire and national promotion director, Peter Beauchamp, on a major market U.S. promotion tour when Hampshire's next single is released Stateside.

The other way is by utilizing third-party distribution deals, as EMI Britain did in the mid-60's when Roland Rennie (now a&r director of Phonogram in the U.K.) was dispatched to America to make deals for EMI acts in which Capitol had shown little interest. Rennie placed a large number of artists (the Dave Clark Five, Herman's Hermits, the Yardbirds, the Hollies, to mention a handful) with an assortment of labels. The huge success of these acts in the U.S. caused a rapid

change in outlook on EMI's U.K. acts by Capitol. There is a significant lesson to be discovered therein by major Canadian record makers.

Several Canadian majors have indicated that they are in a position to make third party deals but very few have taken positive action in this area. If a Canadian act is rejected by head office, the Canadian branch automatically accepts that as meaning more time and work is needed on the act before it is ready for the American market.

There appears to be an attitude that the Americans know something the Canadians don't and a rejection from head office should be treated with much reverence. You might even call it an inferiority complex. But the history of the belated Canadian music industry makes this complex more than justifiable.

One major which has taken strong steps into the third party market is GRT of Canada. GRT has done surprisingly well domestically with Cancon product (surprising in that it has considerably less resources, financial and otherwise, than other big-league majors) but has been let down by its U.S. head office in getting this product off in America. So president Ross Reynolds has been attacking the status quo with commendable zeal, sending his Canadian hits to all manner of non-related U.S. companies. Others might do likewise.

* * *

If U.S. release has been a thorn in the side of Canadian majors then it is an increasingly crucial issue to the independent, domestically owned-and-operated record labels.

Canadian artists used to claim that signing with an independent was an effective way of avoiding the pitfalls of signing a world deal with a Canadian branch major and perhaps suffering from a disinterested parent company. Recording through an independent at least allowed an act to offer its talent to a variety of U.S. distributors and thereby ensure some sort of promotional commitment.

It was a simple business deal without the hint of favor—the U.S. company either liked your music or it didn't. Presumably if there was interest the company would be willing to throw its publicity guns behind the act.

Unfortunately, it hasn't quite worked out that way in practice. The soft U.S. market and the enormous difficulties in breaking new talent on tight AM formats in America have brought about a cutback in new artist signings by U.S. majors. And without extensive contacts or even corporate ties in America, the Canadian independents have been dealing from an awkward position.

This is reflected in the CRTC study of Canadian records making the Billboard charts for the 12-month period '72/'73 (ending March 31)—of the 30 Cancon singles, only three were Canadian-owned and of the 24 albums, none came from the independents.

Many people view this as regrettable. A strong case can be put forward to support the premise that the future of Canadian music depends on these independent labels, for many reasons, not the least being that generally speaking the indies are principally involved in the development of Canadian talent and they do not have to answer to a foreign head office. They do not have catalog product or American hit repertoire to fall back on. Their efforts are Canadian talent-oriented, their task is to find fresh new talent, produce it and market the results to Canada and then the world.

The only limitations in their exploitation of Canadian artists are of a financial nature, but of course, this can be the most restrictive of all corporate dilemmas. At this time, lack of money is the most urgent and the most frustrating hassle the indies are experiencing.

The Canadian consumer market is barely sufficient to recover costs on even a respectable hit (it is possible to sell more copies of a hit single or album in Chicago than in all of Canada), so the indies must look to the U.S. market to make them a going concern. But reaching the American market requires a certain financial and corporate stamina not yet in evidence at many of the independents.

In fact, the only indie which has attained a degree of stability is Nimbus 9. With hindsight, Jack Richardson's policy of regarding the Canadian market as just another area of sales potential while concentrating his efforts on making direct production deals (for both U.S. and Canadian artists) in America was particularly shrewd. Nimbus has fleeting involvement in the whims and problems of the Maple music scene.

Other independents such as Boot, Love, True North, Axe, Kanata, Much, Haida and Avenue of America have met with varying degrees of success but none are yet what the Financial Post would call profitable concerns. Their key problem is a familiar one to all new business operations—shortage of working capital.

The Canadian financial community views rock music and records with something of a jaundiced eye. Canadian banks would rather loan money to Columbia Canada to purchase retail stores than invest in a small, growing Canadian record company. Credibility and communication breakdowns have stifled the growth of Canadian indies.

Most of the independents' sparse working capital comes from distribution deals with the foreign-owned majors. It is a vicious circle of front money not being sufficient to allow further expansion and effort. You've simply got to have an American hit—sadly such indie hits have been unexpectedly slow in coming and almost all of the indies find themselves in an extremely tight cash flow bind.

At many indie offices, prospects are grim. Without a hit or at least some form of financial assistance, it is unlikely that any more than two or three of the independents will survive for another 12 months. And that is no unduly pessimistic reading of the current picture—it's the simple truth.

The indies' only hope would appear to be in some form of aid from the Federal government which now distributes

grants to an assortment of Canadian creative endeavors, from films to symphony orchestras. This government has made it apparent, on an informal basis, that it would like to see more Canadian ownership in the music industry and it was, you'll remember, government legislation which created this industry three years ago.

Some independents and most of the majors say they do not want direct Federal financial aid (on a cash handout scheme) but would prefer tax exemptions and the like. Yet this would not solve the immediate problem—that of staying afloat. Tax incentives would be welcomed but they assume the ability to secure financing. Answers have to be found that solve the first priority—that of attracting the capital to keep going.

The major labels (and even some broadcasters) have paid lip service to the concept of independents, yet little has been done to provide assistance. The indies are almost all totally reliant on majors for distribution and in most cases, promotion as well.

The Canadian Recording Industry Assn. has yet to make any statement on the subject of independents. It seems apparent that little help can be anticipated from that area.

Smaller independents (for example, Kot'ai, Can-Base, Stamp, Smile, Tamarac and others) are fighting for their very existence.

All told, the emergence of the Canadian music industry is going to suffer immeasurably unless steps are taken to encourage investment from either government or private sources in independent companies and soon. It is a major priority, no pun intended. Time is running out.

"In my opinion," says Elliot Roberts, the L.A.-based manager of Neil Young and Joni Mitchell, two expatriate Canadians, "Canada must support its musical artists. It must make it possible for them to grow as artists. Look at the National Film Board and the Canadian Film Development Corp. Government support for creative entities through these two offices has been outstanding."

* * *

A year ago, the British trade publication Music Week published a widely-acclaimed article entitled "Wringing Out the Musical Wet Rag." Many of the points raised therein have continued to echo through the minds of Canadian music makers and warrant further examination.

"One of the major obstacles to the progress of the Canadian record business is that the media—particularly radio and press—is almost totally uninterested in the industry except as a static Aunt Sally at which to throw literary wet rags. This problem was emphasized during the Maple Music Junket.

"The most objectionable treatment of all came from the press. At least the radio and TV people were present at most of the events. Press people on the other hand attended the concerts but spurned all other invitations to participate in the junket. From this narrow standpoint they criticized the acts, the industry, the Government and the Maple Music guests.

"This same mood prevailed in the daily and evening papers in both Montreal and Toronto and journalists among the guests began to wonder just what sort of people were writing the music columns of these newspapers. Inquiries of the Maple Music organizers revealed that this was no more or less than had been expected. An overall anti-junket policy by most of the big newspapers since the inception of the Maple Music idea had been extended to coverage of the actual event with the result that objectivity flew out of the window in favor of editorial consistency."

That, in a nutshell, was the British reaction to less than a week's exposure to Canadian "media-ocracy." It is an outlook shared by the majority of the music industry in Canada. In recent times, a growing band of artists have been speaking out against the lack of support accorded them by Canadian press and TV networks. And they have plenty of evidence to support their accusations.

With only a few exceptions, Canadian newspapers and magazines have either ignored or critically mauled local artists. Rather than reflect the growing interest in Canadian music created by AM airplay, many publications have turned a deaf ear to it.

The development of alternative publications has been an arduous task. Given very little record company support, there is a scant three specifically music-oriented magazines—two monthlies, Beetle and Great Lake, and the Music Canada Quarterly.

TV networks, riddled with a ridiculous paranoia that young people just won't turn on to television, have ignored the development of Canadian music. Even the publicly-owned Canadian Broadcasting Corp., after spending almost \$100,000 filming the Maple Music Junket, eventually decided to chop off a third of its length and confine it to an obscure timeslot; this after a fast and furious media battle with Maple Music Inc. president Arnold Gosewich.

It is not a pretty picture this media situation. And it's going to take some really concentrated attention by the entire industry to change the attitudes of the media towards Canadian music, if indeed such a new and positive perspective is possible at all.

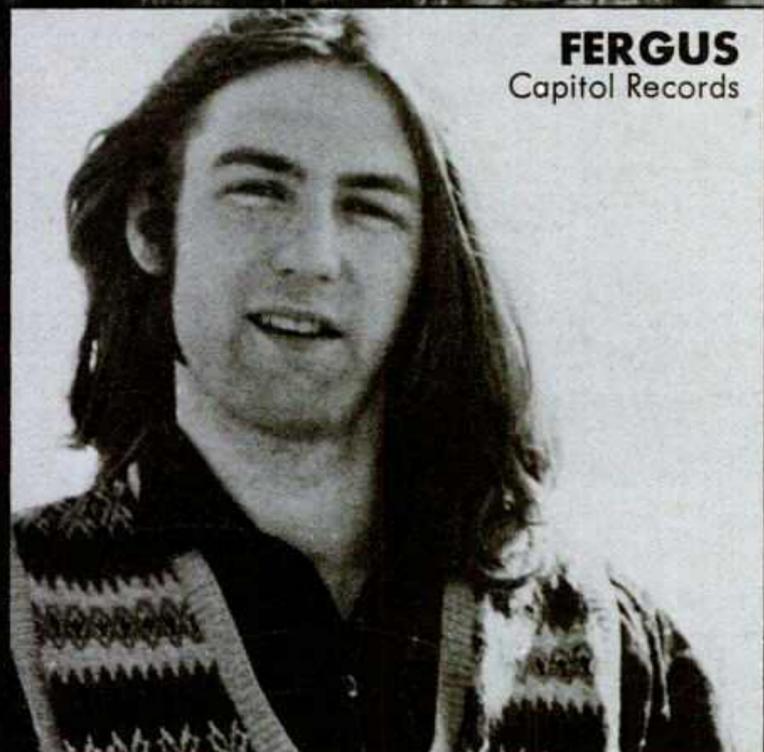
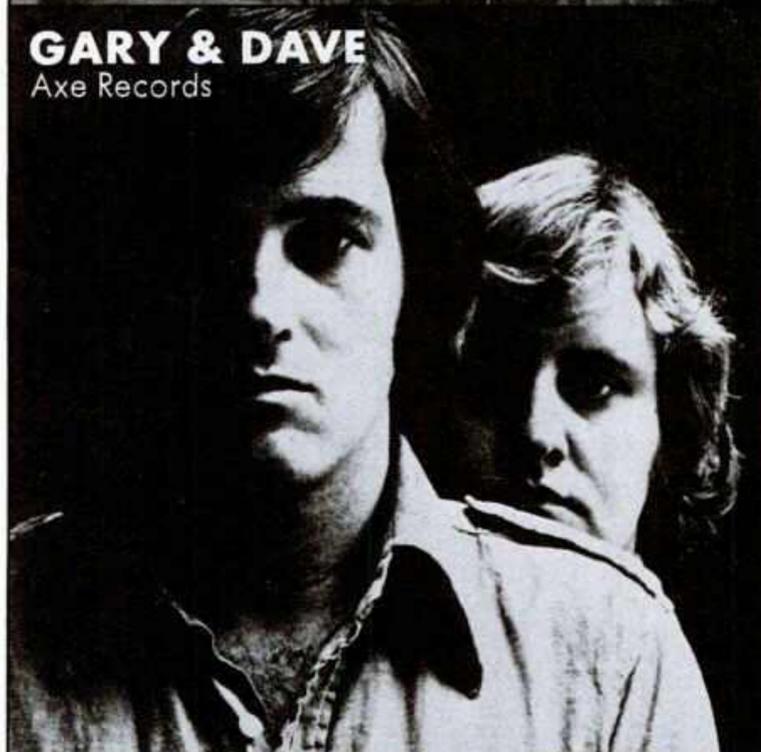
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The Maple Music Junket was Canada's first grand attempt to demonstrate that its talent was of international calibre. In a unique display of competitive unity, record companies, artists, composers and producers worked together to bring almost 100 key European media people to Canadian soil to see and hear Maple Music at first hand. The purpose was to show that Canada was no longer a baby in the music production field and that it had an identity of its own. Hopefully in the long run (with continuing efforts to keep Maple Music guests

Continued on page C-28

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AXE RECORDS



Ian Tyson is a recently signed country singer to A&M. He also hosts a weekly TV series on CTV.



Capitol's Suzanne Stevens performs at Montreal's Salle Claude Champagne. She is Radio Mutuel's "Discovery of the year."



Bill King is a keyboard player on Capitol whose first LP, "Goodbye, Superdad" had gained acclaim.



Bob McBride, formerly lead singer with Light-house has gone solo with his own band, Magic.

Major Labels: Some Local Autonomy

The English Canadian music industry is divided up by a dozen major distribution labels, all of which are part of U.S. and European multinational corporations.

WEA Music of Canada, for example, represents the Warner Brothers, Elektra and Atlantic catalogs, and is said to account for around 40 percent of total sales volume.

All are involved, to a widely varying degree, in the production of Canadian music which indicates some local autonomy.

The following are comments from such people running major record companies as Gerry Lacoursiere at A&M, Capitol's Arnold Gosewich and Stan Kulin of United Artists.

Q. What is your present corporate title and how long have you held it?

Lacoursiere: Vice president and general manager, four years.

Gosewich: President, three years.

Kulin: President, two years.

Q. How many albums and singles did you release in 1972, from all source excluding budget?

Lacoursiere: 60 albums, 57 singles.

Gosewich: 305 albums, 183 singles.

Kulin: 120 albums, 70 singles.

Q. Has the AM Cancon legislation been of any assistance in your efforts to record and market Canadian product?

Lacoursiere: Yes.

Gosewich: To a very limited degree it has assisted in the marketing locally of records by Canadian artists.

Kulin: Can't tell as legislation came into effect after company was formed.

Q. Do you feel there is any need for revision of the regulations and if so, in what manner?

Lacoursiere: No.

Gosewich: Yes. Not sure but conceptually it should provide better opportunity for new recordings by Canadian artists to be exposed without being burdensome to radio programmers.

Kulin: No.

Q. Are you satisfied with the quality of pressings generally in Canada, as compared with the U.S.?

Lacoursiere: We are, only because in the past two years, we have been demanding quality and rejecting pressings that were not up to par.

Gosewich: No comment.

Kulin: No.

Q. Do you plan to increase your Cancon production budget in the next fiscal year?

Lacoursiere: Yes.

Gosewich: Yes.

Kulin: No.

Q. Do you think the Cancon regulations have in any way harmed sales on non-Canadian pop product?

Lacoursiere: No but to get radio play, it takes more work.

Gosewich: Cannot be answered factually but logically one would assume it has to some degree.

Kulin: No.

Q. Do you distribute any independent Canadian labels?

Lacoursiere: Yes, Haida Records.

Gosewich: Yes.

Kulin: No.

Q. Do you make any special efforts to market independent product, or do you consider this against your own interests?

Lacoursiere: We treat them like our own, but Haida place their own trade ads.

Gosewich: Yes, we do make special efforts.

Kulin: We judge each case on its merits. We only go after a label that fills a gap in our catalog.

Q. Do you think the Canadian government should be providing financial assistance to independent labels and producers who do not have the backup financial resources of the majors? If so, do you have any suggestions of how such funds might be distributed?

Lacoursiere: I do not believe government should subsidize private enterprise.

Gosewich: Yes, but not in the form of subsidy but in the form of tax relief and/or loans. The funds vis-a-vis loans could be distributed through some form of qualified agency.

Kulin: No. I'm opposed to government involvement in the recording business.

Q. Has there been an increase in the expertise of Canadian agents and personal managers in the past year?

Lacoursiere: No.

Gosewich: To a limited degree.

Kulin: No.

Q. Would you estimate that Canadian-made records constitute more than 10 percent of your total annual sales?

Lacoursiere: Less.

Gosewich: Yes.

Kulin: No.

Q. Are you finding it more difficult to place Canadian product with U.S. labels than it used to be?

Lacoursiere: No.

Gosewich: No.

Kulin: No.

Q. Why has Canada yet to develop any important album acts for the international market?

Lacoursiere: An important album act cannot be developed in one year—we have had good acceptance in foreign countries with Keith Hampshire, Lorence Hud and Sound 80.

Gosewich: Many reasons that cannot be properly cited in the context of this questionnaire.

Kulin: I feel the Guess Who, Lighthouse and Anne Murray sell albums in the U.S. Outside the U.S. no figures are available for me to manage an intelligent guess.

Q. Do you think it advisable for Canadian artists, producers and labels to set up world distribution deals with Canadian majors?

Lacoursiere: Yes if they pick the right company.

Gosewich: Yes in most cases.

Kulin: Yes.

Q. Is there sufficient non-broadcast exposure of music in the media in Canada?

Lacoursiere: No. We need the kind of support that the English press gives.

Gosewich: No.

Kulin: No.

Q. Would you like to see Cancon regulations on FM radio here?

Lacoursiere: I do not believe there is need at this time.

Gosewich: Not if it can be avoided.

Kulin: No.

Q. Are you satisfied with the development of a Canadian music industry?

Lacoursiere: I feel we have come a long way in three short years.

Gosewich: One cannot be over-satisfied with the development of anything in this industry—there is always more to be done.

Kulin: Yes.

Q. In which of the following areas do you feel there is need for significant improvement before Canada's potential can be reached? management—publishing—booking agents—media coverage—studios—engineers—producers—mastering and lacquering—a&r—radio attitudes—promotion—talent.

Lacoursiere: Management, publishing, booking agents, media coverage.

Gosewich: All areas except radio attitudes and studios.

Kulin: Management, media coverage, mastering and lacquering.

Q. What were the three best Canadian singles and albums (other than your own repertoire) which you heard in the past year?

Kulin: "Last Song" (Edward Bear), "Sunny Days" (Lighthouse), "If You Could Read My Mind" (Gordon Lightfoot)—singles; "Glamour Boy" (Guess Who), "Old Dan's Records" (Gordon Lightfoot), "Danny's Song" (Anne Murray)—albums.

Gosewich: Cannot form an opinion on the three best albums and singles—I've heard lots of good product that I personally liked.

Lacoursiere: "Rosalie" (Michael Tarry), "Poor Man's Throne" (Copper Penny), "Some Sing Some Dance" (Pagliaro)—singles; "Murray McLauchlan," "Sunny Days" (Lighthouse)—albums.

Q. What is the greatest problem heading the development of a recording industry in Canada?

Lacoursiere: Lack of faith in our own talent.

Gosewich: There is no one great problem heading the development of a recording industry in Canada.

Kulin: A belief in ourselves.

Q. Would you please identify your three all-time top selling (domestically) Canadian singles and albums (in no particular order).

Lacoursiere: "The First Cut Is the Deepest" (Keith Hampshire), "Rock and Roll Song" (Valdy), "Sign of the Gypsy Queen" (Hud)—singles; "Lorence Hud," "Valdy," "The First Cut" (Keith Hampshire)—albums.

Kulin: "Sing a Song for Me" (Nobody), "Tell Me Who" (Pinky), "Pour un Homme" (Claude Valade)—singles; "Karl Erikson," "Ecstasy of Rita Joe," "Humphrey and the Dumptrucks"—albums.

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Crowbar

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Danny McBride

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Murray McLachlan

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Moran

distinctive voice with strong lyrics

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ballad singer with pop appeal

Riverson

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Promotion Men Don't Feel Content Rule 100% Aid

More and more of the ills of the Maple music industry appear to be blamed on the promotion men at major companies in Canada.

Granted that promotion could occupy a much more important role in the entire frame of things here, but some observers claim that even effective promotion has no effect on an apathetic and unsympathetic media.

To determine what promotion executives think the following executives offered their comments: John Driscoll (Am-pex), Joe Owens (Quality), Maggie McFadzen (GRT), Tom Williams (WEA), and Peter Beauchamp (A&M).

Q. What is your present position and how long have you held it?

Driscoll: National promotion manager/A&R director—3 years.

Owens: National promotion manager—3 months.

McFadzen: Promotion co-ordinator—15 months.

Williams: National promotion manager—2 years.

Beauchamp: National promotion manager—2 years.

Q. Have the Canadian content AM regulations made your job easier in getting Canadian-made records to the public at large?

Driscoll: Somewhat. Nevertheless it is still difficult to establish new acts.

Owens: I don't believe so.

McFadzen: To the programmers, no. They still say 'Yeah I know it's Canadian'. The public is more aware of what's Canadian because some acts get played but they buy what they like whatever it may be. If it's good, it will get to them.

Williams: There is no doubt the Canadian content regulations have resulted in increased airplay for Canadian records. However sales of Canadian records (on an industry-wide basis) have not increased accordingly. The regulations have also made it more difficult to break any record which is not Canadian. It has been my observation that Canadian records that become hits (by that I mean top 10) do not sell nearly as well as foreign records with the same chart positions. I don't know if this is because of dealer reluctance to stock adequately or the general public's resistance to home grown product. It seems that the increased amount of airplay is not doing all that people hoped the regulations might do.

Beauchamp: Yes, to a degree, but you still need a well-produced record with hit potential.

Q. Would you like to see any revisions of the regulations. If so, in what manner?

Driscoll: Some stipulation made whereby more new product must be played.

Owens: If the content regulations were amended and the percentages were reduced from 30 percent to no percent, I believe that a good deal of the negativistic feelings on the part of the programmers towards Canadian produced-product would be removed.

McFadzen: I'd like to see new material exposed, and not just the use of Gold Cancon to fill the regulations. How to do this I don't know. You can't legislate the number of new Canadian records that should be played.

Williams: I would like to see the content requirements cut down somewhat (perhaps to 15 percent) and gold records not to be counted as qualifying. I think if the CRTC changed the rules for a test period of one or two years with the implicit understanding that stations must live up to the spirit of the regulations or the ruling will revert to 30 percent, it will give the broadcasters and the record companies some breathing room in which to operate more effectively.

Beauchamp: No, but I expect the quality of Canadian records to get better.

Q. What is the key in breaking Canadian records into the U.S.?

Driscoll: More support from Canadian stations and more support from American-affiliate record companies.

Owens: If the single can be placed with an energetic U.S. label and if the U.S. label is watched closely, then the record has a chance.

McFadzen: An American distributor that believes in the record. If they don't, they just won't promote it. They should promote Cancon stuff the same way they promote their own stuff. The Canadian label is not going to do it, they have to be hyped as we are.

Williams: The key to breaking records in the States is aggressive management working together with the Canadian and American companies to see that the act is properly exposed. Getting a record released in the States is only the first very small step in breaking the act. There must be tours, advertising, independent promotion people (at times) and a hundred and one other things that most Canadian managers simply do not think about. All too many people think getting the record played on CKLW is the answer and tend to forget there are 4,600-odd other stations in the States that can be worked as well.

Beauchamp: Having a record with the potential to be an international hit.

Q. Have you experienced a significant secondary-market test area developing in Canada? If so, which stations would you cite for their progressive attitudes.

Driscoll: In my opinion, two stations have played a significant role in breaking new Canadian records (and they are major and not secondary). They are CKOC Hamilton and CHED Edmonton.

Owens: CKFM Toronto, CKOC Hamilton, CFGO Ottawa, CHED Edmonton, CFTR Toronto.

McFadzen: CFCF Montreal (not secondary and not the rocker in that market), CKY Winnipeg (surprisingly progressive for their format), CJCJ Woodstock, N.B. (great people, overlooked for their market size).

Williams: There always have been stations that are well ahead of the rest but I hesitate to name any of them for fear of forgetting some. In secondary markets, progressive stations far outweigh progressive dealers and rack jobbers.

Beauchamp: Yes, but it is still too early to cite examples.

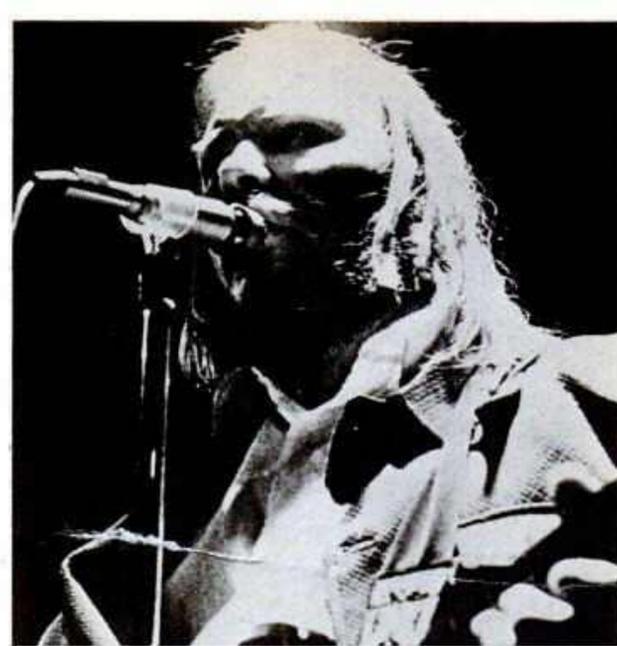
Q. Why is Canada not developing any important album acts for the international market?

Driscoll: In my estimation, more companies and independent producers are producing singles and going for the AM market rather than developing album acts because of the greater risk and cost factor.

Owens: The cost of establishing an album artists for the world market is currently prohibitive for a Canadian company. It must be done through a U.S. affiliate label and when that happens, the act becomes, for all intents and purposes, a U.S. attraction.

McFadzen: Not true, in my standards. The marketing outside Canada is the problem. The material and the acts on album are there—e.g. Lighthouse, finally getting it on with Polydor, someone who can make them a success in the States. Edward Bear is doing okay, Bachman/Turner Overdrive also—we are producing stuff for the album market that is just as good, but there is so much to choose from. It has to be promoted to be accepted.

Williams: Basically because there are very few radio outlets for album acts. Also there are not the other avenues of exposure available to us to promote such acts. Very few clubs, no consumer-oriented pop magazines with large readership, virtually no television and very little coverage in the daily press. Consequently record companies tend to pick acts for which they have a reasonable hope of getting top 40 AM play.



Dick Damron, an Edmonton singer, is one of the country's top country voices with a foot-tapping style.

Q. What have you found to be the most important factor in gaining major market clearings on Canadian records?

Driscoll: Track record of the established artist.

Owens: A good record. U.S. trade action, good response to initial airplay.

McFadzen: Quantity of Cancon product available, programmers' personal preferences. I don't see too much coming due to secondary play. Constant work on product, good production helps to some extent. Second guessing just can't be done anymore. You seem to have to hit them at just the right time and if you keep plugging, the hole for your product seems to open up . . . sometimes.

Williams: A good record.

Beauchamp: Sales.

Q. Do you feel stations are relying too heavily on oldies and foreign-made Cancon records to meet the CRTC Cancon quota?

Driscoll: There's no question.

Owens: Yes. If I were in their position however, I would probably do the same.

McFadzen: In some cases, yes. The secondaries are not necessarily into this, but the majors seem to be. They have a wealth of information at their hands and they find the strangest things and use the one-count rule whenever they can. They seem to rotate Cancon gold heavily.

Williams: I feel stations are relying too heavily on oldies but foreign-made Cancon records are bringing much-needed revenue to the Canadian artist/composers who otherwise might not be able to afford to pursue their careers.

Beauchamp: Possibly in some cases.

Q. What was the best Canadian-made single and album (other than your own repertoire) you heard in the past 12 months?

Driscoll: "Poor Man's Throne," Copper Penny—single.

Owens: "All Things Come From God," Tony Kosinec—single "The First Cut," Keith Hampshire—album

Williams: "A Good Song," Valdy—single "Pemmican Stash," Christopher Kearney—album

Beauchamp: "Rosalie," Michael Torry—single; "Murray McLaughlan,"—album

Q. Has your company released any single or album in the past year that you felt was underplayed, under-rated or overlooked?

Driscoll: "Buffalo," Young—single; "Business," Young—album

Owens: "Make My Life a Little Bit Brighter," Chester—single; "Morning Moon," John Laughlin—album

McFadzen: "Long Time Coming Home," Dr. Music—single; "Mr Middle of the Road," Joe Mendelson—album

Williams: "We Are All Of Us," Michael Vincent—single "Shredder," The Wackers—album

Beauchamp: "Groundhog,"—Chilliwack—single; "First Cut,"—Keith Hampshire—album.

Q. What is the biggest problem in the future development of the Canadian music industry?

Driscoll: I don't think there would be a problem if record companies, radio stations, press, etc. would get behind Canadian talent rather than worrying about Canadian content. If record companies and radio stations continue with the same attitude of 'when in doubt—don't', then our industry will still be claiming to the world's next major breakout market for recording talent for the next five years.

Owens: A negativistic attitude of the press towards Canadian talent. This is changing somewhat however. Insufficient co-operation between the various aspects of the industry. Fear.

McFadzen: Putting the industry's neck out. Rewards don't come from do nothing people. Talking won't do it, doing will. Believe in the product and promote it with that belief. If you're sincere, take a chance and then you'll get known. Talk, think and work with a positive attitude.

Williams: To me the biggest problem is the lack of competent managers who can deal on an international level. Too many of them are concerned with getting a gig for Friday night instead of planning a career.

Beauchamp: Not enough belief in our own talents.



Leonard Cohen, the noted songwriter, meets in Toronto with from Left: Mike Watson, Columbia promotion man and Gord James of CKOC.

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Young Executives: Their Views on the Business



Young People—Canada's main market—support contemporary music at the Mariposa Folk Festival on Toronto's Centre Island. On stage: Taj Mahal.

Catering as it does to a still-increasing percentage of young people, the world music industry is a youthful business. It has become the prime employment medium for creative young people around the globe.

With its inherent youth-oriented nature, the music industry not only needs but demands a free-flowing influx of young people. This is true everywhere, but particularly in Canada where a new industry has been created in a bare three years.

If ever there was a place where old standards and the status quo are an industry's natural enemy, it is Canada at the present time.

The crop of young executives in this country is one of the most heartening evidence that present problems can and will be overcome. Their views are not widely known however, since journalists invariably only direct their questions at senior executives.

Seniority notwithstanding, we wanted to allow the bright young hopefuls—the industry's new blood, so to speak—a forum for their opinions and ideas.

The following are comments from Mike Watson (Columbia), Wayne Patton (Leeds), Mike Reed (WEA), Mike Docker (Daffodil), Bob Roper (Capitol) and Charly Vance (A&M).

Q. What is your present position and how long have you been involved in the Canadian music industry?

Watson: Local promotion man for Columbia. I've been in this business exclusively since January 1967?

Patton: My position now is that of general professional manager of Leeds Music (Canada), a division of MCA Canada Ltd. I have been in the record business for six years.

Reed: Merchandising manager. Approx. 10 years.

Docker: Label manager. Two years.

Roper: I am central region promotion rep-

resentative for Capitol. I have been part of the music industry in Canada for a little over five years.

Vance: Promotion and publicity. Including radio and retail work, I've been in music since 1966.

Q. Did you ever play in a rock band?

Watson: I once played drums in a group in Montreal for two months and then gave it up to manage the act instead.

Patton: I played guitar in a couple of bands, none of which gained any success. It was all just good fun.

Reed: No.

Docker: Yes.

Roper: No, although for 2½ years prior to joining Capitol, I did spend on the road in capacities of both management and road manager.

Vance: No.

Q. What made you get into the music industry?

Watson: I got into the business for bright lights and pretty girls.

Patton: I got into the music business in a very strange way. I was out of work and driving around to see if I could find a job. While I was driving by the Capitol building, my fiancée told me I should try to get a job there. I did and I was hired as a warehouseman. I really became interested in the business when I met Paul White (a&r director) and Ritchie Yorke. Their enthusiasm about music and the Canadian music industry really kept me involved. Paul hired me as an assistant and we worked together after that.

Reed: Initially I guess it was the excitement and it seemed totally different from any other job.

Docker: (a) music is my abiding interest; (b) my administrative talents outweighed my musical ones; (c) I had to eat.

Roper: From the time I bought my first Fats Domino 78 when I was nine, I knew that music would be an integral part of my being. Despite such time-consuming setbacks as university, I still managed to stay in the industry. Besides, like most of us who are in the business, I have an ego that must be fed.

Vance: It best suited my character.

Q. Do you think there is too much control of the music in Canada by people who don't really like most of it anyway?

Watson: I think those who hold control are pretty much into the music they work with.

Patton: I think there is too much control by people who really depend on the phrase "It's not commercial." The bad thing is that they do not realize that they are in a position (by taking a chance) to make anything commercial. The same people are not apt to take chances on anything not already proven to be successful.

Reed: No.

Docker: Sometimes I feel that way, but it's hard to generalize. There are some notable exceptions. Any industry needs industry-types if it is to succeed, but it would be nice if they all loved music, but I don't think it's absolutely necessary.

Roper: No. The only real controls I know are set down by the CRTC and I'm sure they know what the music is about.

Vance: I'm sure it varies with each label but it seems that a number of Canadian executives are not a&r or promotion oriented. They are much more concerned with balance sheets than they are in the quality of some of the product they put out. There is a lot of room in this country for a little old-fashioned enthusiasm and excitement about Canadian artists who are recorded in Canada.

Q. Do you think Canadian artists are up to the standards of U.S. and English artists?

Watson: I think the only standard we lack is the "candy-coating" that comes with longevity.

Patton: Most definitely. Acts like Valdy, Tapestry, Lighthouse, Rose and the Stampeders could hold their own on any stage in the world. They all perform their own material and are writing some really fine tunes. In order for them to gain international recognition, they need international exposure. The Stampeders are gaining this exposure themselves by booking tours in Europe and the U.S. but the other bands need help and they should be getting it from their record companies. The doors were opened during the Maple Music Junket but not everybody has taken full advantage of the help that the Junket gave them.

Reed: Some are.

Docker: Musically and creatively, yes. But more thought should go into their presentation. This would come naturally along with a star system, which Canada doesn't have yet.

Roper: In some respects, yes. Obviously Canada has its share of no-talents, but our musicians and writers are on a par with anyone, anywhere else in the world. But because Canada does not have a star system as does the U.S. and Britain, then I feel that most of our artists have a more difficult time touring and working out a top stage act. Therefore, presentation standards are not as high (excluding many of our top acts who have toured for many years).

Vance: Yes, but our studio techniques still have a ways to go before we catch up to U.S. and British standards.

Q. Do you feel people should be taking more notice of your ideas?

Watson: People should take notice of as many young people as possible. They are
Continued on page C-37

Yeah, we're proud!

Dick Damron

Bruce Cockburn

Gene MacLellan

Ken Tobias

Chilliwack

Moe Koffman

Frank Mills

Shirley Eikhard

Terry Jacks

Leonard Cohen

The Guess Who

Lighthouse

Rhett Davis

Randy Bachman

Paul Horn

The Irish Rovers

R. Dean Taylor

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We're proud? Sure. Of them. Of their ability. And as always, of Canadian talent.

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Helen Acton

Lonnie Johnson

Bob Ruzicka

Five Man Electrical Band

Steve Kennedy

William Smith

Stu Phillips

Bonnie Dobson

David Richardson

Wally Grieve

Doug Edwards

Les Emmerson

Johnny Cowell

Mashmakhan

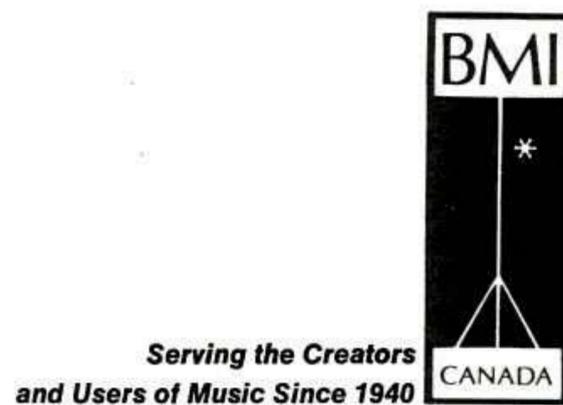
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Don Troiano

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Music Industries

Continued from page C-20

informed of new developments) the European market would be opened up to Canadian talent.

By nearly all European accounts, the junket was no minor success in focusing attention on Canadian artists. It paved the way for subsequent U.K. and Continental tours by such acts as the Stampeders, Crowbar, Anne Murray and in the near future, Christopher Kearney and April Wine.

But it was only the beginning. Some of the junket organizers leaked plans for a full-time Maple Music promotion office in London, a second junket in 1973, even a Maple Music tour package. The Federal government, which had supported the first junket to the tune of some \$30,000, was delighted with the ambitious plans and unofficially pledged \$60,000 for a second junket and at least \$50,000 for the promotion office on a one-year trial.

In Britain, Music Week responded: "The Maple Music movement is a powerful one. If the organization has its way the world will have Canadian music coming out of its ears. However, it is a daunting task which faces the (Canadian) record industry and, to be effective, any campaign embarked upon must be original and startling. The Maple Music Junket was certainly that. Now they have to follow it." The stage had been set.

But the directors of Maple Music Inc. voted down all proposals, preferring to concentrate on promoting Canadian talent on homesoil. Some cynics viewed this as a clampdown from head office—a sort of "get on with the job of selling records and forget the fancy chauvinism" instruction.

Whatever the motive, Maple Music Inc. has maintained a notably low profile over the past 15 months. President Arnold Gosewich hints at new and bold plans in the works. Spectators such as manager Elliot Roberts advocate action. "The Maple Music Junket," he says, "was a great idea. But it should have been the first part of a five-part plan. It was stupid to do it as a one-shot affair. There should have been solid followup in sending a group of Canadian acts to Britain to perform. Record companies or the Canadian Government should have rented the Royal Albert Hall and put on a free concert of Maple Music artists.

"The junket would have been enormously effective if the record companies had kept at it . . . it takes somebody to get up and really do something about it. All they need to do is break one world-wide act and the ball will start rolling. I

thought the Maple Music Junket could have done it for them, but Canadians seem to quit too early."

* * *

Development in other non-rock areas of the Canadian music industry has been understandably hindered by the pre-occupation with trying to make and break hit singles.

Rock programmers who find hardship in promoting 30 percent Canadian content might spare a thought for MOR music directors who also have to meet the quota with much less product to choose from. Realistically, more active MOR recording will only come when record companies begin to show a profit on their rock ventures.

Country music has been getting an increasing amount of a&r attention, especially from companies anxious to minimize the risks. The odds appear to be less great in country recording, even though Canada has yet to make any real impact on the U.S. country market.

The much-needed de-centralization of the Canadian music industry is still a dream with the result that producers in outlying centers like Vancouver have been forced to forge relationships directly with L.A. Nonetheless, this new focusing of communication will only benefit such innovators in the long term.

On the other hand, cities like Edmonton and to a lesser extent Winnipeg are showing signs of unprecedented growth as recording centers.

But the fact remains that you need to be based in Toronto or Montreal to stand any real chance of succeeding in the Canadian music industry.

* * *

Positivity is a term and a theory that is liberally tossed around in many segments of the Canadian music industry today. To some individuals, positivity is a taking stock of the problems which conceivably may hinder the true blossoming of Maple Music and then doing something about them.

To others, positivity represents a refusal to recognize the problems and a questionable desire to keep the bad news well hidden. Sweep it under the carpet where it might sort out itself. Forget the failures and the afflictions and talk up the successes. In recent times, a similar attitude in political circles has provided plenty of indications of where such a policy can lead.

In all manner of areas, the people of the world have recently discovered that the best way to deal with a problem is to get it out into the open where all can see it. That just might also be true for the Canadian music industry.

Progress has a way of bringing problems in tow. It's the old two-steps-forward-one-step-back philosophy. No one has found any remedy for it.

Fortunately there are remedies for most of the priority problems of the Canadian music industry—with a lone proviso. And that is that something is done about them immediately.

* * *

Lest readers be confounded by a maze of problems, let us hasten to add a factor which this piece of writing has totally taken for granted—that is of course the capabilities of Canadian talent. It is the continued belief of many of us that Canadian artists are as good as their U.S. and British counterparts. A long time ago, richly-talented people like Neil Young, Joni Mitchell, David Clayton-Thomas, The Band and Leonard Cohen proved beyond all doubt that being born and raised in Canada carries with it no inherent lack of musical ability. They may have been forced to leave Canada to provide the proof of it but the job was done.

Nowadays, Canadians can be thankful, the country's new musical innovators (artists such as Murray McLauchlan, Christopher Kearney, Valdy, Crowbar, Lighthouse, James Leroy, A Foot in Coldwater, Mahogany Rush, Bruce Cockburn, Bob McBride, Fludd, Thundermug, Copper Penny, Scrubaloe Caine and others) can remain on homesoil and project their creations to the world.

If, as so many have said, talent always wins through in the end, Canada has a glowing musical future.

More and more Canadian artists are being recorded and finding their way onto the airwaves. So far activity has mainly been concentrated in the singles field (which, as any international music enthusiast can tell you, is no longer the focal point of serious rock musicians), but the new FM regulations will surely provide a fitting platform for the works of non-singles oriented acts. This is bound to have intense effect on the American market.

The development of closer relations with U.S. booking agents and talent promoters will also contribute to a widening view of Canada as a key talent source in North America. An increasing number of Canadian musicians may commit themselves to lengthy "get-acquainted" tours of the U.S. Once freed from the shackles of being forced to try and produce three-minute format singles, Canadian composers and musicians may prosper artistically like never before. More hit records will invite the investment of larger sums in promotion, one particular area in which the Canadian music industry has been, quite frankly, woefully deficient.

Studios, generally, are already of world standard and it is up to producers and engineers to fully utilize the facilities. There is always room for improvement in lacquering and mastering and in pressing, and in all of these vital areas, the progress is encouraging.

More than anything else, Canadians are going to need some real believers—the sort of individuals who put action way ahead of talk. A year from now, Maple Music will either be a huge force on the world music scene or it will be a cesspool of bitter memories of what it might have been.

A Billboard Spotlight on Canada

West Coast Shakin'

Continued from page C-8

completed tape that their management is extremely high on.

Now a strong four-piece unit—Ross Turney on drums, Bill Henderson on vocals and guitar, Glenn Miller on bass and Howard Froese on keyboards, guitar and vocals—they have been spending much of their time on enthusiastically-received Western Canadian tours, and have a tentative U.S. tour in the works which should, if all goes well, coincide with their album release there.

Tom Northcott, who dissolved his official relationship with Vancouver's Studio 3 this winter, and also signed a recording contract with WEA in Canada and the U.S. in January, has been touring Western Canada with Lighthouse and the New Seekers, plans a college concert tour and has completed a tape whose release is as yet uncertain although its quality, apparently, is not.

Valdy is still the main hope of Victoria-based Haida Records, headed by Keith Lawrence and owing its existence to the faith of A&M's Jerry Moss. Valdy's first two singles, "Rock and Roll Song" and "Good Song," hit top 10 in Canada, with album sales reaching a very respectable 20,000, and a second album, "Landscapes," is due for release in September.

His third single, "Simple Life," culled from "Landscapes," is now charted across Canada, with very encouraging sales reported by Lawrence. Valdy is also undertaking an extensive U.S. university tour in September and October, to be followed up in November by a national Canadian tour.

Also on Haida are Claire Lawrence, whose initial Canadian album release met with enthusiastic critical acclaim, singer-songwriter Kathy Stack and Terry Frewer, a single now that the almost legendary Vancouver group Spring has split.

Another group casualty is the Poppy Family, with Terry and Susan Jacks going their separate ways, Susan to perform and record, Terry to write and produce. The split, maintains Terry, was a business one, with Terry continuing to write material for Susan and produce her sessions, and both artists releasing on Terry's newly-formed Goldfish label—for which he is currently negotiating distribution deals in both Canada and the U.S.

The Irish Rovers continue to be probably the most popular and diversified single entertainment entity operating out of Western Canada. Their CBC Network series, filmed out of Vancouver, is now in its third season and their Will Millar Associates office reports that it has an overall enjoyment index of 85 percent plus—higher than any other show, American or Canadian, seen on Canadian television. The single that broke them world-wide a few years ago was, of course, "The Unicorn," which has now reached the 3 million mark in sales, and with eight albums to their credit they now record on their own Potato label, distributed by Polydor in Canada.

The first Potato album sold around 30,000 units in Canada, estimates manager Les Weinstein, and their second, "Emigration Immigration," is due for release in October. But Weinstein is not overly anxious to rush into a U.S. distribution deal until the time is right. With an already avid, if regional, following in the U.S., the Rovers perform at least 30 dates there annually. But their eye on the American market includes more than just records; currently negotiating a deal with World Vision Enterprises, a spin-off of the ABC Network, for a spot as a January 1974 mid-season replacement, the Rovers could soon be breaking into an enormous market they have only tapped to date.

Sounds of the World Promotion, affiliated with Will Millar Associates by virtue of having been initiated as tour bookers for the Rovers, has recently, as of August 1, moved their entire operation from Calgary to Vancouver, and have become one of the major promotion forces operating out of this city.

They handle such acts as Valdy, Theodorakis, Kreskin, James Last and a miscellany of shows like Salute to the Big Bands and the World Festival of Magic and Occult, as well as rock groups like Kenny Rogers and the First Edition, BTO's Canadian tours, and the Poppy Family, and cover territory that includes not only western Canada but northwestern U.S., Australia and New Zealand.

Recently surfacing to fill a gap in the local rock promotion business, Great! Productions' Roger Schiffer is re-instituting the policy of including industry in the music business, by involving national sponsors and local retail outlets in rock show promotion. Following up a highly successful summer concert series, Great! Productions' fall projects include dates with Van Morrison, Mahavishnu Orchestra and the Beach Boys, re-establishing some control over an area that has been dominated, since the demise of such promotion outfits as High Wind, by larger American concerns like Concerts West and Northwest Releasing.

Using a similar concept of industry-backed music, Vancouver independent publicity and promotion company IPC is planning a cross-country tour series to be called the Incredible Concert series, which will give both media and public exposure to Canadian recording acts.

Bruce Allen Talent Promotion, long the dominant booking force in Vancouver, is also providing a valuable East-West link through their close relations with Toronto's Concepts 376. BATP books 12 clubs exclusively in and around Vancouver, has a working agreement with Seattle's Far West Entertainment that allows them to book into Washington, Oregon, Montana, Idaho, Colorado, Arizona and California, and are beginning to branch into Alberta where Allen says he finds little agent cooperation.

According to Allen the club scene in Vancouver is the

Continued on page C-34

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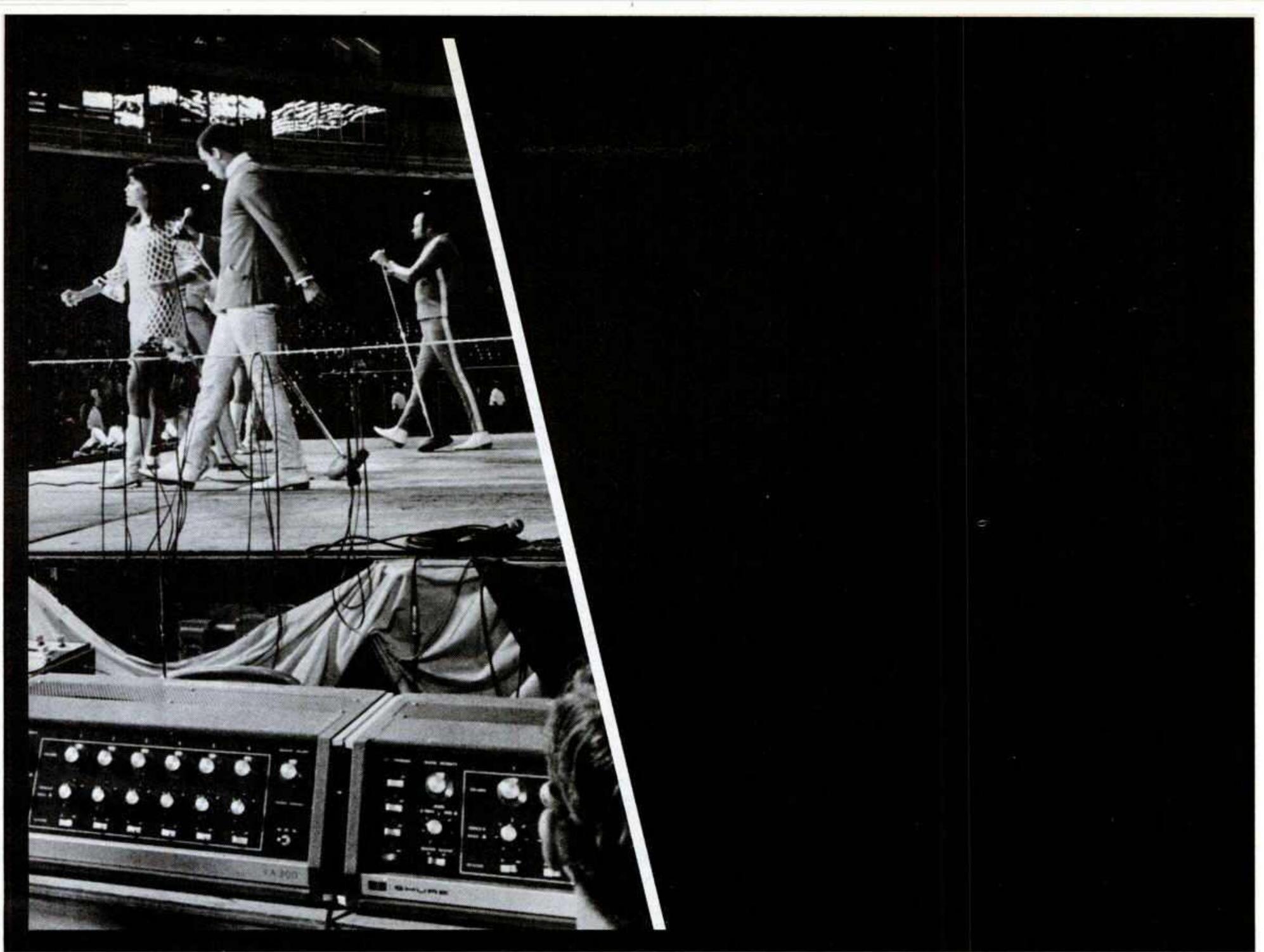


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Arnold Gosewich

Continued from page C-6

the Association are ready and willing to recognize that they have to financially support the Association. The purpose of getting new members into the Association is not to get more membership but because of a desire to broaden the representation. Now it's possible for people and businesses to join without being concerned about the cost of joining.

The third thing that has been accomplished is that we've now prepared a membership brochure which fully describes the Association in French and English and its goals and the reasons why we feel other businesses should join. Starting in September, we are beginning a membership campaign to get more representation in. So all of the things that had to be done to effect these changes have been completed over the summer months and we're now ready to roll with it.

Q. Some of the major companies have apparently been effecting a cutback in Canadian talent development budgets. Is this a sign of a spreading cynicism about the growth of the music scene here?

Gosewich: It's very difficult for me to answer the question because I don't have any basis under which to know that record companies have cut back. I can only speak for one record company and I know that we haven't cut back on our budgets, in fact we've increased them. I really can't answer the question because I don't know.



Stompin' Tom Connors receives a gold record from Sam Snierman at the latter's newly opened Sam the Record Man store in the Halifax Shopping Center. The gold disk is the singer's fourth.

Q. Does the CRIA have any general viewpoint about the evolution of the music industry here?

Gosewich: Well the Association hasn't taken any public position on it, but I can say that it seems to me the fact that the Association has publicly stated that one of its goals is to improve the development of Canadian talent is indicative of a desire to do so.

The goal is there and there are going to be activities taking place related to that goal, so as far as the Association is concerned based on that, I don't think it can be said that the Association views cynically the development of Canadian talent.

Q. Does the CRIA feel there is sufficient coverage of the Canadian music industry by non-private broadcast media?

Gosewich: No, there isn't sufficient coverage.

Q. The British music trade magazine, Music Week, last September reported that a non-sympathetic media was the greatest problem confronting the Canadian music industry. Would you agree with that?

Gosewich: I can't agree that it's the greatest problem. I don't think there is one greatest problem. I think it is one of the problems but not the only one.

Q. Would you like to see Federal government financial support for Canadian independents who don't have the financial backbone of foreign catalog product, and who seem to be having a rough time financially?

Gosewich: As far as the CRIA is concerned, the Association has taken no position. I know there's a lot of general viewpoints expressed pro and con. Some of the pro comments are related to the financial assistance of the government being in a variety of different forms—no-one seems to support the idea of direct subsidy. Most people I've talked to within the Association are more in favor of tax relief or true loans, as opposed to subsidies which most people regard simply as a grant, a giving of money and that's the end of it.

The people who are negative on it are really more negative because of their own personal experiences in feeling that any form of Government aid to business is bad because it means the business itself having to be placed under some form of control by a government agency which removes the independent spirit of being able to do what you want to do. Others are opposed simply on the principle that the public's tax money

should not be used to help a business develop; that the businessman has to find other ways of getting the necessary financial assistance.

But the Association per se hasn't taken any position on this thing.

Q. Are you satisfied with pressing standards in Canada at the present time?

Gosewich: I truthfully cannot answer that question. We've had many arguments about it. Again, some people feel that pressings standards aren't good enough; some people say they're as good as other countries, especially the U.S. Again, no position on the thing.

Q. Some observers have been disappointed by the lack of followup to the Maple Music Junket. Do you feel that such criticism is fair, and does Maple Music Inc. have any plans for any international promotion activity?

Gosewich: First of all, it's a very natural criticism. Because of the natural view that generally speaking, the Maple Music Junket came off well and it would seem only natural that there should be a followup. So I can accept the reasons for the criticism.

The Association, as part of one of its goals on Canadian talent development, has been involved in the past four months on the thinking through not only the ideas but the nuts and bolts of implementing some ideas. The facts of these ideas will come out in the Fall months and I'm not in a position to reveal them right now.

Q. Do you have any other comments about the general state of the Canadian industry at this time?

Gosewich: Speaking personally, I think the worst thing about the state of the industry in this country is the fact that negative attitudes are being allowed to be talked about more than the positive attitudes. I think nothing is worse psychologically than to talk negatively. Because negative responses provide the view that the industry is crumbling and falling apart and that's not true.

Negative attitudes specifically with respect to the development of Canadian talent is bad, in my opinion, because I think it gives the view internationally that there ain't anything here in Canada. Why even worry about what's happening in Canada because all we're hearing is that things are all screwed up. I think that's bad, for those people who want to be aggressive in Canadian talent development. That's a detriment for those involved in it today as well as being a discouragement for those people who might be thinking about getting involved.

So that part of the state of the industry I think is very, very regretful. I wish it would stop. I think it might go a long way towards helping the industry grow if we talked in a positive way rather than a negative way.

Q. Some people might reply that it's relatively easy for you to view things positively when Capitol Canada is the only company which has made any money from Canadian talent in the past three years.

Gosewich: My only advice is that there's nothing to be gained by publicly bitching about your failures. If you're not prepared to run the risks of failures—because the recording industry contains many failures as well as successes—then you shouldn't be running the risks. What does publicly bitching about them accomplish? Is it going to gain anything; is it going to start making you money?

I don't think so. Is it going to get your artists more exposed? I don't think so. Is it going to gain interest in your artists internationally because you're publicly bitching about your failures or pointing the finger or blaming others because of your lack of success?

Sure Capitol Canada has been successful. But with the success, we've had our failures too. It's the nature of the business. So are we going to talk about our failures? No, we'll talk about our successes, and work towards correcting our failures. I personally feel that's a more positive way of growing individually as far as Canadian talent is concerned and helping the industry to grow.



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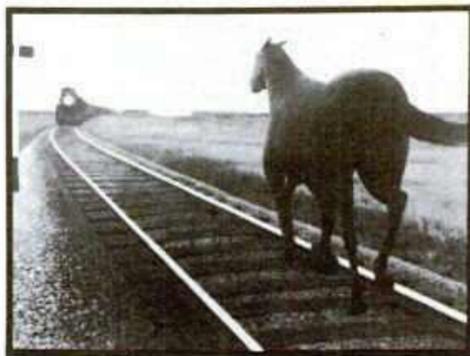
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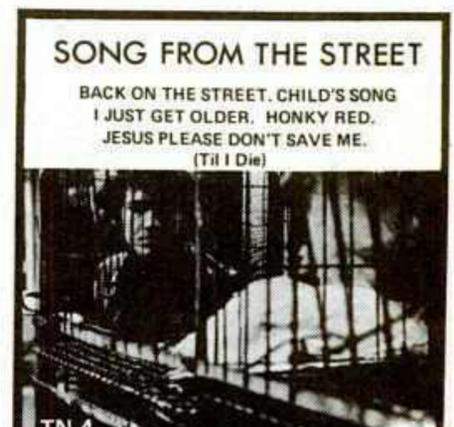
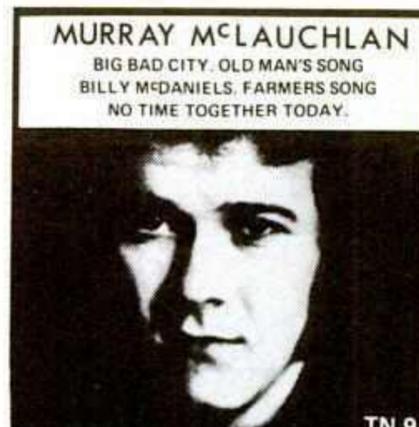
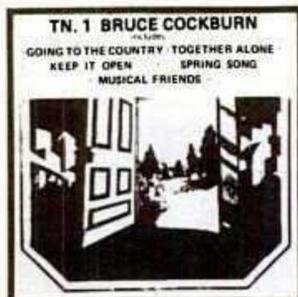


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Edmonton's Bubble

Continued from page C-10

of musical documentaries on the history of Canada. Capitol Records Canada Ltd., Century's distribution partner, has been behind the album 100 per cent and contributed what has probably been the most phenomenal promotion campaign this country has ever seen. The radio promotion started on Sept. 9 with a network of major radio stations airing the LP in its entirety. CHUM Toronto produced a complete program on the Cantata story, its producer, writers and performers, etc., and made it available to all CAB stations. CHED Edmonton did likewise.

The administrative offices for the company are located in downtown Edmonton in the "Boardwalk," a Canadian facsimile of San Francisco's Chocolate Factory: very plush and very posh. Despite the fact that the building is surrounded by a lot of rather shabby warehouses, its mere existence has put the area back on the right side of the tracks. If you should happen by there in the dawning hours of any day, it's a common occurrence for the Boardwalk's third floor to be alive, lit up and noisily into its veritable 24 hour working day.

Wes Alexander, one of the three partners of Century II, runs the financial side of the firm and has to be up with the birds to keep up with the books. Dale Partridge, another partner, is in his general manager's office stumbling over piles of tapes and a desk of total disorganization. He comments on the company's philosophy: "Our concept is to concentrate on one high quality package of releases, we're not about to deluge the market with product of dubious worth. There's already too many companies swamping the place with a never ending downpour of crap in hopes that maybe some of it would swim or at least drown slowly. We, as a company, have all the right objectives and people. We will gain our credibility with time, the only thing we're suffering from is age—lack of it!"

Century II's 'image building' program is in full swing. One rule is that they don't sit around and wait for the pop stars to fall out of the "starry starry night." Terry McManus, manager of the a&r department, is constantly on an artistic safari. "New ventures into new sounds are very important because in this business there are no guarantees. One never knows where the trends are coming from or going to; we have to be extremely careful and very critical in our decisions to pick up or reject any artist, material, or concept."

President and third partner in Century II, Tommy Banks, has been building his staff list very slowly but very surely. He has picked the very best for all the departments. Some of them he had to wait for. Lynne Reusch finally said yes to Century II, the publishing division. Ms. Reusch had previously spent five years in charge of the BMI offices in Vancouver. Vin-

ney Truth has just joined the Century team as musical director for all broadcast and commercial productions. Vinney was recently the top man at Pepper Tanner in Memphis and carries some pretty heavy credentials. Sales manager Barry Harris, was formerly with Doug Riley Music in Toronto and McLaren's Advertising.

Much to the surprise of all concerned, the CRTC granted a licence for a third television channel in Edmonton. The surprise was that, at the same time, the Commission rejected applications for a third channel in Vancouver. The Edmonton applications given the go ahead was submitted by Edmonton Video, a company headed by Dr. Charles Allard. The licence is granted to operate as an independent station with no network affiliate. The new channel bearing the call letters of CITV is expected to be on the air by the fall of 1974. The station will be situated in Edmonton and managed by Wendell Wilkes, who has been running the operation at CFAC Television in Calgary.

CITV has the blueprints off the drawing board and on the way to the construction of the new plant which is to engulf 40,000 square feet of space, a massive structure larger than anything in Western Canada and most facilities in the east.

The CITV complex will house an enormous studio theatre to facilitate shows with large studio audiences. Besides the usual accoutrement requirements of a television station, the new channel will employ a mobile production control unit; its cost is estimated at 1.3 million dollars.

There's another new name in the Edmonton marketplace: Tinsel and Sham Productions. The company was formed in May of this year and has five creative minds in the compound churning out commercial production and radio and television specials. Tinsel and Sham is the only company in this area bestowing a constant supply of broadcast specials to the programmers.

Bob Comfort is the president of Tinsel and Sham, a man who has been writing comedy scripts in Los Angeles for many years and still commutes once in a while just working on ideas—most recently a movie script. Bob wrote for the "John Byner Comedy Show" last summer, has an Emmy Award for variety show writing to his credit and brings a fresh approach with his almost unique sense of humor. Comfort has received good, if somewhat mixed, reaction to his rather unorthodox methods in the area of interviewing on the CBC-Television's "Hour Glass Show." Paul Tivadar, vice-president of the outfit is a morning man on CHED Radio. Paul does all the technical production and also manages the accounts. Gale Gelfrick is the creative director for radio productions and is also a copywriter at an Edmonton radio station. Tinsel and Sham offers the client a resident music writer, composer, lyricist and arranger in the personage of Gord Marriot. The fifth partner is Nick Bakyta and he handles all the television production. Nick has years with the CBC network behind him and has credits in all facets of broadcasting.

Bob Comfort's "Posters For Your Mind" have created enormous reaction in a very short time period; the posters are designed for radio programming and consist of philosophical writings about everyday things phased into music of relevance to the subject. There are 50 "Posters" in one package. Another special for radio programmers made available by the Tinsel and Sham crew is the "Tinsel & Sham Comedy Program of the Air." This is three hours of radio insanity, all ready for marketing, complete with commercial breaks, etc. The group also do commercial concepts, promotions and of course, jingles—national and regional.

Still in the line of production companies, Morning Girl Productions moved its offices to Edmonton from Winnipeg. Morning Girl is active in the field of popular music documentaries for radio and artist promotion. Most significant projects over the past year were specials on Neil Diamond and his Broadway performance in New York; a documentary of French Canadian performer Pagliaro in conjunction with an English Canada promotion tour, "The Story of the Everly Brothers, The End" and "Once More for Procol Harum." The company is currently working on the John Denver Story. Elizabeth Alexander, spokesman for MGP, says, "One of our most challenging projects to date is an album we are currently promoting. It's the 'Star Spangled Springer', Phil Everly's first solo LP. As yet, it has not been released in Canada which is the main reason we are on it now. Once it is released here RCA will take over. John Ford, RCA promotion man from Vancouver, obtained American copies of Phil's album for us and we have been hustling air play just to get reaction which might prompt its release here."

"Getting out from under the umbrella of 15 years of being half the Everly Brothers, which indeed has hardly been mentioned in the last few years, is a tough struggle for Phil. The reaction to the album has been very positive and many people have said it really sounds like Paul Simon. . . . If you can recall those early bios of Simon and Garfunkel, they stated that their influence was to a large percentage due to the Everly Brothers. So now who sounds like who? At any rate, Phil has everything talent-wise to make a success of it as a solo artist. It's just a case of getting people to listen now."

Damon Productions Ltd. and Edmonton based studio production company, has just completed agreements with Gene Norman, president of GNP Crescendo Records of Los Angeles, for the international release of "Nepor's Theme" by The Emeralds. An album followup has just been completed at Damon Studios and will be released shortly. The single was released at the beginning of this month.

Damon Productions' publishing wing, Pet-Mac Publishing, has recently enjoyed watching George Hamilton IV's version

Continued on page C-36

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West Coast Shakin'

Continued from page C-28

healthiest he has seen in Canada or the U.S. in terms of volume, which give Eastern club and recording acts much-needed Western exposure.

Studios on all levels are maintaining well, having established mutually satisfactory territorial limits. Studio 3 Productions, under president Ralph Harding, had expanded and diversified its function to a point where the original 16-track Studio A is now complemented by a recently completed Studio B, and whose enterprises include cassette wholesaling and the production of audio-visual programs and commercials, the latter under the direction of John West.

Their main focus now, however, is the recently established Stamp Records label, distributed by Quality in Canada, which encompasses both a contemporary and a country function. Stamp's contemporary side now retains Stu Kuby as producer and Brian Cassidy as promotion manager, who also share responsibility for Studio 3's growing publishing catalog in which the currently most successful selection is Skylark's "Wildflower."

Of Stamp's contemporary artists the one that has received the most attention to date is John Laughlin, whose second single "Do What You Can" and first album "Morning Moon" have reportedly met with moderate success across Canada and now are scheduled for release in Europe.

But continuing talent searches by Kuby and Cassidy have unearthed—and signed—solo artists Richard Stepp (with fall single "Few and Far Between"), Scott Jarrett ("Mary-Ann"), and Michael Palmer ("The One You Got") and groups the Celtic Circle and Wildroot. All Stamp fall releases are intended for Canada and the U.S. the latter dependent on negotiations between Stamp and several U.S. majors.

On Stamp's country side is producer Jake Doell who has completed a single, "Now and Then," and an album, "Kettle Valley Line," with artist Dave Baker, both of which have been highly charted in Canada; an album, "Yukon and Other Songs of the Klondike" to commemorate the Yukon's 75th anniversary, recorded by Ken Stolz and the Nightlife; and a release called "Sourdough Rendezvous" by a member of the Stolz group, Jigger Pine. Stamp's country fall schedule is Dave Baker ("Vancouver Island"), Ken Stolz ("You Were My Home") and new stamp country addition Patti MacDonnell with "One Night Stand." Harding estimates one album and two singles a month are being produced out of the studio.

Can-Base Productions also continues to be one of the major 16-track studio facilities available to local artists, which have recently included The Incredible Bongo Band, Terry Jacks, the Irish Rovers, Paul Horn, Susan Jacks, Bill Kenny

and Chilliwack. Releases by their own artists have been slow in coming, with the exceptions of Tom Middleton, whose single "It Wouldn't Have Made Any Difference" is currently No. 18 nationally, and a local rock and roll revival band, Teen Angel and the Rockin' Rebels, whose June-released album has created a sizeable stir in western Canada, selling an estimated 5500 units in B.C. on Hellroaring Records, a Can-Base Industries trademark.

But Jack Herschorn, a director of Can-Base who has turned most of his energies toward management now that he is no longer of the company, speaks enthusiastically about singer-songwriter Alexis whose first album is being produced at Can-Base by Steve Douglas and is due for a late fall release.

Vancouver's John Rodney, who says his efforts to consolidate Western independent record producers through the WCRMA association, federally chartered last November, is starting to bear fruit in terms of Eastern industry attention and legislative interest, is also determinedly following up on his Van-Los Music International Ltd. policy of searching out and developing new Canadian talent.

Rodney feels now that Van-Los has enough fine new acts to begin their introduction to the international world of music, and has begun by introducing his product to Western Canadian programmers through a recent promotion trip undertaken by Van-Los vice-president Don Marsh.

Some of the product is receiving good response from MOR programmers, according to Rodney, with some of the most interesting releases coming from Vancouver jazzman Mike Taylor and another jazz album titled "Quartescence," recorded at North Vancouver's Stoney Productions studios featuring the four musicians who with George Shearing make up the George Shearing Quintet. Also recorded at Stoney is an old English album by traditional folk and ballad singer Pat Herson, and work is continuing with country folk singer Casey Burke, whose first single is due for release in September.

Perhaps the most ambitious project Rodney reports, now being readied for pressing at Rada Records, is "A Breath of Life," locally-conceived and directed by Marek Norman, presented by a 150-voice choir and a 60-piece band and recorded live by the Stoney/Round Sound Mobile Recording unit.

Rodney's Rada Records has also recently signed an agreement with Hutton-Thornberry Productions of Edmonton to manufacture and distribute their Sundance Label, and have just released Doug Rutlege's single, "Riverboat in the Rain" and the Gilmore Singers' "The Answer Rests Upon You" in the Australian and New Zealand markets.

Studio activity in general is being given a tremendous boost by the construction of two major studio facilities, one by Griffiths-Gibson Productions, one of Canada's major producers of commercial broadcast material. Since the company's inception in 1968, all their recording has been done in studios

in Vancouver, Los Angeles or Toronto, but the steadily increasing volume of work for major accounts in both Canada and the U.S. forced a decision last January to move the operation into their own building, and construct their own sound studio.

The facility will be the most sophisticated available in Vancouver to date, boasting the city's first 32-track capacity. The opening date is set for October 1, at which time the company has plans to branch into the record business, establishing relations with a national company for distribution and promotion, and including publishing as well as recording functions.

The studio, which will be run as a separate entity within the company, should be solidly booked within its first six months, general manager Robin Lecky estimates, at which time a second studio facility on the same premises will be put into operation.

Creative House Ltd., which started five-and-one-half years ago as a creative resource group involved in graphics, audio-visual programming, producing sales marketing promotions and the sales and audio-visual equipment, have also felt it timely to build their own professional recording complex to handle the increasing demands for sound production, particularly in audio-visual programming.

At the same time, reports Creative House president Lloyd Bray, they saw the opportunity to undertake all kinds of sound recording for outside users, and the recently-opened Creative Production Center, which also houses full TV and movie facilities, has already produced five recordings and attracted attention from U.S. groups and artists from the Canadian Midwest.

Some of Creative's product will be released on the Houka label, through a partnership production association with a recording company called Ross Wolfe Productions; but independent of Ross Wolfe, Bray reports that the studio will also be doing recording for groups in every field of music. With a 16-track capacity, three studios and two control rooms, Creative Productions will provide an invaluable multi-media addition to Vancouver's production potential.

In yet another rapidly-developing field comfortably settling itself in Vancouver, Word Records and Praise Records are covering the religious market in Canada with, according to their principals, resounding success.

Word Records is a wholly Canadian-owned company that nonetheless owes its existence to Word Inc. based in the U.S. out of Waco, Texas. President Gerry Scott estimates this year's sales well in excess of \$1 million, up 40 percent over the last year. "It's amazing how it's grown. I look on it as more than a good business—here I can be in a business to make a living but at the same time distribute the word of Jesus Christ through our product."

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The recording artists.

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Edmonton's Bubble

Continued from page C-32

of "Dirty Old Man" rising on the Billboard country chart; the song was written by Bob Ruzicka. Pet-Mac presently holds the publishing on this and 39 other Ruzicka compositions.

Damon Sound Studios plan expansion of their present 8-track complex to 16-track by the end of October. A synthesizer, now on order, will be added as the increased activity in the jingle area has necessitated more equipment in the special effects department. After a normally slow summer, studio action has started again with two LP projects in the making, a second album for northern singer Ted Wesley and a debut LP from Alan Rhody.

Jury Krytiuk, President of Boot Records Canada Ltd., has indicated interest in using Damon's facilities as a production base for his country artists. He has apparently been keeping a close watch on the country productions released by Damon over the past couple of years and is satisfied that Damon can handle this with absolutely no problem.

★ ★ ★

On the artist level, Russell Thornberry, a well known country-folk-rock singer in Canada, has just signed a contract with Buffalo records of Los Angeles. Russ starts work on his debut album for the new label this month. He was formerly with MCA Records. Paul Rothchild will be producer on the Thornberry sessions. All songs on the upcoming deck are Thornberry penned and published. Russ and his partner Doug Hutton (producer of the "Cantata Canada" album) currently operate four publishing houses in Edmonton. The duo are also fairly active in the production field and are currently involved in producing Don Langley, Sandi Michel, Betty Chaba, Grant Koliger and Mark Jordan. Russell has just completed his third season of "Russell Thornberry Presents" on CFRN Television.

★ ★ ★

Edmonton's population is approximately 500,000. Now granted, it isn't exactly a New York City but Canada has been hearing an awful lot of Edmonton workmanship on the music around the charts as of late. All cities have ethnic populations. I think our largest ethnic community is 'musicians.' "Conquistador," besides being the first hit single in many years for Procol Harum, was the first number one "top 40" piece by Edmonton's Symphony Orchestra. The past year has been good for Ruzicka, having "Storm Warnings," "Down and Losing" and "Lately Love" on the national charts. . . . Karl Erikson with United Artists hit with "Enough of God" and "Carnival Town" both from his "Aerogram" album. . . . Skipper are still on the charts with "Down On The Flatrock" and have the follow up in the wings "Leaky Old Boat" on the Century II label.

Privilege, who have been natives of the city since their birth

10 years ago, are the performers on Cantata Canada. The group also have an album due for release this month. . . . The Original Caste are back in the studio recording an album. They are residents of Edmonton and signed to Tommy Banks' Century II label; the Caste's One Tin Soldier reappeared in the charts and the song has been constantly selling since its release three years ago.

Donna Warner, formerly of Three's A Crowd, now solos with her first release, "Irresistible You" backed with a Brent Titcomb number "Make Your Day Brighter." . . . Paul Hann, as yet without a label, is ready with his first album. He and his manager, Pete White, put the money together to produce the album which was cut in Edmonton and are currently in search of a label. The LP entitled "A Fine White Thread," is a folk rock styled deck, all 10 songs penned by Paul Hann and Pete White and published by Lands End Music.

Jerry Dayle is about to cut his first single, "Jamestown Ferry" backed with "Rocky Mountain Singer." . . . Rod McKuen debuts his "Ballad Of Distances" with the Edmonton Symphony Orchestra, conducted by Tommy Banks. This took place last March at the City's Jubilee Auditorium. . . . Steel guitarist Buddy Emmons was on tour with Roger Miller and guested on some studio session for the Original Caste's new album.

Terry McManus debuts his first single with his new label, Century II, self penned both sides, "Papa Sit Down" and "A Girl On The Stage" both published by Terry's Looking West Music BMIC. . . . Valerie Hudson, resident of Vancouver, recently signed to Century II, will release her first single "Big Green" very shortly. . . . Beverly Ross has been working with Century II's a&r man, Terry McManus, on her first album project which will be released late this fall.

★ ★ ★

Tommy Banks has, without doubt, been the nucleus of the show business sphere in this city for many years. Tom is at present, host of his own network television show "The Tommy Banks Show." The talk variety program has just commenced its eighth season for regional stations and fourth season for the full network on CBC.

Tom sits in the President's chair of the Century II Studios, record label and Century Two Publishing. In 1953 he established Banks Associated Music Ltd., which has since become one of the major talent and management agencies in Western Canada. Our Mr. Banks also presides over another publishing house, a BMI affiliate, Tommy Banks Music Ltd.

Original musical works by him include the musical adaptation of O. Henry's "The Gift of the Magi," "The Lady That's Known as Kate," a musical fantasy based on the Legendary Klondike Kate, and a specially commissioned centennial ballet. His group made a much-lauded appearance for one week at the Canadian Government Pavilion Theatre at Expo '67 in Montreal.

English Montrealers

Continued from page C-18

sound quality they'd never had before. Andre Perry sold his historic 24-track studio and has gone into his own Good Noise Production company, with half a dozen or so albums slated for release shortly. The studio is now owned by Son Quebec and is still the major center for recording. Other leading studios include RCA, Studio Six and Tempo (where Mahogany Rush recorded their second album).

The independent Aquarius label (distributed by London Records of Canada) records two of the major English rock outfits, April Wine and Mashmakhan, both of whom have made a dent on U.S. charts.

April Wine is into a heavier neo-Moody Blues trip with their own compositions. The group has been performing constantly around Eastern Canada and the U.S. and their second album is set for fall release.

Mashmakhan is a long-standing group that's gone through personnel changes since it rode high into the U.S. and Japanese charts with "As The Years Go By" in 1970. It even dissolved for a while but recently has been resurrected under its original leader Pierre Senecal and vocalist Al Nicholls (formerly of the mid-sixties J.B. & the Playboys, later Carnival Connection, and the original Broadway cast of "Hair"). The new line-up's first single, "Dance A Little Step," has done well for them. Senecal continues to compose while Nicholls is off on a stint in the Broadway production of "Sgt. Pepper"; the group will continue to record.

Several English acts are successful in both markets in Quebec and Canada. Columbia's Patsy Gallant has been described as "le Janis Joplin du Quebec" and she's sung numerous English tunes on French television and even a local movie. Her second album is forthcoming. Michel Pagliaro has had several English hits (recorded in Toronto and London for Much Records). He records in French for RCA and is usually on the charts in both languages. Ginette Reno is a veteran of the Quebec scene and records easily in English with a full-bodied voice that has become her trademark. Columbia's Riverson and Contraction are other active bands who record in English.

The middle-of-the-road field has been locked up by the Bells for years, ever since "Moody Manitoba Morning" and "Stay Awhile" were hits. With the departure of Cliff Edwards (who lives in Toronto now), the quintet has new personnel based around familiar faces vocalist Jacki Ralph and guitarist vocalist composer Charles Clark. Polydor execs are enthusiastic about the Bells' latest album, "Pisces Rising," which represents the group's venture into more contemporary material (Steve Stills, etc.) but remains as smooth-flowing and tasteful as ever.

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Views of Young Execs

Continued from page C-26

closer to the street than anyone else in our particular business.

Patton: I have been quite lucky actually because the people I have worked with have been quite fair with me. A lot of my ideas have been used. I reckon that the importance of an idea is not in how much press you get because it was your idea but more the fact that the idea was used.

Reed: There are definitely times.

Docker: Who doesn't? But I'm still learning.

Roper: People are taking notice of my ideas, that's why I'm working where I am.

Vance: If they are good.

Q. What don't you like about the music industry in Canada?

Watson: I don't like the apathy that surrounds Canadian culture, as opposed to imported ideas and products. This market is as unique as America's, England's, Japan's, or anywhere else.

Patton: I think that the press here is too ready to criticize everything Canadian. This was proven during the Maple Music Junket when everything was panned. The European journalists could not understand why the press was so negative. I don't think that the radio stations are playing enough of the new releases. I really cannot see how it would hurt the image of any station to give all new releases a couple of spins. I think that the CRTC should consider more strongly the "residency" clause for Canadian records.

Reed: Unprofessionalism by some.

Docker: The feeling that the artists, producers and the media are on opposite sides of the fence. Until this cold war is resolved, it is a mistake to believe that Canada can become a world-leader in music. Success has to begin at home.

Roper: I do not like the attitude of some managers and booking agents who look to break an act in Canada before they will take the chance to tour in the U.S. Obviously there are exceptions to this, but it is interesting to see just how many acts have recording contracts in Canada and have rarely, if ever, toured outside their home province, never mind another country. I would like to see a lot more cross-country tours for acts as well as college and club dates in the United States.

Vance: The way many industry people look down on themselves. Many have no faith in original ideas, unless they are tried elsewhere first.

Q. Do you think there should be Cancon regulations on FM?

Watson: It seems that FM programmers are pretty receptive to our material anyway.

Patton: I think we should concentrate on making the Cancon regulations work on AM before we try it on FM. There are so many records released which don't really get airplay that I don't think it will make any difference at this point to regulate FM.

Reed: No.

Docker: No. FM should be free to experiment and to develop a Canadian approach to broadcasting.

Roper: As long as FM stations continue to play good Cancon product, like they do now, I see no need for it. I have no problem now in getting the FM'ers to add new product as long as it fits their format.

Vance: It would depend on a couple of things. In some formats, Cancon regulations could be met because there is sufficient product but when you look at a progressive album format you might be hard-pressed to find sufficient product to program, at least if you want some kind of variety.

Q. Do you think Canadian radio stations play enough Canadian-made records?

Watson: No.

Patton: I think Canadian radio stations are giving proven artists like the Guess Who, Lightfoot, Joni Mitchell, etc. lots of airplay. I don't think they're giving a fair chance to new artists or artists who have not had a hit. I don't see how it would hurt any station's image to play new releases to see if there is any reaction to them. In my opinion, there are a good many songs which don't get any airplay and as a result, die prematurely.

Reed: Yes.

Docker: They fulfill the government regulations. I think it's time for a reappraisal of the Cancon regulations, which are a source of friction as they stand.

Roper: Yes. Of the MAPL content records Capitol Canada has released this year, a very good percentage of them have been played by Canadian radio majors.

Vance: Some do, some who claim they do, don't.

Q. What were the best Canadian single and album (other than your own company's repertoire) you heard in the last 12 months?

Watson: "Horn"—album.

Patton: "Rosalie," Michael Tarry—single; "Goodbye Superdad," Bill King—album.

Reed: "Last Song," Edward Bear—single; "Pemmican Stash," Christopher Kearney—album.

Docker: "All Things Come From God," Tony Kosinec; "Wildflower," Skylark—singles; "Third Down, 110 To Go," Jesse Winchester—album.

Roper: "Daytime Nighttime," Keith Hampshire—single; "Sidestreets," Ray Materick—album.

Vance: "Rosalie," Michael Tarry—single; "Straight Up," Downchild Blues Band—album.

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- 2 Who wrote 'Too Young To Strip'? _____
- 3 How many stars are there on the Japanese flag? _____
- 4 How long has Lawrence Welk been dead? _____
- 5 Why is 'Chicago' not called 'Fort Lauderdale'? _____
- 6 How much recording time will you get with \$1? _____
- 7 Why are you wearing that ridiculous dress? _____

NOTE: If you're not wearing that ridiculous dress, who is?



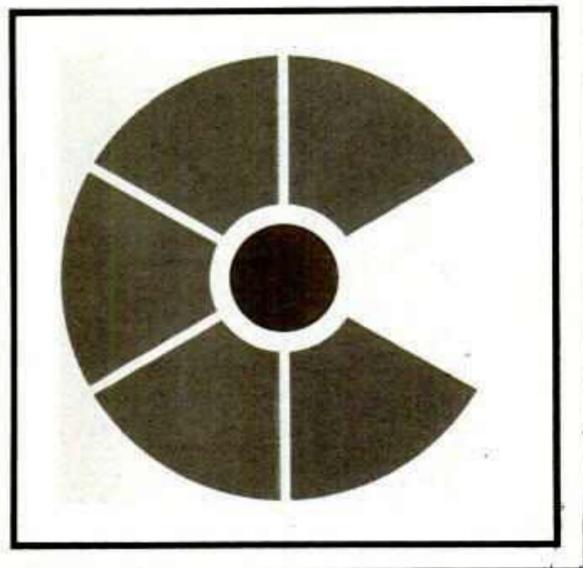
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Attorney Steinmetz Seeks More Canadian Music For Airwaves

The following comments are by Peter E. Steinmetz, a Toronto lawyer and member of the law firm of Cassels, Brock with an extensive music industry practice. They are solely his own beliefs.

There are two major problems which today affect Canada's emerging popular music industry. The first problem, that of financing the production of Canadian music, will probably always be with us. The second, that of guaranteeing access of Canadian music to the airwaves was supposed to have been solved, but may well not have been as yet.

The Canadian music industry always has been and still is virtually wholly foreign owned and controlled. That situation will continue for many years to come. However, there now exists great opportunity for Canadian companies to seize a significant share of the Canadian music market. This opportunity was created by the Canadian Radio-Television Commission's Canadian content regulations for AM radio and will, it is speculated, be reinforced by the new, soon to be announced broadcasting policy for FM radio.

Who will finance the supply of Canadian music to satisfy the demand for Canadian content music created by the regulations? The choices are limited but obvious—Canadian music by Canadian artists must come either from the Canadian subsidiaries of the U.S. major record companies, or from Canadian independent record production companies. Because most of the financing obtained by Canadian independents comes from the U.S. majors, whether on a direct basis or through their Canadian subsidiaries, the ultimate financial burden of producing enough Canadian records of a high enough quality to meet broadcasting standards, for the time being, appears to rest solely in foreign hands.

While there be nothing inherently objectionable in this situation, objections are in fact now being raised. The objections are based on the lack of performance on the part of foreign record companies who have not risen to supply this demand. This statement alone may seem unfair to Capitol Records, Columbia Records and Polydor Records, who have invested what they point out are substantial sums in the development of Canadian music over the past three years.

In truth, however, most, if not all, of the Canadian subsidiaries are branch offices established and maintained to market U.S. and foreign product in Canada. The development of Canadian music is merely a secondary function which only gets head office attention if and whenever a Canadian record finds its way into certain major U.S. breakout markets (e.g., Detroit or Seattle), or, if and when the a&r vice president at head office elects to release and promote the Canadian record in the U.S. market.

If the Canadian artist and his company are not up to U.S. standards in the eyes of the parent company, there is little sense in financing the production. Taken in isolation, that argument may well make sense. It's economic folly to pour the same production dollar into a Canadian record when the same dollar can be spent on an American record geared for release and promotion in a market 14 times the size of Canada.

That argument, however, should not be taken in isolation but rather in the context of a market which has proved itself to be quite similar to the U.S. in terms of musical taste and purchasing characteristics; of a country which has shown itself capable of and inclined toward Government regulation in cases where an industry itself (whether foreign owned or not) has been unwilling to or is incapable of rectifying prevailing ills within that industry on its own; and, of a land capable of giving to the world within the last 10 years alone, at least the following: The Band, Neil Young, John Kay, Joni Mitchell, David Clayton-Thomas, Anne Murray, Skylark, Edward Bear, Gordon Lightfoot, R. Dean Taylor, The Bells, Ocean, the King Biscuit Boy, Keith Hampshire and Lighthouse.

What Canada needs is to be discovered by the world record industry just as a record company discovers an artist. Canada needs enough financing and promotion of its artists and records to ensure success in markets other than Canada. For the U.S. major record companies to capitalize on this opportunity, it means more branch office control and autonomy, higher development budgets and a commitment by the U.S. parents to release and aggressively promote in the U.S. all product which the Canadian company designates. Because of the economics involved, however, that is not likely to happen.

It is more likely that Canadian independent record companies will be in the best position to supply the demand for Canadian music, provided that they can secure sufficient financing for their operations. Once initial recordings have been produced and paid for the likelihood is greater that a major U.S. company will acquire the product for the U.S. and foreign release. That is where the great Canadian investment opportunity lies and it is now only a matter of time until the Canadian financial community recognizes this and Canadian independent record production comes of age.

In the meantime, however, a second problem exists in the Canadian music industry, and it is a problem which has its greatest impact on the financially vulnerable Canadian independents. Ever since the coming into force of the Canadian



Peter E. Steinmetz

content regulations, Canadian broadcasters have been complaining that there are insufficient quantities of high quality Canadian music being produced and supplied to them to enable them to comply with the regulations.

To begin with, AM radio in Canada's three major metropolitan markets (and for that matter in most other markets) was typically American in flavor and format. Several major Canadian stations utilized (and still do utilize) the services of American programming consultants with the result that these stations felt their market performance was predictable, if not certain.

The advent of Canadian content threatened to destroy this equilibrium by forcing Canadian broadcasters to be more innovative in their programming and to rely less on American programming standards and content.

The broadcasters resisted the regulations from the start but have now accepted them, albeit somewhat reluctantly and not without heavy criticism. For the past few years since the promulgation of these regulations the industry has accused the broadcasters of tokenism in their programming of Canadian music.

Canadian records would be play listed as opposed to charted. They would be played any time but during the peak listening hours or during those hours when the type of audience to which such records might appeal would be tuned in. Worst of all, when played, they would often be played without introduction or any form of deejay comment or support. Add to that the trend to "old gold," which recently was making up close to 50 percent of all Canadian content being played on at least one major Canadian station and which is widely used by many others to satisfy the letter (but obviously not the spirit) of the Canadian content regulations, and it is easy to see why the retail sales of Canadian records, the public performance revenue to Canadian composers and lyricists from radio play and other related forms of revenue return to the industry from Canadian music has not as yet anywhere neared its expected potential.

The broadcasters have, over the last year, justified their position by pressing the point that the quality of Canadian production for the most part, does not measure up to generally accepted broadcasting standards. These comments relate to the quality of the music and lyrics, the production, the musicians, the studio sound, the mix and even the pressing. In one case one factor is at fault, in another it's something else again. In fairness to the broadcasters, by and large, their quality argument is sound. But is it justified? Is it a sufficiently reasonable ground on which to deny to Canadian music access to the Canadian airwaves?

The purpose and intent of Canadian content regulations is clear: to build an autonomous and independent Canadian music industry in which Canadian artists, lyricists, composers and music industry entrepreneurs can grow and flourish. However, this end will not be achieved without a high degree of Canadian chauvinism by the Canadian broadcasters. In short, they must play current Canadian music with the same pride and feeling that up until recently seems to have been reserved for successful foreign product.

The truth of the matter may well be that the quality issue is really a non-issue or at best a premature issue. What comes first is a belief in the ultimate worth and success of Canadian artists and their music and less of a concern for the real or imaginary risk of tune-out because of poor quality music. The deficiencies in quality will disappear in time as the industry flourishes and the record companies begin to see a return on their investment in Canadian music.

All articles and interviews in the section prepared by Billboard's Canadian editor, Ritchie Yorke, except where otherwise credited; cover design by Eric Chan; art director Bernie Rollins; section editor Elliot Tiegel.

Winnipeg's Don Hunter He's Put the Guess Who on the Map

While the music industry in Toronto and Montreal racks its collective brains and tries to figure out ways of getting into the American market, a personal manager sits in Winnipeg with his phones plugged into the music centers of the world.

His name is Don Hunter and he has already done more to put Canada on the world music map than most Canadians will do in all their lives. He manages the Guess Who, still one of the world's top rock bands working for five figures upward any night they care to play in any of the major American cities.

Don Hunter has proved many things, not the least being that in the music industry geographical location means sweet nothing; if you've got the goods the business follows you. You could conceivably sit in an Eskimo igloo in Canada's far north with a phone and take bookings for the spring.

The Guess Who have probably traveled more miles than any Canadian group in history; even if they quit tomorrow, it would still take years for any group to even approach the miles they've covered. Yet they still come home to Winnipeg. Sunset Strip might be a groove on a summer's night, Max's Kansas City might give you a buzz for a while but home is where the heart is and to Don Hunter and the Guess Who, it's Winnipeg, the capital of central Canada.

"Winnipeg," says Hunter, matter-of-factly, "has become a place for us to come home and relax. It's where we can get away from the music industry for a while.

"Let's face it, this is a telephone business. It doesn't matter where you're geographically located. There are quite a few other advantages to being based in Winnipeg. Los Angeles is only two hours behind and you're an hour ahead of New York. That means you can come in at 9 and catch everyone in New York arriving at 10. In Toronto, you have to sit around and wait for an hour every morning before you can speak with New York.

"Of course we have a ridiculous phone bill. But I still think it doesn't make up the rent differences between Winnipeg and New York. It saves us money being in Winnipeg, and then there are other natural benefits.

"Two years ago, I used to spend a lot more time on the road. Now I prefer to be at home more often. You go out, not only to the States but to the Far East and Europe, and you establish your contacts. Then you can maintain communication by phone. It's making the contacts in the first place that matters. As I said before, it's a telephone business."

Although Hunter is now spending more time in Winnipeg,

he has been too busy to become involved in the development of the city as a music centre.

"There's an awful lot of good talent running around here ... a lot of good players that nobody is developing. The trouble is that studio facilities here seem totally inadequate. I'll admit I haven't been inside a studio here for at least six months, but I haven't heard any good things."

Hunter feels that Minneapolis is more likely to become the prime recording area for Winnipeg groups. "From a logistics standpoint, it's much closer to Minneapolis than Toronto. There's an overlap of airplay both ways and it's easier to get gigs in the Dakotas and Minnesota than through north western Ontario if you're going to work your way to the studio."

Hunter has been so intensely involved in the international affairs of the Guess Who ("we haven't had time to count how many gold records we've received, got another four when we went to New Zealand") that he has yet to get started on a pet project—Turkey Records.

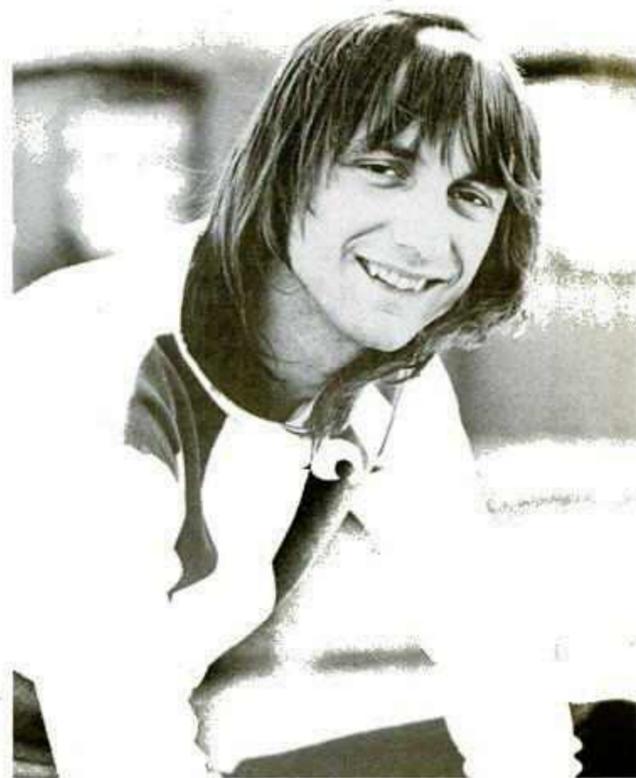
"I just haven't had time to do anything with it. Occasionally you get a lull and you say let's do something different and you just get started when you've got to get back to work again. The Guess Who is always my first priority. But I wouldn't mind doing something about Turkey."

Earlier this year, Hunter did find time to aid in the launching of a series of pilot rock television shows, which were taped in Winnipeg and then telecast on the CBC network. Hunter had hoped this would lead to a rock series out of Winnipeg but the CBC's bias towards Toronto producers won the day—although not the battle.

"The boys at the network office in Toronto would like to pretend that we don't exist. But there's no point in wasting words on it. We've got a few little aces to play yet. There'll be more news soon."

Hunter is none too optimistic about the present state of the Canadian music industry. "It just isn't progressing. It seems to be standing still. Nothing exceptionally exciting is happening. I hear an awful lot of inferior records—attempts to cash in on Canadian content. But we haven't been able to move too many of these acts into the international market. The people in the industry run around talking a lot but not progressing.

"The mentality of a lot of people I know in the Canadian music industry hasn't changed much over the past four or five years. They're still the same. Mel Shaw, the manager of the



Claude Dubois: French vocals for an eager audience.

Stampeders, is a notable exception. He is trying hard. He knows what international means.

"An awful lot of groups have come up with good singles but they don't seem to be able to follow through with an album. Often they sound like the tracks were rushed. There is not enough importance placed on making an album in Canada. I don't know, maybe people here are only singles-oriented.

"You've got to look at the world. We've been doing it from Winnipeg for years. We'll be off on another Far Eastern swing in February—New Zealand is confirmed, we're just tying up Australia now. We have no plans for Europe at the moment.

"But as far as Canada is concerned, I wish things would start to move. It seems as though every year the same things are done and the same complaints are made. It's time to grow up and stop griping. Do something."



The Indie Picture as Seen From Within

If the majority of the Canadian independent labels can survive their current financial crises, they will be the major record companies of tomorrow.

Canada's music industry suffers from a dearth of original concepts and ideas—most companies, programmers or producers, like to play it safe and stick with the tried and tested. But purity springs from the winds of originality and innovation, and for this, we must look to the independent and young producers and labels.

There's not an enviable lot. They must bash their brains against the wall of Canadian apathy which has kept the country musically silent for so long. They must take gambles and long shots as a simple matter of survival. There is no big U.S. chart hit to bring in the catalog sales. There is no head office to approach for more funds.

Being an independent in Canada is quite obviously a lonely and precarious endeavor. Dreams are the stuff of which goals are made, hope is the only thing that keeps the candle burning.

But without them, the Canadian music industry would be a lot poorer especially where it counts the most—the creative music making field. And Canada's chances of gaining credibility in the world market would be drastically reduced.



King Biscuit Boy's two LP's have gained recognition in North America as an example of good blues music.

The following are questions asked of these labels: David Coutts (Smile), Daffodil (Francis Davies), Much (Brian Chater), Boot (Jury Krytiuk) and Rada (John Rodney).

Q. How long have you been in business and which major distributor distributes your product?

Coutts: Eight months, London Records.
Davies: We have been established for three and a half years now. Capitol of Canada has been our distributor since our inception.

Chater: Three years. A&M Records.
Krytiuk: Two and a half years. London Records.
Rodney: Nearly four years. We handle our own distribution.

Q. How many albums and singles have you released?

Coutts: One album, 3 singles.
Davies: We have released 42 singles on the Daffodil label, six on the Strawberry label, two on the Capitol label, and one each on Modern Tape and London. We have released 29 albums on Daffodil and one on Strawberry.

Chater: 10 albums, 40 singles.
Krytiuk: 50 albums, 150 singles.
Rodney: 47 albums, 47 singles.

Q. What was your retail gross last year?

Coutts: n/a.
Davies: Our retail gross in Canada for 1972 was just over \$1 million.
Krytiuk: \$750,000.
Rodney: Six figures.

Q. Has the AM Cancon legislation been of any assistance to your growth?

Coutts: Indeterminable. We believe that our product is of international calibre and can compete with foreign product with or without legislation.

Davies: Inasmuch as it has focused attention on Canadian records generally, it has indirectly assisted our growth. However our direct growth has mainly occurred through the success we have had with albums, as opposed to singles. The sales of only two of these albums could indirectly be attributed to AM Cancon radio play. There is however no question that artists such as Edward Bear, the Stampeders, Anne Murray, the Guess Who, the Bells, the Poppy Family, Ocean, Skylark, Keith Hampshire, Andy Kim, the Five Man Electrical Band, Les Emmerson, Frank Mills, April Wine and Lighthouse have benefited from the regulations, particularly through CKLW Windsor. Finally I must add that I feel sure that revised Cancon legislation would play a large part in our anticipated growth and potential in the future.

Chater: Yes.
Krytiuk: Yes.
Rodney: Not directly, but is helping to bring out new talent which in the long run will help all Canadian music companies.

Q. Do you feel there is any need for revision of the regulations and if so, in what manner?

Coutts: To be effective there must be more accurate and valid definition of what composes Canadian content and Canadian hits more than three years old should be eliminated.

Davies: I do feel that a revision of the CRTC 30 percent Canadian content AM regulations is both required and needed. I believe that the present ruling is too high to be fair to the AM broadcasters in this country. Because of the rather "loose" manner in which the regulations can be interpreted, AM radio has had to fill this airtime with what might be called dubious Cancon oldies. I would suggest that a 10 percent ruling with Canadian residency as the only qualification as well as play on oldies limited to a one year time period would be fairer to both the broadcasters and record companies. We would then see Cancon play given to current and resident Canadians only. In addition I feel that the producer as well as or instead of production should count as one of the four points for Canadian content.

Chater: Possibly a revision to get more current material on the air.

Krytiuk: Also add FM.
Rodney: No need . . . in fact, the regulations don't go far enough.

Q. Do you think the Canadian government should be providing financing to your company in an effort to keep some part of the music industry in this country Canadian. If so, can you suggest any methods of distribution for such funds?

Coutts: The most important thing the government should or can provide to establish a Canadian music industry is a financial commitment and/or investment incentives—a hundred times more important than content legislation. Without delving into any analysis of distribution methods, I'm sure a reasonable plan could be devised by examining such models as the Canadian Film Development Corporation.

Davies: As one of the major independent investors in Canadian talent, I must admit that financial help from anywhere is most necessary and would be most welcome for my company's continuing interest in Canadian artists. That these subsidies might come from the government is not, I feel, the best manner in which to be financially aided. I would like to see the government giving incentives to Canadian businessmen and corporations in general to give them the interest in investing into the Canadian music industry. Such incentives could be given in the form of tax deductions or similar benefits. I have already turned away two serious U.S. investors because I want to keep my company Canadian.

Chater: Possibly grants.
Krytiuk: More assistance to promote the product on an international scale.

Rodney: No. We do not want direct subsidy at industry level but we would like to see tax revisions (12 percent FST on studio productions, etc.) which would benefit the independent artist and producer. We also feel that grants and commissions should be extended to help develop talent, in that grants are given to symphonies, operas, ballets etc. Talent development would increase taxable income so that continued benefits to Canada would be derived.

Q. Is there a large enough music media in Canada?

Coutts: Definitely not! I would say the music media lacks impact, pizzazz and sophistication—and especially relative to any country that is endeavoring to establish an industry.

Davies: No there probably is not. I am sure that such things as national rock shows on TV and radio, and consumer-oriented national music papers and magazines as well as syndicated music columns in our daily papers would spread the excitement and interest that is so necessary for our music industry to develop its stars on a national level.

Chater: No.
Krytiuk: No.
Rodney: Definitely not!

Q. Do you think there is enough non-entertainment media coverage of the Canadian music scene (such as TV news, documentaries, business papers, general-interest magazines, etc.)?

Coutts: Pathetic. Anything I could say would only reiterate common knowledge. Our experience is that in both large and small markets the interest and attitudes does not justify the time and money spent.

Davies: No, most definitely not. The English record industry grew and has since thrived largely because of the immense coverage that national media outlets gave British artists in the late Fifties and early Sixties. Pop and rock artists as well as their managers, producers and other related parties such as record company executives, dee jays, TV hosts etc. have been making the headlines in English newspapers, magazines, TV and radio news broadcasts and general day to day events for almost two decades now.

Chater: No.
Krytiuk: No.
Rodney: Definitely not enough, particularly in the larger papers like the Toronto Star, Montreal Star, Vancouver Sun etc.

Q. Are you finding it more difficult to place product with U.S. labels in recent times?

Coutts: Our experience is relatively recent in this area but I would say to breakthrough certainly isn't easy.
Davies: To a certain extent, we are finding it increasingly hard to place our artists satisfactorily in the U.S. I think firstly

U.S. record companies have tightened their budgets over the last year or two due to the general economic situation and have therefore become much more selective. This policy usually leads the majors to signing "safe" artists i.e. those artists who have achieved success on another label or as part of another group (e.g. David Clayton-Thomas) or with a producer or manager who has a track record (e.g. Richard Perry or Geffen/Roberts). Also since we as a company, sign and record basically only album artists, our object in signing with a U.S. company is to secure a long-term deal for the artist. This is always a much more costly and lengthy procedure than placing an artist on the strength of a single or short-term commit-



Josef Chirowski is one of the country's leading keyboard men. He also wrote "Dreams" which saw some single action in the Detroit area last year.

ment. It requires us therefore to select our artists in turn, very carefully.

Chater: No.
Krytiuk: Yes.
Rodney: We don't place product in the U.S. We distribute our own, and have no difficulty in selling product that is good. In fact we have as much success in the U.S. as in Canada, particularly with radio play.

Q. Is there sufficient awareness of the potential of Canadian musicmakers at U.S. record companies?

Coutts: Generally Americans are pretty much into their own thing and I doubt if most realize the potential but we are committed to making sure they find out, one way or another.

Davies: No. But then nor was there particular interest by the U.S. companies in England before the Beatles. Canada I suppose needs an Alice or a Led Zeppelin to achieve this. However it is worthwhile to remember that several Americans who recognized the possibilities and potential in England in the early stages have built fortunes and major-size companies on their insight.

Chater: No.
Krytiuk: Yes.
Rodney: Yes. But Canadians aren't aggressive enough in getting themselves known and exposed. Canadians are content to sit on their butts and gripe too much, especially some top Canadian names who have produced some clunkers in the last year.

Q. Are Canadian majors in general doing enough promotion on independent product (apart from your own producer)?

Coutts: I can't say. I'm only familiar with our own situation.

Davies: In terms of dollars, I think probably they are, but in terms of dispersement, they are not. By that I mean exactly who they spend the money on. I feel too many artists of limited potential have been signed by the Canadian-based majors. More selectivity is needed.

Chater: No.
Krytiuk: No.

Rodney: No, they are not doing enough. We wish we could do more but unfortunately at this time our resources are limited. However we are growing.

Q. Do the majors really care if there are Canadian-owned independents?

Coutts: I doubt it. Most I think are only concerned with the dollars and cents of their own label—which makes sense.

Davies: Generally I just do not know the answer to that question but specifically I know that Capitol of Canada care enough to recognize and support our potential.

Chater: No.
Krytiuk: No.
Rodney: If you mean U.S.-owned majors, no they don't appear to give a damn.

Continued on page C-42

Improvements Needed

The artistic viewpoint is something which the music industry, in Canada and elsewhere, has often overlooked. So it is felt that the outlook on the Maple Music scene by the musicians involved is of vital interest.

Offering their comments to questions are Brian Pilling (Fludd), Moe Koffman, Kelly Jay (Crowbar), Randy Gulliver (New Potatoes), Larry Evoy (Edward Bear), Keith Hampshire, Ronnie Hawkins and Terry Jacks.

Q. How long have you been involved in recording?

Pilling: 7 years.
Koffman: 24 years.
Jay: 15 years.
Gulliver: 1 year.
Evoy: 4 years.
Hampshire: 2½ years.
Hawkins: 21 years.
Jacks: 9 years.

Q. How many singles and albums have you released?

Pilling: 6 singles, 2 albums.
Koffman: 25 singles, 12 albums.
Jay: 20 singles, 6 albums.
Gulliver: 2 singles, 1 album.
Evoy: 8 singles, 4 albums.
Hampshire: 3 singles, 1 album.
Hawkins: 80 singles, 40 albums.
Jacks: 11 singles, 4 albums.

Q. Has the AM Canadian content legislation been of any assistance in your recording career?

Pilling: Yes and no. Yes when they play good legitimate Canadian product. No when they play oldies-but-goodies, non-residential artists and avoid prime time airplay.

Koffman: Yes.

Jay: I think so yes, but the radio stations wouldn't agree.

Gulliver: A larger demand for Canadian content was undoubtedly a factor in our signing.

Evoy: Absolutely.

Hampshire: Yes.

Hawkins: It was but my timing was bad. Now my record company wants me to record in America. I recorded in Canada all those years for nothing.

Jacks: It has definitely got Susan and myself more airplay. But if a record is heard too much, it will sometimes cut down on sales. It also bugs me because I like to think that my record is being played because it's good—not to fill a Canadian quota.

Q. Are you satisfied with the facilities in Canadian recording studios?

Pilling: I think facilities are vastly improving, however we could do with a few more experienced engineers.

Koffman: Yes.

Jay: No but in some respects the Canadian studios have it all over the rest (global) because of eagerness.

Gulliver: No. Manta is the best we've seen here.

Evoy: Definitely.

Hampshire: No, but the quality is always improving and so are the engineers.

Hawkins: Yes.

Jacks: In the places I've worked, things seem to be improving all the time.

Q. Do you think Canada has much of a future as a talent source for the international market?

Pilling: Canada certainly has the talent whereas the industry hasn't even begun to exploit it. The future depends on the industry's ability to recognize this.

Koffman: Yes.

Jay: Of course.

Gulliver: Definitely. It's a matter of Canadian companies and the market validating their musicians into success here, instead of ignoring the talent there is in Canada. Most musicians mistake lack of notice for meaning they are disliked, and they give up trying. It's a bloody waste.

Evoy: Yes, it always has been a source.

Hampshire: Perhaps, if a few more people would stop trying to create and concentrate on co-ordination.

Hawkins: Is a 15-pound robin heavy? Canada could be the hottest talent country in the world. It's ripe and ready to bust right open.

Jacks: Yes, there are some really fine records being made by Canadians.

Q. Do you think Canadian record companies generally are proficient in marketing Canadian-made music to other markets such as the U.S.?

Pilling: No, due to the lack of respect accorded Canadian companies by their mother companies in the U.S., and the world in general for that matter. Unfortunately in many cases, this lack of respect is well-founded.

Koffman: No.

Jay: No, but it's not their fault.

Gulliver: Capitol is but most aren't.

Evoy: No.

Hampshire: No. They get a release and that's all they care about.

Hawkins: I don't know anything about that.

Jacks: I don't know but I do know that some excellent records that have been hits in Canada have not made it in the U.S. (I'm not speaking of any of our records).

Q. What is the biggest problem in the Canadian music scene now?

Pilling: American predominance of Top 40 radio.

Koffman: The situation is improving gradually but there is still the old bull about the press devoting most of their time and space to U.S. groups and artists, and most of the time avoiding anything Canadian, as if they were of no importance.

Jay: Know-it-alls. No one listens to the voice in the wilderness. The voice of the pioneers.

Gulliver: The apathy of Canadian programmers and market who they cater to.

Evoy: A lack of people who can think on a large-scale and see the overall picture.

Hampshire: The best performers are not getting together with the best material. Publishers aren't doing their jobs.

Hawkins: Getting the record companies behind the music and working on it.

Jacks: I think playlists should be larger so people don't get so sick of hearing the same records over and over again. I think the 30 percent regulation is outdated.

Q. What was the best Canadian single and album you heard in the last 12 months?

Pilling: "Lovin' You Ain't Easy," Pagliaro (single), "Murray McLachlan" (album).

Koffman: "Long Time Comin' Home," Dr. Music (single), I hate to sound egotistical but I've really heard nothing better than my own "Four Seasons" in the last 12 months.

Jay: "Wildflower," Skylark; "Control of Me," Les Emmer-son; "Last Song," Edward Bear (singles), "Danny's Song," Anne Murray; "Dr. Music" (albums).

Gulliver: "(Make Me Do) Anything You Want," A Foot in Coldwater (single), "With Pleasure," Fraser and DeBolt (album).

Evoy: "Thinking Only of You," New Potatoes and "Good-bye Mama," Dave Nichol (singles), no albums.

Hampshire: "Lonely, Sad and Downhearted," Flying Circus (single), "Skylark" (album).

Hawkins: "Last Song," Edward Bear (single) "One Fine Morning," Lighthouse (album).

Jacks: "Wildflower," Skylark (single).



WES MONTGOMERY, PAUL TIVADAR, GORD ROBISON, WAYNE BRYANT, LEN THUESEN
CHUCK CHANDLER, BOB McCORD, KEITH JAMES

with AL ANDERSON, DAVE ANDERSON, DIANE BROST, TOM DAVIES, GARY DRAEGER, DENNIS FERBEY, JERRY FORBES, HAL GARDINER, KYLE GORDON, GAYLE HELFRICK, KEITH JAMES, ED JOYAL, DON KAY, EDDIE KEEN, BOB LAYTON, JIM McLAUGHLIN, RON McLEOD, CLINT NICHOL, C. R. NICHOLS, STAN RAVNDAHL, JIM SHEPANSKY, KATHY STEFANIUK, BILL SYSAK, BETTY TANCHOWNY, DICK TAYLOR, BILLY WARWICK, GORD WERSCHLER.

IT TAKES GREAT PEOPLE TO MAKE A FINE RADIO STATION. THESE ARE THE GREATEST.

630ched

The Indie Picture

Continued from page C-40

Q. Is it possible to recoup production and promotion costs on Canadian hits produced in Canada?

Coutts: Yes, but the chances are exceedingly slim.

Davies: It is possible but it's very difficult; particularly if you are producing your product at full world-standard budgets. We have recovered our costs on Canadian sales alone on four albums and three singles to date.

Chater: Not usually.

Krytiuk: Rarely, if working strictly in Canada.

Rodney: Difficult but possible. Look at Quebec.

Q. Is it possible to be an independent (without the financial cushion of established foreign repertoire) and spend as much as you would like on production and promotion of your releases?

Coutts: I would like to think so but only time will tell.

Davies: Obviously not. We have spent an enormous amount of money on our recent album product in order to attain the best possible results we can to compete in the world market. We cannot afford to do this for too long without world deals for these artists.

Chater: No.

Krytiuk: Yes.

Rodney: We are totally independent despite the fact that we have released some U.S. product in Canada. And we are growing.

Q. Do you feel that Canadian financiers and the business community at large are as aware as their U.S. counterparts of the investment possibilities of profit potentials of small, independent record companies in this country?

Coutts: Definitely not. Neither government, financial institutions, or businessmen are generally aware of the potential profits. Added to this of course is that it is a somewhat risky business and there is a low risk mentality of Canadians.

Davies: No they are most certainly not. I would ideally like to see the establishment of a portfolio or series of seminars for Canadian investors, financiers, and businessmen in general to demonstrate firstly, the unparalleled potential that the record industry has over all other businesses and secondly to show them the numerous examples of U.S. and U.K. investors who have sensational returns on their investments, by simply learning to pick out the record industry companies and people who have learnt how to minimize the high-risk factor that is attributed to this business. This applies not only to record companies but equally to music publishers, concert and promotion agencies, management companies and artists themselves.

Chater: No.

Krytiuk: No.

Rodney: No, but those who are, are very wary of the over-hype by incompetents in the Canadian music industry who talk more than they produce.

Q. In your opinion, what has Canada to offer to support the frequent claim that it could be the world's next major breakout market of recording talent?

Coutts: As a record company, we have and plan to add to our roster some of the best talent in the world. As studios, engineers, producers and artists become more experienced, the product will become increasingly good but at the same time maintaining a unique originality and innovativeness which will put it in the class of the super talent from England, the U.S. or whatever. We believe there is talent in Canada and labels such as our own and majors will increasingly produce winning product.

Davies: (a) Talent (b) location—on the border of the world's largest market with an almost identical marketing conditions i.e. racks and retail outlets, radio and TV programming and exposure as well as similar consumer interests (c) language (d) facilities—like studios, pressing plants etc. which are becoming equal to anywhere in the U.S. or England (e) wealth, in both business and the public (f) expertise—this is increasing at an accelerated rate (g) in its environment and way of life, Canada could easily represent the alternative romantic escape from America and its problems.

Chater: Talent.

Krytiuk: Enthusiasm and fresh ideas.

Rodney: An outlook which is showing some maturity and realism, a great deal of talent which needs direction, and a stable, although undercapitalized, base plus some very capable and progressive business heads.

Q. Why has it taken so long to break Canadian album acts (as opposed to singles artists) in the U.S. market, thus achieving artistic credibility?

Coutts: I don't know but I would guess because everything wasn't right—for example, the gigs, management, the record company support etc. As an analogy, I would say English bands and people have the experience to get it all together in England and carryover the expertise in the U.S. but in Canada too many things are lacking—good agencies, press, management, etc.

Davies: To establish an album artist usually takes a great deal of time and money. Canada has not, as yet, had enough of either but I've got to admit it's getting better, it's getting closer all the time. As yet most American companies have not looked at Canada as being the source of great musical talent, which is really surprising when you think of who Canada has spawned to date, and therefore have preferred to take only singles artists which constitutes far less risk than long-term album involvement. I feel that our media here in Canada could help a great deal in this respect in addition to the Cana-

dian record companies themselves. What is badly needed on all sides is more selectivity on a quality/originality basis.

Chater: Most Canadians are not signed as album acts.

Krytiuk: Promotion is not done on the same scale as on U.S. acts.

Rodney: Canadians don't work hard enough and expect everything to be done for them (the artists, I mean). They feel that they are great enough once on record that the rest should just happen.

Q. Do you feel the media in Canada should be more sympathetic to Canadian-owned recording artists and companies, in addition to supporting the concept of Canadian content in general?

Coutts: Sure. Every other country in the world pushes its own first (perhaps a bit of a generalization) why shouldn't Canadians? After all it works and benefits the whole country, economically and culturally.

Davies: I don't feel they should be more sympathetic. Canadian artists are a long way from requiring sympathy. What they do need from the media is pride which will in turn lead to acceptance.

Chater: Yes.

Krytiuk: Yes.

Rodney: Of course, and they should be open-minded. Honest praise and honest criticism should be offered . . . not the specious verbiage that they now offer to defend their lack of attention.

Q. Name any records from other independent producers or labels that particularly impressed you because of their quality and/or commercial merit?

Coutts: "Sitting on a Poor Man's Throne" (Copper Penny), "Touch of Magic" (James Leroy), "Rosalie" (Michael Tarry)—singles. No albums that I know of.

Davies: "All Things Come From God" (Tony Kosinec)—single; "Doctor Music" (Dr. Music)—album.

Chater: "Sweet City Woman" (Stampede)—single; "Thundermug Strikes" (Thundermug), "Heavy Duty" (Crowbar)—albums.

Krytiuk: "Highway Driving" (Alabama)—single.

Q. What is the greatest problem in the way of a solid future for Canadian independent record companies?

Coutts: Having the financial resources to sell media, radio stations, etc. that we need their support and do mean business.

Davies: Lack of international success and/or acceptance on a major level.

Chater: Money.

Krytiuk: Survival till the big one comes along.

Rodney: Too much self-pity, not enough self-criticism, not enough striving to attain top quality and too much acceptance of mediocrity. Like one major which had over 70 releases in 1973, and not one standout.

ALREADY A STAR IN CANADA

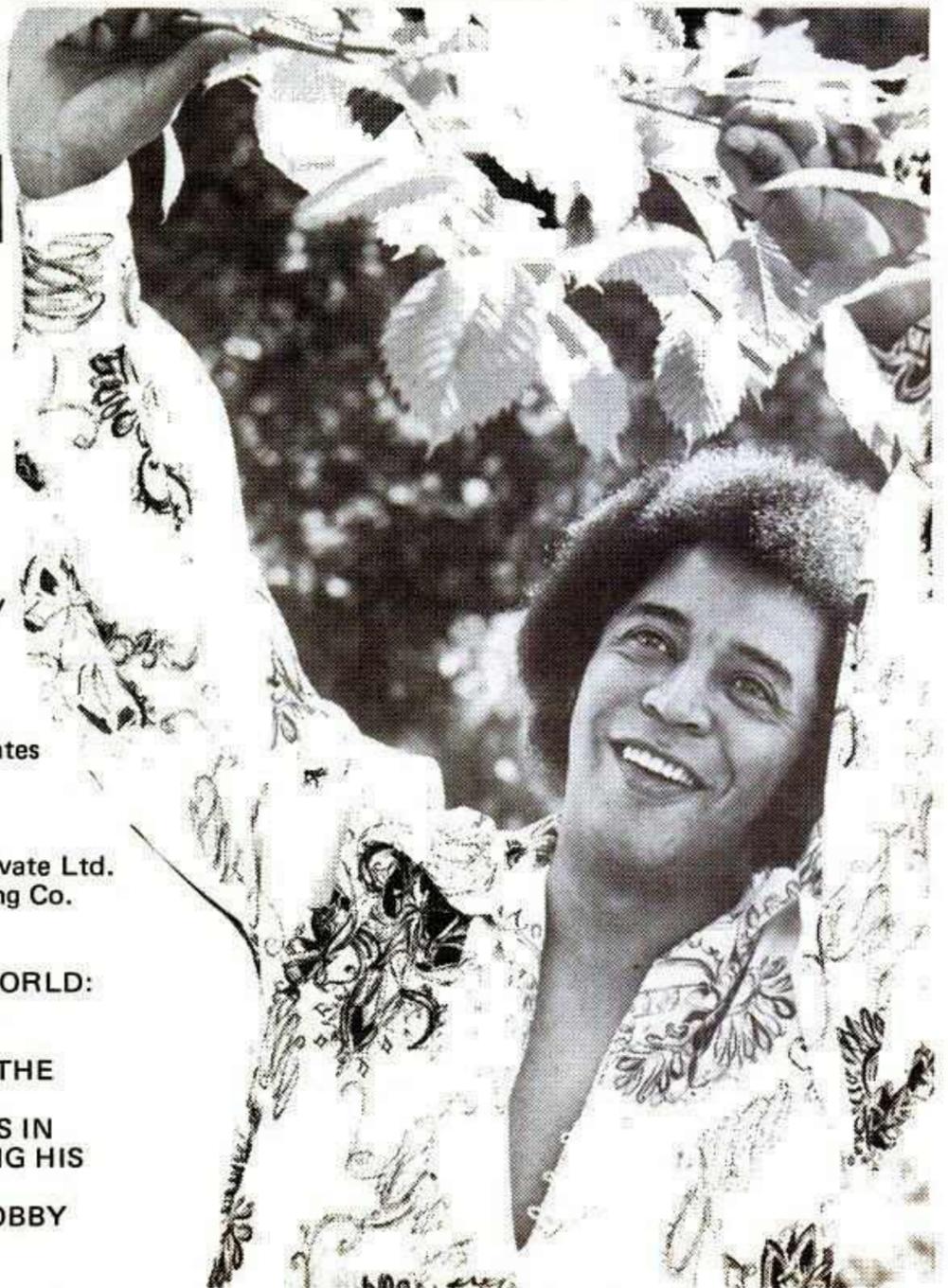
CANADIAN ARTIST, WRITER, PRODUCER

BOBBY G. GRIFFITH

HAS A WORLD FULL OF FRIENDS WORKING TO MAKE THAT STAR ASCEND OVER THE INTERNATIONAL HORIZON.

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- HIS CANADIAN PUBLISHER: Pambe Music (Canada)
- HIS CANADIAN RECORD COMPANY: Ranwood Through Quality
- HIS PUBLISHER IN THE U.S.A.: Vogue Music, Inc.
- HIS U. S. RECORD COMPANY: Ranwood Records
- HIS PUBLISHER IN MEXICO: E.M.L.A.S.A.
- HIS MEXICAN RECORD COMPANY: Discos Rex, SA.
- HIS PUBLISHERS IN JAPAN: Mrs. Geo. Thomas Folster & Associates and Nichion, Inc.
- HIS JAPANESE RECORD COMPANY: Cosdel (Japan) Ltd.
- HIS RECORD COMPANY IN HONG KONG, Cosdel
- HIS RECORD COMPANY IN SINGAPORE: Cosdel (Singapore) Private Ltd.
- HIS RECORD COMPANY IN JAMAICA: Dynamic Sound Recording Co.
- HIS RECORD COMPANY IN THE PHILIPPINES: Mareco, Inc.
- HIS RECORD COMPANY IN AUSTRALIA: Festival Records Pty.
- HIS RECORD COMPANY THROUGHOUT THE REST OF THE WORLD: Phonogram Limited and their International Affiliates
- HIS PUBLISHER IN SOUTH AMERICA: Editorial Musical Korn
- HIS PUBLISHER THROUGHOUT EUROPE AND THE REST OF THE WORLD: E. H. Morris and Company, Ltd.
- HIS FRIENDS AT THE IMPRESSIVE LIST OF RADIO STATIONS IN CANADA AND THROUGHOUT THE WORLD PROGRAMMING HIS LATEST RECORDINGS
- AND LAST BUT NOT LEAST — THE MAN WHOSE FAITH IN BOBBY OPENED THE DOOR TO THE WORLD: LAWRENCE WELK



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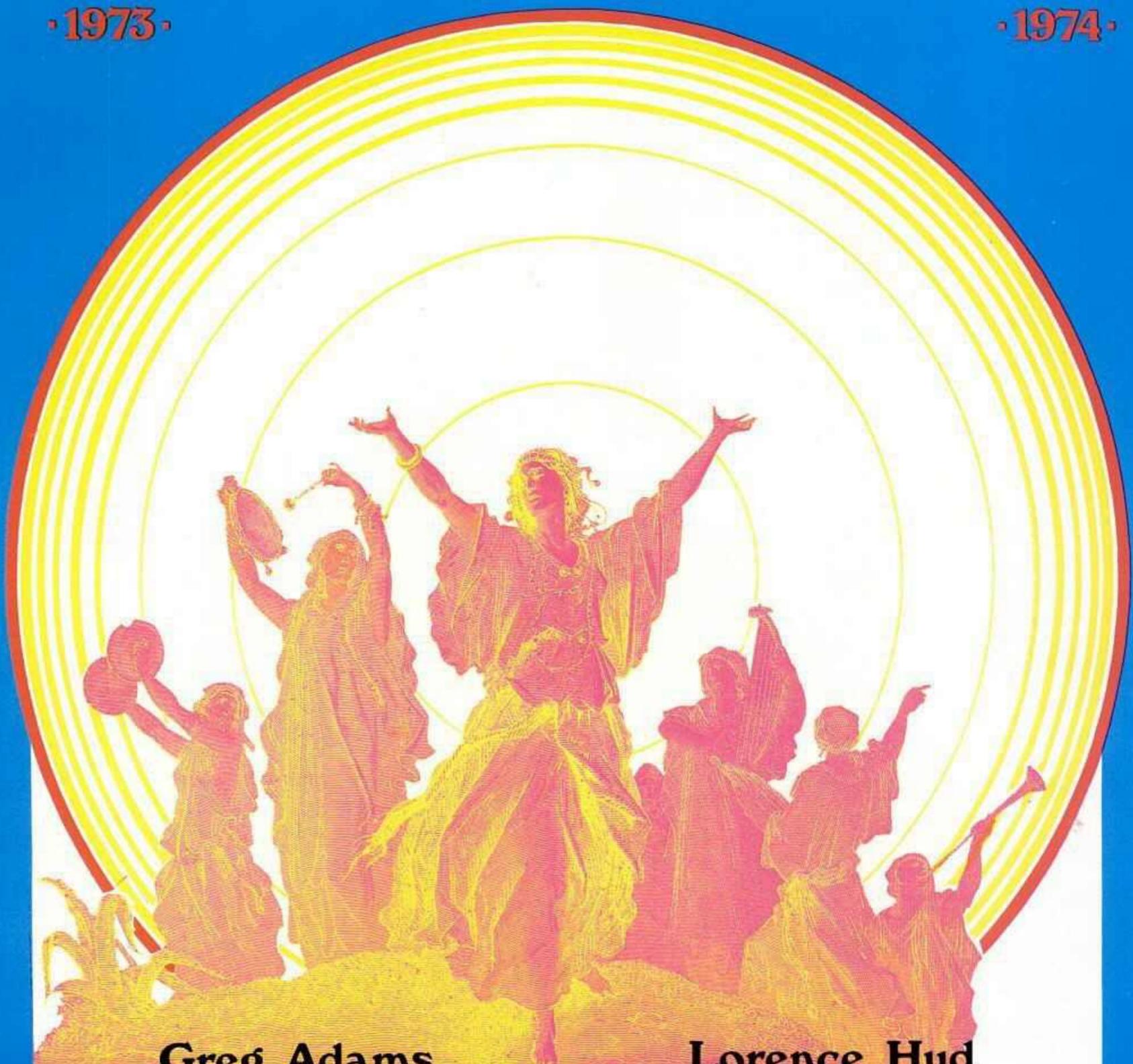
WILLOW DALE, ONT.



B.C. MITTLEMAN Photo

•1973•

•1974•



Greg Adams
Linda Brown
Phyllis Brown
Joey Cee
Dickens
Keith Hampshire

Lorence Hud
Bruce Miller
Sound 80 Orch.
Ian Tyson
Valdy*
Gino Vannelli

A&M Records of Canada



*on Haida Records

Jukebox Programming

Push for Better Quality 45's Now Global

Home Player Group Committee To Join in Push for 45 Quality

• Continued from page 1

ommendations made by home phonograph engineers involved in post-conference meetings and reports presented to P8.2, which recommends standards in audio disk areas and will now study published standards from Europe and Japan.

Following a review of the Billboard Conference by jukebox programming editor Earl Paige, P8.2 chairman Orlando Taraborrelli or-

ganized a volunteer ad hoc committee to study the 45's quality issue with members from both home phonograph manufacturers and labels. The ad hoc group will also seek to have a jukebox manufacturing engineer participate.

19 Defects

Paige showed the P8.2 committee a collection of 19 disks from recent purchases made by Mrs. Ruth Sawejka, Beaver Dam, Wis. programmer and moderator of the quality

panel at the Conference, each with a different defect. These were too thin, loose edges on paper label, no label, label but no title, same title both sides, labels reversed, hole off center, crack around center, crack across, ruffled edge, saucered, no hole punched, double hole, egg-shaped hole, too thick, broken plastic around hole, warped and off center too, one with no apparent defect but which would not play, and finally, a disk with bumps and pits and an off-center label.

While some were obviously one-of-a-kind that routinely get by inspectors, Mrs. Sawejka said she just received 25 poor copies of the country smash "You've Never Been This Far" and 27 of Anne Murray's newest record, "Send a Little Love My Way," all warped or saucered.

Taraborrelli noted that P8.2 has long been wanting better standards and that he had representatives at a July 20 Conference subcommittee meeting in Chicago. Prior to the Conference, however, C. E. Bedford of GE wrote 1,200 labels asking for better coefficient of friction on paper labels and improved drive force.

Committee

P8.2 ad hoc committee members are Ralph Cousino, Capitol; Harry Jarrett, GE; John Kuykendall, Magnavox; Brant Albright, MCA; and Philip O'Connell, RCA. The group will invite William Findlay, Rock-Ola engineer, to participate, and studied slides Findlay supplied Paige showing the difference in set-down and lift-off diameter between Rock-Ola standards and those of Recording Industries of America (RIAA).

Han Tendelo, Polygram, Baarn, Holland, was here and will supply standards from the International Electrotechnical Commission (IEA counterpart in Europe), and Vic Goh of JVC, also here, said he will obtain Electronic Industries Association of Japan standards, Joe Ooms, Phonogram, here also, spoke of existing European standards and general good quality there.

The most urgent problem for jukebox programmers is the too thin disk, with Rowe engineer Henry Barkel recommending no thinner than .040-in. while RIAA standards allow for a thinness of as little as .026-in.

The home phonograph manufacturer's most urgent problem is slipping disks, which several here believed could be solved by the serrated drive rim. Record drop is also a headache, which could be solved, it is hoped, by a small-hole disk that would eliminate need for a spindle (see separate story).

Peeling of paper labels, warping, drag force, set-down/lift-off, flammability factor and just over all quality improvement are other areas under study.

Small-Hole 45 Bid Adds Issue To NARM, RIAA Discussions

By EARL PAIGE

NEW YORK—The jukebox industry quest for better quality 45's may mean a trade-off in terms of a small-hole/punch-out disk it was indicated here during a meeting of the Electronic Industries Assn. P8.2 standards committee audio disk system engineering group. However, much discussion must still take people and recording Industries Assn. of America (RIAA) the label group, will undoubtedly take up the subject.

Another group, National Assn. of Recording Merchandisers (NARM), the rackjobber organization has already had proposals for a small-hole disk and NARM's record manufacturing committee is considering this along with better quality proposals, said NARM president Pete Stocke.

Software proponents of the small-hole point out the possibility of increased store sales of singles if consumers were no longer required to use spindles. The hardware people likewise would be happy to be rid of the filler required. The latter group believes small hole disks would drop more uniformly too.

(Continued on page 38)



JUKEBOX nostalgia via Wurlitzer's 1050 model is featured at Kodak Gallery in New York where (from left) gallery director Peter Todd, Wurlitzer's Vic Zast and distributor Pat Bilotta pose and (insert) at a Beeline Fashions, Inc. party coordinated by Chicago distributor manager Mort Levinson. Elizabeth Arden cosmetics will also feature the model 1050 in promotions.



JUKEBOX distributor Al Rodstein (center insert) with winners in a recent air hockey tourney the Pa. firm (Banner Specialty Co.) has been sponsoring.

Jukebox Meetings

Sept. 20-21—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
Sept. 21-22—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Sept. 21-22—Music Operators of Va., Hilton Inn, Virginia Beach
Sept. 21-23—Fla. Amusement & Merchandising Assn., Hilton Inn Gateway, Kissimmee, Fla.
Sept. 28—N.E. Ohio Music Operators Party, Imperial House, Findlay

Oct. 7—Mo. Coin Machine Council special meeting with wives program, Holiday Inn, Lake Ozark
Oct. 18-21—NAMA, McCormick Place, Chicago
Nov. 9—MOA 25th anniversary convention, Conrad Hilton, Chicago
Feb. 22—Music Operators of Minn., five-state football tourney (site to be picked)
May 17—Music Operator of N.Y., Stevensville Country Club, Swan Lake
July 20—Mont. Coin Operators Assn., Gregson Hot Springs



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JUKEBOX programmers' problems with singles came under lengthy discussion at the recent P8.2 standards committee meeting. The group, responsible for all details relating to disk recordings and home phonographs, is part of the Electronic Industries Assn. (EIA). Some members are part of Recording Industries Association of America (RIAA), also looking into the quality control problem. Pictured from left: Orlando Taraborrelli, P8.2 chairman and Philco-Ford engineer; Ernest Tatter, past P8.2 chairman and honored at this meeting Sept. 13 in New York and also with Warwick Electronics; Harry Jarrett, GE; Joe Wells, RCA; Ralph Cousino, Capitol; Han Tendeloo,

Polygram, Baarn, Holland; Ben Bauer, CBS Laboratories; Joe Ooms, Phonogram and John Kuykendall, Magnavox; Philip O'Connell, RCA and Brant Albright of MCA; Roland Whittenberg, Pickering, Don Hall, General Industries, Vic Goh, JVC and (foreground) Bill Bachman, Columbia. Bachman and Ooms announced their retirement from P8.2 at this meeting. An ad hoc committee to investigate the singles quality issue is composed of Cousino, Jarrett, Kuykendall, Albright and O'Connell and Bill Findlay, Rock-Ola engineer, has been invited to serve on this committee too.

What's Playing?

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

AUSTIN, TEX.: SOUL & POP PURCHASES



Jan Puskasich
Austin Phonograph Service
905 E. Seventh 78704
(512) 478-9519

"Short Stopping," Vida Brown, Stax 0163
"I Don't Need Half a Love," Z.Z. Hill, United Artists 307
"Hey Girl (I Like Your Style)," Temptations, Gordy 7131
"Ghetto Child"
"Sexy, Sexy, Sexy," James Brown, Polydor 14194
"Hurts So Good," Millie Jackson, Spring 139
"Slick," Willie Hutch, Motown 1252
"Kiss It & Make It Better," Mac Davis, Columbia 4-45911
"Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
"Release Me," Johnny Rodriguez, Mercury 73416

BUCHANAN, MICH.: "HOT 100" PURCHASES



Frank Fabiano
Fabiano Amusement Co.
109 Liberty Ave., #107
(616) 695-6855

"Rhapsody in Blue," Deodato, CTI 16
"Let Me In," The Osmonds, Kolob 14617
"Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
"Never Let You Go," Bloodstone, London 1051
"Raised on Rock," Elvis Presley, RCA 0088
Spinners
"We're an American Band"
"Half-Breed"
"Loves Me Like a Rock"
"Saturday Night's Alright for Fighting"
"My Maria"
"Higher Ground"

CHICAGO: SOUL PURCHASES



John Strong
South Central Music Co. Inc.
4306 S. King Dr. 60653
(312) 285-2640

"Higher Ground"
"Alone Again Naturally," Sarah Vaughn, Mainstream 5544
"Parker's Mood," Supersax, Capitol 3657

CHICAGO: "HOT 100" PURCHASES



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

"Paper Roses," Marie Osmond, MGM 14609
"Farewell Andromeda," John Denver, RCA 0067
"Love Is All," Engelbert Humperdinck, Parrott 40076
"Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
"Touch Me in the Morning," Don Gibson, Hickory 1671
"Raised on Rock," Elvis Presley, RCA 0088

Colo. School Moves

DENVER—The Coin Machine Technical Training Institute has moved here from Fort Morgan, Colo. in an expansion of the jukebox mechanic school program. A TV station recently filmed a documentary showing how the school trains veterans. New address: 5515 N. Washington, Denver, Colo. 80216.

See Giant MOA Jukebox Show

CHICAGO—Music Operators of America's 25th anniversary jukebox convention Nov. 9-11 here at the Conrad Hilton will be the national organization's largest ever, according to all advance estimates, said Fred Granger, executive vice president. Two halls are being used and exhibitors have already been given a cut-off date. Delegates are being urged to make their own room reservations with the hotel.

HOBBS, N.M.: COUNTRY & POP PURCHASES

Erlene Bontenhamer
Western Music Co.
220 E. Main 88240
(505) 393-2751

"I Recall a Gypsy Woman"
"Ridin' my Thumb to Mexico"
"A Perfect Stranger"
"Sunday Sunrise"
"Kid Stuff"
"Hymn No. 5," Earl Gainer, Seventy-7 131
"In the Rain," Arthur Prysock, Old Town 100
"My Maria"
"Nutbush City Limits," Ike & Tina Turner, United Artists 298
"Angie," Rolling Stones, Rolling Stone 9105
"All I Know," Art Garfunkel, Columbia 4529
"Knockin' on Heaven's Door," Bob Dylan, Columbia 45913
"Let Me In," Osmonds, Kolob 14617
"Heartbeat. It's a Lovebeat," DeFranko Family, Twentieth Century 2030

JEFFERSON CITY, MO.: SOUL & POP PURCHASES

Lloyd Grice
United Distributors
2129 Cedar Hill Rd. 65101
(314) 636-4096

"What It Is," Little Milton, Stax 0174
"Theme from 'Cleopatra Jones'"
"Sexy, Sexy, Sexy," James Brown, Polydor 14194
"Keep on Truckin'"
Pop
"Get It Together," Jackson Five, Motown 1277
"Ramblin' Man"
"Tomorrow Night," Charlie Rich, RCA 0983
"Outlaw Man," Eagles, Asylum 11025
"My Maria"

MADISON, WIS.: "HOT 100" PURCHASES

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

"Angie," Rolling Stones, Rolling Stone 9105
"Ramblin' Man"
"Yes We Can Can"
"China Grove"
"Feeling Stronger Every Day"
"In the Midnight Hours," Cross Country, Atco 6934
"Jimmy Loves Mary Anne," Looking Glass, Epic 11001

MISSOULA, MONT.: COUNTRY PURCHASES



Eva Sheehammer
Montana Music Rentals
629 Woody St. 59801
(406) 543-5119

"Just What I Had in Mind"
"I Recall a Gypsy Woman"
"Blood Red & Going Down"
"You've Never Been This Far Before," Conway Twitty, MCA 40094
"Kid Stuff"
"You Really Haven't Changed"
"Rednecks, White Socks & Blue Ribbon Beer"
"Slippin' Away"

PASCAGOULA, MISS.: COUNTRY PURCHASES

Billie Knight
B.C. Amusement Co.
3041 N. Market St. 39567
(601) 762-3070

"Blue Heartache," Osborne Brothers, MCA 40113
Oldies
"Tie a Yellow Ribbon Round the Old Oak Tree"
"Papa Was a Rolling Stone," Temptations
"I'd Rather Be Sorry," Ray Price
"I'd Rather Love You," Charlie Rich
"Mississippi Funk," Electric Storm

SALT LAKE CITY: POP & COUNTRY PURCHASES

Mary Hallis
Valley Music Co.
226 W. Third St. 84101
(801) 355-4067

"Send a Little Love My Way," Anne Murray, Capitol 3648
"Say, Has Anybody Seen My Sweet Gypsy Rose"
"Loves Me Like a Rock"
"Jimmy Loves Mary Anne," Looking Glass, Epic 5-11001
"Arms Full of Plenty," Buck Owens, Capitol 3688
"You've Never Been This Far Before," Conway Twitty, MCA 40094

New Jukebox Directory

MATTHEUS, N.C.—Lists of jukebox operating companies are being maintained here broken down by states by Coin Machine Bulletin, Box 125 28105.

Small Hole

Continued from page 37

Engineers here from Europe reported that the small hole/punch-out 45 is standard there and does punch out evenly (see separate story), although jukebox people in America, already weary over faulty disks, may require convincing, it was noted. There is strong skepticism.

Also to be determined is who would be responsible for punching out centers—the one-stop, or the individual programmer, or both.

Several experts have noted that since the 45 disk is up for total review—thickness, set-down/lift-off diameter, compound mix, label adhesive, drag force, drive rim, even flammability—the small-hole issue must be resolved too.

A severe hang-up has been the feeling that the disk must be non-punch-out, which would require new jukebox mechanisms (as it is, jukeboxes determine speed—45 or 33 $\frac{1}{3}$ —solely by hole size), eliminate the 33 $\frac{1}{3}$ jukebox 7-in. LP and make obsolete existing large hole libraries.

"We would just have to take all the thousands of records in our libraries and use them for target practice," said Bill Bush, Les Montooth Phonograph Service, Peoria, Ill., during a recent meeting. "We might be creating one problem while solving another," he added.

However, the idea of a punch-out hole is one not yet discussed to any extent until the P8.2 meeting here. Joe Ooms, a European with Phonogram, shrugged his shoulders and said such a disk has been standard there for years.

RIAA, whose president Stan Gortikov is planning a meeting of record manufacturing engineers, will have to determine how pressing plants feel about any new tooling required for a punch-out disk, if indeed the U.S. disk manufacturers go for the idea and jukebox people decide it will work out engineers here indicated.

Coin Machine World

INDICT MASS. BUSINESS MAN

BOSTON—Joseph L. Belculfine, president, Bell Music & Amusement Co., Shrewsbury, has been indicted here by a Federal grand jury on charges on mailing an explosive device (pipe bomb) to a competitor, Worcester Music Co., Worcester, said Elliot L. Richardson, Attorney General, in announcing a two count indictment returned in U.S. District Court here. The bomb exploded at the South Postal Annex here July 25 injuring three postal workers. An investigation disclosed that Belculfine was a former Worcester Music Co. employee and that Worcester Music recently obtained a \$60,000 court judgement against Belculfine, 37, and his present firm. The two counts carry respective 20- and 10-year maximum imprisonment penalties and each penalties of a \$10,000 fine.

Other aspects of the convention:

- Nov. 8 (5-7 p.m.) cash-bar directors cocktail party
- Nov. 9 (9 a.m.) official opening
- Nov. 9 (3 p.m.) industry seminar: Dr. Salvatore Bella, Notre Dame Univ., panel discussing electronic games
- Nov. 11—Record company awards and banquet

Vox Jox

Continued from page 36

and young adults who are beginning to recognize the Nashville Sound for what it is."

Robin Wren has moved up to become assistant to Lou Galliani, national singles promotion executive at RCA Records. Wren will operate out of the Los Angeles office. Ray Anderson, incidentally, has been named regional executive for the West Coast at RCA and Phil Rush has been transferred from Memphis to work with local promotion executive Don Whittemore. . . . Bob Badger, general manager of WABY-AM in Albany, N.Y., reports that Dan Donovan is doing the 6-10 a.m. show with heavy talk and oldies. John Bulmer does 10 a.m.-2 p.m. with oldies. Gabriel mixes hits with oldies 2-6 p.m., and Roberta W. Morgan has hits and oldies from 6 p.m. on "Roberta is just in from the Chicago Radio Syndicate in Chicago and is the first cookin' girl I have ever heard," said Badger. He also adds that he's looking for a good utility man who's good with both news and music and that he ran Buddah Records "20 Years of Rock with Dick Clark" and that it as very well put together and he'll repeat it in October.

K.F. Maguire of Miners Broadcasting, Sewickley, Pa., wants to know a source for record shucks. Right, it's: Viewlex Packaging West, 5811 S. San Pedro Ave., Los Angeles, Calif. 91754. Both singles and albums. Mention my name. . . . Lou Faust has been elected executive vice president of Bartell Radio. . . . Just got my new Starship Q t-shirt from WQDR-FM, Raleigh, N.C.; have immediately added it to my playlist. . . . Gary DeGraide is now doing the afternoon show on WMEX-AM, Boston; he'd been with WRKO-AM in the market. Is the son of Gene DeGraide, veteran radio man in Providence, R.I.

The lineup at WKTJ-AM-FM, Farmington, Me., include Al Ibarquen 5:30-10 a.m., Heidi Woodbury until 2 p.m., program director Dave Michaels 2-6 p.m., and Bob Webster 6-11:15 p.m., with weekend people such as Doug Smith, Steve Hobbs, and Sue Waldron. In addition, Kevin Mullin does a Sunday evening classical music program. . . . Scott Robbins, formerly music director and assistant program director of WBAB-AM, Babylon, N.Y., is now weekend man at WPRO-AM, Providence and is still looking for full-time work; call him at 516-665-0064.

Paul Ward reports in from KEZS-FM, Sacramento, Calif., a good music station using the TM Programming service. Says: "Our only weak area is going south into Stockton, but, fortunately, Stockton residents spend most of their time at revivals and western music nightclubs and, as far as I know, do not have radios." . . . Mark Robinson writes that KMAK-AM in Fresno, Calif., has an opening coming up and would like tapes and resumes. Bobby Martin is the program director. Format is country. Lineup has Q. Steven Leader 5-9 a.m., Mike Burnette 9-noon, Martin noon-3 p.m., Robinson 3-7 p.m., James Holly 7-midnight, Rick Denton midnight-6 a.m., and Andy Sturgill on weekends.

KSTN-AM in Stockton, Calif., is looking for an afternoon drive personality with a first ticket. Format is Top 40. Talk to Dave Morgan. . . . You won't believe this, but Bruce Earle is back with that Mexican station in El Paso; yep, the same one the Mexican army chased him out of

a while back at gun point. Only this time he's installing a new 150,000-watt transmitter. They're going to program rock on XEROX, P.O. Box 188, El Paso, TX 79942, and he needs records fast. Said all he has were a few Word Records albums. Since the station can be heard (150,000 watts on AM, are you kidding?) by such as Jesus, and even J. Robert Wood, I would think if I were a record promotion man, I'd let ol' Bruce have just about every record he wanted to play.

Some radio station somewhere gave away \$50,000 the other day in a cash call. For those of you who can't guess the call letters, I'll be glad to supply that information if you write and include a stamped, self-addressed envelope. The advent is interesting, though, because maybe the competition will settle down in that market now and we can see who the best programmer really is. . . . Tom Breneman, head of Breneman Radio Services, Los Angeles, doesn't consult the CHUM Group of stations in Canada—he has the record service that all except CHUM-AM in Toronto are using. The original thing about his consulting was probably my personal goof. Tom's a nice guy. He does a lot of services for radio stations—records, promotion ideas, etc.

Who/Where/When

Continued from page 16

- JIM POST (Fantasy): Tilogi's, Boulder, Colo., Sept. 27-30.
- BILLY PRESTON (A&M): Gothenberg, Sweden, Oct. 6; KB Hall, Copenhagen, Denmark (7); Grugahalle, Essen, Germany, (9-10).
- KENNY PRICE (RCA): Civic Theatre, Akron, Ohio Sept. 30.
- CHARLEY PRIDE (RCA): Fair, Bloomsburg, Pa., Sept. 27; Fair, Memphis, Tenn. (29); Fair, Little Rock, Ark. (30); Fair, Tulsa, Okla., Oct. 6.
- RARE EARTH (Rare Earth): Assembly Hall, Chicago, Oct. 12.
- SUSAN RAYE (Capitol): Fairgrounds, Madera, Calif. Sept. 28; Fairgrounds, Fresno, Calif. Oct. 4-5.
- RED BUDDHA (Island): Nixon Theatre, Pittsburgh, Pa., Oct. 8-13.
- JERRY REED (RCA): Timberlake Hall, Lynchburg, Va., Sept. 28.
- LOU REED (RCA): Apollo, Glasgow, Scotland, Sept. 24; Palace Theatre, Manchester, England (25); Gaumont Theatre, South Hampton, England (26); Demonforte Hall, Leicester, England (27); Empire Theatre, Liverpool, England, (28); Oval Hall, Sheffield, England (29); City Hall, New Castle, England (30); Odeon, Birmingham, England Oct. 3; Rainbow Theatre, London (5-6); Madrid, Spain (9).
- DEL REEVES (United Artist): Raleigh County Armory, Berkeley, W. Va. Oct. 6; Golf Tournay & DJ Convention, Nashville (11-21).
- JEANNIE C. RILEY (MGM): Atlantic Winter Fair, Halifax, N.S., Canada, Oct. 6-7.
- KENNY ROGERS & THE FIRST EDITION (Jolly Rogers): Fairmont Hotel, Dallas, Texas, Sept. 23; Yakima State Fair, Yakima, Wash. (26).
- DIANA ROSS (Motown): Glasgow, Scotland, Sept. 29; Newcastle, England (30).
- JOHNNY RUSSELL (RCA): Fair, Bloomburg, Pa., Sept. 27; Fair, Memphis, (29); Fair, Little Rock, Ark. (30).
- EARL SCRUGGS REVUE (Columbia): Tallahassee, Fla., Sept. 30; New Orleans, La., Oct. 6; Houston, Texas (7); Monroe, La. (11); Danville, Ky. (12).
- THE SENSATIONAL NIGHTINGALES (ABC): Detroit, Mich. Sept. 23; Blackville, S.C. (30).
- RONNIE SESSIONS (MCA): Concert Hall, Wichita, Kansas, Oct. 6.
- SIEGEL-SCHWALL (RCA): Tulgi's, Boulder, Colo., Sept. 27-30.
- CARL SMITH (Columbia): Cow Palace, Colorado Springs, Colo., Oct. 11.
- JIMMY SMITH (Verve): The Warehouse, Denver, Colo., Sept. 17-23.

(Continued on page 40)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★	4	7	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	34	25	10	EVIL—Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	67	68	5	GIRL BLUE—Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)
2	1	12	LET'S GET IT ON—Marvin Gaye (E. Townsend), Tamla 54234 (Motown) (Jobete, ASCAP)	★	49	4	MY PRETENDING DAYS ARE OVER—Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	68	-	1	JESSE—Roberts Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)
★	8	7	KEEP ON TRUCKIN'—Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	36	28	9	ALL I NEED IS TIME—Gladys Knight & the Pips (B. Renaeu), Soul 35107 (Motown) (Chess, BMI)	69	-	1	FELL FOR YOU—Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)
4	6	8	GHETTO CHILD—Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)	37	31	12	SWEET HARMONY—Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)	70	-	1	YOU'VE GOT MY SOUL ON FIRE—Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)
5	2	11	STONED OUT OF MY MIND—Chi-Lites (E. Record/B. Aclain), Brunswick 55500 (Julio Brian, BMI)	38	38	4	TAKE ME AS I AM—Lynn Collins (James Brown), People 623 (Polydor) (Dynatone, BMI)	71	-	1	DOIN' WHAT COMES NATURALLY—Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)
★	12	6	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	39	45	4	TASTE OF YOUR LOVE—Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	72	72	10	WHERE WERE YOU (When I Needed You)—Jimmy Briscoe & The Little Beavers (Paul L. Kysar), Pi-Kappa 400-2 (Wanderlik, BMI)
★	10	6	GET IT TOGETHER—The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcelino, M. Larson), Motown 1277 (Jobete, ASCAP)	40	36	9	LOOK ME UP—Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)	73	73	9	DON'T BLAME THE MAN—Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI)
8	5	10	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	★	51	6	DO YOU EVER—Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Arnet/March on Music, ASCAP)	74	71	8	IN THE MIDDLE OF THE NIGHT—Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
9	3	12	THEME FROM "CLEOPATRA JONES"—Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	42	23	10	SLICK—Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)	75	82	4	I'LL CATCH YOU WHEN YOU FALL—Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)
★	13	8	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	43	33	10	TRYING TO SLIP (AWAY)—Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)	76	81	3	I DON'T NEED HALF A LOVE—Z.Z. Hill (Z.Z. Hill), Hill 307 (United Artists) (Unart/Hillwin, BMI)
★	15	7	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	44	44	8	MAKE ME TWICE THE MAN—New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	77	80	3	WHAT IT IS—Little Milton (Milton Campbell), Stax 174 (Columbia) (Trice, BMI)
12	14	8	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	45	46	9	LOOK OVER YOUR SHOULDER—Escorts (George Kerr, Larry Roberts), Alithia 6052 (Ginrick, BMI)	78	83	3	GHETTO COWBOY—Clyde Brown (P. Burt, A. Bell), Atlantic 45-2976 (Cotillion, Cookie Box, BMI)
13	7	13	MEET THAT LADY—Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	★	84	2	SPACE RACE—Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	79	75	5	LOVE'S MAZE—Temprees (Harold H. Scott), We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI)
14	17	8	ECSTASY—Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	★	57	4	YOU OUGHTA BE HERE WITH ME—Anetta Snell (P. Kelly), Dial 1012 (Phonogram) (Tree, BMI)	80	88	3	BASKETBALL JONES Featuring Tyrone Shoelaces—Cheech & Chong (T. Chong, C. Marin), Ode 66038 (A&M) (India Ink, ASCAP)
★	21	6	SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER"—James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	★	62	5	SMARTY PANTS—First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	81	78	6	STAND UP AND CHEER FOR THE PREACHER—Barrett Strong (Barrett Strong), Epic 5-11011 (Columbia) (Blackwood, BMI)
16	11	11	GYPSY MAN—War (Allen/Brown/Dickerson/Jordan/Miller/Oaskar), United Artists 281 (Far Out, ASCAP)	★	61	4	THIS TIME IT'S REAL—Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kuptillo, ASCAP)	82	79	5	CHILD OF TOMORROW—Barbara Mason (A. Badale), Buddah 375 (20th Century, ASCAP)
17	9	12	THERE IT IS—Tyronne Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio Brian, BMI)	★	50	6	BABY LAY YOUR HEAD DOWN—Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)	83	-	1	NEW KIND OF WOMAN—Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus (Columbia) 71254 (Gold Forever, BMI)
18	16	10	GOTTA FIND A WAY—Moments (R. Dahrrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	51	43	11	OUR LOVE—Loleita Holloway (Chuck Jackson/Marvin Yancy), Aware 6001 (Butler/Chappell, BMI)	84	91	5	DO YOU REALLY LOVE ME—Four Mints (Jeff Smith, Dana Middleton), Capsoul 27 (Danmo, BMI)
★	27	8	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	★	77	2	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	85	85	5	LET ME LOVE RIGHT OR WRONG—Jerry Washington (Jerry Washington), Excello 2333 (Nashboro) (Excellorec/Pop Top, BMI)
20	18	13	HERE I AM (Come Take Me)—Al Green (Al Green/M. Hodges), Hi 2247 (London) (Jec/Al Green, BMI)	53	60	5	RHAPSODY IN BLUE—Deodato (George Gershwin), CTI 16 (New World, ASCAP)	86	-	1	YOU'RE GONNA MISS ME—Ann Sexton (Paul Kelly), 77 Records 133 (Three Cheers, ASCAP)
21	19	12	BABY I'VE BEEN MISSING YOU—Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	★	86	2	YOU'D BETTER BELIEVE IT—Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stam, BMI)	87	92	2	VISIONS OF PARADISE—Bunny Johnson (Edna Toles), Today 1525 (Perception) (Popdraw, BMI)
★	30	6	NUTBUSH CITY LIMITS— Ike & Tina Turner (Tina Turner), United Artists 298 (Hulu/Unart, BMI)	55	54	8	ASHES TO ASHES—Fifth Dimension (Lambert, Potter), Bell 1766 (ABC/Dunhill/Soldier, BMI)	88	89	2	ALFIE—Delfonics (Burt Bacharach, Hal David), Philly Groove 177 (Bell) (Famous, ASCAP)
★	29	6	YES WE CAN CAN—Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	56	59	10	KOKE, Pt. 1—Tribe (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)	89	67	8	SUGARCANE—The M.G.'s (Dave Madden), Stax 0169 (Columbia) (Hummingbird, No Society Listed)
24	20	11	TO KNOW YOU IS TO LOVE YOU—B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	★	69	5	HYMN #5—Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Benell/Captain, BMI)	90	76	3	SUCH A NIGHT—Dr. John (M. Rebennack), Atco 45-6937 (Walden/Oyster/Cauldron, BMI)
★	32	8	CHECK IT OUT—Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	★	70	4	HAVING A PARTY—Ovations (Sam Cook), MGM 14623 (Kags, BMI)	91	93	2	TELLING THE WORLD GOODBYE—Zulema (Zulema Cousseaux), Sussex 504 (Interior, BMI)
26	22	14	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stoneflower, BMI)	★	59	7	SOUL JE T'AIME—Sylvia Robinson & Ralphie Pagan (Sylvia Robinson, Serge Gainsbourg), Vibration 525 (All Platinum) (Painted Desert, BMI)	92	94	3	SINCE I DON'T HAVE YOU—Lenny Welch (Rock/Vogel/Lester), Mainstream 5545 (Southern, ASCAP)
★	35	8	BROTHER LOUIE—Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	★	74	4	BLOW YOUR WHISTLE—K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sheryln, BMI)	93	100	2	LOVES ME LIKE A ROCK—Dixie Hummingbirds (Paul Simon), Peacock 3198 (ABC) (Charing Cross, BMI)
28	26	10	DON'T LET IT END (Ti Tu Let It Begin)—Miracles (F. Ferren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)	61	63	3	FUNKY KEY—Dynamics (Ronnie Shannon), Black Gold 9 (Pickwick) (Vignette, Million Seller, BMI)	94	-	1	ALL THE WAY DOWN—Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)
★	42	5	NEVER LET YOU GO—Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	62	-	1	SOME GUYS HAVE ALL THE LUCK—Persuaders (J. Fortgang), Atco 6943 (KEC, ASCAP)	95	87	8	YOU CAN'T STOP A MAN IN LOVE—Carl Carlton (G. Soule, T. Woodford), ABC 11378 (Muscle Shoals, BMI)
★	40	4	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH—Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	63	65	6	YOU CAN'T HIDE LOVE—Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)	96	96	3	THIS GIRL OF MINE (She's Good To Me)—Joe Quarterman & Free Soul (Joe Quarterman), GSF 6903 (Access/Free Soul, BMI)
★	39	4	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), GRC 1004 (Act 1, BMI)	64	64	4	IN THE RAIN—Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	97	99	2	YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love)—Barbara Jean English (English, Kerr), Alithia 6053 (Horn O'Plenty, ASCAP)
32	24	9	PARRY—Maceo & the Macks (James Brown), People 624 (Polydor) (Dynatone, BMI)	65	-	1	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	98	-	1	FOR YOUR LOVE—Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)
★	41	4	LET ME BE YOUR LOVEMAKER—Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sheryln, BMI)	66	66	8	IF I'M IN LUCK I MIGHT GET PICKED UP—Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)	99	-	1	I BELIEVE IN MIRACLES—Jackson Sisters (B. Taylor, M. Capomi), Prophesy 3005 (Columbia) (Lethal, BMI)
								100	-	1	I'M A WINNER NOW—Executive Suite (Felder/Harris), Babyline 1109 (Assorted, Six Strings, BMI)

Soul Sauce

Historical Spoken Word LP's to Be Sold Via TV Spots

By LEROY ROBINSON

LOS ANGELES—Needless to say, black films are big business these days, albeit black music has contributed greatly to the attractive grosses.

With that in mind, a small company, Hollywood Cinema Sound, with limited means, and an executive producer whose background is films not radio or recordings, will soon enter the recording industry with what he calls "Ethnic Epics."

L. Lawrence Meriweather, who heads up Hollywood Cinema Sound, in putting together his first package of "Ethnic Epics" makes it abundantly clear that he is opposed to his black drama package being referred to as "records."

"We call our presentations Audio Productions," says Meriweather, a black man whose background in film production spans a little more than 10 years. "They are not simply records, but an experience comparable to what you gain from a good film or piece of drama."

As an initial entry into what this writer will refer to in this piece from time to time as "spoken word" recordings, Meriweather has assembled an attractive package of three LP's. They will dramatically present the life of Toussaint L'Ouverture, an important figure in the struggle and eventual independence that came to Haiti. But, why L'Ouverture and not some American black hero like Nat Turner?

"Because we feel L'Ouverture is relevant in terms of what the young black should experience," explains Meriweather. "And we plan to follow with dramatic treatments of Jacques Dessalines and Henri Christophe, who were also responsible for the revolution in Haiti."

What Meriweather is attempting to do will also be a form of revolution, as far as the recording industry and radio, in particular. The belief that in these times of television and theatrical films that someone will sit still for at least two hours to listen to spoken word drama is rather hard for this writer to believe. Meriweather is naturally a lot more optimistic.

"I think it's all in how it's presented. Our young people will buy and listen to something that is positive, that is relevant, and that gives them an insight into their heritage. Listening to these albums will be an experience you can't get in the theater."

Meriweather is as optimistic as he is determined to make his product a viable part of the buying public's taste. And for that reason, he has stayed clear of the major distributors, albeit he has had contact and dialogue with them. It is by his own choice and design that he will distribute this special material.

"I'm going out to the general American public," says Meriweather. "I feel they will buy it and place it on their shelves at home along with other important pieces of information about our history and heritage."

"But I do feel," adds Meriweather, "that there is a more tangible market among the black people for our productions because they want to identify and have an image."

As an initial plan toward bringing his Audio Productions to the public, which is set for release in mid-October, plans are underway to run com-

(Continued on page 40)

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	9	3	LET'S GET IT ON Marvin Gaye, Tamla 329 (Motown)	★ 1	39	3	WATTSTAX II/THE LIVING WORD Various Artists, Stax 2-3018 (Columbia)
2	3	5	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	★ 2	40	4	CHI-LITES Brunswick BL 754197
3	1	5	DELIVER THE WORD War, United Artists US LA128 F	33	27	16	TOWER OF POWER Warner Brothers BS 2681
4	2	7	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	34	33	11	EXTENSION OF MAN Donny Hathaway, Atco SD 7029
5	5	15	EDDIE KENDRICKS Tamla T 327 L (Motown)	★ 3	43	11	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
★ 6	19	4	3 + 3 Isley Brothers, T-Week KZ 32453 (Columbia)	36	36	49	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
7	4	14	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	37	29	11	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
8	6	12	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	38	37	29	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)
9	8	12	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	39	38	18	TYRONE DAVIS Dakar DK 76904 (Brunswick)
10	11	10	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	★ 4	50	2	MAIN STREET PEOPLE Four Tops, ABC ABCX 50144
11	10	20	CALL ME Al Green, Hi XSHL 32077 (London)	41	34	16	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
★ 12	16	11	POINTER SISTERS Blue Thumb 48 (Famous)	42	46	4	ETTA JAMES Chess CH 50042
13	12	17	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	43	42	24	SPINNERS Atlantic SD 7256
14	7	9	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)	44	44	32	COMPOSITE TRUTH Mandril, Polydor PD 5043
15	15	8	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	45	31	22	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
16	13	12	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	46	45	5	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414
17	14	13	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	47	53	2	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
18	17	17	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	48	56	12	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
19	23	9	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	49	-	1	GET IT TOGETHER Jackson 5, Motown M 783VI
20	21	23	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	50	-	1	BLACK N' BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
21	20	13	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	51	57	2	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109 F (United Artists)
22	25	6	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	52	49	28	BIRTH DAY New Birth, RCA LSP 4797
23	22	11	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	53	47	46	THE WORLD IS A GHETTO War, United Artists UAS 5652
★ 24	30	3	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	54	51	13	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
25	18	15	MA Rare Earth, Rare Earth R 546 L (Motown)	55	-	1	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)
★ 26	32	4	AN ANTHOLOGY Temptations, Gordy G 782 L (Motown)	56	59	3	BETTY DAVIS Just Sunshine JS-5 (Famous)
27	24	22	NATURAL HIGH Bloodstone, London XPS 620	57	-	1	ARMED & EXTREMELY DANGEROUS First Choice, Philly Groove 1400 (Bell)
28	28	19	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	58	58	2	BIO Chuck Berry, Chess CH 50043
29	26	22	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	59	55	5	YEARS GONE BY Albert King, Stax STS 2010 (Columbia)
★ 30	35	3	2 Deodato, CTI 6029	60	60	2	ESTELLE, MYRNA & SYLVIA Sweet Inspirations, Stax STS 3017 (Columbia)

Who/Where/When

Continued from page 38

HANK SNOW & THE RAINBOW RANCH BOYS (RCA): Severn, Md., Sept. 30; Elkins, W. Va., Oct. 5.

JIMMIE SPHERIS (Columbia): Gainesville, Fla., Sept. 29.

THE SPURROWS (Dot): Atlanta, Ga., Oct. 6.

EDWIN STARR (Motown): Forty Seas, Bermuda, Oct. 1.

STEELWIND (RCA): Orpheum Theatre, Boston, Sept. 23.

STEELY DAN (ABC): Terrace Ballroom, Salt Lake City, Utah, Sept. 30.

ROD STEWART (Mercury): Big Surf, Phoenix, Ariz., Oct. 6; Oakland Coliseum, San Francisco (9); Sports Arena, San Diego, Calif. (10).

ALAN STIVELL (Polydor): Place des Arts, Montreal Oct. 12-14.

RONI STONEMAN (Dot): American Heritage Park, McCordsville, Ind., Oct. 12-13-14.

STYX (Wooden Nickle): Evanston, Ill., Oct. 6.

SUTHERLAND BROS. & QUIVER (Island): Civic Arena, Pittsburgh, Pa. Oct. 9; Mid-South Memphis Mid-south Coliseum, Memphis (11).

THE TEMPTATIONS (Motown): Riveria, Las Vegas, Oct. 10-23.

TEN WHEEL DRIVE (Capitol): Teddy's, Milwaukee, Wisc. Oct. 2-4; Music Hall, Omaha, Nebr. (5); Arena, Sioux Falls, S.D. (6); Arena, Duluth, Minn. (7).

SONNY TERRY & BROWNIE MCGHEE (A&M): Turpins, Victoria B.C., Canada, Oct. 9-13.

HANK THOMPSON (Dot): Perry, Iowa, Oct. 7; Marceline, Mo. (8); Sulphur, Okla. (12).

CAL TJADER (Fantasy): Pasta House, E. Los Angeles, Oct. 5-6.

DIANA TRASK (Dot): Sheraton-Biltmore, Atlanta, Ga., Oct. 6; Executive Inn, Dallas, Texas, Oct. 8-20.

FRANKI VALLI & THE FOUR SEASONS (Motown): Lansing, Mich. Oct. 11; McCormick Place, Chicago (12).

PORTER WAGONER (RCA): Golf Tourney & DJ Convention, Nashville, Oct. 10-22.

JERRY WALLACE (Decca): Portland Auditorium, Portland, Maine Oct. 12.

JOE WALSH (ABC): J.F. Kennedy Center, Washington, D.C., Oct. 7; Norfolk, Va. (9); Municipal Auditorium, Atlanta, Ga. (11); Curtis Hixon Hall, Tampa, Fla. (12).

DEDE WARWICKE (Mercury): Riviera Hotel, Las Vegas, Oct. 10-23.

KITTY WELLS/JOHNNY WRIGHT FAMILY SHOW (MCA): Reeds Ferry, N.H., Sept. 23; Latham, N.Y. (28); Cherry Hill, N.J. (29); Kittanning, Pa. (30); Grandview, Mo. Oct. 5; Newport, Ind. (6).

DOTTIE WEST (RCA): Toronto, Canada, Sept. 27-29; Cincinnati, Ohio, Oct. 6; Parkers Lake, Ky. (7).

NANCY WILSON (Capitol): Cerromar Beach Hotel, San Juan, Puerto Rico, Oct. 2; Warner Theatre, Washington, D.C. (5-11).

ROBERT "CHUBBY" WISE (Stoneway): Melody Ranch, Beaumont, Texas, Oct. 5; Elks Club, Liberty, Texas (6); Boots & Saddle, San Angelo, Texas (11); Coliseum, Sweetwater, Texas, (12).

STOMU YAMASHITA (Capitol): Heinz Hall, Pittsburgh, Pa., Oct. 8-13.

YES (Atlantic): Auditorium, Utica, N.Y. Oct. 11; Spectrum, Philadelphia (12).

JESSE COLIN YOUNG (Racoon): Bijou, Philadelphia Oct. 10-13.

Spoken Word

Continued from page 39

mercials on 50 to 100 television stations, as well as heavy advertising in black newspapers and magazines.

Institutions, such as schools and libraries are prominent within the merchandising for which brochures and various selling material is being prepared. And 250,000 albums with a 13-week run is planned, which, if successful in sales, could net Hollywood Cinema Sound an impressive \$1 million.

There is, of course, the possibility that the 13-week plan could be an unlucky one. What then?

"I don't feel we have to sell the world to be successful," says Meriweather. "But I do think I'm as right about Audio Productions as I felt about what black films could do 10 years ago."

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
2	1	9	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
3	4	8	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
4	2	9	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
5	22	2	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
6	6	8	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
7	8	9	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
8	12	3	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
9	17	4	KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
10	10	8	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
11	5	12	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45-374 (Levine & Brown, BMI)
12	7	15	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
13	9	7	FREEDOM FOR THE STALLION Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
14	26	3	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
15	16	6	THE LAST THING ON MY MIND Neil Diamond, MCA 40092 (UA, ASCAP)
16	15	10	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
17	11	8	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
18	48	2	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
19	23	14	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
20	20	6	GHETTO CHILD Spinners, Atlantic 2973 (Mighty Three, BMI)
21	35	2	RAMBLIN' MAN Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
22	13	11	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
23	24	5	GRAPEFRUIT JUICY FRUIT Jimmy Buffett, Dunhill 4359 (ABC/Dunhill, BMI)
24	14	10	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
25	40	3	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
26	25	4	SINCE I DON'T HAVE YOU Lenny Welch, Mainstream 5545 (Southern, ASCAP)
27	27	3	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart/Pen In Hand, BMI)
28	28	14	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)
29	29	3	THAT'S WHY YOU REMEMBER Kenny Karen, Big Tree 16007 (Bell) (Bunko, BMI)
30	30	4	FAREWELL ANDROMEDA John Denver, RCA 0067 (Cherry Lane, ASCAP)
31	19	5	EVIL Earth, Wind & Fire, Columbia 4-45888 (Hummit, BMI)
32	37	3	VALDO VIA Drupi, A&M 1460 (ATV, BMI)
33	33	7	WELCOME HOME Petters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
34	34	3	LOVE IS ALL Engelbert Humperdinck, Parrot 45-40076 (London) (Felsted, BMI)
35	45	2	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/Leigh, ASCAP)
36	-	1	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
37	21	9	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
38	38	6	WAIT UNTIL SEPTEMBER Michael Allen, MGM 14591 (Cookaway, ASCAP)
39	-	1	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
40	50	2	SHIDDLE-EE-DEE Clint Holmes, Epic 5-11033 (Columbia) (Van-Lee/Emily, ASCAP)
41	47	5	HIGHER GROUND Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
42	36	5	I'M GONNA SIT RIGHT DOWN Joey Scarbury, Big Tree 16008 (Bell) (Fred Ahlert/Rytroc, ASCAP)
43	41	10	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
44	-	1	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
45	-	1	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
46	46	3	THIS TIME IT'S REAL Tower of Power, Warner Bros. 7733 (Kuptill, ASCAP)
47	-	1	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty, MCA 40094 (Twitty Bird, BMI)
48	-	1	OOH WHAT A FEELING Johnny Nash, Epic 5-11034 (Columbia) (Johnny Nash, ASCAP)
49	-	1	POUR A LITTLE MORE WINE Wayne Newton, Chelsea 0091 (RCA) (Trousedale, BMI)
50	-	1	RAISED ON ROCK Elvis Presley, RCA 0088 (Screen Gems-Columbia, BMI)

MARKETPLACE

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All John Gurley wanted for his birthday was a birth day.

When John Gurley applied for social security benefits he was told he didn't exist. There was no record of his birth. Life had overlooked this man who stands just 4'4".

But people cared. At a United Way agency in Williamson, N. Y., John's heritage was traced back to Pasquotank County, Salem, North Carolina.

There, census records showed a William and Margaret Gurley had a son who was four years old in 1910. The boy's name was John but everybody called him "Knee High."

Today, everybody calls him "Shorty" and he gets the social security check he worked for "ever since I can remember." Thanks to you, he has a real birthday.

On that day no man stands taller than John Gurley.

Thanks to you it's working  The United Way
A Social Force for Progress Since 1917

Classical Music

Phonogram Issues Merc Golden Classic Series

• Continued from page 3

tronic stereo, are in stereo and will carry a suggested list price of \$6.98.

The series will have a large all-inclusive in-store display poster to introduce its new appearance, and the set will be developed as a continuation of Mercury classics; accent in advertising will be on performance, sound and quality, according to Ms. Mampe.



CONCERT and jazz violinists collaborate at the EMI studios in St. Johns Wood, where Yehudi Menuhin and Stephane Grappelli record a program of 15 pop and jazz "classics" from the late Twenties and Thirties. Backed by the Alan Clare Trio, the two violins converse in such tunes as "Blue Room," "Cheek to Cheek," "Night and Day," "Pick Yourself Up" and "A Fine Romance."

The highlight of the first release will be the Tchaikovsky "1812 Overture," coupled with "Capriccio Italien," performed by Antal Dorati and the Minneapolis Symphony. Also included are the Bartok "Violin Concerto," as performed by Yehudi Menuhin and the Minneapolis Symphony conducted by Antal Dorati; Saint-Saen's "Symphony No. 3 'Organ'" with Marcel Dupre, organ,

and Paul Paray conducting the Detroit Symphony, and the three suites of "Ancient Airs and Dances" of Respighi as performed by the Philharmonic Hungarica under Dorati.

One of Mercury's important and popular projects was the American music series, thus works by Hanson, Hovhaness, Giannini and Block are part of the initial release. Many records in this series are not currently available.

In conjunction with the inauguration of the series, Irwin H. Steinberg, president of Phonogram, said: When Mercury introduced its classical stereo records in 1958 they were universally acclaimed as the finest in both sound and performance. Our new Mercury series will restore the greatest of these history-making disks to the catalog in superb up-to-date versions."

RCA Marking Caruso's Birth With 3 Albums

NEW YORK—RCA Records this month is releasing the first two of three albums which will commemorate the 100th anniversary of the birth of Italian tenor Enrico Caruso.

The first two albums, each containing one long-playing record, will be titled "The Greatest Hits of Enrico Caruso" volumes 1 and 2. Each contains some of the most memorable recordings of the tenor's output in his most popular operas, including "Aida," "Il Trovatore," "La Gioconda," "L'Africana," "Martha," "La Juive," "I Pagliacci" and others. Some nonoperatic works, including Kahn's "Ave Maria" and George M. Cohan's "Over There," are contained on the albums.

The third album, a more ambitious four-record set aimed at the large audience of Caruso collectors, will be issued a month later. Among the contents of this album will be nine selections that have languished in the RCA vaults for half a century and were never before released commercially. The album will contain a total of 59 selections: arias, duets, songs and ensembles, which make their first appearance on long-playing records in this set.

Caruso's association with the Victor Talking Machine Co., since absorbed by RCA Corp., began three months after he arrived in the U.S. for his celebrated debut at the Metropolitan Opera, and lasted until he died in 1921.

Peter Munves, Director of Classical Music for RCA Records, said: "It is befitting that RCA, with the greatest wealth of Caruso material in the world, should release these milestone albums." Munves further said: "Speed control was used in transferring to LP the recordings in these albums. The authoritative and reliable book by Aida Favia-Artsay was carefully followed in duplicating the correct musical pitch of the performance when it was originally recorded. This assures the most accurate reproduction of the quality of Caruso's voice. The re-mastering, done by Jack Pfeiffer, executive producer, Red Seal, RCA Records, not only restores these historic recordings to their original full-bodied lustre but retrieves overtones, shadings and nuances that were not heard on the 78 rpm recordings."

Billboard SPECIAL SURVEY for Week Ending 9/29/73

BEST SELLING Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	13	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
2	1	13	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
3	2	13	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
4	7	13	BACH: Brandenburg Concertos Nonesuch HB 73006
5	11	7	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
6	6	13	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
7	5	13	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
8	10	13	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
9	3	13	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
10	9	11	THE COPLAND ALBUM Columbia MG 30071
11	8	13	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
12	14	13	SAN FRANCISCO SYMPHONY ORCH. (Ozawa) BERNSTEIN: Symphonic Dances From West Side Story RUSSO: Three Pieces for Blues Band & Orch. SIEGEL SCHWALL BAND DGG 2530 309 (Polydor)
13	25	13	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
14	12	13	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
15	16	13	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
16	13	13	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
17	22	11	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFO 36895
18	23	13	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
19	27	5	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
20	15	5	ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC Angel S 36063 (Capitol)
21	26	13	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
22	17	13	VERDI: GIOVANNA D'ARCO Ciballe Domingo, Angel SCL 3791
23	18	13	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
24	19	7	MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
25	20	13	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
26	21	13	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
27	24	13	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
28	29	13	BERNSTEIN: MASS Columbia M 231008
29	31	11	TUCKER AND MERRILL IN CONCERT AT CARNEGIE HALL London BP 26351/2
30	37	13	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
31	28	13	WAGNER: PARSIFAL G. Solti, London OSA 1510
32	30	13	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
33	-	1	BACH: The Well Tempered Clavier (Book 1) Sviatoslav Richter, Melodiya/Angel SRC 4119 (Capitol)
34	-	1	MAHLER: 5th Symphony G. Solti/Chicago Symphony, London CSA 2228
35	33	3	WIENLAWSKI: Violin Concert #1 & 2 (Perlman), Angel 36903 (Capitol)
36	38	13	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
37	-	1	MORMON TABERNACLE'S GREATEST HITS Columbia MS 6951
38	-	1	CLAIR DE LUNE (Almeida) Angel S-36064 (Capitol)
39	35	3	THE LAURITZ MELCHOIR ALBUM Seraphim IB 6086 (Capitol)
40	34	13	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)

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Quality of Tape, Duplication, Focus Of AES Session

By EARL PAIGE

NEW YORK—Higher speed duplication, cost-saving efficiencies and monitoring of quality were themes here during the recent Audio Engineering Society's convention as tape duplicating continues as an important area of AES focus. Exhibits, an increasingly important part of AES focused as well on video, with such items as Electro Sound's new high speed video cassette loader, which loads cassettes at a tape speed of 120 inches per second (see Tape Dupli-cator). The chemical shortage was also alluded to, in terms of its effect on tape. Clearly, tape technology and applications sparked more spirited discussion this fall than quadrasonic, an area that has heretofore enlivened AES gather-ings.

(Continued on page 46)

JAPAN DIP

Player Imports Up

By MILDRED HALL

WASHINGTON — Commerce Department reports U.S. imports of home entertainment audio and video product in the first half of 1973 increased 16.2 percent over the first half of last year, reaching a total of \$874.2 million. Because of the dollar devaluation and other currency shifts, Japan's share in the value of the U.S. home entertainment import market has gone down somewhat, since first-half 1971, from 76.6 percent in that year, to 63.5 percent in 1973 (although it still leads in tape recorder/player imports). Taiwan's share of the total increased from 7.3 percent to 14.5 percent. If imports follow the first-half pattern, they would end the year at nearly \$2 billion, Commerce estimates.

Tape recorders and players led the home entertainment imports with

the largest dollar gain of all audio and video products in the first half of 1973. Japan remained the predominant foreign tape recorder/player source, supplying 85 percent of the units and 90 percent of the value. Some gains in quantity were registered by Taiwan, up from 107,000 units in first-half 1971 to 582,000 first half this year; Korea, up from 30,000 to 600,000, and the United Kingdom up from 8,000 to 122,000 units. Commerce points out that most of the imports from Taiwan and Korea were in cheaper product lines, and came from subsidiaries and affiliates of Japanese mainland-based companies. Imports from Britain were almost exclusively tape players other than auto or combination types.

(Continued on page 46)

EVR BID Adds TV Contender

By RADCLIFFE JOE

NEW YORK—The electronic video recording system (EVR) is being shown in this country at a public demonstration for the first time since EVR Systems Inc., was formed last May in a redoubled effort to push the unit on the U.S. market once more.

The Exhibition, a joint effort between EVR Systems, Inc., and the Hitachi Sales Corp. of America, was held at Video Expo IV, running Sept. 18-21 at the Commodore Hotel here.

(Continued on page 45)

Panasonic Dist. Views Consumer TV Market

By BOB KIRSCH

LOS ANGELES—With 17 models of videotape recorders available and "thousands" of units already in the field in various educational, industrial and business locations, Newcraft, Inc. distributors for Panasonic product in the 11 Western states are already looking ahead to the consumer market.

Newcraft currently has various models spread in a number of locations throughout the west, including a number of the Los Angeles city and county schools, University of the City of Los Angeles and University of Southern California, all of the

police departments in Marin County, California, the fire department in San Jose and in a number of Seeburg distributorships around the country.

"The majority of the units in the field now are obviously being used for education and training," said Pat Marrinan, vice president of the VTR/CCTV department. "But there is no question that video is going to be a major part of the retailer's and the average consumer's future."

"We are now embarking on a program," Marrinan said, "to give video

(Continued on page 46)

TV LP System for Ger. in Jan.; Disks \$4.20, Player Around \$478

By WALTER MALLIN

BERLIN—The TeD color video system as developed by AEG-Telefunken, is to be introduced to the German market in January and will go on sale in other countries later in 1974; according to an announcement here at the Berlin International Radio & TV Exhibition.

The videodisk has a playing time of 10 minutes but Teldec director Kurt Richter said that the 10 minute time limit could be overcome by stacking the disks together. The Les Humphries Show, for example, is being offered as a multi-disk pack. TeD videodisks will retail at between \$4.20 and \$10.40, according to the repertoire, Richter said. The double disk would sell at about 40 marks.

Software companies which have linked up with the TeD system, it was announced, include Polytel, Intertel, Telepool, NDF, Reiner-Film, Hungaro Film, Polski Film, Pathe, Procides, Shagakukan, Asahi Shimbun and the Readers Digest.

According to Bernhard Husman, who is a director of

the AEG Telefunken board, the TeD player will sell for about \$478. Another board member, Oskar Schmidt, announced the formation of two companies—the TeD-Bildplatten GmbH and the AEG-Telefunken-Teldec-OHG, which is a partner company of AEG-Telefunken and Teledec (Telefunken Decca) Schallplatten GmbH. TeDOHG will handle the technology while Teldec will handle the manufacturing of the TeD videodisks and Telefunken will manufacture the players. Royalty matters will be handled by the newly-created TeD Bildplatten Aktiengesellschaft located at Zug in Switzerland.

Foil

The TeD videodisk has a diameter of 21 centimetres (8 1/4 inches) and is made from PVC foil 0.1mm thick. It carries twenty times as many grooves as the conventional LP and operates at a scanning speed of 1,500 rpm. It is produced like a conventional record but using a faster pressing process involving pre-processed PVC foil.

(Continued on page 46)

Stereo and Gambles: 40 New Stores Set to Open

By IRENE CLEPPER



EDITOR'S NOTE: The Gamble-Skogmo, Inc. chain involving over 3,500 U.S. and Canadian outlets is emphasizing a new store concept (Billboard, Sept. 22) aimed at "home center" merchandise with stereo an important category, according to D. G. Dreblow, group manager. Stores in the U.S. chain already including playback products: Buckeye Mart—19 company-owned; Tempo—50 company-owned; Gamble Department Stores—25 company-owned; Gambles—62 company-owned and 1,197 franchised; Rasco—164 franchised; and the firm's Alden catalog division. There are 164 company owned and 415 franchised Canadian outlets.

Gambles plans 40 more franchised home products stores in the next fiscal year in trading areas of up to 40,000 population, whereas Gambles has tended to locate in market areas of under 20,000, said Dreblow, adding that another 120 franchised stores will be remodeled along home product center lines.

MINNEAPOLIS—Gamble-Skogmo, Inc. has two operating imperatives for its sight and sound sections—all equipment must be plugged-in, dusted off, in flawless operation and secondly everything must be demonstrated, said Dreblow. Buyers have multiple responsibilities, encompassing the smaller to the larger stores. TV is a separate department from stereo, but the imperatives are the same.

Planning Ahead

"Sales are up, but to get that desirable four to five turns, more effort must be expended now and the timetable has been

SEPTEMBER 29, 1973, BILLBOARD



speeded up. We're always working eight or nine months ahead, but, in the last six months, we've moved that planning deadline up by two months," said Dreblow. "For example, right after Labor Day we sent an electronics buyer to the Orient to work on plans for the 1975 radio line. We'll place commitments for that



GAMBLES' prototype store in St. Paul has home center theme with seven merchandise categories including playback entertainment (TV & Sound). Shown is a cassette microphone getting a try-out and a salesman helping a lady pick out tapes and records. Photo below shows emphasis on opening a charge account as a compact system is being sold.



line in November and be introducing the merchandise in June and July."

The electronics market is there—and growing, Dreblow stated firmly. "It is our job to make the dealer and his staff knowledgeable about the potential and how to realize it. We are in both the wholesale and retail business, which means that we must first sell the dealer, get him excited about electronics, so that he can sell his customers."

Customers are buying more and they're also buying better—the trend is definitely higher ticket. "Of three special models of components, the play-and-record at about \$300 retail, is out-selling the other two by far."

Price points are moving upward in all electronics categories, as the merchandise becomes more sophisticated and offers a greater variety of performance and appearance choices. In stereo console, the prices go from \$159 to \$400; in tape recorders, \$19.88 to \$49.95; stereo components, \$78.88 to \$349. Tempo stores broaden the lower range of price points because of the essential price-emphasis character of Tempo stores.

Credit Policies

Credit policies are increasingly important as customers reach for costlier merchandise. They began, at Gambles, with the payment plan offered to dealers. "We have a very liberal credit plan for dealers," Dreblow said. "They can place an order at the June market for delivery of goods in August or September and do not have to pay until December. This is, of course, an advantage for them, but it is also an advantage for

(Continued on page 45)

Magnavox Sinatra \$9 Mil Push

NEW YORK—The Magnavox Co. has allocated a \$9 million advertising budget to support its just released line of 1974 consumer electronics products.

A sizable percentage of the allocated funds will be used in network television advertising, the highlight of which will be the Magnavox Frank Sinatra Special scheduled to be aired on NBC on Nov. 11.

Alfred di Scipio, president of the Magnavox Consumer Electronics Co., and the man who negotiated the Sinatra special said his company will back the Sinatra show with a strong merchandising program that will tie it tightly to Magnavox dealers all over the country.

Other Magnavox TV ads will utilize spots on professional sports programs including the PGA Golf Tournament, the World Series, NFL Football on ABC-TV, AFL Football on CBS, ABC's Monday night "Game of the Week" series, NCAA

Football games, and the Superbowl game. A prime time network schedule and commercials in the Tonight Show will round out the network TV plan. The company will, however, use spot TV ads in many key markets.

Also planned is a significant trade and consumer magazine advertising schedule. As Mark Bollman, Jr., the company's vice president, advertising and public relations put it: "We have changed and dramatically expanded the basic concept of national advertising's role in our overall consumer electronics marketing plan."

He added that the enlarged national advertising plan will be tightly coordinated with Magnavox dealer cooperative advertising and promotional activities.

Meanwhile, in a move designed to offer basic marketing and financial assistance to its home entertainment center dealers, the Magnavox Co., has also created what it calls a com-

prehensive shopping mall leasing program specifically designed for franchised dealer participation.

According to di Scipio, the program was developed to provide the company's franchised dealers with the expertise needed to successfully lease and operate Magnavox home entertainment centers in regional shopping malls.

He added, "The program is based on Magnavox's intention to select and lease mall space, and, where requested, sub-lease the space back to qualified dealers."

The key points of the Magnavox leasing program include negotiating directly with developers on behalf of all qualifying dealers; Magnavox's selection of most desirable locations and space; aid in fixturing stores; and the offer of professional advice on store layout and interior design.

Di Scipio said that a Magnavox sponsored study of shopping mall growth and sales indicated that regional malls offer an important potential marketplace for the company's home entertainment equipment.

The Magnavox executive pointed out that there were approximately 1400 regional shopping malls in the U.S. which account for over \$50 billion a year in retail sales.

He said that before this year is ended between 80 and 100 new regional malls will be opened with estimated annual retail sales of \$3.2 billion.

The Magnavox official promised that the project would also offer creative programs for display and storage facilities as well as advertising and promotion.

New Products



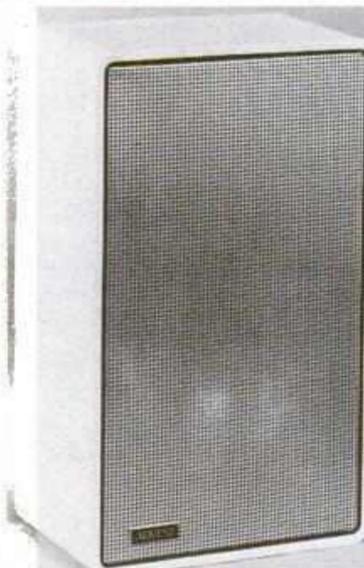
KENWOOD's KR-5340 AM/FM, 120 watt 4-channel receiver, listing at \$419.95, features "Two-Four" strapping and direct coupling. CD-4 adaptor is optional.



MODEL TC-280 economy line stereo reel-to-reel tape deck with ferrite head from Sony lists at \$199.95.



TAPE RECORDER Maintenance Kit, No. 3040, comes complete with Fidelitone head lubricant, head cleaner, applicators, and cleaning tape.



THE ADVENT-2 loudspeaker system, housed in a molded thermoset plastic cabinet, measures 11½ x 19 x 7¼ in. deep. Suggested retail is \$58.



AUDIO Accessory Center, on revolving metal stand, holds blister-packed Switchcraft products on pegboard backing.



LEAR JET has released a moderate-priced 2- and 4-channel discrete 8-track tape player, with AM/FM/FM quadruplex radio, for under-dash installation. Model A-295 is priced at \$179.95.



GRUNDIG stereo cassette recorder/playback deck, Model CD-402 features built-in pre-amplifier and slide controls. Deck carries \$169.95 price tag.



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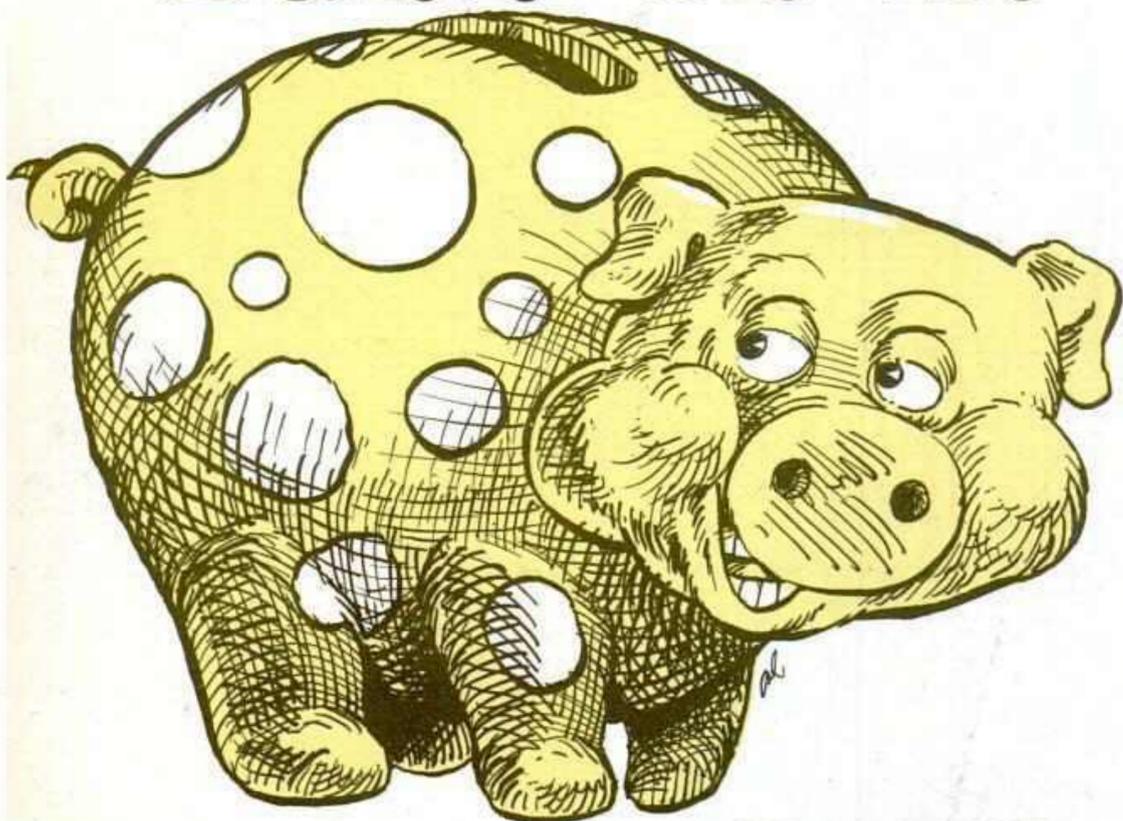


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Rep Rap

First Electronic Representatives Assn. management seminar in a fall series will be at the Hyatt Embarcadero, San Francisco, Oct. 12 featuring internationally known business economist Dr. Gunther Klaus. Fees are \$85 except for Chicago, where an additional \$35 is charged for a computer analysis of each participant and one session in Boston, which is \$20. The sessions: Chicago, Hyatt Regency, Oct. 19; Boston, Waltham Motor Hotel, Oct. 26-27; Cleveland, Nov. 16 (site to be picked). ERA has a brochure describing its Interface 4 in Madrid Jan. 27-Feb. 3. ERA is located at 233 E. Erie, Chicago 60611 (312) 649-1333.

Phil Bettan, Jr., vice president, Bettan Sales, Flushing, N.Y., became a father for the third time August 28 with the arrival of 8 lb. 12 oz. Daniel Jay. Grandfather Bettan, president, boasts that this is his third grandchild this year (but not from the same parents). The firm reps JFD Electronics, Telex, Robins, Mura, JVC and Xcelite in the metropolitan New York area.

The George Pettit Co., Oak Park, Ill., held its fourth annual golf outing recently at Delavan, Wis. and played host to 62 people

from the following dealers: Rone Krone, Able Electronics; Robert Ancha, Ancha Electronics; Robert Burke and Bob Hinton, Burke Sound; W. Aldrich, Joseph Electronics; J. Banovich, Marsh Radio Sy. Co.; Joe Feebery, Montgomery Ward; Ron Adler, Satterfield Elec.; Lou Heitzinger, Superior Racine; Tony Caschetta, Werco; Harvey Somach, All Star Communications; Craig Beatty, Beatty Electronics; Paul Grossinger, E.D.I.; Hank Kaczmarek, Larry McGee Co.; Bud Iden and Bob Franks, Melvin Electronics; R. Baldwin, Sargent Welch; Du Wayne Seeger, Select Sound Service; Andy Hanson, Thompson Electronics. Some manufacturers sending golfers were: Admiral Corp., Motorola Inc., Zenith Radio, Du Kane Corp., Essex (Stanco), Guardian Electric and Triplett Corp. Awards were made to Gerry Heitzinger, low net; Tony Caschetta, close to pin; and Don Taylor, longest drive, as well as 58 low net prizes on the Peoria System of selection.

Ralph E. Russell Co., 9933 Monroe Dr., Dallas, has been appointed reps for Jensen Sound Laboratories for mobile speaker products covering La., Okla., Ark., and Tex.

New president of San Francisco-based Zenith Distributing Corp. of Northern California, Phillip J. Wood, succeeded Amile J. Forni who retired in July. Wood had been executive vice president since January 1973.

Zenith Radio Corp.'s Nathan W. Aram, vice president, consumer affairs, last month spoke before a gathering of manufacturers reps and television technicians attending a joint national convention of NEA-NATESA. Aram urged that technicians consider what type of product service they expect when they need consumer service themselves and provide this service to their customers. "Consumerism is not a fad," Aram continued. "Ignoring it will not make it go away. In fact, we shouldn't want it to go away. Serving today's consumer is an opportunity for all of us." Aram explained that damaged reputations, loss of new business, and repeat business are the result of disappointing customers in product servicing.

Flora-Ohman Inc. was recently named rep for Pickering & Co. in Michigan. Phil Flora, currently Michigan Chapter ERA chairman of the board, and his associate Jeff Ohman also rep-for Bozak, Creative Environments, DBX, Jansen, Kenwood, TEAC, SAE, Thorens, and Watts. Offices are 27308 Schoolcraft, Detroit 48239 (313) 255-0720.

Only a few openings are left for the Feb. 14-17, 1974 DMR Conference to be held at Del Webb's Kailima Resort on Oahu, Hawaii, reported Art Szerlip, general chairman of the Southern California DMR Conference Organization. Other committee members include Rick Weiss, Strassner Co., vice chairman; Russ Bidwell, treasurer; Norm Marshank, housing; Mark Markman, attendance; Jack Carter, conference coordinator; Bill Wallace, social activities; and Larry Courtney, publicity. Szerlip commented that of 391 seats available on two chartered jets, as of Sept. 1, 360 distributors, manufacturers, and representatives have confirmed reservations. After the conference, many participants will join a four-day tour to the outer islands.

Jerry Bielsky Sales Co. recently relocated to larger quarters at 11644 Victory Blvd., North Hollywood, Calif. 91605 (213) 985-1900. New salesman Ralph Davey now covers Orange and San Diego Counties, reping the Speco lines of speakers, grilles, horns, capacitors, and electronic parts.

From new larger offices at 4601 Park Rd., Charlotte, N.C. 28209 (704) 527-2570, Corey Sales Co., reps for Panasonic home entertainment equipment and appliances handles the North and South Carolina territory. Principal sales rep. C.C. Corey added that his other line, U.S. Tape Industries quadrasonic pre-recorded tapes are selling "extremely well."

Casio Inc., New York, makers of electronic calculators, announced a completely new sales organization for its new Consumer Products Div. S. Ozaki, division vice president, announced two regional managers newly appointed: Larry Wyrick, 9102-A E. Firestone Blvd., Downey, Calif. 90241 and John Hartman, 1200 Remington Rd., Schaumburg, Ill. 60172.

New Casio eastern reps are: J & L Marketing & Distributing Co. Inc., 125 Second Ave., Waltham, Mass. 02154 (617) 890-3630

(Vt., Mass., R.I., Conn.); N.R.G. Sales Corp., 71 W. 35th St., New York City 10001 (212) 563-0046 (N.Y., N.J., E. Pa., S. Conn.); Elrep Sales Co., 1876 Forge St., Tucker, Ga. 30048 (404) 938-7108 and P.O. Box 10986, Knoxville, Tenn. 37919 (N.C., S.C., Ga., Ala., Tenn.); E.K.P. Assoc., 905 Miller St., Easton, Pa. 18042 (215) 258-6477 and Shields & Wexler, 692 Pt. Reading Rd., Ardmore, Pa., (215) 649-3232 (both firms for Md., Va., Del., and Washington D.C.); and Geartner Assoc. Inc., 1125 71st St., Miami 33141 (305) 861-3661 (Fla.).

Elias-Vickers & Assoc., reps for Claricon, Sharp, and Norelco, moved to larger quarters at 3 Dunwoody Park, Suite 113, Atlanta 30341 (404) 394-9080 this summer. Partners Bill Elias and Ralph Vickers travel throughout Ala., Ga., and E. Tenn.

Ed Wirtz, Speedex rep based at 2925 Corydon Rd., Cleveland Heights, O. 44118 (216) 932-1984, has added a new salesman, to be officially announced as full partner in January. Wirtz' territory now includes Ohio, W. Pa., and W. Va., while his partner covers Ind. and Ky.

Car Stereo

SANYO APAA PLAYER PUSH

LOS ANGELES—Sanyo Electric, Inc. will show its full line of auto sound products as well as certain models from the home electronics line at the upcoming Automotive Parts and Accessories Show (APAA) in Chicago, Oct. 22-24.

Among the units Sanyo will be showing are: the FT862 8-track car player that plays 4-channel or stereo tapes and retails at \$89.95; the FT865 8-track stereo player for the car which can also be used in the home and includes speakers at \$139.95; the F8411 AM-FM stereo

car radio which is built to look like a tachometer at \$119.95 (also available with two speakers at \$139.95); and two weathermatic radios, the F8572 at \$89.95 and the F8574 at \$129.95.

New pushbutton car radios to be shown include the F8270 AM set at \$44.95, the F8571 AM-FM unit at \$79.95 and the F8573 AM-FM stereo model at \$119.95.

Incorporated in the Sanyo booths and available to all Sanyo dealers is a new car stereo display that can feature up to 12 units. The unit has built-in wiring, AC power converter, built-in speakers and lighted sign panel.

Gambles: 40 New Stores

Continued from page 43

us, in that the dealer will buy early. Factories are asking for bigger and earlier commitments and we can finalize our orders sooner and gain better distribution by offering this liberal credit plan to dealers."

The liberal credit plan goes on down the line to consumers and credit is emphasized in all merchandising programs. Called the "Family Purchase Plan," Gambles credit plan is called to customers' attention by special mailers, point-of-sale placards and in media advertising.

Included in a typical credit plan promotion would be: (1) an attractive price on, for example, a stereo console, (2) a cash bonus certificate to the customer who makes a purchase via credit, and (3) a small premium (this may be to induce a customer to open a time-payment account).

Dreblow estimates that between 65 and 70 per cent of those persons buying electronics use a credit plan.

Electronics, with all its promise and potential, is still a "tough category," Dreblow admitted. "It's so susceptible to the hazards of change. The recorder you buy today may become quickly obsolete. Features, color, and price enter into the customer's decision. Mark-downs, the high cost of money today, the cost of warehousing a product too long—these factors can erase profit."

Fewer Suppliers
How does Gambles guard against these profit drains? "We keep in close touch with suppliers," Dreblow said. "We are doing more and

more business with fewer suppliers and keeping the lines of communication open between us and them.

"We attend all trade shows. We read the industry literature and magazines. We shop our competitors—but, better still, we get to know them. At the trade shows, we invite executives from seven or eight companies in the field to sit down with our management and talk frankly about our problems, new trends, new developments. We're all in this business together and, perhaps, we can make recommendations that will be helpful to manufacturers or can solve problems that have been affecting all of us."

Electronics is such a rapidly changing field that it requires continual attention. "Quadrasonic sound is one of the new exciting things that's happening," said Dreblow. To familiarize dealers with quadrasonic, Gambles allocated one room at its Las Vegas show to display the various 4-channel units.

Software
As an alternative for 4-channel sound, Gambles has a "Quasi-Quadrasonic," a conventional system with four speakers.

One of the limitations to selling quadrasonic is the lack of software. The situation is being corrected, but a great deal more software is needed to merchandise 4-channel correctly, Dreblow said.

Discrete or matrix? Dreblow, along with other Gambles people, is unsure which way the trend in software will go, but for 4-channel generally as well as other entertainment electronics—the direction is up.

EVR TV Contender

Continued from page 43

To demonstrate the capabilities of the system, EVR is showing a number of programs already in use by established international networks. Among them are videocassettes from an information program for expectant mothers now in use in 117 French hospitals.

Also shown were some of the first EVR color film cassettes produced at Nippon EVR's pressing plant at Mihara, Japan which began operations in July this year.

The rest of the programming on display featured classic U.S. movies, original feature films, cartoons and some programs being offered in the Middle East by Arab Audio-Visual which is developing EVR networks in that area.

EVR Systems, Inc., with its headquarters in Paramus, N.J., is concentrating on the marketing of the EVR system in this country.

According to L.R. Jesuele, vice president, EVR Systems, Inc., the company is developing packages of programs and players in cooperation with EVR teleplayer manufacturers and major program owners.

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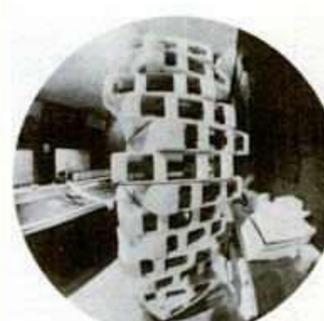
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Tape Duplicator

Audimation, Inc., 2831 N. Clark St., Chicago, is looking for distributors for its new model 732 tape duplicator which president Norman Deletzke claims has so many radical improvements over conventional duplicators he hasn't figured out how to advertise it.

Some important innovations include air cylinder operation of pinch rollers; interchangeable headblocks; straight line threading; instant off/on tape hub system; instant tape size and track change without realignment; industrial strength fabrication and overrated motors. The completely automated master handling allows continuous, unattended operation, and requires a low skill level from the operator. The machine, available for sale or lease, can be adjusted for any standard tape speed and master/slave ratio, or for any standard tape width from 1/8-inch to 2-inches, and all standard track formats. All nonexpendable parts are fully warranted, parts and labor, for two years.

Also new is the 734 cassette winder/loader featuring a built-in garbage disposal system that draws the blank tape between copies into a vacuum tube for elimination. The design is simplified so that an oper-

ator's hand motions are in an 8-inch diameter area.

Deletzke will have available soon a labeling machine that die cuts labels for cassette directly from the paper, creating a 90 percent savings over other methods, and allowing same-day turn around. The machine is air operated and meets OSHA safety requirements, he said.

AES SESSION

• Continued from page 43

One area of very mild confrontation was when David Sarser, Sound Recording Services, Northport, N.Y., took exception to what he considered to be a recommendation that voice cassettes lend themselves to relatively lower cost tape, a point covered by Michael Martin, Memorax. Sarser said the belief that voice tapes do not require as high a quality is a fallacy.

"Many narrators are not good speakers. Many studios are not good and many mikes have peaks and bridgework problems," he said, in pointing to the thinking that low-end cassettes are suitable for voice recordings. Martin noted that he did not mean to play down the need for quality. Martin's theme covered the conflicts between strong pressures to

reduce prices and to achieve superior quality.

A full review of the intensive quality program tape manufacturers follow by John Jackson, BASF, touched on the need to test the solvents, resins, binders and conductive materials. Jackson described the current scarcity of chemicals as a "major happening."

He called for continued stress on quality and testing. "Many tape duplicators do not have testing equipment capable of performing most of (the several tests he recommended)." Jackson noted that he did not even get into the vital area of interplay between the duplicator's buyers and the tape manufacturer's sales force, "Where in some instances price may in varying degrees relate or not relate with tape quality in a sales transaction."

One breakthrough in tape has been the excellence of leaderless C-68 cassettes, according to Rex Isom, RCA. He pointed out that heretofore 95 percent of life test failures were related to hub-leader-tape interface, whereas a task force evaluating consumer returns of defective leaderless cassettes found a rate for the first 10,000,000 to be less than one-half of one percent.

TV LP System for Ger. in Jan.

• Continued from page 43

Said Richter: "The TeD videodisk has an easy handling factor which is essential for a mass consumption sound-and-video carrier. The player automatically removes the videodisk from the sleeve and then replaces it after play."

On the question of home recordings Richter said that these were not possible with the videodisk. Videodisks corresponded to conventional gramophone records in this respect and could only offer pre-recorded repertoire. For home recordings the public had access to the more expen-

sive videotape. The videodisk, on the other hand, could be produced cheaply and rapidly.

Software available from November will include pop music performances, classical music, animated cartoons and sport and hobbies programs. The disks will be sold in record shops (pop and classical material), bookshops (educational material) and photographic shops (scenic films etc.).

The TeD player, which Richter said can be adapted to be compatible with the PAL, SECAM and NTSC systems, will be launched in Scandinavia in the spring of 1974 and later in the U.K.

The manager of the Videodisk division of Decca Ltd., of London, Ken Thorne, announced that the manufacturing plant for TeD videodisks was ready to go into operation. It would be used only for the production of masters and the duplication would be carried out by another plant now nearing completion. According to Thorne it will take three days for a taped or filmed program to be converted into a videodisk master ready for pressing. At present programs can only be taken from 35mm film.

Phillips

Also on display at the Berlin show was the Philips VLP (Video Long Play) system which offers up to 45 minutes of playing time and is expected to go on the market in 1975.

Retail price of the Philips disk would be in the region of \$10.40 and upward and the player would cost the same as a color TV receiver. The player is adaptable to the PAL, SECAM and NTSC TV systems and Philips estimates that by 1980 there will be one million hardware units in operation.

Mr. L. Veder, president of the West German record industry association, told a press conference that the big breakthrough for videodisks could not be expected before 1975 or 1976. The major problems to be overcome as far as this medium was concerned were those of a juridical nature. He thought the question of royalty payments and licensing of material would produce many headaches.

Consumer TV Tape Unit Market

• Continued from page 43

to the retailer so he can create his own in-store broadcasting. The model involved is the NV5125, which is a 1/2-inch recorder that can drive all the TV sets in a store. That way a dealer can show whatever he wants on the screen and get the best reception for selling television."

Marrinan feels there is a certain emergence of the cassette format in video, just as there was in audio. And as there is now a generation that has grown up with audio tape, Marrinan believes there is a generation that will come of age in the near future that will have grown up with video.

Video No Stranger

"Videotape may be a stranger to Mom and Pop," Marrinan said, "but the kid in school today knows what it is. He's at least seen it if not operated a video unit. It's important to remember that these kids will be the consumers of tomorrow. You also have to realize that the median family income is growing and the amount of wealth controlled by the younger people is bigger. So I would have to say that placing video in industry and education is a good way to introduce the average consumer to the market, but it would be facetious for me to say this is the best way. The best way is obviously to get a product into the marketplace the average consumer can afford, but this may be a little way off for all manufacturers."

"At the moment," Marrinan continued, "the manufacturers are realizing that there is a need for simpler units and lower prices. Units are becoming less complex, but the technology is also getting better. I also think the television manufacturers are starting to realize that they will eventually need a second product."

Where does Marrinan think video will take off at the consumer level and where does he think this will happen? "As for the mass market, it depends on several things," Marrinan said. "There is exposure, price and other factors to consider. At this point it's really impossible to predict, but the way things are moving, with the movement toward standardization and the manufacturers appearing to understand the whole market better than they did two or three years ago, I would guess we'll see an emergence into the mass market within the next few years. Just compare the development of video with the growth of color TV, and you'll see why things look optimistic."

"When video does take off at the retail level," Marrinan added, "I don't think there will be anything exotic about the products. I think they'll be sold by mass merchants. Video should not become a highly selective market. The highly sophisticated units will probably continue to be sold to industry and education, but the simpler record/playback units will go to the consumer."

Marrinan also offered a bit of background information on New-

craft. Panasonic is the U.S. brand name for Matsushita Electrical Corp. of Japan. Telecor is the public holding company for Newcraft, and Newcraft has no other business other than the sale of Panasonic product in the 11 western states. Newcraft has warehousing facilities in Los Angeles, Anchorage, Seattle, San Francisco and Denver. There are sales offices in those cities as well as in Phoenix, Portland, Salt Lake City and San Diego. The entire organization is computerized, and video is used for in-house training. "We can hold a sales meeting here and everyone in our organization can attend it via video within 12 hours," Marrinan said. "Communication is difficult these days and video is a reasonably personable way to communicate."

Marrinan's division has 14 people in the field and the tape for the recorders comes from a variety of manufacturers. Newcraft itself distributes all Panasonic product with the exception of the auto sound line and several items in the stationary line.

Player Imports Up

• Continued from page 43

A breakdown of the overall tape player/recorder imports by type showed cassette (AC or AC/DC) in the lead, with 1,864,000 units valued at \$37,377,000 in first-half 1973. Next highest were radio/tape recorder combinations with 723,000 units valued at \$34,405,000. Playback-only automobile tape player imports totaled 2,192,000 units valued at \$47,629,000. Grand total of tape recorders/players in first-half 1973 was 10,204,000 units, valued at \$295,789,000.

Imports of phonographs, record players and turntables numbered 4.1 million, valued at \$49,158,000. Of the total, 3.9 million units were record players and turntables, utilized as components in the U.S. assembly of phonographs and combinations, or as parts of consumer audio systems. United Kingdom continued to dominate, supplying 88 percent of the number of units imported. Complete package phonographs with record changers, amplifiers and speakers were supplied largely by Japan and Britain. The two countries supplied 61 percent of the 178,800 units imported in first-half 1973. Imports from Korea and Taiwan, negligible back in the first half of 1971, totaled about 26,000 and 9,000 units respectively in first-half 1973.

Imports of radio/phono combinations increased to 914,000 units in first-half 1973, up 7.8 percent from the same period in 1972. Value was up 23.2 percent, to \$40,549,000. Imports from Japan continued to increase, but their percentage of the total declined from 96.6 percent in January-June 1971 to 72.4 in first-half 1973. In value, Japan's share decreased from 92.7 percent to 84.8 percent of the total. Taiwan, the second leading supplier, increased shipments from 5,000 units in first-half 1971 to over 155,000 units, or 17 percent of U.S. radio-phonograph combinations imported in first-half 1973.

Auto radios had the largest percentage gain of the audio and video products imported in first-half 1973, up 55 percent in quantity, 73 percent in value compared with first-half 1972, when imports of auto radios had declined in quantity and value. Japan and Canada remained the two major suppliers, with 45.8 percent and 42.8 percent of the total 2.1 million units imported at total value of \$43,096,000.

Ampex Promo

REDWOOD CITY, Calif.—Ampex Corp. is now offering a fall promotion on its 370 series of blank tape, using the "Cleanest Sound Around" theme.

The promotion makes available to retailers four 60-minute cassettes for the price of three, as well as an Ampex "stackette" cassette storage case at no extra cost. Each case holds six cassettes and are interlocking. The promotion also includes a counter display that holds 12 units. Retailers can request the Ampex Stackette promotion 370-C60-4AA.

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CRIA Vote Due on Key Trade Project

• Continued from page 1

"We have made no specific recommendations for the continuing efforts of Maple Music Inc. But several of our objectives fall into the same area. The premise on which Maple Music Inc. was formed is what we've tried to continue with.

This time they will be merchandized from a CRIA point of view rather than Maple Music Inc. That's the only difference."

Robertson said that Carleton-Cowan had been involved in two key areas since teaming up with the CRIA last April. "Firstly, there has been day-to-day operation. The number one threat here is tape piracy, which has taken up a lot of time. We've also had the diversification of membership situation. Now we have a clause under which independents can join, and we've also come up with another clause for services to the industry.

"The second area is communication, under which the Core Project has been instituted," Robertson revealed that a group of broadcasters have been invited to attend a special CRIA dinner at Mont Gabriel. The CRIA is hoping to straighten out much of the bitterness which has divided the radio and record camps in recent months.

Robertson, who is an account executive of Carleton Cowan in addition to his CRIA post, has had extensive music industry experience. Before emigrating to Canada, he was a&r manager for Qualiton Records in London and head of promotion and PR for the largest classical music booking agency in Britain.

Carleton Cowan, which is owned by McLaren Advertising, was closely involved in last year's Mosson Breweries' national song contest "Hear Canada Singing."

CKVL-FM Rise Cited

MONTREAL—Latest audience ratings from the Bureau of Broadcast Measurement for the July period contain only one surprise—the rapid ascent of CKVL-FM which recently adopted a solid gold format.

According to the latest Montreal figures, CKVL-FM has a cumulative audience of 268,300, up some 60,000 people from the March BBM figures. CHOM, Montreal's progressive music station, took a tumble from 275,600 in March to 235,700 in July, putting it behind CKVL-FM.

English language leaders in AM, CKGM, lost some 11,000 listeners (total is now 488,100) but continued to hold its lead over MOR giant, CJAD.

CFOX, the country station, fell back to 16 in the market with a loss of more than 16,000 listeners for a total of 100,200.

Easing of Rule

• Continued from page 3

Association (CRIA) and Maple Music Inc.

Goswich, a long-time supporter of the Cancon regulations, has apparently been won over to the broadcasters' cause, which is an alleged hardship in meeting the 30 percent Canadian quota.

Although the regulations are not particularly tight (records by artists like Neil Young, Andy Kim, Leonard Cohen, Chairmen of the Board and the Band can qualify) some major stations have resorted to programming as much as 50 percent of their Canadian quota to "oldies." They claim there is a lack of good quality new product.

Introduced in Jan. '71, the Cancon regulations were widely hailed as being responsible for the birth of a music industry in this country.

Canada Executive Turntable

MONTREAL — Andre Perry, head of Good Noise Records, has announced the appointment of John Lissauer to the position of music director. A native of New York, Lissauer has taught music as well as composing, arranging and playing on numerous records and commercials.

Lissauer will work directly with Perry on new and current musical projects. This includes the first album by Man Made, to be followed by LP's by Jackson and Hawke, and Brian Blain.

Bob Rowe, national sales manager, and John Apsitis, director of operations, Capitol Records (Canada) Ltd., has announced the appointment of Harry Cunningham as western regional manager.

Cunningham has several years of sales and distribution management experience with Canadian Pittsburgh Ltd.

'Operas' Out On Capitol

TORONTO—Capitol Records has announced the rush-release of a new Waldo de los Rios classical pop album "Operas."

It is 18 months since the last Rios classical LP "Mozart Mania" was released on Daffodil. It, like its predecessor "Sinfonias," was a gold album in Canada. "Operas," which was produced at Hispavox Studios by Rafael Trabuechelli, features excerpts from "Aida," "La Traviata," "The Barber of Seville," "Madame Butterfly," "Rigoletto," "Tannhauser," "L'Elisir D'Amore" and "Nabucco."

Capitol is mounting a heavy consumer-oriented campaign to promote the release.

Breneman To CHUM

TORONTO—CHUM Ltd. has hired U.S. programming consultant Tom Breneman of Los Angeles to consult all of the network's stations with the exception of CHUM-AM.

Along with Canada's George Davies, CHUM now has the services of both a local and imported program consultants.

Davies consults such stations as CFPL London and CKBB Barrie.

CHUM's previous American consultant, Ted Randal, has received increasing interest from Canadian stations and is reported to be considering relocating his head office in Toronto. Randal consults CKSL London on their new contemporary music format.

RCA Acts Get Canadian Gold

TORONTO—A number of RCA artists received Canadian gold awards during recent appearances here.

The largest number of awards went to Charley Pride, who was presented with a total of eight. Three Dog Night picked up five awards and the Guess Who received another two gold disks. All three artists played successful concerts here this month.

From the Music Capitals of the World

TORONTO

Ampex Music of Canada has its biggest ever Cancon single with Wednesday's revival of the J. Frank Wilson hit "Last Kiss" which has broken wide open in Toronto and Hamilton. . . . U.S. distribution is now being negotiated by national promotion chief John Driscoll and Ampex national sales manager Joe Pariselli.

Toronto drummer Whitey Glann has joined Lou Reed's new band and is now on a European tour—Glann is best known for his playing with the Mandala, Bush and the "Cantata Canada" concept album. . . . Reed's new album "Berline" was produced by another Torontonian, Bob Ezrin of Nimbus 9 Productions.

The Ontario Library Review has announced the institution of a section on Canada Music, beginning with December issue. . . . Terry McGee, formerly with the Ryerson radio station CRFM, has joined Columbia as an Ontario promotion representative, working with Michael Watson and reporting to Eddie Colero. . . . RCA has signed Nova Scotian country singer Doug Lewis who has a fast-rising country hit here with "Ballad of Don Messer." . . . Quality hosted a reception at Sam the Chinese Food Man after recent SRO gig at Massey Hall by the Pointer Sisters.

MCA in conjunction with the Target Tape retail stores undertook a week-long aerial promotion campaign for special deal on the "Jesus Christ Superstar" soundtrack set. . . . Tammy Wynette appear without George Jones in Winnipeg (20)—Jones was injured in an auto accident. . . . Martin Onrot has signed Kanata Records' Ray Materick to a

Mattawa Inks Pub Contract

TORONTO—Dennis Murphy of Mattawa Music has signed a sub-publishing agreement for France and the Benelux countries with Claude Pascal of Editions Musicales in Paris.

The deal centers on material written by Christopher Kearney, Capitol recording artist who drew international acclaim in his appearance at the Maple Music Junket in Toronto June '72. Kearney will be embarking on his first U.S. concert tour in October and a European visit is planned for early 1974.

"Sarah's Stopover," a re-mixed version of the cut from his current "Pemmican Stash" album, is being released as a single. Kearney is also working on a third LP for the fall. Mattawa Music is already represented in the U.K. by Chrysalis Music and negotiations are continuing for other territories.

management contract. . . . Forthcoming Encore Productions' concerts include Joe Walsh, Dr. John and Bruce Cockburn. . . . Reports of a growing number of bootleg Beatles' albums turning up in Canadian retail outlets. . . . Bob Morton is now director of a&r for Quality, with Joe Owens becoming national promoter. (Continued on page 48)

'Superstar' Gets Gold

TORONTO — MCA has announced that the original soundtrack album of "Jesus Christ Superstar" has achieved Canadian gold status after only six weeks.

More than 50,000 LPs have so far been moved in Canada. The original two-record set on MCA's Decca label surpassed the 300,000 sets mark in Canada.

The entire MCA organization is enjoying the success of "Superstar" with the movie being handled by Universal Films and music publishing by Leeds Music, both part of MCA Inc.

Epic, Axe in License Pact

TORONTO—Epic Records in the U.S. and Axe Records of Canada have entered a three-year licensing agreement for the London, Ont. four-man rock act Thundermug.

Epic will release an album "Thundermug Strikes," which will include selections from both Axe Canadian LP releases. Featured will be the band's singles "Africa," "You Really Got Me" and "Orbit."

Thundermug consists of lead guitarist Bill Hurst, bass player Jim Corbett, drummer Ed Pranskus and vocalist Joe DeAngelis. Thundermug will be issued in Canada on Axe.

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French Chain Plans to Launch Huge Store Expansion Program

PARIS—The Federation National d'Achats des Cadres, which at the moment has three large record and audio visual stores in Paris and two in the provinces, is planning to launch a program which will increase its activity by 125 shops over the next four years. This will include a third shop in Paris in the Rue de Renne to be opened in March and another 20 stores throughout the country being opened in October.

Talks are also going ahead with two camera chains, Photo-Plait and Camera with the aim of opening record departments in all their stores which will add another 125 points of sale—provided the stores have a minimum area of 400 square yards. Already Europe's first record sales

group (3,174,000 disks and cassettes sold in 1972) FNAC works on a 15 percent profit margin which gives it a valuable price edge over its competitors. Records were responsible for 13 percent of its turnover last year.

The record companies are aware of the intended development. They realize that if it succeeds they will face a monolithic buying block able to dictate its own terms. Nevertheless, the increase in sales should be more than enough to offset any price differences which FNAC may demand.

The record companies have already crossed swords with the organization which, in its monthly bulleting sold to the public, openly criticized certain records and the wording on some sleeves. Most firms thought FNAC should have made its complaints direct and not in public, and some decided to refuse to sell to the group. However, this move was defeated in the courts under a law which forbids refusal to sell if the price is acceptable to both sides.

The development, which is expected to cut prices even further, is however not expected to lead to friction. But building the big chain will not be easy. The 20 stores to be opened in October will be called Relais-FNAC and will be owned entirely by the group. The wider group

will rest on agreements reached not only with Photo Plait and Camera but also with independents wishing to join the scheme. Both chains work on two systems. Some of their shops are integrated while others are associated. FNAC will have to take this into account and in all probability the new Relais-FNAC group will include both integrated and associated stores. The details have yet to be worked out.

Criticism is expected from small independents but the door will be left open to them. This should prevent any official interference, for at the moment the Government is preparing a project to protect independents against the development of hypermarkets. FNAC however does not come within the meaning of the proposed law regarding this.

'Irked' BPI to Bow Own Report

• Continued from page 1

companies, pressing plants and distributors, which the BPI is hoping will supply the necessary sales information for the new figures, the association's director, Geoffrey Bridge, notes that there have been no meaningful DTI statistics since June last year and that the BPI's representations for more accurate information will take time to become effective.

"Consequently, as accurate up-to-date statistics are vital to the industry for a variety of reasons, the BPI Council has decided that we should endeavor to prepare and produce as accurate statistics as possible on an industry basis and these will be freely available to all who are involved in the record business," said Bridge.

Sent Letters

Being sent with the letters are two forms, one covering sales for the whole of 1972 and the other covering sales for the first six months of this year, which the 34 companies are being asked to fill in and return to Hemsley Miller & Co., a firm of chartered accountants which will collate the information on a confidential basis.

Later, the BPI is planning to start producing a regular series of monthly and quarterly statistics, which it is hoped, will also break down monthly sales of LP's by price categories, and on a quarterly basis, still further into classical and non-classical.

The figures will cover only records as the British Tape Industry Association is already compiling similar figures relating to the cassette and cartridge market.

Meanwhile, the British Phonographic Industry was incorporated on Sept. 4 as a company.

First council members of the company, which is based in Thurloe Place, London SW7, are Len Wood, Geoffrey Bridge and Clive Kelly.

Subscribers are Decca, Polydor, Phonogram, DJM, A&M, RCA, WEA, EMI, Pye, Island and United Artists.

Other recently-formed companies include Fair Deal Records, Oxford Street; Sweet Folk All (recordings), Buxton Road, Erith, Kent; Lauso Music Publishers, Clarence Gate Gardens, Baker Street; Duvette Music Publishers; Bolero Music Publishers, Clarence Gate Gardens, Baker Street; Virtual Earth, Winchester News, London NW3; World Film Music.

From the Music Capitals of the World

• Continued from page 47

tion manager. . . . Former WEA national promotion manager Tom Williams reported to be starting his own independent labels.

Maple Leaf Gardens has formed Concert Productions International (CPI) with individuals from Cymba Productions. . . . WEA out with Michael Tarry's first album featuring the hit single "Rosalie."

Timbre Sound Industries is to build a multi-media recording complex on a 110 acre resort known as Yellow Point Lodge, eight miles south of Nanaimo on Vancouver Island. . . . New studio in Dartmouth, N.S. is Strident Records, 8-track and Dolby. . . . Polydor hosted a Toronto press party for Tobias and his new album "The Magic's In the Music." . . . Duke Ellington in Montreal (15) for Multi Media Ent.

RITCHIE YORKE

DUBLIN

Polydor are promoting James Last product with the help of window displays in such shops as Telefusion, Henry Street, McCullough Pigott, Suffolk Street, I.T.V. Rentals, Grafton Street, and The Sound of Music, Dundrum. . . . There was also a James Last display in association with a Mary Quant promotion at Arnotts in Grafton Street, during which "Happy Music," the current James Last single, was played as the theme throughout the show. . . . The latest LP by Dublin group Thin Lizzy, "Vagabonds of the Western World" (Decca) was issued on Sept. 21. A promotional film the group have made may be screened by RTE Television in the "Talk About Pop" series. A maxi single will be given to press and disk jockeys, but will not be available otherwise. Thin Lizzy are likely to do another Irish tour at Christmas. . . . EMI (Ireland) issued albums covering three decades of country music. They are Country Hits of the 40's, Country Hits of the 50's and Country Hits of the 60's, on the One-Up label. The artists include Tennessee Ernie Ford, Jean Shepard, Tex Ritter, Merle Travis, Al Dexter, Tex Williams, Margaret Whiting, Jimmy Wakely, Glen Campbell, Wanda Jackson, Buck Owens, Merle Haggard, Roy Clark and Sonny James. . . . Following the fifth Letterkenny International Folk Festival, John Woods, general manager of Polydor, signed several acts to record albums.

They include Pumpkin Head, an American group of two married couples who live in Sligo and won the festival's folk singing group competition; the Somertons from Dublin who were second; lead singer Paul Ward also won the special trophy for best vocalist of the contest, Kathleen Fitzgerald of the well-known ceili band family from Bundoran and Dickler Fitz, an all-male trio from Galway. . . . While in Letterkenny, Woods also arranged for the Pattersons to make their debut album for Polydor. Previously, this family group recorded for MAM and CBS. The new album is their first in about 18 months. It will be of Irish material and will be produced by Jerry Hughes. . . . Shades of MacMurrough will in future be known simply as MacMurrough outside Ireland. Their follow-up single to "Carrig River" is "Only Her Rivers." The song, which was written by Michael MacConnell of Enniskillen in 1964, was recorded by Planxy as "Only Our Rivers." . . . Horslips will appear at the Albert Hall, London, on Oct. 8, in support to Steeleye Span.

The group's second LP, "The Tain," is being recorded at Escape studios in Kent and Manor studios in Oxford. Horslips will go to Holland and Italy, after which they will return to Ireland, probably in November.

KEN STEWART

New Emmet Spiceland is on the road, led by the only original member of the group, Brian Byrne. Others now in the group are Honor Heffernan, Paul Ashford and Mick Carass. The group's manager Dave Pennefather used to be with the Real McCoy. Byrne's first solo album is on the Hawk label. . . . The Ventures, whose new reshuffled program includes pop, rock, country and traditional Irish material are in the U.S. on a six-week tour covering Boston, New York, Chicago, Philadelphia and later the West Coast. . . . Teddy Palmer and the Rumble Band, in Canada earlier this year, plan to return there for eight weeks in mid October. . . . Colm Wilkinson, who was cast as Judas in the Irish production of "Jesus Christ Superstar," is now playing the same part in the London version of the musical. Release Records have followed the lead of K-Tel, Ronco and other companies by launching 20 Stars of Ireland. Among the tracks are Dermot O'Brien's "Old Claddagh Ring," Brian Coll's "These Are My Mountains," Dermot Hegarty's "Love Is Teasing," Hugo Duncan's "Dear God and Mattie Fox's "Does My Ring Hurt Your Finger". . . . Danny Doyle's follow-up to his local No. 1 with "A Daisy a Day" is "Cinderella." . . . Peter Keegan, whose first disk was "Rosy" has a follow up called "Happy Song" on the Solo label. . . . On the same label is cabaret artist Hugh Corr's first disk called "Since You Walked Out On Me." This was written by Roland Soper, whose "Come Back To Stay" represented Ireland in the Eurovision Song Contest some years ago. . . . Sean O'Se, who appeared recently at the Embankment, Tallaght for a week has an LP being released soon by Release. . . . Gryphon, who specialize in early English music were recently in to record their own show for the Music Makers series for RTE Television. . . . Three new albums issued on Philips during August all feature artists from Co. Donegal. They are John Kerr, Danny O'Donnell and Clannad. . . . Irish Record Factors issued "Our Kind Of Country" by the Johnny McCauley Trio recently. . . . Procol Harum will

(Continued on page 49)

Rokkanen Dies; Finnish Exec

HELSINKI—Oskar Rokkanen, a leading figure in the Finnish record industry for the past 50 years, has died at the age of 91. Born in Viborg, the city that Finland lost to Soviet Russia in the Second World War, Rokkanen formed Pohjoismaiden Sohko Osakeyhtio (PSO) in 1918, and became the company's managing director in the same year. He held this post until 1972, and was still chairman of the board at his death.

WEA, EMI in 2-Way Give & Take Deal

LONDON—In a surprise two-way deal, WEA has relinquished U.K. rights to the Elektra label which is being transferred to EMI under a new licensing deal to take effect from Oct. 1, while EMI is handing back to WEA its rest-of-the-world contract on Asylum, which it will continue to represent in the U.K.

The move comes shortly after David Gaffen, who founded the Asylum label in 1971, was promoted to chairman of a new joint WEA company embracing both the Elektra and Asylum labels and about three months after WEA's equally unexpected decision to divide its U.K. operation into three autonomous and competitive labels backed a services-distribution company, with the aim of securing greater penetration of the U.K. market.

The reason for the WEA-initiated move, according to Neshui Ertegun, president of WEA International, is

to avoid a conflict of interest which could have occurred in the future over talent assignments made by Geffen, had Elektra and Asylum been distributed separately in the U.K. However, he stressed that although Elektra was to be handled through EMI, a marketing unit would be maintained which would continue unified promotion campaigns with WEA's companies and affiliates in Europe. Ertegun also explained that the Elektra contract was structured to expire simultaneously with Asylum, but this did not mean the two labels would automatically revert to WEA in due course. "Much depends on what happens in the meantime in the U.K., but if all goes well we may possibly renegotiate."

First EMI release of Elektra albums will take place with October product by such artists as Ian Mathews, David Gates, Court Pickett, Dennie Coulson, Dennis Linde and Andy Roberts. Jonathan Clyde, U.K. head of Elektra, will be moving with the label to EMI along with his assistant, Joy Watson, promotion manager Peter Reichardt and press officer, Bill McAllister.

Canada GRT, Jane in Deal

TORONTO—GRT of Canada president Ross Reynolds has signed a distribution agreement with Jane Records, the new R. Dean Taylor label.

Taylor is a Canadian who came to prominence at Motown in Detroit, co-writing the Supremes' "Love Child" and other big hits and recording "Indiana Wants Me" and "Gotta See Jane."

First product for Jane will be two singles written, performed and produced by R. Dean Taylor—"Rag Doll" and "Bonnie." Both records qualify as Canadian content.

TEOSTO Into New Quarters

HELSINKI—TEOSTO, the Finnish composers' international copyright bureau and music licensing organization, has moved into its new premises at Lattasaarentie 1, 00200 Helsinki 20 (tel.: 622-511). TEOSTO publicity chief Timo Teerisuo told Billboard that the offices will occupy one floor with a capacity of 900 square meters as opposed to its previous accommodation at Hietaniemenkatu 2 where the organization was spread over different floors and across the street.

In spite of rumors to the contrary, the Finnish Information Center and various other professional organizations will remain in their current locations. The main tenant of the new TEOSTO-owned building will be the Finnish Academy of Arts (Suomen Akatemia).

Pop Concerts For Benefits

HELSINKI—Oy Yleisradio Ab and the Finnish Red Cross are jointly staging three pop concerts, whose proceeds will be donated to African countries suffering from the southward spread of the Sahara Desert and the resulting famine.

Backing the project are several top Finnish pop artists, including Marion, Viktor Klimenko, Kim Floor, Danny, Kirka, Muska, Ami, and Markku Aro. Recorded excerpts from the concerts will be transmitted by the TV 1 station, and tickets for each concert will cost \$2.00, sufficient to feed a hungry African family for a week with 10 lbs. of rice and five lbs. of dried fish. All performance fees are being donated through the Finnish Red Cross, and further funds are being raised through the special radio program, Savellahja 22000, which plays record requests in return for a small donation.

39 Releases to Mark CBS's Embassy Label

LONDON—A massive 39-release will launch Embassy Records, the CBS \$2.50 label which consists of deleted, unissued and foreign material. Embassy general manager, Rex Oldfield, told the CBS sales conference that the label would be launched on the slogan "All the Best From Embassy" and that the product would appeal to all the family. The records will be available in bulk orders of 360, 200 or 50 with appropriate racks or browser box.

Following presentation by Oldfield at the conference, it was decided to plan an Embassy road show for October. Oldfield will tour the

Backman in Own Firm

HELSINKI—Reino Backman, managing director of EMI Suomen until his departure earlier this year, has announced the formation of his own company, REEB Productions Ltd.

According to Backman, the new company will deal mainly with record and cassette production, and has links in West Germany and the United Kingdom. He is withholding detailed information about the company and its exact plans until later.

The state-controlled Register of Commerce, which lists all new companies, reveals that the main shareholder in REEB Productions is Matti Routio, while Backman and his wife Pirkko-Liisa hold the remainder. Backman is listed as managing director and head of administration.

major cities in England to explain the lines in depth to dealers.

In addition to the initial releases, Embassy will be releasing Christmas material in November. All product will be supported by strong point of sales material and advertising.

Oldfield stated that "the name of the label is already well established—which makes the launch that much easier. Next year it is planned to make our own special recordings for the label." He believes that the name is still familiar to people who purchased recordings on the Woolworth Embassy label which was owned by Oriole, a company since taken over by CBS.

The label's initial release will include product by artists such as Barbara Streisand, Tony Bennett, Manitas de Plata, Aretha Franklin, the Glen Miller Orchestra, Tommy Dorsey, Sly and the Family Stone, Fleetwood Mac, and Blood, Sweat & Tears.

Denmark Begins Concert Season

COPENHAGEN—The concert season has now begun in Denmark, and this year the audiences have a concert every third day until Christmas. The biggest promoter, Scandinavian Booking Agency has not yet announced all its concerts, but promotion company ICO has already released details of concerts being held until the end of October. ICO began the season with Frank Zappa in K.B. Hallen, Copenhagen where 3,000 people watched his show. The smaller promotion company, Danish Music Center, run by managing director Walther Klæbel, had Sweet on tour in August while on Sept. 4 SBA has Moody Blues playing in K.B. Hallen in Copenhagen.

Diana Ross appears Sept. 13 at the Falkoner Theatre while at the same time, her film, "Lady Sings the Blues," opens in Denmark. ICO is promoting her. Sept. 19 will see Lou Reed in the Falkoner Theatre for SBA while Redbone is appearing at Tivolis Concert Hall. Tommy Steele tours for SBA from Sept. 25 to Oct. 2 with four concerts in Copenhagen itself.

The Rolling Stones will give three Scandinavian concerts for SBA—on Oct. 4 at Aarhus, Oct. 6 in Gothenburg and in Copenhagen on Oct. 7. Uriah Heep top the bill for ICO in K.B. Hallen, Copenhagen on Oct. 25. Further concerts are to be announced by SBA.

UNESCO Gets Jazz Unit

GENEVA—The European Jazz Federation has become the first jazz organization to be made a member of the International Music Council of UNESCO. The announcement was made at the general assembly of the IMC which is currently meeting here and at Lausanne.

Among the European Jazz Federation's member countries are 22 European nations, the U.S., Canada, Chile, Japan, India and Peru. The EJJF was formed at the 1969 Venice Jazz Festival with the aim of stimulating interest in European jazz through the production of radio and TV programmes and publication of books and reference material.

The Federation's president is Lance Tschannen, of the Swiss Broadcasting Corporation, who has held the post since the EJJF was formed.

Continued from page 48

be in Dublin on Oct. 13... Chips, whose "Open Your Eyes" is out in the U.K. on RCA will record their first album during the last two weeks of September at Rockfield studios in Wales. John Anthony will be the producer. **KEN STEWART**

TOKYO

Dr. Werner Vogelsang, president of Polydor International, will be in Japan for the scheduled performances by Herbert von Karajan and the Berlin Philharmonic Orchestra from Oct. 25 through Nov. 4. Dieter Bliersbach, senior vice president of the West German record manufacturing concern, told Billboard last week. The German executive, on his second business visit to Japan in two years, was one of the 100 VIPs who attended a cocktail party hosted at the famed Imperial Hotel on Sept. 11 by Piet R. Schellevis, president, and Reinhard H. Klaassen, vice president, Phonogram International, at the end of their tightly scheduled nine-day visit. The hosts were assisted by Reinier R. Garretsen, the Dutch record manufacturer's liaison officer in Japan. Also present at the party was Kuno von Einem, director, Polydor K.K. and concurrently Japan representative, Polydor International. Among other guests were Misa Watanabe, president of Watanabe Music Publishing Corp. and Apollon Music Industrial Corp., Minoru Sasaki, president of the All Japan Federation of Record Dealer Associations (Zenreren) and Teito Musen K.K., and Kei Takahashi, executive director, Nichion. He told Billboard that a successor to Shigeru Akimoto, late president of the music publishing house, would not be appointed until after the traditional period of mourning. Nichion is a subsidiary of the Tokyo Broadcasting System (TBS). CBS/Sony climaxed its 5th anniversary celebrations with two live shows of its Japanese recording artists on Sept. 8 at the 11,000-seat Nippon Budokan in cooperation with Fuji Telecasting. "The Music People Jamboree CBS/Sony All Star Parade" was scheduled for showing Sept. 22 over Fuji TV's nationwide network. Trini Lopez was due to star in the Autumn "Golden Show" of the Palace Hotel on Sept. 23 following two nightly appearances at the Copa Cabana on the Akasaka Strip Sept. 13-14. The Reprise recording artist was followed at the Copa Sept. 19 by Mainstream Records' Sarah Vaughan.

Andre Watts, according to the Takayanagi Music Office, has had to cancel his second Japan tour because of acute hepatitis. The CBS recording artist had been scheduled to give a series of piano recitals and concert performances in this country from Sept. 14 to Oct. 4. "Keyboard Immortals Play Again... In Stereo" is being offered to audiophiles and classical music lovers in Japan by Marantz Far East via direct mail order. Produced from the 3500 Welte piano rolls in the library of Joseph S. Tsushinsky, president of Superscope, the retail price of the 12 album set in Japan is 15,800 yen or about \$60 a set. Marantz Far East, a subsidiary of Superscope, is expanding its military sales program in Japan, too. Marubeni (Miida) is expected to demonstrate the Fisher ST-500, ST-530 and ST-500 speaker systems at the 22nd All Japan Audio Show, Oct. 24-28. The major Japanese trading house is participating in the annual show for the first time. The Victor Co. of Japan expects to fulfill orders for its CD-4 cutting machine from at least two European

record manufacturers as a result of the recent Berlin Radio/TV Show. Meanwhile, CD-4 quadrads account for 0.4 percent to 1.8 percent of total sales at six major record stores in the Tokyo-Yokohama area, according to a survey made for Billboard by an industry source, and sales of these discrete four-channel disks have been increasing since May in Japan. Sansui Electric has compiled a list of the QS regular matrix and compatible RM record albums released in the United States, Europe and Japan as of August 1973. And, according to Sansui, six more QS albums are due to be released in the U.S. by Vox Productions.

Four performances are scheduled for Leon Russell on his first Japan performance tour, Nov. 5-9, according to Udo Artists, including two at the 11,000-seat Nippon Budokan in this music capital. Prior to the U.S. rock star's tour, four of his albums, one twin-LP set and a single will be released here by Nippon Phonogram. The new album by Uriah Heep entitled "Sweet Freedom" is scheduled for release here on Oct. 10 by Nippon Columbia. The National Association of Commercial Broadcasters in Japan (Minporen) handed over 132 million yen (about \$50,000) toward the welfare of children in Vietnam on Sept. 14 through the Japan Red Cross Society. The funds were donated by listeners to Minporen's 53 radio stations since last May. **HIDEO EGUCHI**

HAMBURG

The band Improved Sound Unlimited has been signed to CBS. Diana Ross will come to Frankfurt to help launch the film "Lady Sings the Blues" on Sept. 26. Bellaphon Records has a contract with the U.S. firm, Sun Records. Duo, Inga and Wolf have received a gold disk for their single "Gute Nacht Freunde." Ariola has started a Pop Gold series with albums from the past 10 years. They are double albums by groups like Spencer Davis, Manfred Mann and The Hollies. Metronome is mounting a publicity campaign for the U.S. label, CTI. Ray Charles, Duke Ellington, Count Basie, Fumble and the Edgar Broughton Band have begun their tours through Germany. Horst Langewand is the new press chief of Phonogram.

Emil Gilels and his daughter, Elena, are to make a new recording of Mozart's Concerto for two pianos. Deutsche Grammophon recorded the world premiere of Carl Orff's "De Temproum Fine Comedia," conducted by Herbert von Karajan. **WOLFGANG SPAHR**

BERLIN

The German Song Contest was on Sept. 19 in Berlin. The artists were Lena Valaitis, Ulli Martin, Anne-Karin, Teddy Parker, Peggy March, Cindy and Bert, Ireen Sheer, Severine, Costa Cordalis, Olivia Molina, Graham Bonney and Marion Maerz. **WOLFGANG SPAHR**

AMSTERDAM

The Dutch Senate is to organize an official hearing before any decision is taken about the future of the off-shore radio stations, Veronica and Northsea. This means a final decision on the fate of the stations has been postponed for a couple of months. Meanwhile, Veronica is attempting to acquire the status of an official broadcasting union—the Veronica Broadcasting Foundation already has over 200,000 registered members. Among the concerts promoted by Mojo Productions this

month were Chicago's appearance at the Amsterdam Concert Hall. The Straws, Lou Reed in concert with Alquin (Polydor Holland) plus an appearance by Don McLean on Sept. 30. Paul Acket promoted two concerts by Frank Zappa & The Mothers in Amsterdam on Sept. 9. BASF Holland having great success with Freddy Beck's latest album "Rote Rosen Fur Dich." This German singer has quickly become, through a couple of highly successful singles, popular here, particularly in the Eastern and Southern parts of the Netherlands. The Dutch jazz combo, Diamond Five, first formed by Cees Slinger, Cees Smal, Harry Verbeke, Jacques Schols and Johnny Engels 15 years ago, is to make a comeback with a new BASF album, "Back Together." The combo decided to re-form during preparations for the recent International Jazz Festival at Laren. Negram has released the fifth album by The Allman Brothers, "Brothers And Sisters," and Van Morrison's sixth Warner Brothers LP, "Hard-nose the Highlight." Negram talent scout, Len Del Ferro, has made a new album for his company titled "Whispering Memories" on which he is accompanied by guitarist Eddy Christiani. Long Tall Ernie & The Shakers, a well-known Dutch country group, visited the U.K. last month. Bovema/EMI has released a new comedy LP featuring Stan Freberg, Jerry Lewis and Spike Jones. Helen Reddy, the singer who became very popular here after her Grand Gala du Disque appearance, is still selling well. Bovema has released her fourth album, "Long Hard Climb." The Diana Ross concert at the Amsterdam Concert Hall on Sept. 8 was a great success—it coincided with the screening at many Dutch cinemas of "Lady Sings the Blues." Ray Charles is to play a concert in Rotterdam on Oct. 12 while Procol Harum will play in Amsterdam on Oct. 3. Conamus, the Dutch light music committee and a subsidiary of BUMA, the Dutch copyright society, held its annual Song Fair on Sept. 24 at the Hilversum Gooiland hotel. During the Fair, composers and lyricists as well as singers met at the hotel and listened to new songs. The Rolling Stones and Billy Preston will be playing concerts at the Ahoy Concert hall, Rotterdam, on Oct. 13 and 14. Bill Withers will be appearing in Brussels on Oct. 5. Inelco has released for the Radio And Television Fair in Amsterdam a special hi-fi stereo test record on its Erato label. During the Fair, the complete first pressing of 10,000 copies of the record was sold. Ger Van De Meys left Dureco at the beginning of this month to join Negram as sales manager. **BASH HAGEMAN**

Moving Up Fast On THE "TOP 100" CHARTS

"WAKARIMASEN" JAPAN!

"WAKARIMASEN (I Don't Understand)"

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AUSTRALIA

(Courtesy of Go Set)

- This Week**
- SINGLES**
- 1 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
 - 2 DAISY A DAY—Jud Strunk (MGM)
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)
 - 4 MORNING AFTER—Maureen McGovern (20th Century)
 - 5 MY LOVE—Paul McCartney (Apple)
 - 6 SUZIE DARKING—Barrie Crocker (Festival)
 - 7 AND I LOVE YOU SO—Perry Como (RCA)
 - 8 VENUS—Jamie Redfern (Festival)
 - 9 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Motown)
 - 10 NEVER NEVER NEVER—Shirley Bassey (UA)

LPs

- This Week**
- 1 RED ROSE SPEEDWAY—McCartney (Apple)
 - 2 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 4 BILLION DOLLAR BABIES—Alice Cooper (WB)
 - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 6 MADE IN JAPAN—Deep Purple (Purple)
 - 7 DON'T SHOOT ME—Elton John (DJM)
 - 8 YESSONGS—Yes (Atlantic)
 - 9 ALADDIN SANE—David Bowie (RCA)
 - 10 DIVINE MISS M—Bette Midler (Atlantic)

BELGIUM

(Courtesy of Humo)

- This Week**
- SINGLES**
- 1 ROTE ROSEN—Freddie Breck (BASF)
 - 2 HURT—Bobby Vinton (CBS)
 - 3 IS ER EEN ANDER?—John Terra (Biram)
 - 4 ONE IS ONE—Nick McKenzie (Imperial)
 - 5 PEPPERBOX—The Peppers (Sirococo)
 - 6 SCHAT WAT KOST EEN ZOEN VAN JOU—Francis (Supreme)
 - 7 ER IS EEN PLAATS IN M'N ARMEN—Witl Tura (Topkapi)
 - 8 KISS ME MI AMORE—The Loveletts (Biram)
 - 9 ANGELINE—Peter & Zijn Rockets (Philips)
 - 10 GOODBYE MY LOVE—Demis Roussos (Philips)

LPs

- This Week**
- 1 ROTE ROSEN—Freddie Breck (BASF)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 VERONICA POPFESTIVAL—Various (CBS)
 - 4 NOW AND THEN—Carpenters (A&M)
 - 5 HITBACK 73—Various (Polydor)

BRAZIL

(Courtesy of IBOPE)

- This Week**
- SINGLES**
- 1 MY LOVE—Paul McCartney (Odeon)
 - 2 DO YOU LOVE ME?—Sharif Dean (CBS)
 - 3 MUSIC & ME—Michael Jackson (Tape Lar)
 - 4 DO YOU LIKE SAMBA—Cyrus Aquilar (Philips)
 - 5 CARTAS NA MESA—Moacyr Franco (Copacabana)
 - 6 EU BEBO SIM—Elizete Cardoso (Copacabana)
 - 7 CACHACAMECANICA—Erasmus Carlos (Philips)
 - 8 A DESCONEHCIDA—Fernando Mendes (Odeon)
 - 9 AMOR... AMOR... AMOR—Nilton Cesar (RCA)
 - 10 DROPS—Cythia (Philips)

LPs

- This Week**
- 1 CAVALO DE ACO INTERNACIONAL—Triha Sonora (Som Livre)
 - 2 PREMIER MUNDIAL 2001—Various (CID)
 - 3 SAMBAS REUNIDOS—Various (Fermata)
 - 4 INDIA—Gal Costa (Philips)
 - 5 CARINHOSO NACIONAL—Triha Sonora (Som Livre)

BRAZIL

(Courtesy of IBOPE)

- This Week**
- SINGLES**
- 1 MUSIC AND ME—Michael Jackson (Tapecar)
 - 2 EU BEBO SIM—Elizete Cardoso (Copacabana)
 - 3 MY LOVE—Paul McCartney (Odeon)
 - 4 WINDOW—Paul Bryan (Top Tape)
 - 5 SOUL MA KOSSA—Manu Dibango (RCA)
 - 6 GIVE ME LOVE—George Harrison (Odeon)
 - 7 LONG TRAIN RUNNIN'—Doobie Bros. (Continental)
 - 8 CACHACA MECANICA—Erasmus Carlos (Polydor)
 - 9 SO QUERO UM XODO—Gilberto Gil (Philips)
 - 10 HE—Today's People (RCA)

LPs

- This Week**
- 1 INDIA—Gal Costa (Philips)
 - 2 CLARA NUNES—Clara Nunes (Odeon)
 - 3 SUA PAZ MUNDIAL—Various (Som Livre)
 - 4 DRAMA—Maria Bethania (Philips)
 - 5 CARINHOSO—Trilha De Novela (Som Livre)

BRITAIN

(Courtesy: Music Week)

*Denotes local origin

- This Week**
- Last Week**
- 1 2 ANGEL FINGERS—*Wizzard (Harvest) Roy Wood (Roy Wood)
 - 2 — BALLROOM BLITZ—*Sweet (RCA)—Chinnichap/RAK (Phil Waiman)
 - 3 3 ROCK ON—David Essex (CBS) Jeff Wayne (Jeff Wayne)
 - 4 21 MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
 - 5 5 ANGIE—*Rolling Stones (Rolling Stones) Essex (Jimmy Miller)
 - 6 7 OH NO NOT MY BABY—*Rod Stewart (Mercury)—Screen Gems-Columbia (Rod Stewart)
 - 7 1 YOUNG LOVE—Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa)
 - 8 4 DANCING ON A SATURDAY NIGHT—Barry Blue (Bell)—ATV (Barry Blue)
 - 9 6 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
 - 10 24 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
 - 11 10 THE DEAN & I—*10.c.c. (UK)—St. Annes (Strawberry Prod.)
 - 12 12 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens)
 - 13 8 PICK UP THE PIECES—Hudson Ford (A&N) Anarkarta (J. Ford/T. Allom/R. Hudson)
 - 14 48 EYE LEVEL—*Simon Park Orchestra (Columbia)—De Wolfe
 - 15 18 I'VE BEEN HURT—*Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
 - 16 11 LIKE SISTER & BROTHER—*Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)
 - 17 23 ALL THE WAY FROM MEMPHIS—*Mott the Hoople (CBS)—Island (Mott the Hoople)
 - 18 32 NUTBUSH CITY LIMITS—*Ike & Tina Turner (United Artists)—United Artists (Ike Turner)
 - 19 15 FOOL—Elvis Presley (RCA)—Intersong/Carlin
 - 20 26 JOY BRINGER—*Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)
 - 21 13 I'M FREE—*Roger Daltrey (Ode)—Fabulous
 - 22 16 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
 - 23 28 CAROLINE—*Status Quo (Vertigo)—Valley (Status Quo)
 - 24 9 YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer)
 - 25 42 THE LAUGHING GNOME—*David Bowie (Deram)—Essex (Mike Vernon)
 - 26 31 OOH BABY—*Gilbert O'Sullivan (MAM)—Mam (Gordon Mills)
 - 27 14 SUMMER (THE FIRST TIME)—Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro)
 - 28 17 WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
 - 29 27 SKY WRITER—Jackson 5 (Tamla Motown)—Jobete London (M. Larson/J. Marcellino)
 - 30 22 DEAR ELAINE—*Roy Wood (Harvest)—Essex (Roy Wood)
 - 31 19 SMARTY PANTS—First Choice (Bell)—Carlin (Stan Watson)
 - 32 25 I'M THE LEADER OF THE GANG (I AM)—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 33 36 EVERYTHING WILL TURN OUT FINE—Stealers Wheel (A&M) Baby Bun (Lieber-Stoller)
 - 34 20 RISING SUN—*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)

GERMANY

(Courtesy of Schallplatte)

- This Week**
- SINGLES**
- 1 GOODBYE MY LOVE GOODBYE—Demis Roussos (Philips)
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 4 HELL RAISER—The Sweet (RCA)
 - 5 DIE BOUZOUKI KLINGT DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 6 SEE MY BABY JIVE—Wizzard (Harvest)
 - 7 CAN THE CAN—Suzi Quatro (Columbia)
 - 8 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 9 ONE & ONE IS ONE—Medicine Head (Polydor)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- SINGLES**
- 1 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 2 I'M LEAVING YOU—Engelbert Humperdinck (Decca)
 - 3 WOULDNT I BE SOMEONE—The Bee Gees (RSO)
 - 4 HOW CAN I TELL HER—Lobo (Philips)
 - 5 HELP IT ALONG—Cliff Richard (EMI)
 - 6 HE WAS ME, HE WAS YOU—The Bells (Polydor)
 - 7 THE MORNING AFTER—Samuel Hui (Polydor)
 - 8 LIVE AND LET DIE—McCartney/Wings (Apple)
 - 9 TOUCH ME IN THE MORNING—Diana Ross (Motown)
 - 10 THE MORNING AFTER—Maureen McGovern (Philips)

JAPAN

(Courtesy Music Labo, Inc.)

*Denotes local origin

- This Week**
- SINGLES**
- 1 KOKORONO TABI—*Tulip (Express)—Shinko
 - 2 WATASHI NO KARE WA KIDARI KIKI—*Megumi Asaoka (Victor)—J&K
 - 3 YESTERDAY ONCE MORE—Carpenters (A&M)—P.M.P.
 - 4 SOUGEN NO KAGAYAKI—*Agnes Chan (Warner)—Watanabe
 - 5 TENTOU MUSHI NO SAMBA—*Cherish (Victor)—Victor
 - 6 MUNE IPPAI NO KANASHIMI—*Kenji Sawada (Polydor)—Watanabe
 - 7 ROMANCE—*Garo (Mushroom)—Alfa
 - 8 IORZUKU MACHI—*Saori Minami (CBS/Sony)—Nichion
 - 9 COFFEE SHOP DE—*Shizue Abe (Canyon)—Fuji, Tokai
 - 10 KOI SURE NATSU NO HI—*Mari Amachi (CBS/Sony)—Watanabe
 - 11 JUUGOYA NO KIMI—*Rumiko Koyanagi (Reprise)—Watanabe
 - 12 AMAI JUJUIKA—*Akira Fuse (King)—Watanabe
 - 13 CHIGIRETA AI—*Hideki Saijo (RCA)—Geiei
 - 14 MACHI NO AKARI—*Masaki Sakai (Columbia)—Nichion
 - 15 KIMI GA UTSUKUSHI SUGITE—*Goro Noguchi (Polydor)—Fuji
 - 16 KINU NO KUTSHUSHITA—*Mari Natsuki (King)—Fuji
 - 17 FURUSATO—*Hiroshi Itsuki (Minorophone)—Watanabe
 - 18 LIVE AND LET DIE—Paul McCartney & Wings (Apple)—UA Japan
 - 19 SHIRAKABA NIKKI—*Masako Mori (Minorophone)—Tokyo
 - 20 JOHNNY E NO DENGON—*Pedro & Capricious (Atlantic)—Nichion

LUXEMBOURG

(Courtesy of Der Musikmarkt)

- This Week**
- SINGLES**
- 1 CAN THE CAN—Suzi Quatro (Columbia)
 - 2 ROTE ROSEN—Freddie Breck (BASF/COMET)
 - 3 ONE & ONE IS ONE—Medicine Head (Polydor)
 - 4 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 5 48 CRASH—Suzi Quatro (RAK)
 - 6 GOODBYE MY LOVE GOODBYE—Demis Roussos (Philips)
 - 7 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 8 I'M THE LEADER OF THE GANG (I AM!)—Gary Glitter (Bell)
 - 9 SEE MY BABY JIVE—Wizzard (Harvest)
 - 10 SCHMETTERLINGE KONNEN NICHT SEINEN—Jurgen Marcus (Telefunken)

MALAYSIA

(Courtesy of Rediffusion)

- This Week**
- SINGLES**
- 1 HELP IT ALONG—Cliff Richard (EMI)
 - 2 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 3 TOUCH ME IN THE MORNING—Diana Ross (Motown)
 - 4 BAD BAD LEROY BROWN—Jim Croce (Dunhill)

SINGAPORE

(Courtesy of Rediffusion)

- This Week**
- SINGLES**
- 1 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 2 LIVE AND LET DIE—McCartney/Wings (Apple)
 - 3 ALRIGHT ALRIGHT ALRIGHT—Mungo Jerry (Dawn)
 - 4 TOUCH ME IN THE MORNING—Diana Ross (Motown)
 - 5 GOING HOME—Osmonds (MGM)
 - 6 FREE ELECTRIC BAND—Albert Hammond (Mums)
 - 7 BROTHER LOUIE—Stories (Kama Sutra)
 - 8 WELCOME HOME—Peter & Lee (Philips)
 - 9 KODACHROME—Paul Simon (CBS)
 - 10 YOUNG LOVE—Donny Osmond (MGM)

SOUTH AFRICA

(Courtesy of Springbok Radio)

- This Week**
- SINGLES**
- 1 CLAP YOUR HANDS AND STAMP YOUR FEET—Maria (Epidemic Rash)—Clan
 - 2 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—Laetrac
 - 3 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)—Schroeder
 - 4 AND I LOVE YOU SO—Perry Como (Teal/RCA)—UA S.S.
 - 5 TIME—The Dealians (Gal-o)—MPA
 - 6 THAT'S WHY I LOVE YOU—Richard Jon Smith (Bullet)—Musicpiece
 - 7 ASHES OF LOVE—Dickey Lee (RCA)—Acuff/Rose
 - 8 KENTUCKY BLUES—Lauren Copley (Map)—Angela
 - 9 ONE & ONE IS ONE—Medicine Head (Polydor)—B. Feldman
 - 10 WHEN BOUZOUKIS' PLAYED—Vicky Leandros (Philips)—Intersong Ltd.

SPAIN

(Courtesy of "El Musical")

- This Week**
- SINGLES**
- 1 AMERICA, AMERICA—Nino Bravo (Polydor)
 - 2 TODO POR NADA—Camilo Sesto (Ariola)—Arabella
 - 3 MY LOVE—Paul McCartney/Wings (EMI)—Armonico
 - 4 EVA MARIA—Formula (Philips)—Fontana
 - 5 Y VIVA ESPANA!—Manolo Escobar (Belter)
 - 6 MI TALISMAN—Los Diablos (EMI)—Ego
 - 7 RIO REBELDE—Kulio Iglesias (Columbia)—Hispania
 - 8 PERDONAME—Junior (RCA)—RCA
 - 9 GIVE ME LOVE—George Harrison (EMI)—Essex
 - 10 TIE A YELLOW RIBBON—Dawn (Polydor)—Armonico

LPs

- This Week**
- 1 RED ROSE SPEEDWAY—Paul McCartney/Wings (EMI)
 - 2 BEATLES 1962/1966—The Beatles (EMI)
 - 3 BEATLES 1967/1970—The Beatles (EMI)
 - 4 LIVING IN THE MATERIAL WORLD—George Harrison (EMI)
 - 5 BARRABAS POWER—Barrabas (RCA)

SWEDEN

(Courtesy Radio Sweden)

*Denotes local origin

- This Week**
- SINGLES/ LPs**
- 1 JANNE SCHAFFER (LP)—Janne Schaffer (Four Leaf Clover)
 - 2 KILLING ME SOFTLY (LP)—Roberta Flack (Atlantic)
 - 3 HONOLULU—Harpo (EMI)—Sweden Music
 - 4 TED (LP)—Ted Gärdestad (Polar)—Sweden Music
 - 5 SA GICK DET TIL—Yngve Forsells Ork. (Decca)—Acuff-Rose Scand.
 - 6 KOM IGEN (LP)—Lill Lindfors (Metronome)
 - 7 FREE ELECTRIC BAND—Albert Hammond (Epic)—Sweden Music
 - 8 SANDY—Svenne & Lotta (Polar)—Intersong
 - 9 NO SWEAT (LP)—Blood, Sweat & Tears (CBS)
 - 10 SILLY MILLY—Bjorn Skifs Blablus (EMI)

SWITZERLAND

(Courtesy of Die Radio Hitparade)

- This Week**
- SINGLES**
- 1 CAN THE CAN—Suzi Quatro (RAK)
 - 2 GOODBYE MY LOVE GOODBYE—Demis Roussos (Philips)
 - 3 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 4 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 5 KAILAKEE KAILAKO—Middle of the Road (RCA)
 - 6 ANGIE—Rolling Stones (Rolling Stones)
 - 7 DIE BOUZOUKI KLINGT DURCH DIE SOMMERNACHT—Vicky Leandros—(Philips)
 - 8 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 9 SKQEZE ME, PLEEZE ME—Slade (Polydor)
 - 10 DER KLEINE PRINZ—Bernad Cluver (Hansa)

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Latin Scene

LOS ANGELES

The Million Dollar Theater opens its fall season here Saturday (29). The evening's fare includes **Sonia Lopez**, **Davi Renyoso**, **Hermanas Hoerta**, and **Charro Riveter**. ... **Malo** (Warner Bros.) is currently recording in San Francisco. ... While **Cal Tjader** has just finished playing the Pasta House here, the group **Azuquita** are now appearing Fridays and Saturdays. Upcoming acts at the club include **Mongo Santamaria** Oct. 29 through Nov. 6 and **Willie Bobo** Dec. 1. Presently, Bobo is completing his part in the forthcoming film "Black Samson."

The salsa sound has been growing in popularity here, according to executives of **Zody's** Hollywood record store here. They are handling a good deal of salsa product distributed locally by American-Mex. ... **Azteca's** new album on Columbia Records will be entitled "Pyramid to the Moon." ... **Jose Feliciano**, **El Chicano** and **Brahma** recently appeared at Ascot Park in Gardena, California in celebration of Mexican Independence Day Sept. 16. ... Product on the local market which has been reflecting sales potential include Playboy Records latest single release by the group **Yaqui**, 20th Century Records album release by **Tierra**, and Fania Records latest single release by **Mongo Santamaria**. ... MCA Records artists **El Chicano** recently returned here following a six-day engagement in Vancouver, B.C. and various West Coast states. Keep in touch! Send your West Coast Latin news and color to Billboard, 9000 Sunset Blvd., Los Angeles 90069. **RAY TERRACE**

NEW YORK

Radio station **WBNX-AM** here has been airing the 90-minute "Our Latin Thing" show Monday through Friday, with a 7:30 p.m. to 9:00 p.m. time slot. Disk jockey **Polito Vega**, who helms the program, plays the top selections of salsa product on the market. ... Reports have it that Borinquen Records is contemplating a label all-star concert for the Roberto Clemente Coliseum in San Juan for December. ... Meanwhile, Borinquen artist **La Selecta** have been signed for **Richard Nader's** Third Latin Festival in Madison Square Garden here Nov. 9. (See next week for more details on the festival.)

Fania Records has released **Los Angeles Negros'** debut album on its International label. The group recently signed with Fania following their departure from UA-Latino Records. Also at Fania, promotion

man **Eliot Sachs** stated that the Fania All-Stars will next perform at either the Philharmonic Hall here or at the Roberto Clemente Coliseum in San Juan. ... Caytronics Corp. is in the midst of negotiations for distribution of its product in Japan, according to an informed source.

At Mericana Records, a&r director **Ralph Lew** reports that new LP releases from the label include product by **Roberto Torres** and **Orchestra Power**. Lew also said that a new LP by **Rey Roig** is scheduled for release in two weeks and that **Tata Vasquez'** debut album on the label is slated for a fall release. ... **Willie Colon** will return to the studio shortly to begin work on a Christmas LP. ... The **Latin Dimensions** have been receiving airplay on West Coast jazz radio stations, as a result of their latest release. ... Strong vibrations have been coming from both the southwest's Tex-Mex market and the East Coast salsa scene. Indications point to a growing filtration of product from each market into the other. Examples of the market tendencies would be **Richard Nader's** plans to introduce the Tex-Mex market to his Latin festival concept and the increasing acceptance of Tex-Mex artist here.

Keep in touch! Send you Latin news to Billboard, 1515 Broadway, N.Y. 10036 or contact the respective correspondent in your market.

JIM MELANSON

MIAMI

Kubaney Records has entered the quadrasonic record market with the release of LP's by **Johnny Ventura** and **Tomas de San Julian**. Ventura records for the Kubaney subsidiary **Mate Records**, while San Julian is on the Kubaney label. ... Fania Records artist **Willie Colon** has just finished a second week of sro business at the Centro Espanol here. In town following the local reaction to his latest LP, Colon also played two dances and a Latin concert while here. ... Alhambra Records artist **Julio Iglesias** will play the Club Montmatre here Wednesday (3) through Sunday (6).

Tomas Garcia Fuste, program director of radio station **WFAB-AM**, has invited a number of local record distributors to a monthly "rap" session in the hope that some new ideas may be presented which will help the station improve its ratings. Present at the first meeting were representatives from **Velvet**, **M&M**, **Ultra**, **Miami**, **Ramy**, and **Promotion Sales**. The next session is slated for

Monday (1) and **Fuste** stated that he hopes more distributors will attend.

Reports in this section, as well as in other publications, point up a growing number of bilingual radio stations—but in Miami, where the county has been officially declared bilingual, there is no show filling the bill. ... Local salsa group **Conjunto Universal** (Velvet) has been booked for a number of dance dates in New York for October. Their latest LP is being released this week. ... Another Velvet Records artist **Sophy** is currently working on her forthcoming LP. Sessions are being held in Venezuela. ... **Harvey Averde**, president of **Mango Records**, is in town, working on product promotion and booking dates for pianist **Eddie Palmieri**. ... **Joe Cain**, director of **Tico/Alegre Records**, is also here, working on promotion and scouting for talent. ... **Caffe**, recently signed to Fania Records, are playing the Key Biscayne's **Sonesta Beach Hotel**. Their debut LP on the label is expected shortly. ... And, at **Sound Triangle Records**, **Sergio Fiallo's** single "Aqui No Que Va" has been released. **ART (ARTURO) KAPPER**

SANTO DOMINGO

Guillo Carias and his group have recorded the tune "Tiriri"—a combination of traditional Dominican merengue rhythms with electronic rock sounds and the "onda nueva" beat created by **Aldemaro Romero** of Venezuela. Carias, a Dominican musician, records on the **Faces II** label in Puerto Rico, where he is residing and is musical director of the **Sheraton Hotel**. ... Puerto Rican artist **Yolandita Monge** (Tico) recently played the **Chantilly** nightclub here. Miss Monge also appeared on **Mac Cordero's** "Show Del Mediodia" on **RTVD-Telvesion**, Channel 4.

AMUCABA (Association of Musicians and Singers) has announced that the VI Song Festival will be held at the **Bellas Artes Theater** Nov. 22-25. ... Argentinian singer **Leo Marini** (Kubaney) is booked for the **El Conquistador** nightclub and Channel 4.

Elba Maria Martinez won first prize in the III Festival De La Voz at the **Bellas Artes Theater** here. The winners of the first three prizes were awarded cash prizes and trophies, as well as contracts for television appearances and nightclub performances. ... **Fausto Rey** (Montilla) recently gave a farewell concert at the **Jaragua Hotel** here before leaving for engagements in Spain. ... Cuban singer **Felo Bohr** (Fema) played the **El Conquistador** here and appeared on the television show "Nosotros A Las Ocho" on **RTVD**, Channel 4.

Musart Records has released songstress **Rhina Ramirez'** first LP on the label. Miss Ramirez, who is currently touring Spain, plans a second LP for **Musart**, featuring Dominican composers. ... **Johnny Ventura** (Kubaney) and the **Miami Brass** group will be awarded gold records at the **Gussman Philharmonic Hall** in Miami Oct. 12. ... The Puerto Rican Second Song Festival will be aired here by **Difusora SA Radio Clarin** and its network of 10 stations. ... Puerto Rican singer **Jose Manuel** (Mariel) has signed for the "Show Del Mediodia" and for a concert at the **Bellas Artes Theater**. ... The **National Symphonic Orchestra** recently played a concert here at the **National Theater**. Featured were violin soloist **Ruggiero Ricci** and the symphony's musical director and conductor **Carlos Piantini**.

FRAN JORGE

California Pirated Tape Mart Out of Hand: Cayre

NEW YORK—The bootlegged and pirated Latin tape market in California has "gotten completely out of hand," according to **Joe Cayre**, president of **Caytronics Corp.**

While Cayre stated that the Los Angeles market is the worst offender, he said that 8-track tapes are now available throughout the West Coast for \$.80 to \$.90. The retail price on the product is \$1.59 to \$1.99.

"It is affecting every major Latin label, as well as the Latin catalogs on **RCA Records** and **Columbia Records**," Cayre continued. "My accounts on the West Coast recently notified me that they might be forced into the pirate market themselves unless something is done about the problem," he said. Cayre stated that the accounts talked in terms of "their economic survival."

Cayre said that while **Caytronics**

has been in touch with the **FBI**, local authorities and industry associations, including the **RIAA**, results to date have not been fruitful.

He called for increased action against the offenders both by legal action and by cooperation among the major labels affected.

P.R. Fest Date Shift

SAN JUAN—The Puerto Rico Festival of Songs and Singers has been scheduled for a new date, according to its promoters. The festival, originally slated for Sept. 21-25, is now set for Nov. 2-5. The reason for the change was given as the non-availability of a **Telesat** satellite transmission during the original date.

Billboard SPECIAL SURVEY for Week Ending 9/29/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS , "Rio Rebelde," Alhambra 10	6	VICENTE FERNANDEZ , "La Misma," CYS 1359
2	WILLIE COLON , "Lo Mato," Fania SLP00444	7	ISMAEL RIVERA , "Vengo Por La Maceta," Tico 1311
3	YOLANDA DEL RIO , "La Hija De Nadie," Arcano 3202	8	ORCH. LA SELECTA , "Jibaro Soy," Borinquen 1245
4	VICTOR Y TURBE , "Veronica," Miami 6043	9	LOS GALOS , "Album De Oro," Parnaso 1110
5	LOS DIABLOS , "Que Vuelva Conmigo," Musimex 5030	10	PELLIN RODRIGUEZ , "Mi Amor Por Ti," Borinquen 1244
IN NEW YORK			
1	SOPHY , "Locura Tengo Por Ti," Velvet 1464	6	CAMILO SESTO , "Amor... Amar," Pronto 1006
2	ORCH. LA SELECTA , "Jibaro Soy," Borinquen 1245	7	DANNY RIVERA , "Danny Rivera," Velvet 1467
3	WILLIE COLON , "Lo Mato," Fania SLP00444	8	ISMAEL MIRANDA , "Asi Se Compone Un Son," Fania 00437
4	PELLIN RODRIGUEZ , "Mi Amor Por Ti," Borinquen 1244	9	VICENTE FERNANDEZ , "Volver, Volver," CYS 1333
5	ISMAEL RIVERA , "Vengo Por La Maceta," Tico 1311	10	EDDIE PALMIERI , "Sentido," Mango 103
IN MIAMI			
1	ANGILICA MARIA , "Angilica Maria," Carino 5118	6	JULIO IGLESIAS , "Asi Nacemos," Alhambra 12
2	ROBERTO LEDESMA , "Amor," MU 1611	7	HILDA MURELLO , "Palabras, Palabras," Mate
3	ENRIQUE CACERES , "Aprender A Perdonar," Caytronics	8	LOS ANTIQUES , "Dias Como Hoy," Funny 502
4	TIPICA 73 , "Manono," Inca 1031	9	LISETTE , "Juntos," Borinquen 1472
5	GRAN COMBO , "Enaccion," EGC 004	10	PACHECO , "Tres De Cafe Dos De Azucar," Fania 436
IN TEXAS			
1	VICENTE FERNANDEZ , "La Misma," Caytronics 1359	6	LOS CACHORROS , "El Volumen 3," C.R. 5031
2	SUNNY & THE SUNLINERS , "El Preferido," Keyloc 3018	7	LUCHA VILLA , "Volver, Volver," Musart 1598
3	LATIN BREED , "Return Of Latin Breed," GC 106	8	LITTLE JOE-LA FAMILIA , "Total," BSR 1041
4	LOS GAVILANES , "Gavilanes Country," Rovi 1049	9	VICENTE FERNANDEZ , "Volver, Volver," Caytronics 1333
5	WALLY GONZALES , "Mi Cuchi Cuchi," Bego 1097	10	CARLOS GUZMAN , "Volumn 3," Falcon 4042
IN LOS ANGELES			
1	LOS FREDDYS , "Quiero Ser Feliz," Echo 25109	6	ESTELA NUNEZ , "Tremos La Mano," Arcano
2	VICENTE FERNANDEZ , "La Misma," CYS 1359	7	CORNELIO REYNA , "Cornelio," CR 5030
3	IMELDA MILLER , "Corazon Vagabundo," Arcano	8	LAS POTRANQUITAS DEL NORTE , "Abre El Corazon," Caliente 7041
4	VICENTE FERNANDEZ , "Volver, Volver," CYS 1333	9	INDIO , "Sin Tu Amor," Miami 6070
5	LOS MUECAS , "Que Ironia," CYS 1351	10	WILLIE COLON , "Lo Mato," Fania SLP00444

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ALHAMBRA RECORDS artist **Julio Iglesias**, left, chats with saleswoman **Ivonne** at the **Ultra Record Store** outlet in Miami. **Iglesias**, who will open at the **Club Montmatre** Wednesday (3), stopped in the store as part of a local promotion campaign backing his latest release.

Top Single Picks

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Pop

CARPENTERS—Top of the World (2:56); producers: Richard & Karen Carpenter, Jack Daugherty; writers: Richard Carpenter, John Bettis; publishers: Almo, Hammer, Nails, ASCAP. A&M 1468. Karen sings of her confidence and feeling of inner security as a result of the love she's found since that special person came around. Brother Richard's vocal support lends a soft undercoating and a countryish guitar run coupled with some pop strings adds another ingredient. Flip: no info available.

ROD STEWART—Oh! No Not My Baby (3:37); producer: Rod Stewart; writers: Goffin, King; publisher: Screen Gems-Columbia, BMI, Mercury 73426. Rod uses a pretty ballad with a sad story about discovering his "sweet baby" is not so sweet to

him anymore as his latest pop entry. His gravelly voice is under control and there are repeat phrases and a solid orchestral backing. Flip: no info available.

FOUR TOPS—Sweet Understanding Love (2:59); producers: Steve Barri, Brian Potter, Dennis Lambert; writers: R. Benson, V. Benson, I. Hunter; publishers: ABC/Dunhill, Ral, BMI, Dunhill 4366 (ABC/Dunhill). There is an old Supremes style opening arrangement which sets the guys up for their own distinct vocal treatment

of this story about how life can be filled to the brim with strong love, "undying, undenyng love." There is a good, catchy quality to the total production. Flip: no info available.

BLOOD, SWEAT, & TEARS—Roller Coaster (3:16); producer: Steve Tyrell; writer: M. James; publishers: Screen Gems-Columbia, Sweet Glory, BMI, Columbia 4-45937. Life is a cycle which is never ending; that's stated in the lyrics. The band then builds a swishing sound of the roller coaster flying by and there is also a feeling of up and down movement in the arrangement. All told, we are taken for a musical ride like it or not. Flip: no info available.

also recommended

JOHNNY RIVERS—I'll Feel a Whole Lot Better (2:48); producer: Johnny Rivers; writer: G. Clark; publisher: Tickson, BMI, United Artists 310.

DAVID GATES—Sail Around the World (3:14); producer: David Gates; writer: D. Gates; publisher: Kipahulu, ASCAP, Elektra 45868 (WB).

MUDDY WATERS—Can't Get No Grindin' (What's The Matter With The Meal) (2:45); producer: Ralph Bass; writer: McKinley Morganfield; publisher: Heavy, BMI, Chess 2143.

BROWNSVILLE STATION—Smokin' in the Boys Room (2:57); producers: D. Morris,

Brilliant Sun; writers: Lutz, Koda; publisher: Big Leaf, ASCAP, Big Tree 16011 (Bell).

GLEN CAMPBELL—Wherefore and Why (2:40); producer: Al De Lory; writer: Gordon Lightfoot; publisher: Warner Bros., ASCAP, Capitol 3735.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Soul

THE INTRUDERS—I Wanna Know Your Name (3:40); producers: Gamble-Huff; writers: K. Gamble, L. Huff; publishers: Mighty Three, Blackwood, BMI, Gamble 2508 (Columbia). Slow and sexy are the main moods expressed in this basic question asked of a pretty mama by a curious cat. What does he have to give to talk on the phone with her. She's got all the qualities he's looking for. This is first-rate vocal treatment which then turns into a monologue taking place at a dance. Again the question comes up: what's your name? But she never answers. Flip: no info available.

JOHNNY TAYLOR—Cheaper to Keep Her (3:27); producer: Don Davis; writer: Mack Rice; publishers: East/Memphis, Deleif, BMI, Stax 0176. Having domestic problems? Taylor has his answer to the best way to survive: stay cool and keep your house in order because it's cheaper to do it that way. There's a straight ahead 4/4 beat on the walking bass and drums with vamping blues piano in the background. Walk tall and don't get cut up financially in a divorce. Flip: I Can Read Between the

Lines (3:54); producer: same; writers: Marvin Johnson; Henry Williams, publisher: Conquistador, ASCAP.

DELORES HALL—Sha-La Bandit (2:41); producer: Billy Jackson; writers: Ferguson, Davis; publisher: Dramatis, BMI, RCA 0098. There's a searching searing quality to Delores' vocal attack. She offers a warning to girls to beware of the broken heart specialist from Westchester County. She's also been robbed of her dignity and one is left with a feeling of remorse after these dastardly acts. Flip: no info available.

also recommended

JERMAINE JACKSON—You're In Good Hands (3:17); producers: Fonce Mizell, Freddie Perren; writers: F. Mizell, L. Mizell; publisher: Jobete, ASCAP, Motown 1244.

TUNNIE SMITH—Finders Aren't Always Keepers (3:17); producer: Rick Hall; writers: G. Jackson, R. Townsend; publisher: Fame, BMI, Fame 329 (United Artists).

CAL SMITH—Bleep You; (2:35); producer: Walter Haynes; writer: Bobby Braddock; Tree (BMI); MCA 40136. Nobody writes a novelty song better than Bobby Braddock, and Cal Smith gives this one great treatment. It's out of his latest album, and already was getting heavy air play. The single release should accelerate things. Flip: "An Hour and a Six Pack"; writer: Bill Anderson, Stallion (BMI). Other credits same.

WANDA JACKSON—When It's Time to Fall in Love Again (2:08); producer: Billy Ray Hearn; writer: Sudderth; Big Hartan (ASCAP); Myrrh 122. (Word). The first country release on this label has a proven winner with a strong song, and the production is excellent. It's a good, simple country ballad, with great styling. Flip: "Say I Do"; writer: Hildebrand; Word Music (ASCAP). Other credits same.

LARRY GATLIN—Sweet Becky Walter (3:00); producer: Fred Foster; writer:

Country Picks

Larry Gatlin; First Generation (BMI); Monument 8584. (Columbia). This is the one which, performed live at the CBS gathering, got him a standing ovation. The record evokes the same sort of response. An exceptionally good song, with background by Kris Kristofferson and Rita Coolidge. Flip: No info.

FREDDIE HART—If You Can't Feel It (2:02); producer: Bob Morris; writer: Freddie Hart; Blues Book (BMI); Capitol 3730. After a string of ballads, Freddie pulls this up-tempo song from his album, and it's a bright change of pace. His many fans

will jump at it, and air play, because of tempo, may be even stronger. Flip: "Skid Row Street"; producer: same; writers: Freddie Hart, G. Williams; Blue Book.

WAYLON JENNINGS—You Ask Me To (2:30); producer: Waylon Jennings; writers: Waylon Jennings, Billy Joe Shaver; Baron (BMI); RCA DJBO 0086. This is one of those in which Waylon does it all, and it's as good as anything he's done, which says a great deal. Flip: "Willy The Wandering Gypsy and Me"; producers: Jennings & Tompall Glaser; writer: Billy Joe Shaver; Return (BMI).

JIMMY PAYNE—Ramblin' Man (2:33); producer: Bill Rice; writer: Richard Betts; No Exit (BMI); Cinnamon 772. A good country version of the pop hit (not the old Luke the Drifter song by the same name), and Payne, in his first release with the label, has a winner on his hands.

also recommended

MAYF NUTTER—Green Door (2:29); producer: Buck Owens; writers: M. Moore, B. Davis; Hudson Bay (BMI); Capitol 3734.

MARTY ROBBINS—Love Me (2:45); producer: Walter Haynes; writer: Jeanne Pruett; Moss Rose (BMI); MCA 40134.

SUSAN ST. MARIE—All or Nothing With Me (2:20); producer: Farah; writers: Jerry Foster, Bill Rice; Jack & Bill Music (ASCAP); Cinnamon 768.

HENSON CARGILL—Same Old California Memory (2:59); producer: Fred Carter Jr.; writers: Doodle Owens & Warren Rabb; Hill & Range (BMI); Atlantic 4007.

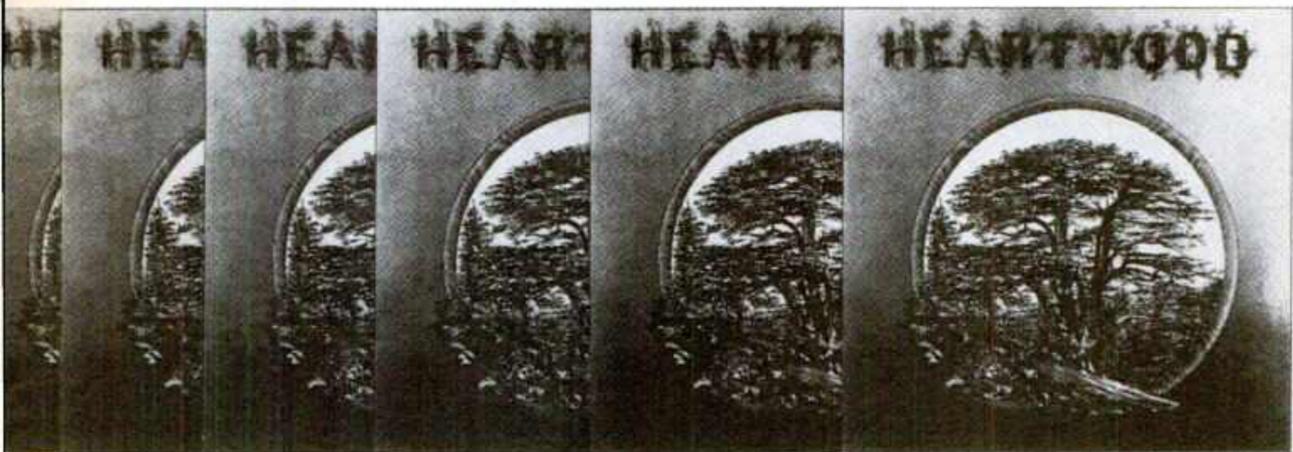
Hot off the Press



Red, White & Blue
 (grass)
 "Red, White & Blue
 (grass)"
 GA 5002



The Counts
 "Love Sign"
 AA 2002



Heartwood
 "Heartwood"
 GRC 5001



Loleatta Holloway
 "Loleatta"
 AA 2003

Hot on the Market

GRC

a total
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"turning dreams
 into realities"
 — Michael Thevis

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 MICHAEL THEVIS
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Pop Picks

RASPBERRIES, Capitol SMAS 11220. An excellent package from this goodtime band, featuring the fine harmony vocals, top lead singing, simple yet fascinating writing and highly competent instrumental work that has characterized their past efforts. The rockers are still the best material, but the ballads are also top notch. The band seems a bit tighter in all areas with each LP, and it's a pleasure to listen to a band that seems more intent on having fun and playing good music rather than relaying a message of some sort. This is the set that should establish them without doubt as an LP as well as singles act.

Best cuts: "Tonight," "Ecstasy," "I'm a Rocker," "Should I Wait."

Dealers: Group is known to radio listeners through their hit singles and the cover of this set is cleverly shaped like a bowl of Raspberries. Capitol also had the good sense to place the group's name on top of the LP.

URIAH HEEP—Sweet Freedom, Warner Bros. BS 2724 7230. This hard rock British band shows off its particular brand of music which has proven so popular over the past several years. The group has worked hard to get where it is now, and this set shows more variety than they have yet shown. The musicianship is a bit less frenetic and there is more skill in the arrangements as well as in the vocal work of Mick Box. Organist Ken Hensley with his fine song writing and harmony vocals is still probably the major focal point in the group. There is a definite audience for the type of material the group does, and Heep is one of the best.

Best cuts: "Stealin'," "Sweet Freedom," "Pilgrim."

Dealers: Good foldout cover with color photos of each member. Band has spent several years building up a following and are one of the hardest working rock bands. First effort for Warners so watch for the label push.

PETER YARROW—That's Enough For Me, Warner Bros. 0598. It's very difficult to listen to this LP and not get mad. And for two very good reasons. First, Peter's art, like that of his former Paul and Mary associates, is completely masterful and yet there seems to be a stupid hesitancy on the part of disk jockeys to play music by any of the individual parts of the old Peter, Paul and Mary group. So that we have seen good LP's by Mary Travers and Paul Stookey held back from the public because DJ's refuse to play their music. Yarrow's music is as good as his two former associates and it touches on gentle pop, assertive folk, the most contemporary sound Peter has ever been associated with and some very modern reggae material. In a phrase there is ample programming and listening enjoyment. This LP has been recorded in London, New York, Muscle Shoals, and mixed at still other locations. So the tapes and parts of the performances have been added in many parts of the world. Yet in looking at the inner liner notes, one discovers incorrect listings of songs and the proper sequencing. This has to be one of the sloppiest put together LP's this year. Two songs listed on the jacket don't exist. Poor Peter is the victim of this carelessness. But his music is strong and assertive and technically he lives up to his end of his bargain. He deserves better than the confusing layout of his LP. For the music is pure entertainment and quality joy. His gentle voice carries him through all challenges. "The Harder They Come the Harder They Fall" is a most enchanting reggae with very vital vocal support from Toots and the Maytals of King-

ston. The same combination scores effectively on "Just One Pass" (which isn't listed on the LP).

Best cuts: "That's Enough For Me," "Isn't That So," "The Bigger They Come The Harder They Fall."

Dealers: This is a good LP for in-store play because of the variety of material but with Yarrow's distinct voice.

JESSE COLIN YOUNG—Song For Juli, Warner Bros. BS 2734. Now that the Youngbloods have officially split, Young is out on his own and showing himself to be a master on almost any type of music he chooses to try, be it the jazzy "Miss Hesitation," the bluesy "T Bone Shuffle," or ballads like "Song for Juli." He even gets into country and Cajun in his combination of "Lafayette Waltz/Jambalaya." He is still one of the top writers and song interpreters of our time, with a most distinctive vocal style. He's been around for years but still shows spark on each new LP.

Best cuts: "Lafayette Waltz/Jambalaya," "Song for Juli," "Ridgetop," "Morning Sun."

Dealers: Young is well known from his days with the Youngbloods and still has a loyal following.

ROD MCKUEN—Back To Carnegie Hall, Warner Bros. 2WS 2731. Quietly and ... yes ... lovingly, McKuen has built up a mini-conglomerate and solid audience for softly romantic music that goes against the dominant rock grain of today. This newest McKuen release may well emerge as his biggest-selling LP of them all. His 40th birthday concert at Carnegie Hall showcases outstanding versions of the standard McKuen hits well-blended to off-beat material by other writers. There's even a 20-minute McKuen symphony from another concert with the Edmonton Orchestra.

Best cuts: "Far Side of the Hill," "Forty Without Fear," "Jeff."

Dealers: Catalog on McKuen's own Stanyan label is also available direct to retailers.

LIVINGSTON TAYLOR—Over the Rainbow, Capricorn CP 0114 (Warner Bros.). Delightfully simplistic LP, both instrumentally and vocally which can work as folk or pop. Taylor puts out few LP's and ones like this are worth waiting for. He fits into the currently popular "laid-back" category but is not at all boring, and is a competent guitarist as well as being an interesting singer. Switching from mood to mood with little effort, he can handle both original material and tunes such as "Somewhere Over the Rainbow" with equal ease. Credit due to producers Ed Freeman.

Best cuts: "Pretty Woman," "Blind," "I Can Dream of You," "If I Needed Someone."

Dealers: Taylor has built almost a cultist following over the years and his LP's are awaited by fans. Display in rock and folk.

also recommended

FUNKADELIC—Cosmic Slop, Westbound WB 2022. This album grows on you musically; it sounds exceptionally well when played through a quadrasonic synthesizer ... all of those funky, rhythmic sounds sort of stir your soul. Best cuts: "Trash a Go Go."

SIEGEL-SCHWALL—The Best of Siegel-Schwally, Vanguard VSD 79336. For the past six years or more this blues band has worked regularly, displaying a countryish brand of infectiousness. The leader, Corky Siegel, romps easily over his words and is supported nicely by Jim Schwally on mandolin and vocals. Best cuts: "Bring It With You When You Come," "Walk In My Mind," "Going to New York."

SOPWITH CAMEL—The Miraculous Hump Returns From The Moon, Reprise MS 2108 (Warner Bros.). Good, easy going set from this veteran band featuring often complicated, exotic instruments and intricately arranged harmony vocals. Fine production from Erik Jacobsen. Best cuts: "Coke, Suede and Waterbeds," "Sneaky Smith."

THE VENTURES—Only Hits!, United Artists, UA LA 147 G2. One of the top instrumental groups in rock history has put together a fine set of some of the best of today's music, just like the title says. Best cuts: "Get Down," "Killing Me Softly with His Song," "Dueling Banjos," "Frankenstein."

FERRANTE & TEICHER—Killing Me Softly, United Artists UA LA 118 F. The soft and enveloping musical moods of the piano duo—always a favorite—are featured here of some of the leading tunes of the period. Best cuts: "Killing Me Softly With His Song," "Also Sprach Zarathustra," and "Last Tango in Paris."

IAN THOMAS, Janus JLS 3058 (Chess/Janus). Fine set from the Canadian newcomer who sounds like Neil Young in some places, Crosby, Stills and Nash in others but still maintains strong identity of his own. LP contains a number of potential

singles, with styles ranging from simple to heavily orchestrated. Best cuts: "Painted Ladies," "Evil in Your Eyes."

FRANK ZAPPA & THE MOTHERS—Overnite Sensation, Discreet MS 2149 (Warner Bros.). Zappa followers will find their guru at his most energetically raunchy here. Best cuts: "Camarillo Brillo," "Zombie Woof."

ODETTA—The Essential Odetta, Vanguard VSD 43/44. Basic and right to the bone are these works by the fine folksinger in his two-fer package. The material is from Carnegie Hall and Town Hall gigs with just acoustic bass support. This is 1960's vintage and encompasses all the social causes which folksingers were tuned into. Best cuts: "John Henry," "He Had a Chain On," "He's Got the Whole World In His Hands," "Ain't No Grave Can Hold My Body Down," "Freedom Trilogy."

MORGANA KING—New Beginnings, Paramount PAS 6067 (Famous). It's nice to hear this distinct stylist again. She has been away from recordings for too many years and she returns with a program of unusual material but including many meaningful tunes off the charts. Her silken, golden sound is refreshingly beautiful throughout and the arrangements by Torrie Zito and Bob James lend their own flowing beauty behind her lovely voice. Best cuts: "A Song For You," "You Are the Sunshine of My Life."

FATS DOMINO—Cookin' With Fats, United Artists UA LA 122 F2. Fine double set from one of the true pioneers of pop music, featuring a number of hits as well as some of his better but less known material. Best cuts: "My Girl Josephine," "Honey Chile," "Bo Weevil," "Sick and Tired."

MUDDY WATERS—Can't Get No Grindin', Chess CH 50023. Good blues set from the veteran vocalist who has influenced so many of the top rock bands of today. Somewhat simpler than recent efforts, which will be a plus for his fans. Best cuts: "Mother's Bad Luck Child," "After Hours."

LAZARUS—Fool's Paradise, Bearsville BR 2135 (Warner Bros.). Beautifully done LP in every aspect, from fine songs, beautiful harmony vocals to superb instrumental arrangements (orchestration—Chris Hedrick and musical director Peter Yarrow). Singers Bill Hughes and Carl Keese have excellent voices and Hughes, who penned all the material, is a top writer. A group able to combine rock and orchestral instruments without gimmicks and without sounding pretentious, and able to condense its material so it doesn't drag, a fault that too many young groups fall into. A bit of many styles but a copy of none.

Best cuts: "Ladyfriends II," "When Will the Home of Me Begin," "Thoughts of You."

Dealers: Place in step down to give group maximum exposure.

JAN AKKERMAN—Profile, Sire SAS 7407 (Famous). Fine mix of rock and jazz from the guitarist of Focus, currently one of the hottest bands in rock. LP features Akkerman's distinctive guitar style in a variety of musical modes, and though it was recorded some time ago and has been available as an import it is still fresh to the majority of the U.S. listening public. In addition to his guitar playing, Akkerman also does a creditable job on bass, Spanish guitar, piano and alto-lute.

Best cuts: The entire side one, "Fresh Air," of which the best segments are "Wrestling to Get Out" and "The Fight."

Dealers: Akkerman is a familiar name to rock fans through his work with Focus and the cover is an interesting portrait for display.

DUKE WILLIAMS AND THE EXTREMES—A Monkey In a Silk Suit Is Still a Monkey, Capricorn CP 0119 (Warner Bros.). This album grows on you; it demands and warrants considerable spins on the turntable and is more intriguing acoustically at high volume than low. The group is devious musically and the scope of music herein ranges subliminally from jazz-based rock to blues-based rock.

Best cuts: "Slippin' and Slidin'" (a much more commercial tune than anything else on this LP. It's raunchy and gutsy with blues); "Clouds" (long and jazz-oriented, though solid with rock beat); "I'm Ready for You" (interesting echo or hollow-vocal treatment).

Dealers: This is product out of Macon, Ga. Besides being "hot" right now, the firm has its own promotion setup to backup Warner Bros.

ERIC WEISSBERG AND DELIVERANCE—Rural Free Delivery, Warner Bros. BS 2720. This LP represents a multi-faceted musical enigma. Eric Weissberg's recent hit was pop from the start—broken, in fact, by a Minneapolis MOR station. This LP is pop, country, and rock wrapped up together. You can find any type of music herein you happen to be in the mood for, within certain limitations.

Best cuts: "Uncle Pen," (a hoary country effort that might warrant pop play); "Thanks for Bein' You and Lovin' Me," (a milder country effort that might not receive the attention it deserves); "Concrete Canyon Blues," (a progressive country-rock tune); "Ride in the Country" (that packs solid commercial appeal).

Dealers: Still hot because of the movie "Deliverance," Weissberg has lots of sales appeal.

SHOOT—On the Frontier, EMI SMAS 11229 (Capitol). Well done set of low key tunes from new British band featuring the vocals of Jim McCarty (one of the original Yardbirds for those who remember) and tight musicianship. Best cuts: "Ships and Sails," "Old Time Religion."

ROSS RYAN—A Poem You Can Keep, EMI ST 11221 (Capitol). Extremely well done album from this newcomer, featuring strong singing and writing, beautiful instrumentals and fine arrangements. Ryan should be a name to watch for in the future if this LP is an accurate barometer of his capabilities. Best cuts: "Empire Lady," "Hello, Remember Me."

AUGIE MEYERS—You Ain't Rollin' Your Roll Rite, Paramount PAS 6065 (Famous). Good country rock set from talented singer-songwriter. Best cuts: "Sugar Blu," "Rosetta."

WENDY WALDMAN—Love Has Got Me, Warner Bros. BS 2735. Sometimes compelling, sometimes interesting vocals. Best cuts: "Can't Come In," "Gringo en Mexico," "Lee's Traveling Song."

DOC WATSON—The Essential Doc Watson, Vanguard VSD 45/46. Fine set of material from one of the best and most widely respected folk singers. Best cuts: "Tom Dooley," "Country Blues," "My Rough and Rowdy Ways."

JIM BAILEY—Live at Carnegie Hall, United Artists UA LA 146 H2. Good double set from the singer who gained his reputation mimicking Garland and Streisand but is a fine vocalist in his own right. Best cuts: "Second Hand Rose," "Over the Rainbow," "Sing."

THE ANDREWS SISTERS—Boogie Woogie Bugle Girls, Paramount PAS 6075 (Famous). Ms. Midler's hit with an old Andrews Sisters tune has brought back the originals in a delightfully camp repack. This is music from the 1940's. Best cut: "Boogie Woogie Bugle Boy."

Country Picks

THE EARL SCRUGGS REVUE, Columbia KC-32426. From the group that revolutionized Bluegrass, comes this new album that's bound to start another one. It's got something for everyone, whether it's slow, earthy blues picking or uptempo, old-fashioned country. The vocals are extremely good, blending with the melodies into a style only Scruggs has achieved.

Best cuts: "Some Of Shelley's Blues"; "It Takes A Lot To Laugh, It Takes A Train To Cry" and "Down In The Flood."

Dealers: Popularity with campus crowds should enhance sales in college areas.

KENNY VERNON—Loversville, Capitol ST-11227. Material from some of the best songwriters around, and a couple of his own songs make up this fine album and this one is very best yet.

Best cuts: "Woman, I Just Want To Love You More" and "Nothing But Lonely Between."

Dealers: Attractive portrait on front cover and full-length picture on back of LP should help sales.

SUSAN RAYE—Plastic Trains, Paper Planes, Capitol ST-11223. With the title of her current hit single, Susan sings a variety of songs, from heart-tugging ballads to catchy up-tempo, all with the smooth, close harmony she's noted for.

Best cuts: "I'll Still Be Waiting For You" and "Love At Eleven," "I Won't Be Needing You."

Dealers: Single hit should assure success of album.

(Continued on page 56)

Philosophic Talk About Jazz Is A Bore!

After all the so-called *intelligentsia* beat their gums about progressive music, jazz and the perennial "Schools of Thought" one thing is sure...

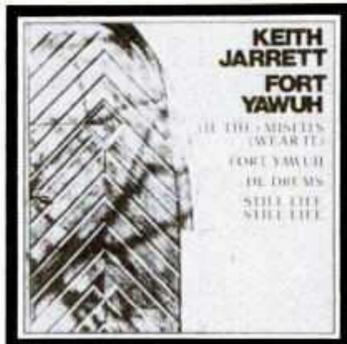
Impulse Has It All In This New Release



CHAPTER ONE: LATIN AMERICA
Gato/AS-9248



THE LAND OF SPIRIT AND LIGHT
Michael White/AS-9241



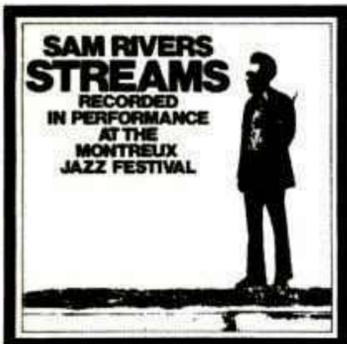
FORT YAWUH
Keith Jarrett/AS-9240



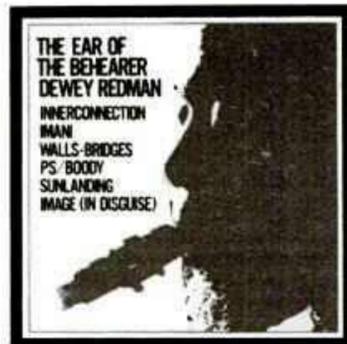
ASTRO BLACK
Sun Ra/AS-9255



CONCERT IN JAPAN
John Coltrane/AS-9246
(NEW: PREVIOUSLY UNRELEASED)



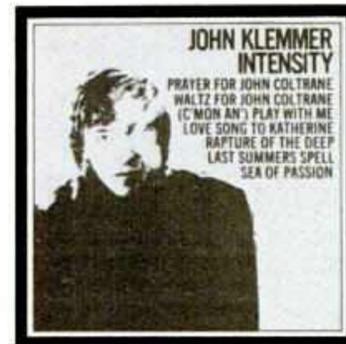
STREAMS
Sam Rivers/AS-9251



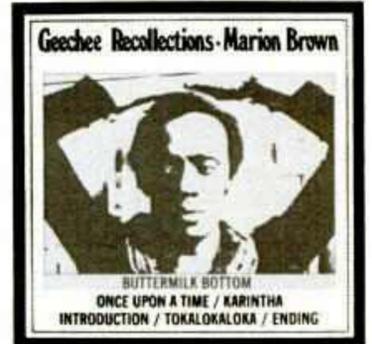
THE EAR OF THE BEHEARER
Dewey Redman/AS-9250



BIG FOOT COUNTRY GIRL
Mel Brown/AS-9249



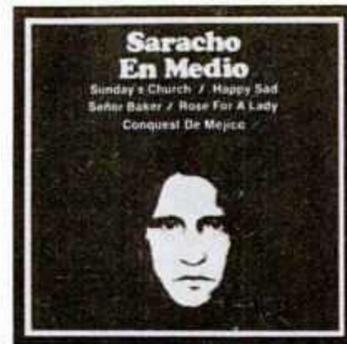
INTENSITY
John Klemmer/AS-9244



GEECHEE RECOLLECTIONS
Marion Brown/AS-9252



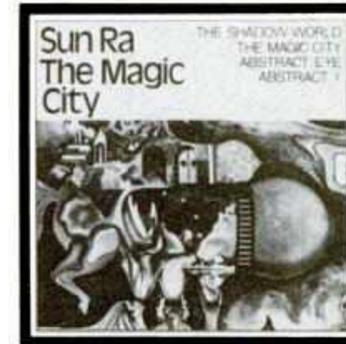
THE NEW PHAROAH SANDERS
AS-9254



EN MEDIO
Saracho/AS-9247



LIBERATION MUSIC ORCHESTRA
Charlie Haden/AS-9183



THE MAGIC CITY
Sun Ra/AS-9243



THE SAXOPHONE
John Coltrane, Pharoah Sanders,
Johnny Hodges, Charlie Parker,
Lester Young And Others/ASH-9253-3

Impulse Has Only One Philosophy... Quality Begets Sales



Billboard's Top Album Picks

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• Continued from page 54

EDDIE FLOYD—Baby Lay Your Head Down (Gently On My Bed), Stax STS 3016. Floyd knows how to communicate: with discernable lyrics and a clean, open vocal style which carries with it all the power and impact of a good performer. His voice is easy on the ears. Basically, these are unpretentious pop tunes with tinges of soul spice. Arrangers Dale Warren and John Allen are the energy sources for the moving arrangements. The LP was cut in Muscle Shoals and Los Angeles and there is one track cut in Kingston. Thus there is some reggae influence, but it is underplayed in favor of the straight 4/4 rhythms of America. Floyd retains a consistency of ability; his music is on a high powered level, mostly gentle but with the power to scream when necessary.

Best cuts: "Whatcha Gonna Do With My Heart," "Baby Lay Your Head Down."
Dealers: Floyd is well-known in the soul field. This LP goes beyond soul into the pop idiom.

OHIO PLAYERS—Ecstasy, Westbound WB 2021 (Chess/Janus). This band tries to work in two environments: as a pulsating soul instrumental, band and as a large sounding vocal group. It succeeds in the former category and fails in the latter. Instrumentally, the horns and organ lead with the pulsating bass out in front strikes a responsive chord if one thinks of the James Brown type soul band crossed with the overlay type of section sound developed by Blood, Sweat and Tears. The group's selection of songs is weak. The overall sonic impression presented is of a group trying to find its identity and falling short. But there is enough energy and clean, modern lines in the arrangements to attract soul fans and some soft jazz buffs who

LITTLE JOHNNY AND TED—The Super Taylors, Ronn LPS 7533 (Jewel). This is simple soul featuring two distinct and flowing voices. It is their first together. The backup support is nice. This isn't sweaty music by any means. Best cuts: "Walking the Floor," "Cry It Out Baby."

CANNONBALL ADDERLEY AND FRIENDS, Capitol SVBB 11233. This is a superb collation of Cannon's works running back through his Riverside days and including of course a host of significant performances during his Capitol days. Today, Cannon is into a newer state, but these works nonetheless retain the beauty and joy of his playing and the solid ensemble sound of his various groups. The music takes us through his funk period with Bobby Timmons ("Dat Dere") to his association with vocalists Nancy Wilson ("A Sleepin' Bee"), Lou Rawls ("I'd Rather Drink Muddy Water"), Eddie Vinson ("Back Door Blues") and Ernie Andrews ("Big City"). There are some interesting and forgotten cuts with Sergio Mendes. Cannon's biggest hits on Capitol like "Mercy Mercy Mercy" are not in this collection. But there is enough solid entertainment on the four sides.

THE NEW HERITAGE KEYBOARD QUARTET, Blue Note BN LA099F (United Artists). Combine some veteran players like Roland Hanna on piano, Mickey Tucker on piano and harpsichord, Richard Davis on bass and Ed Gladden on drums and out pops this concept group playing blues and quasi-classical. The tight sound works for each

CLASSICAL FILM SCORES FOR BETTE DAVIS—National Philharmonic (Gerhardt), RCA ARL 1-0183. Highly successful series continues with yet another winner, this time devoted to scores associated with a single superstar performer rather than one composer. But the latter category is also out of the top drawer, comprising such luminaries as Steiner, Korngold, Waxman and Newman. The 12 films represented are from Miss Davis' golden period, ranging from "Jezebel" (1938) to "All About Eve" (1950). Sound is lush symphonic-pop, all newly recorded.

BARTOK/PROKOFIEV/HINDEMITH: SONATAS FOR SOLO VIOLIN; STRAVINSKY: ELEGIE—Ruggiero Ricci, violin, London STS-15153. Justly acclaimed by critics in an earlier full-price incarnation, this reissue at the Stereo Treasury list will be welcomed by fiddle collectors. Where repertoire duplications currently exist in the catalog, none challenge Ricci's superior performance.

HAYDN: SYMPHONIES, NOS. 20-35 (Complete symphonies, Vol. 7)—Philharmonic Hungarica (Dorati), London STS 15257/62. Monumental project of presenting all of Haydn's symphonies in an integral edition nears completion with this survey of 16 early works in the form. Not for every store, but highly attractive at the modest

THE DIXIE HUMMINGBIRDS—We Love You Like a Rock, Peacock PLP 178 (ABC). The group that backed Paul Simon on his latest LP has been around for years as a top gospel attraction, and this set should remind fans that they are first and foremost a gospel group. This LP features fine harmonies as well as excellent lead singing and a sound that verges on pop on several occasions. Best material is still the pure gospel, but the group repeats the hit they backed Simon on and Stevie Wonder sits in for one cut. A strong possibility for crossover into other markets.
Best cuts: "Loves Me Like a Rock," "Let it Alone," "I've Been Born Again."
Dealers: Display in gospel and pop. Many fans know the band through Simon's disk.

Soul

don't know where to find the true, hard stuff. The Ohio Players show potential which has yet to be honed sharply. But based on its past acceptance, this LP should draw patrons.

Best cuts: "Short Change," "Food Stamps Y'all."
Dealers: Eye arresting cover using the beautiful bald female model who has graced previous LP's by the band guarantees eye attention if displayed.

INEZ FOXX—At Memphis, Volt VOS 6022 (Stax). This veteran songstress has come up with what might well be her best LP in years, combining her vast experience in the music business with the production of Dale Warren, Randy Stewart and Willie Hall and the excellent vocals of some of Memphis' top backup singers. The material ranges from solid soul rockers to ballads with an almost MOR flavor. This could be the LP which will put Ms. Foxx back into the top of the soul field, particularly with the number of potential singles it contains. Her voice has lost none of its power over the past decade and this should delight her fans.

Best cuts: "Let Me Down Easy," "Crossing Over the Bridge," "The Lady, the Doctor and the Prescription."
Dealers: Display heavily.

ASHFORD & SIMPSON—Gimme Something Real, Warner Bros. BS 2739. One of Motown's most respected writer-producer teams emerges as artists on one of WB's strongest soul releases yet. Team's production sound here shimmers and pulsates with the most exciting of contemporary soul music. Most cuts have the well-crafted dynamo feel of potential hit singles. Though presumably first breaking on soul charts, act is a crossover natural. Valerie Simpson has a sweetly piercing distinctive lead voice and Barry Ashford effectively fills out their duo sound.

Best cuts: "Bend Me," "18," "I'm Determined."
Dealers: If you're not used to shelving WB releases in soul as well as pop, make sure you do it this time.

THE MAD LADS—A New Beginning, Volt VOS 6020 (Stax). Extremely versatile set covering everything from straight soul rockers to ballads to "talk-sing" numbers. The band features several top vocalists who are capable of singing lead or intricate harmonies, and the group is backed by a fine group of musicians including Duck Dunn and Fred Briggs. Dale Warren's production and arrangements, be they with strings or the horns commonly associated with this brand of soul, are exceptional. As opposed to many soul LP's, this one has a number of long cuts that work.

Best cuts: "Pass the Word (Love's the Word)," "Seeing Is Believin'," "Destination."
Dealers: Group has been around some time and are known in soul field. Display this one soul and pop.

also recommended

THE ARTISTICS—Look Out, Brunswick BL 754195. A well-done work from a seasoned group. Both production and string arrangements are superb. Best cuts: "She's Heaven," "I'm Gonna Miss You."

TERRY CALLIER—I Just Can't Help Myself, Cadet CA 50041 (Chess/Janus). Contemporary big-band bluesy set by a promising crossover vocalist. Best cut: "I Just Can't Help Myself."

Jazz

Best cuts: "Dat Dere," "Never Will I Marry," "A Sleepin' Bee."
Dealers: Cannon is now on Fantasy. Stock this fine LP under his name and also in jazz groups.

GENE HARRIS—Yesterday, Today & Tomorrow, Blue Note BN LA141 G2 (United Artists). Re-emergence time for Harris and the Three Sounds. The leader's piano retains the crispness and soulfulness which made the act one of the most popular

of the 1960's trios. The repertoire is a cross behind old evergreens like "On Green Dolphin Street" to "Monk's Tune." Drummer Carl Burnett's patterns are crisp and dynamic at the same time and he works with Harris. This is organized and controlled music, a tight cohesive style at a time when the penchant of the players is to run in an organized, open yet loose fashion. Bassist John Hatton plays an open style which is clearly heard and makes the third instrument an upfront accessory to the fact. This double LP is a good catch for students of basic jazz, tinged with blues.

Best cuts: "Trieste," "After Hours," "Monk's Tune," "Something," "Love for Sale."
Dealers: Locate in jazz small groups and in the Three Sounds bin if you have any.

also recommended

instrument is clearly delineated. Best cuts: "State of Affairs," "Monstrosity March."

MARLENA SHAW—From the Depths of My Soul, Blue Note BN LA 143 F (United Artists). Elegantly smooth interpretations from a quality contemporary jazz-soul

thrush. Best cut: "Prelude."

FREDDIE ROULETTE—Sweet Funky Steel, Janus JLS 3053 (Chess/Janus). Title is a perfect description of a truly charming contemporary jazz-blues session on talking steel guitar. Best cut: "Smoked Fish."

Classical Picks

Dealers: Classic black and white cover photo of Miss Davis and enclosed brochure of notes and movie stills will feed the nostalgia urge of collectors.

MONTEVERDI: MADRIGALS, BOOKS 3 & 4—Soloists Glyndebourne Opera Chorus (Leppard), Philips 6703 035. A first reaction to pass this by as too esoteric should be countered by the memory of the unexpectedly heavy sales garnered by

Philips' earlier multi-disk collection of Monteverdi madrigals featuring the same artists. That was a sleeper and brought in solid revenue to full-line stores. Musically wondrous and historically significant, these pieces for five vocal lines, some for soloists alone and others for solo voices and chorus, are beautifully performed and recorded.

Dealers: Lavish 24-page booklet with detailed notes, complete texts and translations, reinforce the class character of this set.

also recommended

Stereo Treasury price to the avid collector.

KARAJAN FAVORITES (TCHAIKOVSKY/J. STRAUSS/GRIEG)—Vienna Philharmonic (Karajan), London STS-15208. Strong competition to full-price disks of light concert material more recently conducted by Karajan for other labels. Program, a listenable MOR assembly, includes excerpts from "Nutcracker," "Swan Lake," "Sleeping Beauty," "Fledermaus" and "Peer Gynt."

BEETHOVEN: PIANO CONCERTO NO. 3—Claudio Arrau, Concertgebouw Orchestra (Haitink), Philips 6580 078. Basic repertoire item once manufactured in the U.S.

and now reissued on superior imported pressings.

THE GREATEST HITS OF ENRICO CARUSO, VOL. 1 (ARM1-0279) and VOL. 2 (ARM1-0279), (RCA-Victor). Two individual records, issued simultaneously as part of RCA's commemoration of the 100th anniversary of the legendary tenor's birth, they gracefully bear the "Greatest Hits" rubric. Many of the real biggies are here: "La donna e mobile," "Celeste Aida," "Vesti la giubba," "Una furtiva lagrima," as well as lighter efforts such as "O sole mio" and Cohan's patriotic "Over There." Transfers to LP have been lovingly made and these treasures have never sounded better. Plenty of sales mileage left in these oldies.

Religious

WILLIE BANKS AND THE MESSENGERS—Heaven Must Be a Beautiful Place, Peacock PLP 186 (ABC). A fine gospel set from the Peacock-ABC file, featuring Willie Banks, for years a standout with the Jackson Southernaires. His current group exemplifies the style of gospel which has shown indications of crossing into the soul and pop markets in recent months with up tempo material, solid lead vocals and an answering chorus. Highlight of the LP is Banks' vocals, which can be either screaming or soothing.
Best cuts: "Heaven Must Be a Beautiful Place," "Walkin' Till You See His Face," "Pity Me."
Dealers: Gospel is getting a lot of attention these days. Display.

PAT BOONE & ANDRAE CROUCH & THE DISCIPLES—Christian People Vol. 1, Lamb & Lion LL 1005. This album is very unique, combining white and black gospel—all excellent—with flavors ranging from MOR by Pat Boone to funky by Andrae Crouch. Other groups include the Imperials.
Best cuts: "I Wish We'd All Been Ready" (by Boone), "Christian People" (by Crouch who's very big right now), "Jesus Is Coming Soon" (by the First Nashville Jesus Band).
Dealers: This LP should sell in soul and pop MOR bins, too.

(Continued on page 59)

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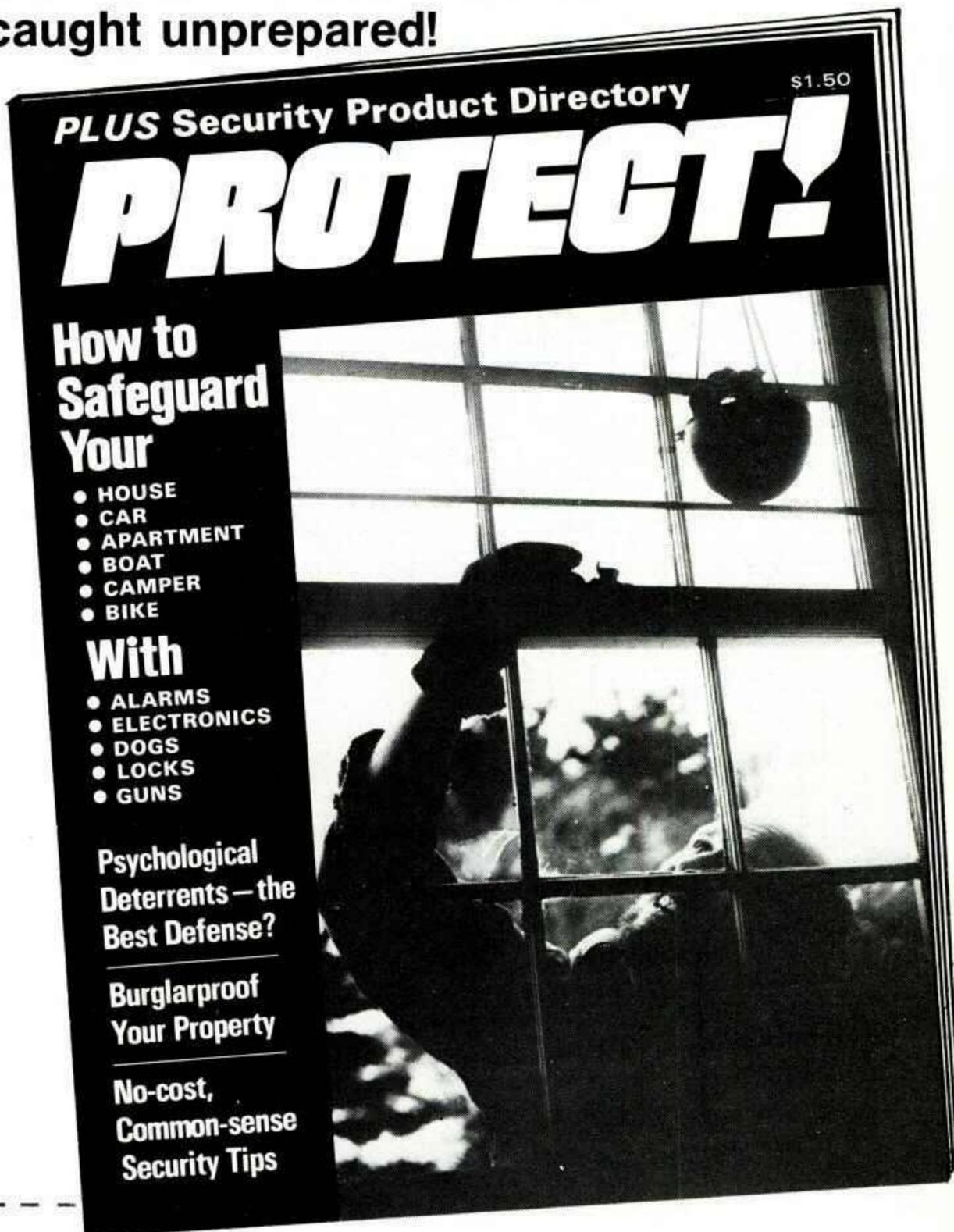
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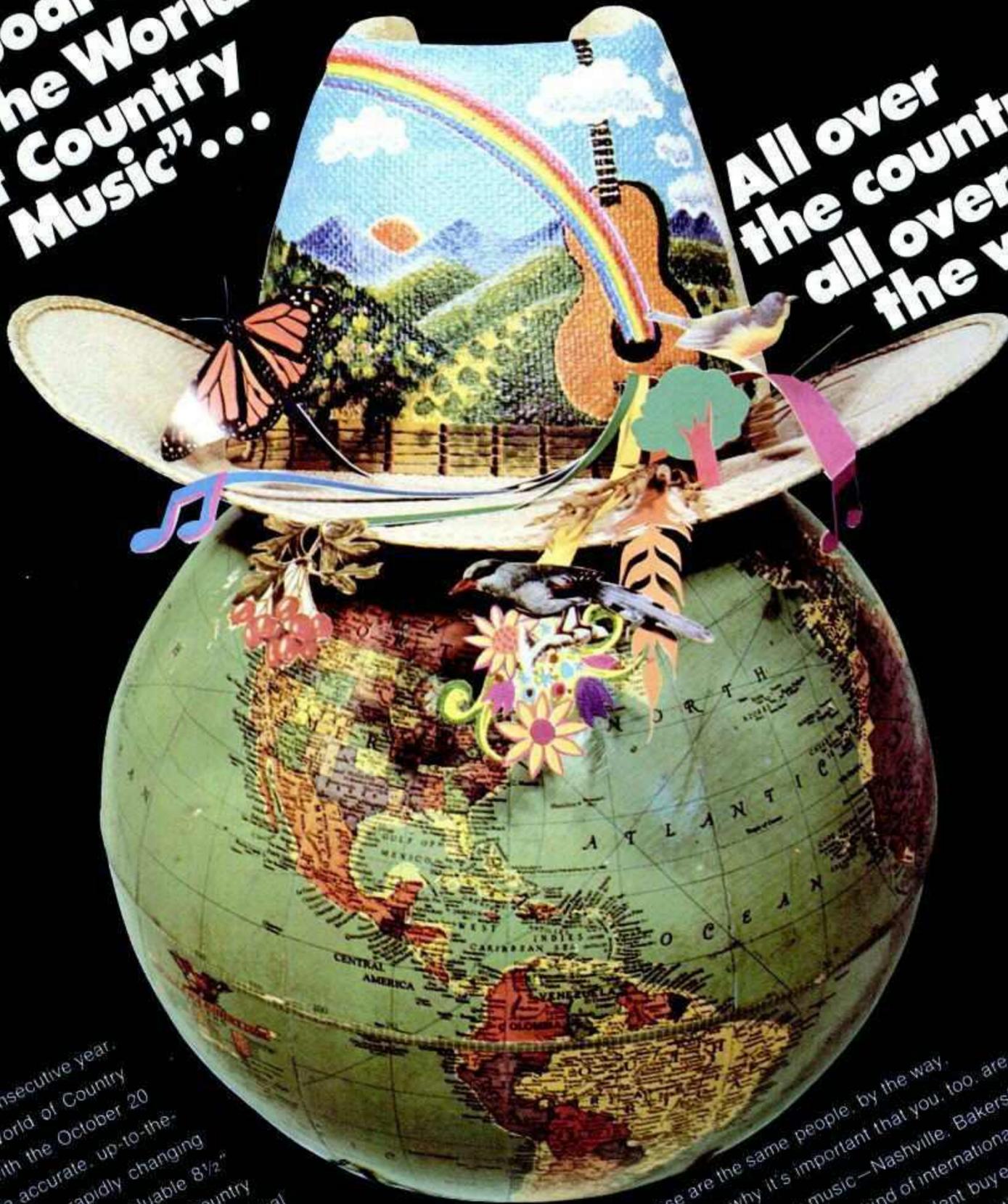
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Billboard's Top Album Picks

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Continued from page 56

- 201—ANDREW SISTERS, *Best of*, MCA 2-4024
- 202—ELEKTRA GLIDE IN BLUE, *Soundtrack*, United Artists UA CA 062-H
- 203—PETE SINFIELD, *Still*, Manticore MC 66667 (Atlantic)
- 204—RASPBERRIES, *Side 3*, Capitol SMAS 11220
- 205—JIMMY CLIFF/SOUNDTRACK, *The Harder They Come*, Mango SMAS 7400 (Capitol)
- 206—THOSE GLORIOUS MGM MUSICALS, *Bandwagon/Kiss Me Kate*, MGM 2 SES 44 ST
- 207—BEDLAM, *Chrysalis CHR 1048* (Warner Brothers)
- 208—AEROSMITH, *Columbia KC 32005*

Bubbling Under The Top LP's

- 209—JOHNNY RODRIGUEZ, *All I Ever Meant To Do Was Sing*, Mercury SRM 1-686 (Phonogram)
- 210—BETTY DAVIS, *Just Sunshine*, JSS 5 (Famous)
- 211—SESAME STREET—LIVE, *T.V. Cast*, Columbia KC 32343
- 212—WILSON PICKETT, *Miz Lena's Boy*, RCA APL 1-0312

- 213—THOSE GLORIOUS MGM MUSICALS, *The Pirate/Pagan Love Song/Hit The Deck*, MGM 2 SES 43 ST
- 214—DOUG KERSHAW, *Douglas James Kershaw*, Warner Brothers BS 2725
- 215—THOSE GLORIOUS MGM MUSICALS, *Seven Brides for Seven Brothers/Rose Marie*, MGM 2 SES 41 ST
- 216—COULSON, DEAN, McGUINNESS & FLINT, *Lo & Behold*, Sire SAS 7405 (Famous)
- 217—SPENCER DAVIS GROUP, *Gluggo*, Vertigo VEL 1015 (Phonogram)
- 218—JOHNNY WINTER, *Austin Texas*, United Artists UA LA 139-F
- 219—JIMMY CLIFF, *Unlimited*, Reprise MS 2147
- 220—LOOKING GLASS, *Subway Serenade*, Epic KE 32167 (Columbia)

- 101—PEACEMAKER, *Albert Hammond*, Mums 6021 (Columbia)
- 102—MY PRETENDING DAYS ARE OVER, *Dells*, Cadet 5698 (Chess/Janus)
- 103—LOVE IS THE FOUNDATION, *Loretta Lynn*, MCA 40058
- 104—HELLO IT'S ME, *Todd Rundgren*, Bearsville 0009 (Warner Brothers)
- 105—KID'S STUFF, *Barbara Fairchild*, Columbia 4-45903
- 106—SHIDDLE-EE-DEE, *Clint Holmes*, Epic 5-11033 (Columbia)
- 107—OH WHAT A FEELING, *Johnny Nash*, Epic 5-11034 (Columbia)
- 108—I'M SO LONESOME I COULD CRY/ROLLING IN MY SWEET BABY'S ARMS,

Bubbling Under The HOT 100

- Hank Wilson, *Shelter 7336* (Capitol)
- 109—IT'S A SMALL SMALL WORLD, *Mike Curb Congregation*, MGM 14494
- 110—I CAN'T BELIEVE THAT IT'S ALL OVER, *Skeeter Davis*, RCA 74-0968
- 111—KISS IT AND MAKE IT BETTER, *Mac Davis*, Columbia 4-45911
- 112—EASY EVIL, *John Kay*, Dunhill 4360

- 113—OPEN UP YOUR HEART, *Roger Miller*, Columbia 4-45873
- 114—I'LL HAVE TO GO AWAY, *Skiyark*, Capitol 3661
- 115—PASSION PLAY EDIT #10, *Jethro Tull*, Chrysalis 2017 (WB)
- 116—DREAM ON, *Aerosmith*, Columbia 4-45894
- 117—SMARTY PANTS, *First Choice*, Philly Groove 179 (Bell)
- 118—HUM ALONG & DANCE, *Rare Earth*, Rare Earth 5054 (Motown)
- 119—PURPLE PEOPLE EATER, *Dickie Goodman*, Rainy Wednesday 204 (Gulliver)
- 120—SHADY LADY, *Shepstone & Dibbons*, Buddah 379

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ATHENS, Ga.: WUOG-FM, Don Sylvester
 ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 BALTIMORE: WKTK-FM, Joe Buccheri
 BUFFALO: WPHD-FM, David Cahn
 DALLAS: KAFM-FM, Loretta Angelina
 DAYTON: WVUD-FM, Kevin Carroll
 DENVER: KBPI-FM, Frank Felix

JAN AKKERMAN, "Profile," Sire: KCFR-FM, WVVS-FM, WRAS-FM
 NICK ASHFORD & VALERIE SIMPSON, "Gimme Something Real," Warner Bros.: WHCN-FM
 THE AVERAGE WHITE BAND, "Show Your Hand," MCA: KSJO-FM, WHCN-FM, WBAB-FM, WOUR-FM
 KEVIN AYERS, "Banamour," Sire: KBPI-FM, WOUR-FM, WBAB-FM
 PETER BANKS, "Two Sides Of Peter Banks," Sovereign: WHCN-FM
 BARABAS, "Power," RCA: WKTK-FM
 BERIO, "Recital I," RCA: KCFR-FM
 EDWIN BIRDSONG, "Super Natural," Polydor: WRAS-FM
 BLUE, "Blue," RSO: WOWI-FM
 DELANEY BRAMLETT, "Mobius Strip," Columbia: WKTK-FM
 BUCKINGHAM NICKS, "Buckingham Nicks," Polydor: WCMF-FM, WRAS-FM
 TIM BUCKLEY, "Sefronia," DiscReet: KBPI-FM, WMMR-FM, WHCN-FM
 ERIC CLAPTON, "Live At The Rainbow," RSO: WGLF-FM, KAFM-FM, KFMF-FM
 SPENCER DAVIS GROUP, "Gluggo," Vertigo: WVBR-FM
 DYNAMICS, "What A Shame," Black Gold: WVBR-FM
 ESPERANTO, "Rock Orchestra," A&M: WGLF-FM, KBPI-FM, WVVS-FM, WOWI-FM
 MATTHEW FISHER, "Journey's End," RCA: WVUD-FM, WORJ-FM
 FOUR TOPS, "Main Street People," Dunhill: WPHD-FM
 MICHAEL FRANKS, "Michael Franks," Brut: KBPI-FM, WORJ-FM
 GARFUNKEL, "Angel Clare," Columbia: WOWI-FM, WORJ-FM, WMMR-FM, WVUD-FM, WVBR-FM, WKTK-FM, KAFM-FM, WRAS-FM, WBAB-FM
 STAN GETZ & J.J. JOHNSON, "At The Opera House," Verve: KCFR-FM
 RICH GRECH, "The Last Five Years," RSO: KAFM-FM, KSHE-FM
 HEARTWOOD, "Heartwood," GRC: WUOG-FM
 HOOD DOO RHYTHM DEVILS, "What The Kids Want," Blue Thumb: KSHE-FM
 HORSLIPS, "Happy To Meet ... Sorry To Part," Atco: KAFM-FM

DENVER: KCFR-FM, Jeff Polleck
 EUGENE: KFMF-FM, Janice Whitaker
 HARTFORD: WHCN-FM, Paul Payton
 ITHACA: WVBR-FM, Ric Browde & Day Boyle
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWI-FM, Larry Dinger
 ORLANDO: WORJ-FM, Mike Lyons
 PHILADELPHIA: WMMR-FM, Dennis Wilen

THE ISLEY BROTHERS, "3 + 3," T-Neck: WVBR-FM
 THE JSD BAND, "Travelling Days," Warner Bros.: WUOG-FM
 KRIS KRISTOFFERSON & RITA COOLIDGE, "Full Moon," A&M: WVBR-FM, KBPI-FM, WOWI-FM, WRAS-FM, KAFM-FM
 LAZARUS, "A Fool's Paradise," Bearsville: WCMT-FM
 DEKE LEONARD, "Iceberg," United Artists (Import): KSJO-FM
 LINDA LEWIS, "Say No More," Reprise (Import): WOUR-FM
 LIGHTHOUSE, "Can You Feel It," Polydor: WVBR-FM, WGLF-FM
 LUCIFER'S FRIEND, "Lucifer's Friend," Billingsgate: WNFV-FM
 HERBIE MANN, "Turtle Bay," Atlantic: KFMF-FM, WRAS-FM
 JOHN MAYALL, "Ten Years Are Gone," Polydor: WBRU-FM, WVVS-FM, KAFM-FM, WKTK-FM, WRAS-FM, WOUR-FM
 MORRIS ON, "Morris On," Island (Import): KCFR-FM
 MUDDY WATERS, "Can't Get No Grindin'," Chess: KCFR-FM, WHCN-FM
 MARIA MULDAUR, "Maria Muldaur," Reprise: KAFM-FM
 ORLEANS, "Orleans," ABC: WVBR-FM, WMMR-FM, WBAB-FM, WOUR-FM
 LOUIS PAUL, "Louis Paul," Enterprise: WOUR-FM
 P.F.M., "Photos Of Ghosts," Manticore: WVVS-FM
 WILSON PICKETT, "Miz Lena's Boy," RCA: WVBR-FM, WNEW-FM
 JUDI PULVER, "Pulver Rising," MGM: KBPI-FM
 GERRY RAFFERTY, "Can I Have My Money Back," Blue Thumb: WRAS-FM
 RED RHODES, "Velvet Hammer In A Cowboy Band," Countryside: WCMF-FM
 THE ROLLING STONES, "Goatshead Soup," Rolling Stone: KAFM-FM, WPHD-FM, WBRU-FM, WORJ-FM, WHEW-FM, KBPI-FM, WKTK-FM, WMMR-FM, WBAB-FM, KSHE-FM, WOUR-FM
 SCRUBBALOE CAINE, "Round One," RCA: KFMF-FM
 SIEGEL-SCHWALL BLUES BAND, "Best Of," Vanguard: WOUR-FM
 PETE SINFIELD, "Still," Manticore: WORJ-FM

PROVIDENCE: WBRU-FM, Marc Kirkeby
 ROCHESTER: WCMF-FM, Bernie Kimball
 SAN JOSE: KSJO-FM, Doug Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Daryl Stewart
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

SOPWITH CAMEL, "The Miraculous Hump Returns From The Moon," Reprise: KFMF-FM, WMMR-FM, WVVS-FM, WHCN-FM
 ROGER RUSKIN SPEAR, "Electric Shocks," United Artists: KCFR-FM
 B.W. STEVENSON, "My Maria," RCA: WORJ-FM, WOWI-FM, WPHD-FM, KBPI-FM
 LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WVVS-FM, KSJO-FM, WNEW-FM, WUOG-FM, KFMF-FM, WCMF-FM, WHCN-FM, WBAB-FM
 IAN THOMAS, "Ian Thomas," Janus: WOWI-FM, KFMF-FM, WCMF-FM, WVVS-FM, WOUR-FM
 TUCKY BUZZARD, "Alright On The Night," Purple (Import): WGLF-FM, WHCN-FM, KSHE-FM
 URIAH HEAP, "Sweet Freedom," Warner Bros.: KAFM-FM, WCMF-FM, KFMF-FM, KSJO-FM, WVVS-FM, WVUD-FM, WRAS-FM, WORJ-FM, WMMR-FM, WBAB-FM, KSHE-FM
 WENDY WALDMAN, "Love Has Got Me," Warner Bros.: WOWI-FM
 DOC WATSON, "The Best Of," Vanguard: WKTK-FM
 ERIC WEISSBERG & DELIVERANCE, "Rural Free Delivery," Warner Bros.: WNEW-FM
 DUKE WILLIAMS & THE EXTREMES, "A Monkey In A Silk Suit Is Still A Monkey," Capricorn: WMMR-FM, WOWI-FM, WOUR-FM
 HANK WILSON, "Hank Wilson's Back Vol. I," Shelter: WBRU-FM, KFMF-FM
 STOMO YAMASHIA, "The Man From The East," Island: WMMR-FM
 PETER YARROW, "That's Enough For Me," Warner Bros.: KBPI-FM, WUOG-FM, WNEW-FM, WPHD-FM
 YELLOW SUNSHINE, "Yellow Sunshine," Gamble: WVVS-FM
 JESSE COLIN YOUNG, "Song For Juli," Warner Bros.: KBPI-FM, KFMF-FM, WBRU-FM, WNEW-FM, WOWI-FM, WORJ-FM, WCMF-FM, KSJO-FM, WVVS-FM, WVUD-FM, WPHD-FM, WOUR-FM, WBAB-FM, WHCN-FM
 FRANK ZAPPA & THE MOTHERS, "Overnight Sensation," DiscReet: WVUD-FM, KAFM-FM, WOWI-FM, WBRU-FM, KFMF-FM, WMMR-FM, WHCN-FM, WOUR-FM

Master Blank Dearth

Continued from page 6

Malaysia, Thailand and Japan in a typical work days last week. Preston said that AD supplies blank lacquers for mastering to 78 different foreign

Stevens Gold

NEW YORK—Cat Stevens has attained gold status with his latest album for A&M Records titled "Foreigner." This brings Stevens' gold awards to four. Other RIAA certifications have included the albums "Catch Bull at Four," "Teaser & the Firecat," and "Tea for the Tillerman."

countries, including Soviet Russia, Red China and the Republic of China.

Roth said that Transco had upped its price for lacquers about 20 percent in June. AD had not raised its price to clients, AD's Preston said. Roth stated that he had received no complaints about the price raise. They were only worried about the master lacquer shortage, he said.

Both firms said that there is no immediate shortage of yellow seal recording blanks, the type which are used to cut dubs off recorded tape for use in demonstration and promotion.

RCA Releases 40 Fall Albums

Continued from page 6

offer product from Harry Reser, the New Generation, Dolly Parton and Living Guitars.

Red Seal releases include Placido Domingo, "La Voce d'Oro;" Sherrill Milnes, Placido Domingo conducting the New Philharmonia Orchestra; Charles Gerhardt and the National Philharmonic Orchestra with a new volume of Eric Wolfgang Korngold film scores; Van Cliburn performing Rachmaninoff concertos; and the Caruso and Rachmaninoff packages.

Stronger Artist Role

Continued from page 6

the market in January 1974," said Feigen. Columbia shut down its own Hollywood studios last year and it has no staff producers presently on the West Coast.

"We expect to provide the first-rank market for the best independent producers in the West," Feigen said. One of his two a&r assistants, Michael Dilbeck, is producing two newer acts, however. The other assistant, Alan Rinde, concentrates mostly on talent scouting. A talent payment department under Gary Blohm coordinates Columbia payments for their artists' independent-studio sessions.

"Most of my time right now is spent in putting together the best possible marriages between our artists, independent producers and songs," Feigen said.

Roxbury Label

Continued from page 6

lion sellers in three different musical categories. Wayne Newton's "Daddy Don't You Walk So Fast" was a broad middle of the road hit; New York City's "I'm Doin' Fine Now" was a soft soul hit and Austin Roberts' "Something's Wrong With Me" was a contemporary pop hit.

Records Industry Association of America seal of certification as 'million seller' (Seal indicated by asterisk).

STAR PERFORMER Star designates record showing greatest upward movement compared to previous week's position.

CHEAPER TO KEEP HER—Johnny Taylor (Stax 0176) TOP OF THE WORLD—Carpenters (A&M 1468) SWEET UNDERSTANDING LOVE—Four Tops (Dunhill 4366) SEE TOP SINGLE PICKS REVIEWS page 52

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'WE'RE AN AMERICAN BAND', 'LET'S GET IT ON', 'HALF-BREED', etc.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

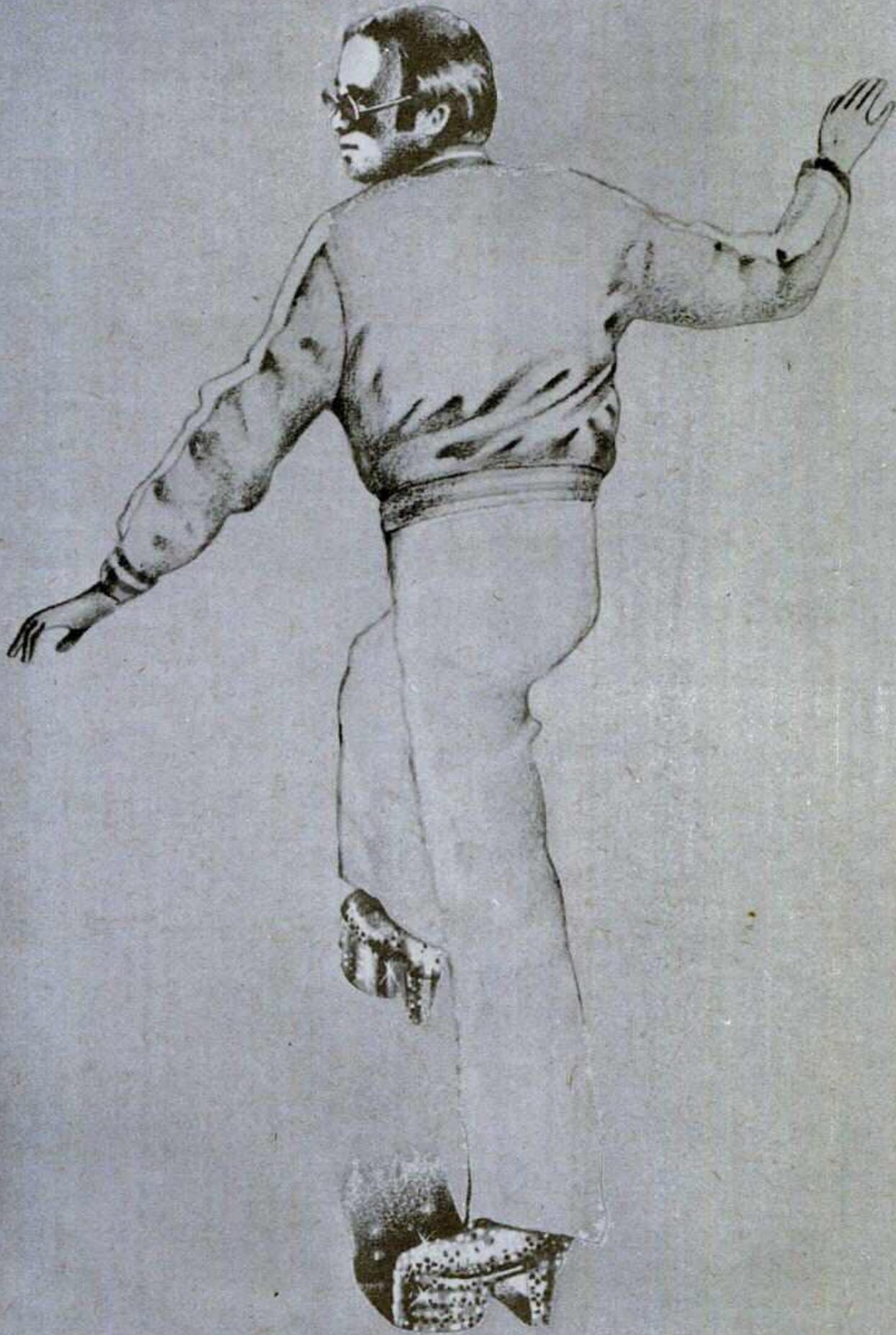
HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions, such as 'All I Know (Canopy, ASCAP) 49', 'Delta Dawn (United Artists/Big Ax, ASCAP) 5', etc.

A reflection of National Sales and Promotional activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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GOODBYE



Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	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	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97				49	5	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98		6.98						71	65	28	RICK WAKEMAN The Six Wives of Henry VIII AKM SP 4361	5.98				7.98						
2	2	7	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				37	40	30	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98		6.98							72	74	6	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98				6.98		6.98		
3	3	5	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98				38	35	11	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95							73	80	4	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98				6.95		6.95		
★	6	4	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98				★	48	16	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98		6.98		6.98							74	79	9	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98				6.98				
5	4	7	STEVIE WONDER Innervisions Tania T 326 L (Motown)	5.98		6.98		6.98				40	43	9	Z.Z. TOP Tres Hombres London XPS 631	5.98	6.95			6.95						75	70	12	SMOKEY ROBINSON Smokey Tania T 328 L (Motown)	5.98				6.98		6.98			
★	11	3	MARVIN GAYE Let's Get It On Tania T 329VI (Motown)	5.98		6.98		6.98			★	81	5	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98	10.98			10.98							76	86	6	MARK-ALMOND 73 Columbia KC 32486	5.98				6.98		6.98			
★	9	5	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98			★	53	13	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98		6.97		6.97							77	73	46	STEVIE WONDER Talking Book Tania T 319 L (Motown)	5.98				6.98		6.98			
8	8	8	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98			★	115	2	ERIC CLAPTON Eric Clapton's Rainbow Concert RSO SD 877 (Atlantic)	5.98		6.98		6.98							78	61	13	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98					
9	5	12	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98				44	41	27	BREAD The Best Of Elektra ENS 75056	5.98		6.97		6.97	7.95					79	68	23	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98					
10	10	29	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				45	36	12	DICK CLARK 20 Years of Rock 'N' Roll Buddah B05 5133-2	7.98										80	76	12	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98				6.98		6.98			
11	7	12	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98				46	44	17	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98		6.98						81	78	19	YES Yessongs Atlantic SD 3-100	11.98				12.97		12.97			
12	12	10	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98				47	52	58	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95					82	82	13	OSMONDS The Plan MGM/Kalob SE 4902	5.98				6.95		6.95			
13	13	15	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95				48	33	10	LIVE & LET DIE Soundtrack United Artists UA LA100-G	6.98	7.98			7.98	8.95					83	56	17	CURTIS MAYFIELD Back to the World Curtam CRS 8015 (Buddah)	5.98				6.95		6.95	6.95		
14	15	25	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97				49	46	34	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95					84	90	43	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		10.98	11.95				
15	17	70	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.95			50	45	57	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98					★	100	4	RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98				7.95		7.95			
16	19	27	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			51	47	43	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98						86	96	66	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98				6.98		6.98			
★	21	15	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98		6.95		6.95				52	34	12	ARETHA FRANKLIN Hey Now Hey (The Other Side of the Sky) Atlantic SD 7265	5.98		6.97		6.97					★	171	2	CHER Half Breed MCA 2104	5.98				6.98		6.98				
18	16	11	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95			53	37	16	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98						88	62	13	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98				6.98		6.98	7.95		
19	20	8	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98			54	58	6	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98						89	89	22	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98				6.98		6.98			
20	14	24	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95			55	60	43	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98					90	94	5	CAPTAIN BEYOND Sufficiently Breathless Capricorn CP 0115 (Warner Brothers)	5.98				6.98		6.98				
★	-	1	ROLLING STONES Goats Head Soup Rolling Stones CDC 59101 (Atlantic)	5.98		6.98		6.98				56	50	8	DAVID FRYE Richard Nixon: A Fantasy Buddah B05 1600	5.98		6.95		6.95						91	75	20	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98				9.98		9.98			
22	18	14	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98				57	54	25	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98			11.98						92	87	10	JB'S Doin' It To Death People P 5603 (Polydor)	5.98				6.98		6.98			
23	22	24	DEEP PURPLE Made In Japan Warner Bros. BWS 2701	9.98		9.97		9.97	12.95			58	51	13	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98						93	77	23	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98				6.98		7.95			
24	25	96	LED ZEPPELIN Atlantic SD 7208	5.98		6.98		6.98			★	144	2	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98						94	67	24	BARRY WHITE I've Got So Much To Give 20th Century 1-407	5.98				6.98		6.98				
25	27	9	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98				60	57	25	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98			11.98					95	72	16	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98				6.98		6.98				
26	24	19	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98			★	88	3	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98						★	112	3	TEMPTATIONS Anthology Gordy M 782A3 (Motown)	9.98				11.98		11.98				
27	23	14	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95			62	59	43	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97					98	98	10	MAUREEN MCGOVERN The Morning After 20th Century 1-419	5.98				6.98		6.98				
28	26	13	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98		13.98		13.98				63	55	29	ALICE COOPER Billion Dollar Babies Warner Bros. BS 2685	5.98		6.97		6.97	8.95					99	83	20	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98				6.98		6.98			
★	38	4	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98		6.98		6.98				64	39	16	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98		6.98						100	69	12	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98				6.98		6.98			
30	30	8	VAN MORRISON Hard Nose The Highway Warner Bros. BS 2712	5.98		6.97		6.97	7.95		★	-	1	GARFUNKEL Angel Clair Columbia KC 31474	5.98		6.98		6.98						101	91	25	BLOODSTONE Natural High London XPS 620	5.98				6.98		6.98				
31	29	18	CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98				66	63	21	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98						102	104	6	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95				5.98		5.98			
32	28	15	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98				67	42	18	TOWER OF POWER Warner Bros. BS 2681	5.98		6.98		6.98	7.95					103	71	12	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98				6.98		6.98			
33	31	20	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98				68	64	33	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98						104	84	15	TEN YEARS AFTER Recorded Live Columbia CXZ 32288	7.98				9.98		9.98			
34	32	10	STORIES About Us Kama Sutra XSBS 2068 (Buddah)	5.98		6.95		6.95			★	102	3	B.W. STEVENSON My Maria RCA APL 1-0088	5.98		6.98		6.98						105														

AMERICA NEEDS

RODNEY ALLEN RIPPY



"TAKE LIFE A LITTLE EASIER"

RECORDED BY

RODNEY ALLEN RIPPY

**Produced by AL CAPPS for Blue Monday Productions
A Subsidiary of Garrett Music Enterprises**

on Bell 45,403

**BELL RECORDS
A Division of Columbia Pictures Industries, Inc.**

TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	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							
107	106	10	GRATEFUL DEAD History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers BS 2721	5.98		6.97	6.97	6.95	138	132	11	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94	6.94	186	2	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95				
108	109	16	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97	6.97		139	142	5	FLASH featuring England's PETER BANKS Out of Our Hands Sovereign SMAS 11218 (Capitol)	5.98		6.98	6.98	171	178	2	RENAISSANCE Ashes Are Burning Sovereign ST 11216 (Capitol)	5.98		6.98	6.98		
110	119	3	CHI-LITES Brunswick 754197	5.98		6.98	6.98		140	138	47	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	172	179	8	DANNY O'KEEFE Breezy Stories Atlantic SD 7264	5.98		6.97	6.97	
111	107	45	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98	7.98		141	110	11	ELVIS PRESLEY Elvis RCA APL 1-0283	5.98		6.98	6.98	173	180	2	THE EARL SCRUGGS REVUE Columbia KC 32426	5.98		6.98	6.98		
112	105	11	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95	6.95		142	137	44	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98	6.98	174	143	24	SHA NA NA The Golden Age of Rock 'n' Roll Kama Sutra KSBS 2032 (Buddah)	7.98					
113	99	28	DR. JOHN In the Right Place Atco SD 7018	5.98		6.97	6.97		144	123	10	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip-Off Polydor PD 6015	6.98		7.98	7.98	175	176	4	CHUCK BERRY Bio Chess CH 50043	5.98		6.95	6.95		
114	111	24	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98	6.98		146	140	34	BILLY PRESTON Music Is My Life A&M SP 3516	5.98		6.98	6.98	176	181	2	LOU DONALDSON Sassy Soul Strut Blue Note BN LA 109F (United Artists)	5.98		6.98	6.98		
115	113	37	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97	6.97	7.95	148	148	11	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98		6.98	6.98	177	155	37	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98		6.98	6.98		
116	108	26	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98	7.98	6.98	149	121	17	DAN HICKS & THE HOT LICKS Last Train to Hicksville ... the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98		6.95	6.95	178	152	19	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98		6.98	6.98	7.95	
117	116	50	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98	6.98		151	149	21	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98		6.98	6.98	179	155	37	MELISSA MANCHESTER Home To Myself Bell 1123	5.98		6.98	6.98		
118	95	11	DONNY HATHAWAY Extension of a Man Atco SD 7029	5.98	6.97	6.98	7.97	6.98	153	163	5	PINK FLOYD/SOUNDTRACK More Harvest SW 11198 (Capitol)	5.98		6.98	6.98	180	158	28	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98		6.95	6.95		
119	103	63	CABARET Soundtrack ABC ABCD 752	6.98		7.95	7.95		154	156	6	CONWAY TWITTY & LORETTA LYNN Louisiana Woman, Mississippi Man MCA 335	5.98		6.98	6.98	181	145	15	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98		6.98	6.98		
120	97	24	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97	155	159	9	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98				182	151	10	WEST, BRUCE & LAING Whatever Turns You On Columbia KC 32216	5.98		6.98	6.98		
121	114	32	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.96	9.98	156	166	2	HERBIE MANN Turtle Bay Atlantic SD 1642	5.98		6.98	6.98	183	184	2	LORETTA LYNN Love Is The Foundation MCA 355	5.98		6.98	6.98		
122	130	28	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98		6.98	6.98		157	157	3	WATTSTAX II The Living Word Stax STS 2-3018 (Columbia)	9.98		9.98	9.98	184	184	2	CANNONBALL ADDERLY QUINTET Inside Straight Fantasy F 9435	5.98		6.98	6.98		
123	120	91	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98	11.98		158	150	19	PERRY COMO And I Love You So RCA APL 1-0100	5.98		6.98	6.98	185	198	17	FRAMPTON'S CAMEL A&M SP 4389	5.98					
124	118	12	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98		9.98	9.98	13.98	159	162	3	ETTA JAMES Chess CH 50042	5.98		6.95	6.95	186	198	17	DOORS The Best Of Elektra EQ 5035	5.98		6.98	7.97		
125	122	18	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98	6.98		160	126	19	ROGER DALTRY Daltrey Track/MCA 328	5.98		6.98	6.98	187	169	14	SAVOY BROWN Jack The Toad Parrot XPAS 71059 (London)	5.98		6.98	6.98		
126	128	6	MERLE HAGGARD I Love Dixie Blues ... So I Recorded "Live" Capitol ST 11200	5.98		6.98	6.98		161	161	4	PETER BANKS Two Sides of Sovereign SMAS 11217 (Capitol)	5.98		6.98	6.98	188	190	2	IAN MATTHEWS Valley Hi Elektra EKS 75061	5.98		6.98	6.98		
127	127	8	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98		6.95	6.95		162	164	9	EL CHICANO MCA 312	5.98		6.98	6.98	189	195	2	MARIA MULDAUR Reprise MS 2148	5.98		6.97	6.97		
128	133	7	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95	6.95		163	177	2	SHIRLEY BASSEY Live At Carnegie Hall United Artists UA LA 111-HZ	7.98		9.98	9.98	190	185	8	MANHATTANS There's No Me Without You Columbia KC 32444	5.98		6.98	6.98		
129	124	34	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98	164	175	4	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98	6.98	191	191	2	FREDDY HART Trip To Heaven Capitol ST 11197	5.98		6.98	6.98		
130	136	7	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98	6.98		165	141	30	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98		6.98	6.98	192	167	8	BADGER One Live Badger Atco SD 7022	5.98		6.97	6.97		
131	131	61	KENNY LOGGINS w/ JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98	6.98		166	153	23	ANNE MURRAY Danny's Song Capitol ST 11172	5.98		6.98	6.98	193	196	2	FABULOUS RHINESTONES Freewheelin' Just Sunshine JSS 9 (Famous)	5.98		6.95	6.95		
132	135	22	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95	9.95		167	168	7	NAZARETH Razamanaz A&M SP 4396	5.98		6.98	6.98	194	196	2	BOBBY "BORIS" PICKETT Monster Mash London XPAS 71603	5.98		6.98	6.98		
133	147	5	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98		6.98	6.98		168	154	14	LOBO Calumet Big Tree BT 2101 (Bell)	5.98		6.98	6.98	195	187	3	THOSE GLORIOUS MGM MUSICALS Singing In The Rain/Easter Parade MGM 2 SES 40 ST	7.98		8.95	8.95		
134	129	43	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	169	170	4	THUNDERCLAP NEWMAN Hollywood Dream MCA 354	5.98		6.98	6.98	196	194	3	THOSE GLORIOUS MGM MUSICALS Show Boat/Annie Get Your Gun MGM 2 SES 42 ST	7.98		8.95	8.95		
135	139	3	CONWAY TWITTY You've Never Been This Far Before MCA 359	5.98		6.98	6.98		170	170	4	THUNDERCLAP NEWMAN Hollywood Dream MCA 354	5.98		6.98	6.98	197	197	1	MILLIE JACKSON It Hurts So Good Spring SPR 5706 (Polydor)	5.98		6.98	6.98		
136	146	30	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98		6.98	6.98		171	171	2	SHIRLEY BASSEY Live At Carnegie Hall United Artists UA LA 111-HZ	7.98		9.98	9.98	198	198	1	RICK GRECH The Last Five Years RSD SD 50876 (Atlantic)	5.98		6.98	6.98		
137	125	9	BEE GEES Best of the Bee Gees, Volume II RSD SD 875 (Atlantic)	5.98		6.98	6.98		172	172	2	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98		6.98	6.98	199	182	3	BROWNSVILLE STATION Yeah Big Tree BT 2102 (Bell)	5.98		6.98	6.98		

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Cannonball Adderly	184	Alice Cooper	63	Love Unlimited	164	Alan Price	145	Steely Dan	64, 142
Allman Brothers Band	1, 136	Creedence Clearwater	112	Lynyrd Skynyrd	150	Rare Earth	95	Cat Stevens	12
Brian Auger	74	Jim Croce	68	Paul McCartney	66	Helen Reddy	8, 51	B.W. Stevenson	69
Badger	192	Roger Daltrey	160	Maureen McGovern	98	Renaissance	171	Rod Stewart	58
Bachman-Turner Overdrive	122	Dawn	122	Mahavishnu Orchestra	129	Charlie Rich	99	Stories	34
Peter Banks	161	Deep Purple	15, 23, 115	Melissa Manchester	177	Smokey Robinson	75	Sutherland Brothers & Quiver	130
Shirley Bassey	178, 163	John Denver	53	Manhattans	190	Rolling Stones	21, 123	Johnnie Taylor	100
Beatles	57, 60	Deodato	19	Diana Ross	11, 111	Leon Russell	28	Temptations	97
Beck, Bogart & Appice	116	Neil Diamond	36, 84	Carlos Santana-John McLaughlin	78	Ten Years After	104	Thunderclap Newman	169
Bee Gees	137	Dr. John	113	Savoy Brown	187	Tower of Power	67	Robin Trower	108
Chuck Berry	175	Lou Donaldson	176	Earl Scruggs	173	Marshall Tucker Band	42	Conway Twitty	135
Blood, Sweat & Tears	72	Doobie Brothers	16, 47	Seals & Crofts	20, 50	Conway Twitty & Loretta Lynn	154	Conway Winter	88
Bloodstone	101	Eagles	89	Sha Na Na	174	Carly Simon	134	Bobby Womack	88
David Bowie	151	Earth Wind & Fire	46	Paul Simon	26	Sty & The Family Stone	22	Rick Wakeman	71
Bread	144	El Chicano	162	Sty & The Family Stone	22	Soundtracks/Original Casts		Joe Walsh	13
James Brown	144	Fabulous Rhinestones	193	American Graffiti	41	Pat Garrett & Billy The Kid	25	War	7, 96
Brownsville Station	199	Roberta Flack	3	Cabaret	119	Grover Washington Jr.	124	Watergate Comedy Hour	181
Donald Byrd	93	Flash	179	Cleopatra Jones	109	Wattstax	157	West Bruce & Laing	182
Captain Beyond	90	Focus	139	Godspell	106	Jesus Christ Superstar	27	Barry White	94
Carpenters	31	Four Tops	143	Live & Let Die	48	Papermoon	155	Hank Wilson	35
Cher	87	Peter Frampton	185	Edgar Winter	55	MGM Musicals	195, 196	Stevie Wonder	88
Chicago	9	Aretha Franklin	52	Yes	81	Spinners	120	Z.Z. Top	40
Chi-Lites	110	David Fryk	56			Spirit	148		
Eric Clapton	43	Funkadelic	138			Staple Singers	102		
Dick Clark	45	Garfunkel	65						
Cheech & Chong	4, 86	Marvin Gaye	6						
Perry Como	158	J. Ceils Band	79						
		Bobby Goldsboro	200						
		Grand Funk Railroad	2						

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

Don Nix is in Memphis Heat.

His "Hobos, Heroes and Street Corner Clowns" is really burning. As of September 13th, Don Nix is on a total of 57 FM and Top 40 stations, with more being added daily. Reports are in with medium to heavy and movin' up from:

KADI and KSHE, St. Louis; WHSE,

WIVY, WORJ, WOVL, WUSF, Florida; KLOL, KRMM, KEXL, KAFM, Texas; WMMR, Philadelphia; WBCN, WNTN, WDRU, WHCN, WPLR, WHVY, Massachusetts; WRPI, Troy; WHFS, WKTK, WAYS, Washington/Baltimore; WGOE, WOWI, Virginia; WJOM, Chicago; WZMF, Milwaukee; KQRS, Minneapolis; WABX, CJOM, Detroit; WMMS, WEBN, WCOL, Ohio; KSAN, KZAP, KSJO, KCML, KLOS, KNAC, KPRI, KGB, California; KOL, KISW, KTAC, Washington; KINK, KQIV, KZEL, Oregon; KOKB, Mesa; KFML, KBDI, Denver. And KINT, El Paso; KGB, San Diego; and, in Memphis, WMC-FM.

Now that's a hot album. And it's getting hotter by the minute. If you aren't programming "Hobos, Heroes and Street Corner Clowns," give it a listen. You'll warm up to it.

WATCH FOR DON NIX'S NEW SINGLE "SHE'S A FRIEND OF MINE" b/w "WHEN I LAY MY BURDEN DOWN."

The Stax Memphis Heat Keeps On Comin'.



DON NIX

Hobos, Heroes
and
Street Corner Clowns



HOBOS, HEROES AND STREET CORNER CLOWNS. ENS-1032. On Enterprise Records and Tapes.

We support Memphis Music, Inc.



Enterprise Records is a division of the Stax Organization. Stax records are distributed through Columbia Records, Inc., distributed in Canada by Polydor Records Ltd.

Store Survey Shows Unique Buying Habits

• Continued from page 1

men reach the age of 24, they're usually spending more of their money on albums than singles. In fact, there were more than twice as many white males 19-24 years old buying pop albums (25.7 percent) as white females (11.4 percent).

These statistics stem from one of the most extensive record customer surveys ever compiled. The survey was taken by a group of record promotion executives in Los Angeles from several record labels who teamed up together and devoted several days of their personal time interviewing record customers throughout record stores in the Los Angeles area.

The group interviewed a total of 1,030 record customers and ran all of the data through a computer. First partial results of the research were announced recently at the sixth annual Billboard Radio Programming Forum Final tabulations were just completed.

The dominant record buying ages were from 19-34 years of age, except with country music albums where the typical customer is an older white. On current country albums most of the albums were bought by white males and females 35-49 years of age... mostly, in fact, by the females (4.5 percent as opposed to 27.3 percent).

Other things noted by the survey included: The dominant group of black and Spanish-American women buying soul were between 16 and 34. On current soul albums, white minority males 19-49 made most of the purchases. But when it came to soul album oldies, the dominant buyers were generally white males 25-49 years of age.

No Country Gold Singles

Current country singles were selling mostly to white males and females 25-34 years of age. There was

RIAA Meeting

• Continued from page 3

album of anti-drug abuse spots at the meeting. Actually, the LP, featuring 45 recording artists making comments against hard drugs, will be available by the end of this month. It will be used by all NAPRA stations. NAPRA has 180 station members in the U.S. and Canada, as well as around 500 individual air personalities as members. Jim Ladd, air personality with KLOS-FM in Los Angeles, is president of NAPRA.

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no significant sale of country oldie 45's. Country album oldies were pretty popular with minority females 19-24 years of age, but most were bought by white males and females 25-49.

Most classical albums were being sold to white males and females 19-34. Cassettes were being sold to white males 19-49. Cartridges were being bought mostly by white males 16-24. Soundtrack albums went mostly to white males and females 19-34.

Radio Role

Radio was without a doubt the major method of influencing record/tape sales. However, word-of-mouth, starting with white females even younger than 12 years of age and both whites and minorities above 12 years old, was extremely important in the purchase of records.

Stations With Influence

The stations, in order and percent of votes, influencing sales of singles of all kinds were: KHJ-AM 20.23 percent; KGFJ-AM 18.6 percent; KKDJ-FM 8.9 percent; XPRS-AM 7.6; KLAC-AM 5.6; KEZY-AM 4.6; KRTH-FM 4.3; KUTE-FM 3.6; KIIS-AM 3.8; KROQ-AM and KGBS-AM 2.3; KMPC-AM, KRLA-AM and KIQQ-FM 1.6; KGIL-AM, KHLH-FM and KLOS-FM 1.2; KMET-FM, KIEV-AM, KDAY-AM, KPFK-FM 1.0; KNAC-FM, KBCA-FM, KNX-FM, and KPPC-FM .67; and KAGB-FM and KUSC-FM .33.

Stations influencing album sales, in order, were: KMET-FM 17 percent; KLOS-FM 10; KBCA-FM 7; KGFJ-AM 5, KNAC-FM 4; KHJ-AM 3.9; KFAC 3.8; KDAY-AM, KKDJ-FM 3.5; KROQ-AM, KRLA-AM, KPPC-FM, XPRS-AM, KUTE-FM and KJLH-FM 3.7; KAGB-FM, KIIS-AM, and KNX-FM 2.4; KIQQ-FM 2.2; KFI-AM and KPFK-FM 1.9; KGIL-AM and KLAC-AM 1.6; KYMS-FM and KRTH-FM 1.4; KPOL-AM 1.3; KMPC-AM 1.2; KEZY-AM and KIEV-AM .5; KGBS-AM .3; and KWIZ-AM .3.

The most-listened-to radio stations, in order, were: KHJ-AM, KMET-FM, KLOS-FM, KKDJ-FM, KGFJ-AM, KDAY-AM, XPRS-AM, KBCA-FM, KIIS-AM, KROQ-AM, KRLA-AM, KNAC-FM, KEZY-AM, KFAC-AM, KRTH-FM, KUTE-FM, KJLH-FM, KPPC-FM, KIQQ-FM, KLAC-AM, KNX-FM, KMPC-AM, KAGB-FM, KGBS-AM, a tie between KOST-FM, KNOB-FM, KWST-FM, KXTZ-FM, KJOI-FM, and KPSA-FM; KPOL-AM, KPFK-FM, KGIL-AM, KYMS-FM, KFI-AM, KBIG-AM, KWIZ-AM, KIEV-AM, KFOX-AM, KUSC-FM, and XTRA-AM and others.

Preferred DJ's

The most-listened to AM air personalities, many of whom are no longer with the stations in Los Angeles that they were with at time of survey, were: Wolfman Jack, Robert W. Morgan, Don Steele, a tie between Dave Hull and Dick Whittington, and the Magnificent Montague.

The most-listened to FM air personalities, in order and several of whom are no longer with the Los Angeles stations that they were with at time of survey, were: Dr. Demento, Steven Clean, Mary Turner, B.M. Reed (all with KMET-FM); Rick Holmes, then with KBCA-FM; and R. McGrew with KJLH-FM.

Next week: Charts depicting buying habits and listening habits for record buyers in Los Angeles.

Shelter Records spent three days last week at Capitol experimenting with its new four camera, four recorder video bus. The bus, custom built for the label, was used in some experimental taping of **Mary McCreary** and **Phoebe Snow**. Working the audio-video controls of the bus was Shelter president **Denny Cordell** and sitting in on the sessions was the other half of the Shelter ownership team, **Leon Russell**. ... **Babatunde Olatunji** canceled his matinee and evening benefit at New York's Philharmonic Hall Sunday (23) because of "unforeseen circumstances and lack of adequate financial support." ... **Larry Coryell's** new band the Eleventh Hour received a 10 minute standing ovation at the Olympia Theater, Paris, part of their current European tour. ... **Richard Harris** has set back the start of his concert-reading tour from Oct. 16 to Nov. 7 because of a delay in filming his current movie, "99 and 44/100 Percent Dead."

While rock audiences will travel hundreds of miles by bus, car or thumb to catch their favorite acts, classical devotees will have a somewhat more elaborate opportunity to travel for music with the projected "Opus III," a "Music Festival at Sea" being held Oct. 12-19 aboard the T.S.S. Fairsea. The ship sails from L.A., cruises down the coast to Puerto Vallarta and Mazatlan, and returns to L.A. after evenings of music provided by **John Browning**, **Jakob Gimpel**, **Horacio Gublerrez**, **Daniel Heifetz**, **Jerome Lowenthal**, **Anna Moffo**, **Roger Patterson**, **Charles Treger** and **Christine Walevska**.

John Green is acting as host. The tour is being organized and passages booked through Sitmar Cruises and Exprinter International.

★ ★ ★

Sept. 6-8 marked ABC Records' fall sales and promotion meetings, conducted in L.A. at the Century Plaza by president **Jay Lasker**. Eight members of ABC/Dunhill International attended, with representation from Germany, Japan, England and Holland. The entire field sales and promotion staff were also on hand for meetings hosted by Lasker, **Marv Helfer**, vice president, artist relations and other top execs.

Highlights for the ABC meetings included appearances by label artists, including **Albert Brooks**, **Sonome** and **Johnny Carver**, while other artists on hand included the **Four Tops**, **Emitt Rhodes**, **Richard Harris** and producers **Dave Crawford** and **Charles Wright**. A film showing the highlights from Impulse night at the Montreux Jazz Festival was also screened, with Impulse's **Ed Michel** giving a preview of that label's scheduled jazz singles and the concept behind them. ... A&M's **Keith Hampshire** debuted his new CBC-TV variety show, Music Machine, on Saturday (22) with a program including the first North American performance by the **Rolling Stones** since their last Ed Sullivan appearance. The Stones played their new single, "Angie," while other spots included Hampshire performing and **Billy Preston** doing a turn for the cameras.

Alice Cooper's new album, "Muscle Of Love" will be marketed in a brown corrugated cardboard box, designed by Pacific Eye and Ear who also designed Cooper's previous albums, "School's Out" and "Billion Dollar Babies." Cooper was in Los Angeles completing recording the LP which is set for a Nov. 15 release.

Silver & Hawk Tee Off Label

BUFFALO, N.Y.—Lenny Silver, veteran record/tape wholesaler who bought out Steve Brodie as a partner in Best & Gold Dist. and Transcontinental Record Sales, a one-stop network in the Mid-East, eight months ago, has formed a record label, Amherst Records, in conjunction with Vern Hawk, who operates Ambat records, Cincinnati, a division of TRS.

Silver is currently setting up national distribution which already includes: Best and Gold; Alpha, New York; and Action, Cleveland. First release is a single, "Summer Love" by John Culliron Mahoney, with an LP by the same artist coming in two weeks.

RCA 'Q' Disks

• Continued from page 3

tics and promoting a more favorable potential for the discrete record.

The albums include Eugene Ormandy conducting excerpts from Tchaikovsky's "The Nutcracker" and the Quadratic version of "Hair."

Is the president of a leading record company shopping for another deal after his recent attempt to restructure his own financial deal fell through? ... In New York recently for an engagement at the Bitter End, Elektra-Asylum's **Linda Hargrove** visited **Dave Herman**, morning disk jockey on WNEW-TV, and took a spin in his pride and joy, a 1964 Volvo B-18. ... "Mama" **Cass Elliot** hates to be called Mama. ... **Lamonte McLemore** of the 5th Dimension has been assigned photo editor of the new men's magazine "Genesis". ... **Fabian Forte** of the 50's bares all in this month's "Playgirl". ... **Steve Metz** of Sunburst Records and former Doodletown Piper, **Wendy Klor**, were married Sept. 8. ... **Mark James**, who wrote **Elvis Presley's** '69 gold smash "Suspicious Minds", has penned the Memphis millionaire's latest single, "Raised on Rock". ... **Perry Como** will do a guest shot on the **Julie Andrews Show** to be taped in London the end of October and will air on ABC-TV Nov. 16. Como's Christmas special for Kraft will be taped in Los Angeles Nov. 10 for airing a month later over CBS-TV. Next year Como will do three TV specials for General Telephone and Electric; an Easter show, a show in September and a Christmas show. **Nick Perito** will be arranger-conductor for all of the singer's specials. ... **Vic Damone** has an offer from Playgirl magazine to be its nude centerfold a la **Fabian**. ... **Frankie Laine** set for a European tour next year which will coincide with the European release of a Greatest Hits album. ... The **King Cousins** set for a Las Vegas nightclub debut. ... **Ray Anthony** revamping his act for Las Vegas.

Five hundred **Engelbert Humperdinck** fan clubbers joined him for lunch during their national convention at the singer's Universal Studio Amphitheater week. ... **Moody Blues** cuts to be used as background at Massachusetts Planetarium. ... **Billy Eckstine** touring the U.K. ... **Helen Reddy's** father, Max, died in Australia only two months after Helen's mother. ... **Elton John** gross \$299,376 in three S. California cities. ... **Martin Mull** emceeds Warner's first fall release film/video-tape presentation. ... **Eric Weissberg and Deliverance's** Ebbett's Field concert broadcast over Denver, Col. radio station WMEI. ... **Whiz Kids**, DiscReet label's first singles artists, are from Long Beach and were formerly titled **Zeke**. ... **Roy Wood** plays over 20 instruments on his "Boulders" UA solo album, as well as writing, singing and producing. ... **Elvis Presley** back in the movies via a Kung Fu type adventure drama displaying his own karate prowess and set to be filmed later this year in Hawaii. ... **Bill Justis**, the arranger-producer, has moved to Nashville from his Los Angeles holdings. Justis is doing much work with **Fred Foster**, Monument founder-president. ... Stax artist **Eddie Floyd** in New York recalling the days when "taking care of business" meant recording in Memphis with the late **Otis Redding**. ... **Jack Killion**, publisher of Country Music magazine, is producing a syndicated news column for newspapers. ... Is a chain store operator ready to break into a co-related luxury field soon? ... **Katja Epstein**, UA Germany thrush, has recorded her hit, "Star of Mykonos," in English with U.S. and U.K. singles set for immediate release. ... Artwork still holding up the release of **Ringo Starr's** next solo effort featuring his three famous friends among others.

ASCAP Membership Meet

• Continued from page 3

uated credit of performance schedule for children's TV programs, based primarily on day of the week and time of day. The move into moppet video programming joined other ASCAP moves into more specialized music fields, like public TV and educational music sources, where Adams indicated negotiations for rate payments were continuing successfully.

Hotel Rate Hike

Adams also stated that there was good possibility that ASCAP would gain larger payments from hotels and motels using music. He said that the American Hotel and Motel Asso-

ciation, which counsels its individual members but does not make decisions for them, would probably recommend to its members that they agree to higher ASCAP rates. He said that hotels and motels using under \$1 million for music would probably sign blanket pacts, while individual negotiations would be made with hotels, spending over \$1 million annually.

Adams said that 501 writers had joined the society since Jan. 1, bringing that total to 16,135, while 269 publishers joined, bringing publishers to a total of 5,787 or an aggregate total of publishers and members of 21,922.

Finkelstein Fete SRO

• Continued from page 3

passed and changed to allow ASCAP to operate legally.

Radio Web Battles

He recalled the first litigation against a New York case, where in the Supreme Court ruled that use of music required that the society be paid. He spoke of the difficult days in the early forties when the radio

networks' boycott of ASCAP reduced total society income from \$7,250,000 in 1940 to \$6,000,000 in 1942.

Finkelstein disclosed that during his entire 30-year tenure with ASCAP he took an apartment within walking distance of the ASCAP New York office, remaining there five work days and seeing his wife only over weekends. "It will be good to be home finally," he said.

SINGLE AND NOW A NEW LP.

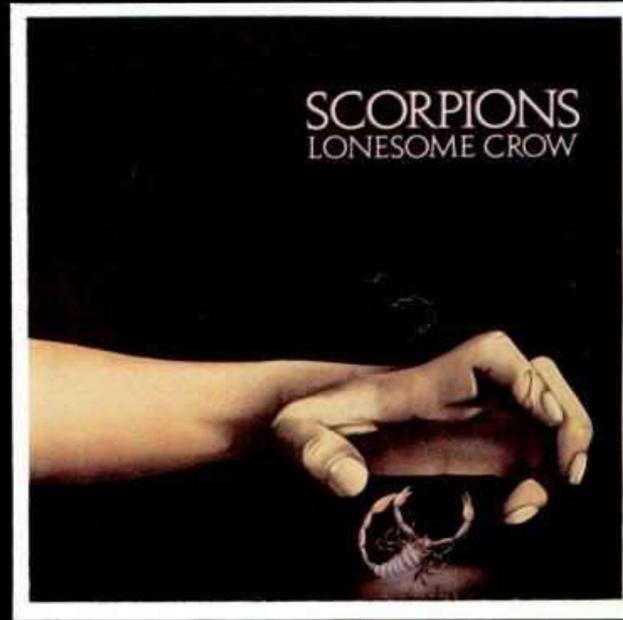
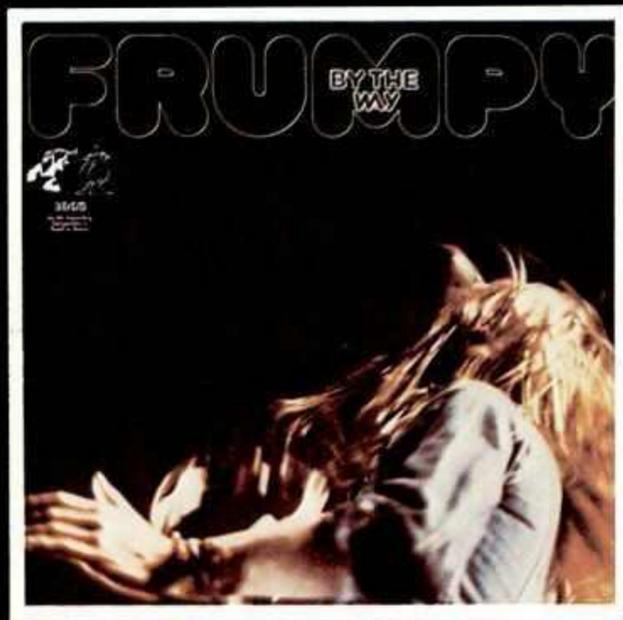
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WATCH FOR THE UP AND COMING TOUR OF

EPITAPH

(Scheduled to begin on November 1, 1973)
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