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 TAPE/AUDIO/VIDEO PAGE 77
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Billboard

Solons Consider Tariff Raise After \$\$ Slash

By MILDRED HALL

WASHINGTON — Interest in the temporary therapy of a 10 percent dollar devaluation to aid the U.S. \$6 billion trade deficit is fading here, as congressional leaders take up much stronger medicine — namely, the President's request for authority to impose higher tariffs, or selective import taxes when a particular U.S. industry is threat-

ened with disruption from a particular foreign exporter. The legislation might include the right to impose the controversial device of setting import quotas.

Both President Nixon and Treasury Secretary George P. Shultz made it clear in a joint Feb. 12 appearance, that monetary devaluation alone could not remedy the deficit. They explained that the dollar devaluation was only a temporary measure, and only a minor aspect in their hoped-for reform in international money exchange, and a freer, fairer international trade policy all around. In fact, a number of economists here predict an end to fixed rates for currency exchange, in favor of letting them find their own level in the marketplace, like prices.

"Devaluation of the dollar is at best only a temporary solution of the problem," said the President. "That is why trade legislation must follow." He said U.S. trade negotiators need the "threat of import restrictions" to be in a position to bargain harder in world markets and among international currencies. The President emphasized most strongly his desire for

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U.K. Research Board to Poll Buyer Market

By BRIAN MULLIGAN
 Staff Member, Music Week

LONDON—Plans for the first regular wide-ranging independent survey of record sales, listening and reading habits at consumer level have been completed by the British Market Research Bureau. First report will be available in June and will continue thereafter at quarterly intervals, with an annual report provided to cover the 12 months to February 1974.

Apart from BMRB's continuing research into consumer purchases, market surveys giving specific information on sales and the stimuli which prompted them are conspicuously and sadly absent in Britain, although occasional samplings, such as the recent investigation conducted on behalf of Radio Lux-

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**Profits, Prices,
 Audio & Videotape:
 Covered in a Special
 NARM Section
 This Week.**

Disk Firms Rally; Interest Wall St.

LOS ANGELES—"This could be the start of something big." That's the way a good many people on Wall Street are talking on the heels of a market rally involving record companies.

The painful recollection of the big losses sustained during the market debacle of 1970 and 1971 has led many analysts to look cautiously at the music industry. But the picture is rapidly changing.

Business continues to recover in the music industry, many analysts feel, and all agree that the recovery will remain moderate in the months just ahead and gain momentum as 1973 unfolds.

Recent earnings reports, company statements and annual reports indicate an upsurge.

For example: —Warner Communications Inc. (Warner Bros. - Atlantic - Elektra Records) increased earnings more than 25 percent during the year in the record and music business to a \$214,513,000 from \$170,868,000. In the quarter ended Dec. 31, records, tapes and music publishing accounted for \$61,417,000, an increase from \$53,177,000 a year ago.

For the year, records, tapes and music publishing accounted for

more dollars (\$214,513,000) at Warner Communications than theatrical film rentals (\$144,292,000), television film rentals (\$49,030,000), publishing and related distribution activities (\$66,461,000) and cable television (\$24,306,000).

(Continued on page 8)

NEC: Shifts in Buying Tastes

By SAM SUTHERLAND

CINCINNATI—Striking shifts in campus talent buying tastes underscored activities at the 13th Annual National Convention of the National Entertainment Conference. Student delegates responded to the NEC's "Experiment in Quality" by showing strong support for classical, jazz and country artists, as well as continued interest in lecturing programs, video and film.

Both students and professionals also displayed a relatively business-like attitude, characterized by fewer after-hours disturbances and

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Harrison Files Piracy Suit; 2 Nets Comply

By RADCLIFFE JOE

NEW YORK—Two major television networks—the American Broadcasting Co., and the New York News and WPIX Inc., owners and operators of WPIX-TV, have agreed to cease and desist from advertising on radio and television allegedly illegally-duplicated

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Holzman/JVC Strive For Discrete Adoption

By CLAUDE HALL

LOS ANGELES—The Warner Bros.-Elektra-Atlantic group of labels is mapping an educational campaign to support their decision to issue product in the CD-4 discrete quadrasonic system — announced officially Tuesday (20) here. Jac Holzman, president of Elektra and head of WEA's joint engineering committee, will issue a booklet on quadrasonic and the various systems at the annual convention here this week of the National Association of Recording Merchandisers. The booklet will also be made available to record stores. Elektra Records will also set up a sound exhibit room in New York and invite record dealers in for educational briefing sessions on 4-channel. The WEA move to discrete quadrasonic was reported exclusively in Billboard, Jan. 20, 1973.

By May, all three labels will have 24 albums in quadrasonic on the market, Holzman said, and the

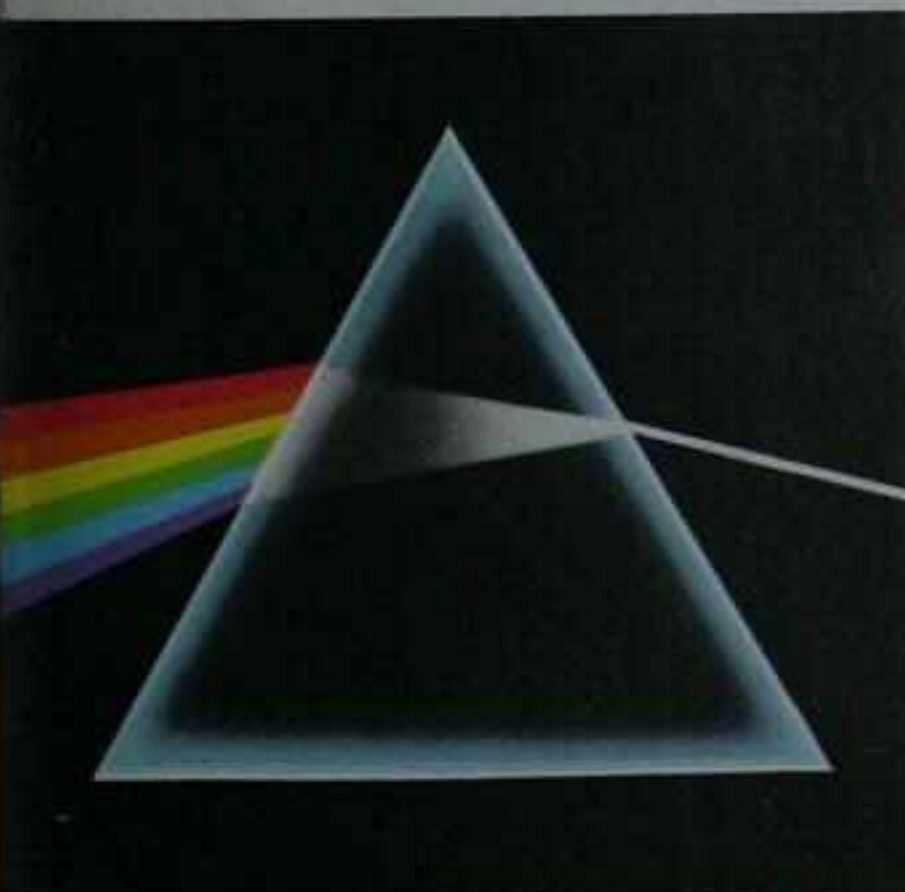
(Continued on page 10)

LOS ANGELES—JVC America is opening its doors to anyone for quadrasonic. The duties of its new master cutting office here, just announced officially Tuesday (20), will include teaching other record operations about the discrete CD-4 quadrasonic system.

JVC America, headed by Takashi Masuda, is a subsidiary of Victor Company of Japan and a master cutting facility is being set up in the RCA Records building here with full operation expected by April 15. Jim Mochizuki, director of JVC America, said that if a record company has a lathe, "we'll teach them how to cut quadrasonic masters and even sell them the modified electronics to change their stereo lathe to quadrasonic."

JVC America has spent more than a third of a million dollars in setting up master cutting operations here. By operating the machine around the clock with three shifts of engineers, the maximum

(Continued on page 10)



FOLLOW THE SPECTRUM
 THE DARK SIDE OF THE MOON . . .

(Advertisement)



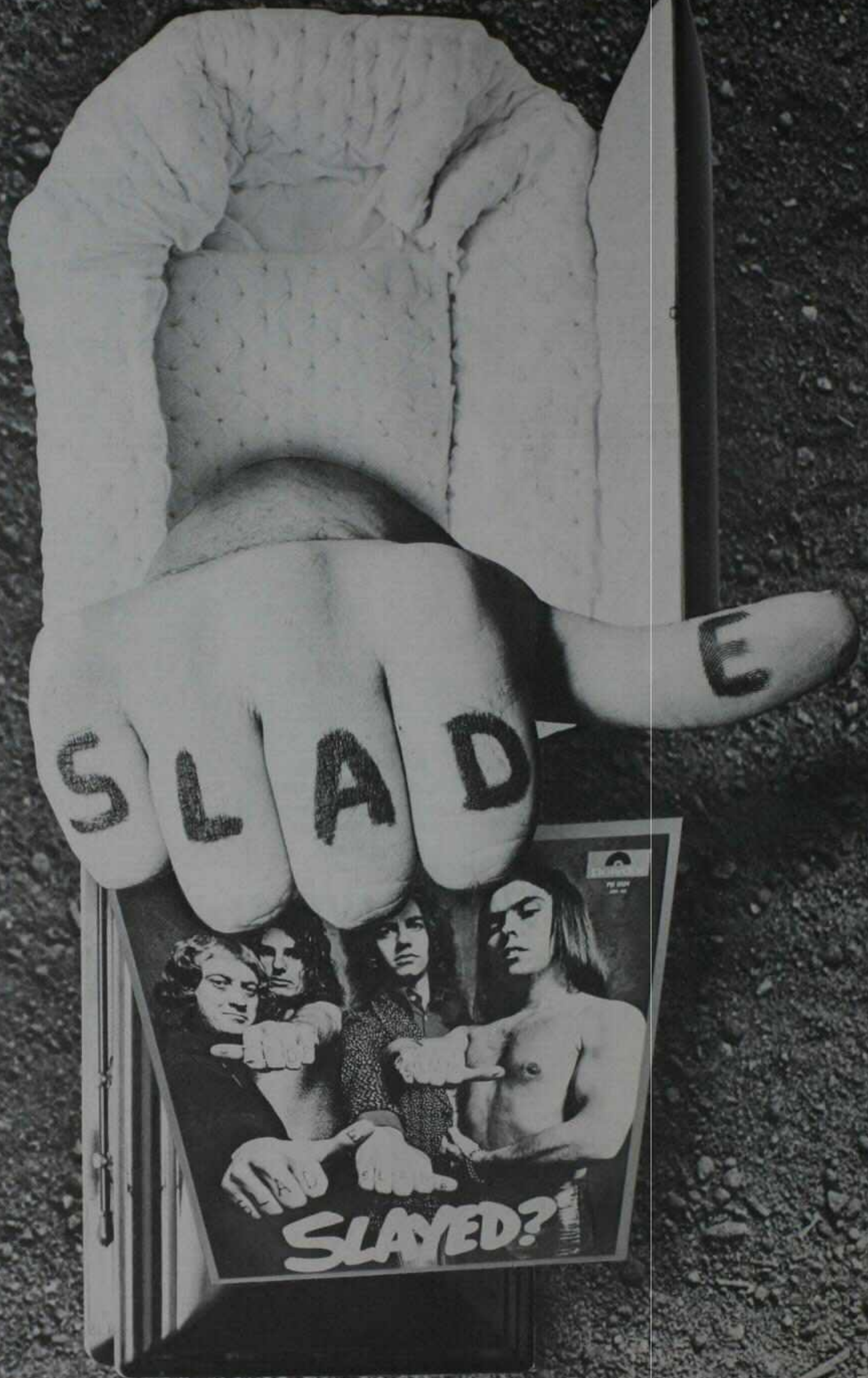
Bob Seger is killing us loudly with his songs, a solid slug of which can be found on his new Palladium/Reprise album, "Back in '72" (MS 2126), recorded in Muscle Shoals, Alabama, and at Leon Russell's Paradise Studios in Oklahoma.

(Advertisement)

(Advertisement)

Opening soon in the sound track section of your favorite free-thinking record store is Warner Bros' DEEP THROAT album. For adults only, it sports a full color booklet of stills from the current rave film. Snatch a copy.





SLADE. Their divine mission is to wake the dead.

And they're waking the dead all over the world with their latest transcendent hit.

'Gudbuy T' Jane'

from the hit album

'SLAYED?/SLADE'

If your sales are dead, we've got the sounds to wake 'em!

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polygram (Incorporated), Inc. Made by Polygram (Canada) Inc.



Catalog to Get Full MCA Push

LOS ANGELES—Although MCA Records racked up four gold singles and 12 gold albums in the past year and profits have been extraordinary, according to label president J.K. (Mike) Maitland, the record company is also making new inroads into "mining" what has to be one of the greatest record catalogs in the entire industry.

"We are a catalog company with a large number of world-renown artists to sell," he said. "We're just getting started on mining our catalog, which has been let go for a while because we had to concentrate on developing new acts and establishing them."

Now that the roster of current artists has been refreshed over the past year, Maitland has hired Milt Gabler, one of the most esteemed executives of the old Decca label with a history dating back to around 1935 with the company, to repackage material. "Gabler has already done some repackaging and he was so successful with it that we brought him back to do more," Maitland said. Leonard Feather, the jazz authority, has also been retained to repackage some jazz and soul albums, a return trip also for him because he'd assembled several projects for the company years ago. Feather has already put together some albums, with 12 slated by the middle of the year and hopefully more before the end of the year.

Of course, the main emphasis of MCA must be on new product. And this is why Maitland recently signed to distribute Rocket Records, headed by Elton John, Bernie Taupin, John Reid, Stephen Brown,

and Gus Dudgeon, in both the U.S. and Canada. Elton John, of course, will continue to be an artist for MCA Records. His "Crocodile Rock" single was one of the most recently Gold Disks achieved by MCA, as was his "Don't Shoot the Piano Player" album. Reid is John's personal manager and he will be president of Rocket Records.

Track Records is another distribution deal, while Sounds of the South, the new Al Kooper project, is a partnership deal.

The catalog material, which will

be a special project during the next few months, will include Al Jolson, Billie Holiday, Judy Garland, Bing Crosby, the Mills Brothers. But Maitland and vice president of sales Rick Frio pointed out that they were not just re-issuing material, but pushing total repackaging concepts—all on the MCA label. MCA's double record sets, for example, are being converted to a twofer concept with new numbers and will be on the MCA label. Twofer LP's and tapes will have suggested list prices of

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Capitol to Bow Soul Wing in Mid-'73

By BOB KIRSCH

LOS ANGELES—Capitol Records here has initiated an r&b wing "which will be committed to building a strong black roster for the label in r&b, pop and jazz and will have product available by late spring or early summer," according to Larkin Arnold, general manager, r&b.

Arnold likened the new wing to the Capitol country wing, which while using existing promotion and marketing resources and retaining the company logo, coordinates all activities of specialized artists.

"We feel that to effectively penetrate a market such as soul," Arnold continued, "a central division is required within the company." At least three or four promotion and salespeople specializing and experienced in black product will be brought in to help the wing. Arnold will also be using independent producers with r&b "track records" as well as staff producers. Negotiations are currently under way with several acts.

"The wing will give us an 'in' for breaking certain acts that may eventually become popular on pop, jazz and MOR charts as well as the soul charts," Arnold said. "We will also be servicing the small but very important r&b radio stations with product under the Capitol logo, which we have not always been doing." (Capitol has had some experience in r&b through its distribution of the Invictus label, which is reportedly going to change hands.)

Black Involvement

The wing, through the label, will also help sponsor tours of its artists through areas Capitol artists have rarely, if ever, visited. Arnold also feels this is a way to get Capitol product into retail locations it has not been displayed in before, as well as a means by which to get salesmen into new areas and the label to deal with new promoters. He also hopes to get the black community involved with the label, through means such as black photographers and black-owned public relations firms.

Bell Hikes LP Dist. Prices; MCA Tape Up

LOS ANGELES—Bell Records announced a distributor price hike last week that brought its pricing into the median price the distributors are paying.

The price increase was as follows:

Sugg. List	Old Price	New Price
\$4.98	\$2.05	\$2.14
\$5.98	\$2.417	\$2.516
\$7.98	\$3.40	\$3.43

MCA announced an eight-track distributor price increase from \$2.61 to \$2.68.

Big 3's Two Bidders

NEW YORK—MGM and the New York Times are understood to be neck-and-neck in bidding for the Robbins, Feist and Miller catalog. Sale consummation is said to be within 10 days of closing.

Initial release will be both singles and LP's. Black artists currently on the label will also become involved with the wing.

"We are looking at this from the long-term vantage point," Arnold said. "It's not going to be an overnight thing. But new acts do need daily exposure in specialized markets and this is one way to give

A&M Semi-Annual Deletion Destroys Only 50,000 LP's

LOS ANGELES—In January, during its most recent twice-a-year housecleanings, A&M destroyed some 140,000 discontinued pieces rather than selling them as cut-outs. This figure includes both records and tapes, though approximately 90,000 units were simply jackets for albums which never got pressed.

Although A&M only made public announcement of its policy to scrap all cutouts only during a statement by co-owner Jerry Moss celebrating the label's 10th anniversary last September, A&M has never systematically sold off its discontinued product.

In what may be a unique position among major record companies, A&M briefly investigated cut-out merchandising during the mid-'60s and decided they found the entire business distasteful. Gil Friesen, A&M vice president, explained, "What we enjoy at this company is the business of making and selling new records, not squeezing extra cash from our less successful releases."

Describing the system by which A&M scraps its cut-outs, sales

RCA, M'Media In U.S. Pact

NEW YORK—RCA Records will now manufacture and distribute all Metromedia Records product in the U.S. In a joint announcement issued by Jack Wideman, Metromedia president, and Mort Hoffman, division vice president, commercial operations, RCA Records, the agreement was set as effective immediately.

Ambat Records In New Quarters

CINCINNATI—Ambat Records, one of the largest rack jobbers in the area and wholesale distributor on all labels, last week moved into new quarters at 2350 Gilbert Ave., where it occupies four times the floor space of its former location. To celebrate the occasion, Ambat bossman Vern Hawk played host to more than 300 music men, record executives and their wives and friends at an open house party on the premises Sunday (18).

Among those in attendance was Leonard Silver, president and general manager of Transcontinent Record Sales, Inc., Buffalo, which operates six divisional branches, of which Ambat is one. Transcontinent recently opened a new branch in Jersey City. Another is slated to open soon in St. Louis, Silver said.

FTC Urges Clubs To Follow Ruling

By MILDRED HALL

WASHINGTON—The Federal Trade Commission has warned record and book clubs to follow its proposed rules for use of negative option plans, even though a date for compliance has not yet been set. The commission formulated the rules in February 1972, but a court challenge to the FTC's rule-

making authority has delayed putting them into effect formally "for an indefinite period of time." (Billboard, Feb. 19, 1972.)

Because of complaints, the commission came close to banning the negative option plans, which hold a subscriber-member responsible for a mailed item unless he has given the club timely notice that he is rejecting it. But it was decided, instead, to protect the consumer by rules requiring full disclosure by clubs to members, and setting a period of at least 10 days in which the subscriber could send in refusal notices. Substitutes would be prohibited without express consent of the subscriber.

The rules require that all promotional material clearly disclose the terms of the plan, and in addition to the 10-day minimum given for refusal, the club would have to give full credit, and guarantee postage for any items returned by a subscriber who was not contractually obligated to accept it.

The Federal Trade Commission warns subscription-sales operations that even though no definite effective date has been set, the Negative Option Rule "constitutes an expression of the Commission's view of what should be the application of Section 5 of the FTC Act concerning promotional disclosures and operating procedures to be followed by pre-notification negative option markets."

Other aspects of the rules deal with the subscriber's right to be told explicitly of any minimum quantity buying requirements; his right to cancel membership any time after completing his contract; whether billing charges will include postage and handling costs; the

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it to them. We will be able to help coordinate some of the spending of ad and promotional monies and channel some of it into this wing. Basically, we feel that Capitol must cover, in full, this extremely important segment of the market."

Arnold is an attorney who has

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Court Rules Modern Wins Vee Jay Tapes

CHICAGO—Modern Distributors, Los Angeles, was awarded the assets of the estate of Vee Jay Records, including master tapes, by a three-judge panel of the U.S. Court of Appeals here last week.

The judges, Luther Swygert, Roger Kiley and Walter Cummings, also awarded \$7,500 to Modern, which it ordered to be paid by the defendant, Leonard Wolin and Consolidated Distributors. The court ruled that Modern had fulfilled its agreement to pay \$50,000 for the assets in a July, 1967, contract.

Still pending is another federal district court suit filed in 1969, wherein Modern is contesting with Consolidated over ownership of the assets of Exodus Records, which label was started by E.G. Abner II, former Vee Jay president, after Vee Jay went into bankruptcy. Modern states it paid \$100,000 for these assets, which, it alleges, include more Vee Jay masters.

Richard Shelton of Wallace, Shelton, Kleinman, Kalcheim and Curoe, Chicago, represents the plaintiff.

Gopher Prods. Moves Base

CARSON CITY, Nev.—Gopher Products Corp., suppliers of record mailing envelopes and retail divider cards, has moved here after 10 years in Berkeley, Calif.

Warren Perkins, president, says the firm has doubled its warehousing and office space to 5,000 square feet. Gopher is a self-sustaining operation from silkscreen printing through collating.

Gopher offers 8,000 different artist and repertoire category titles in eight different styles.

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Major Labels' Branch Trend

LOS ANGELES—The past 12-month swing toward branch operation as opposed to independent distribution is manifest in the geographical chart below. It sets forth the locations in the 50 states, using the following descriptions: 1) sales offices (SO); stocking branches (SB); and warehouses-depots (W); and independent distribu-

tion (I). According to the 1972 chart performance recapitulations (Billboard, Feb. 17), the labels housed as below, did 66.9 percent of the LP/tape business and 56.1 percent of the singles business.

	London	WEA	UDC	Capitol	Col.	ABC	Dunhill	RCA	MCA
BOSTON	SB	W	SO	W	SO	SB	SO	SO	SO
HARTFORD			SO		SO	I			SO
NEW YORK	SO	W	SO	SO	W	SB	SO	W	
N.J. PLANT					W		W		
PHILADELPHIA	I	W	SO	SO	SO	I	SO		
SPRINGFIELD									SO
BUFFALO						I	SO		
BALT.-WASH.	I	SO	SO		SO	I	SO	SO	
BETHLEHEM, PA.				W					
CLEVELAND	SO	W	W	SO	SO	I	SO	W	
DETROIT	I	SO	SO	W	SO	I	SO	SO	
INDIANAPOLIS							W		
CHICAGO	SB	W	W	W	W	SB	SO	W	
TERRE HAUTE					W				
CINCINNATI		SO	SO		SO	I		SO	
MINNEAPOLIS	I		SO	SO	SO	I	SO		
ST. LOUIS	I	SO	SO		SO	I	SO	SO	
PITTSBURGH							SO	SO	
PICKNEYVILLE								W	
DALLAS	I	W	W	W	W	I	W	SO	
HOUSTON	I	SO	SO		SO				
EL PASO	I								
PHOENIX	I	SO							
MEMPHIS	I		SO				SO		
ATLANTA	W	W	W	W		W	W	W	
CHARLOTTE	I		SO			I			
MIAMI	I	SO	SO	W	SO	SO	SO	SO	
NEW ORLEANS	I					I	SO	SO	
LOS ANGELES	SB	W	W	W	SO	W	W	W	
SANTA MARIA, CALIF.						W			
SAN FRANCISCO	SO	SO	SO	SO	SO	SO	SO	SO	
SEATTLE	I	SO	SO		SO	I		SO	
DENVER	SO	SO	SO		SO		SO	SO	
GREAT FALLS	I		I						
HONOLULU	I	I	I	I	SO	I	I	SO	

RIAA to Give Disks To the White House

Industry Association of America will present a White House Record Library of 2,000 long-playing records to Mrs. Richard Nixon at special ceremonies in the White House on March 20. A reception hosted by Mrs. Nixon will follow the presentation with members of Congress and the Administration attending.

Also attending the special function will be the five-member commission that selected the recordings and was appointed by Mrs. Nixon after consultation with music critics and advisors, record librarians and members of the recording industry.

Members of the commission are: chairman, Willis Conover, director

of the Voice of America's "Music USA" worldwide radio programs; Paul Ackerman, music editor of Billboard; Irving Kolodin, music critic and associate editor of Saturday Review; Johnny Mercer, songwriter, lyricist and four-time winner of the Academy Award, and Helen Roach, former professor at Brooklyn College of the University of the City of New York and an authority on spoken recordings.

The White House Record Library is divided into five basic categories: popular; classical; jazz; folk, country and gospel; and spoken word. William Schwann, publisher of the Schwann Record & Tape Guide, will soon make available to the public, at cost, a catalog of the collection.

Canadian Label Probes U.S.

LOS ANGELES — Avenue of America will use four major mass merchandisers in a five state area to launch its first full probe of the domestic market.

The Canadian publicly held company is teaming with Sears, Montgomery Ward, W.T. Grant and Super X Drugs in promoting a new three-record set, "Grammy Awards 1973" in mid-March for one month.

States involved in the program include Ohio, Indiana, Kentucky, Virginia and West Virginia, explains Elliott Klein, the company's regional merchandising manager. The LP featuring the Alan Caddy Orchestra and Chorus will be released simultaneously in the U.S. and Canada with a \$5.95 price (\$9.95 for a three 8-track cartridge set).

The label which has offices here and in Toronto, will, for the first time, assign four of its salesmen to spend the month touring medium sized cities in the five state area. Klein estimates around 500 stores will participate in the U.S. program. Radio and television commercials, recorded in Toronto, will be used, with in-store displays provided to retailers.

Warehouse facilities will be rented in Charlotte, N.C., for the program. The LP features 40 Grammy-nominated songs.

Last December, the company experimented on a small scale with two albums, "Rock On" and "Love On," in Florida and Georgia using the Grant and Super X chains.

The emphasis on breaking into the American market falls in line with the Canadian industry's announced goal of creating music for the international marketplace, Gary Salter, Avenue's general manager, explains. With Avenue specializing in cover budget albums, its second

label, GAS, is building a pop artist roster whose music is being geared initially for Canadian and American audiences. GAS is a full price pop line.

Abraham's Children, a hit act in Canada, has already been placed with Buddah for distribution, with its first single "Gypsy" gaining airplay in both countries.

The intention is to place other artists signed in Los Angeles and Toronto with American firms under production deals, Salter says. GAS has added the following acts: Rose, a rock quartet; Side Effects, a Los Angeles soul act of eight people; plus individual singers Robbie Rae, John Bennett, David George, Doug Billard and Charlotte. John Stewart, a former producer of the Bee Gees and Deep Purple, is working with Rose.

Already in release in Canada are singles by Robbie Rae, John Bennett (formerly with Edward Bear), Side Effects and Charlotte. Albums scheduled for release within the month will be by Abraham's Children, Rose and David George.

IRS Tax Lien of 333G vs. L.A. Distrib; Other Cos. Hit

NEW YORK — The Internal Revenue Service has filed a tax lien for \$333,000 with the Los Angeles County Recorder's Office against Arpad Loecsey, a/k/a Art Goldman and Jerry Schwartz.

Loecsey's firm, Audio Specialties Distributors, was raided last January by FBI agents and officers of the LA Police Dept., who seized more than 75,000 allegedly pirated 8-track cartridge tapes, a quantity of allegedly pirated cassette tapes, and duplicating equipment (Billboard, Feb. 3).

The IRS is said to have impounded Loecsey's personal bank account, as well as a number of checks payable to Loecsey that were seized during the raid on his office.

A senior U.S. District Court Judge for the Northern District of Alabama has issued a preliminary injunction against illegal duplication of recordings by S&S Distributors, Inc., and Robert B. Sandlin, in an action brought for copyright infringement by Fame Publishing Co., Inc.

MCA Dist. Files Suit vs. Vogue

LOS ANGELES—MCA Distributing has filed suit against Vogue Books and Records, Vogue Records Distributing, William J. Bowers and Charles Ramsey in Superior Court here seeking collection of an unpaid \$20,000 promissory note for records and tapes allegedly signed Sept. 24, 1971 by Ramsey.

The suit claims that Vogue Distributing was "not adequately capitalized" and existed as a "mere shell and naked framework" for the other defendants.

Labels and Distributors Form NAIRD; Eye Combined Efforts

By JOHN SIPPEL

MEMPHIS—The "little people" in the record industry, labels that "make records because we love the artists and the material wasn't otherwise available" and distributors who are musicologists or retailers "and started handing labels in the area because our customers couldn't get them," formed the National Association of Independent Record Distributors at the Passport Inn here Feb. 17-20.

NAIRD's charter calls for co-chairmen, George Hocutt of Rare Records, Glendale, Calif., was elected distributor chief, while Chris Strachwitz, Arhoolie Records, Berkeley, Calif., was label representative. Others elected were: Mrs. Ellen Thomas, Tant Enterprises, Detroit, secretary; Gary Seibert, Orwaka Dist., Seattle and Denver, treasurer, and Charlie Mitchell, Tacoma Records, Santa Monica, Calif., parliamentarian.

The embryonic charter reflects some of the small entrepreneurs' problems. It deals with "investigating new accounts to determine if such accounts are in good standing with others in NAIRD." It declares "unfair price discrimination is considered unethical and it's discouraged."

Open discussion and workshops indicated that there is hope for possible cooperation to aid individual members in both categories of business. Manufacturers envisioned a possible central billing and credit function and the eventual purchase of a pressing plant. Labels spoke of banding together and going to larger distributors as a unit. Strachwitz commented that FIND, the national special order firm, had done a good job for him and indicated to him the possible business open to him with better distribution. Arnie Caplin of Biograph argued strongly against the union, stress-

ing that individuality had made the labels present and banding together might destroy that advantage.

Promotion Headache

Both labels and distributors spoke of the hardships of fighting big labels with staffs of national, regional and local promo men. One manufacturer stated that he did no more business than normal on an LP release even though he sent out 2,000 DJ promo copies, an unusual procedure for him. Rounder Records, Boston, said a big seller for their three-year-old label of folk, country and jazz repertoire would be 2,000 yearly. Most of the labels said they did not have exclusive pacts with their artists, merely handshakes to seal the agreement. Mitchell said that Tacoma had recently worked out a profit-sharing deal with its artists.

NAIRD does not plan a national convention again until 1974. A meeting is slated for Denver in September.

Others attending the NAIRD meet were: Kim Goldenstein, Karma Dist., Indianapolis; Mel Albert, Empire State Dist.; Joe Rick and Larry Popolizio,

Stanley Lewis Dist.; Nick Perls, Yazoo Records; Larry Kessler, ESP Dist.; all of New York; and George Buck, Jazzology Records, Fred Levi, Ambassador Records, Raleigh, N.C.; Ralph Chicorel, Pleasure Records, Whitefish Bay, Wis.; Bob Suhr and Dave Green, Skylite-Sing; and Cecil Scaife, Songs of Faith, Nashville.

Jack Kall, Stinson Records, Granada Hills, Calif.; Bob Koester, Delmark Records; Leon Keihart, Antares Dist.; Bruce Iglauer, Alligator Records; Ray Fierlage, Kennara Dist.; and Dave Samuehon, Puritan Records, Chicago; Norm Pierce, Jack's Record Cellar, San Francisco; Lou Ukelson, Vetco Records, Cincinnati; George Hansen, Symposium Records, Minneapolis; Jim Crudington, Hot Line Dist., and Steve LaVere, Bluesline Dist., Memphis; Rick Sargeant, Best and Gold Dist., Buffalo; John Morris, Old Homestead Records, Brighton, Mich.

Charles Freedland, Rebel Records, Mt. Rainier, Md.; Randy Sanders, Southland Dist., Atlanta; Jack Millman and Rusty Wood, Sixtoe Dist., Detroit; Riverboat Enterprises, Cambridge, Mass.; Skip Ferguson, Ken Irwin and Bruce Kaplan, Rounder Records, Somerville, Mass.; Pete Van Ralte and Harold Brody, House Dist., St. Louis; Jim and Conley Cullum, Audiophile Records, San Antonio; Ken Davidson, Audio-Stereo Records, Jacksonville, Fla.; Bill Bacin, Southland Dist., Kerrville, Tex.; Eldridge Johnson III and Pete Joyce, Snake Root Productions, New Orleans; Pete Lowry, Tris Records, New Paltz, N.Y.; Gene Rosenthal, Adelpia Records, Silver Spring, Md.

Executive Turntable

At London Records, as part of the label's expanding marketing and promotion activities, a number of promotions and new appointments have been announced. In the classical field, Dick Buggay has been named to head classical promotion for the East Coast and John Harper has been given the same responsibilities for the West Coast. Harper will also head-up Western promotion activities with the label's independent distributors. Their duties include artist relations, in-store promotion for dealers, radio tie-ins, and servicing of classical critics, reviewers and radio stations. . . . Also at London, Norm Leskiw, regional sales representative for Ohio, Western Pennsylvania and Michigan, takes over the entire territory east of the Mississippi. Bob Small, previously concerned with advertising, will now head the firm's publicity and public relations. And, John Heider, Baltimore-based disk man, has been named to work with national special markets director Paul Livert. He will concentrate on the company's special markets and rack-jobbing areas of business. Prior to joining London, Heider was with ABC Records.



HALL



WEINER



MELVIN

Irving Trencher has been named East Coast sales manager for the Famous Music Corporation. Headquartered in New York, Trencher will be responsible for field sales and the merchandising of all Famous product. Prior to his appointment, he was director of sales for Neighborhood Records and national sales manager for both Polydor Records and MGM Records. . . . Greg Hall has been appointed director, national jazz promotion, at Atlantic Records. Supervising promotion for all jazz product distributed by Atlantic, Atco Records, Asylum Records and Atlantic custom labels, Hall will report to Henry Allen, Atlantic's vice president of promotion. Hall, prior to his appointment, was national promotion director

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Okla. City Tape Fedl. Suit Slated

OKLAHOMA CITY—A March 15 trial has been set for Theodore Dienger, who has been charged with alleged tape bootlegging. Dienger, who gave his address as 2371 Finley Rd. here, faces up to a year in prison and a \$1,000 fine if he is convicted before U.S. Magistrate Charles R. Jones.

The complaint states that Robert L. Bernard, who operates a radio/TV clinic here at 1412 Classen Blvd., told federal agents that he had repaired tape reproduction equipment for Dienger and that Dienger had placed tapes containing an alleged infringement of Neil Diamond's "Walk On Water" in the store. The reproduction equipment, according to the FBI, was contained in three trailer homes located in nearby Diddle, Okla. Bernard testified that Dienger rented part of his store for shipping and receiving equipment used to duplicate tape. Dienger, who used the name, "Ted Danner," locally, sold tapes under the name, "Western States Music Co."



THE TEMPTATIONS and E.G. Abner II, Motown president, at the group's Copa opening in N.Y. (L. to R.) Otis Williams, Richard Street, Damon Harris, Abner, Melvin Franklin and Dennis Edwards celebrates two gold awards. One is the single, "Papa Was A Rolling Stone" and the other, their LP, "All Directions."

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**Bill Quateman's album debut,
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Billboard

The International Music-Record-Tape Newsweekly

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Letters To The Editor

PRSL Replies

Dear Sir,

The front page headline "Common Market Rule Seed Hurting PRS" over the article by Rob Partridge in this week's "Billboard" about the possible future impact of the Common Market on Europe's performing right societies must have caused as much puzzlement among many of your readers as it caused us surprise. Firstly because nobody has yet asked PRS whether it was or considered itself likely to be "hurt" by EEC regulations, and secondly because the article in question did not even purport to explain in what way this might be so.

The main problem discussed in the article arises from the transshipping of records from one EEC country to another. This problem does not affect PRS at all since it does not administer recording rights. As regards performing rights it is too early to judge clearly the long-term effects of EEC conditions on the European societies but one or two things can be said at this stage:

1. While it is true that all the European societies try to keep down their administration costs, it does not necessarily follow that if one society's costs are proportionately lower than another's it will be to the advantage of the latter's members to transfer their membership to the former.
2. All the European societies are owned and controlled by their writer and publisher members. The societies have no interests therefore which are not identical with those of their members.
3. While the EEC societies, including PRS, have already changed (or are about to change) their Constitutions and reciprocal agreements so as to give maximum freedom to writers and publishers in the EEC countries to belong to the society (or societies) of their choice, there are many practical (and a few emotional) reasons why writers in particular will probably prefer for a long time to come to remain members of the society established in their country of residence.
4. Although the EEC societies have acquiesced in the requirement of the EEC authorities that they take freedom to license users in each other's territories, this requirement appears to have been motivated by doctrinaire considerations unrelated to the practical convenience of either the users or the copyright owners. The most important music using body in Europe (the European Broadcasting Union) has gone on record as stating that the last thing it wants to see in Europe is the situation which prevails in the USA where every broadcasting station must necessarily have the license of two, if not three, competing societies.

I hope that the above necessarily brief remarks may help to clarify this rather complex question and to dispel any misleading impressions engendered by your headline.

Yours faithfully,
Michael Freegard
General Manager
The Performing Rights
Society, Ltd.
London, Eng.

'Carmen' Out in Apr

NEW YORK—Polydor's recording of the Metropolitan Opera production of "Carmen," conducted by Leonard Bernstein will be released in April on Deutsche Grammophon. The three-record set will be backed by broadcasts on classical stations, trade and consumer advertising and a billboard in Los Angeles. (Details in March 10 issue, classical page.)

General News

EDITORIAL

Is There a Price?

What's the price of a recording?

Today, no consumer can answer that question with a measure of assurance. So much depends upon where he lives, how hot the price wars rage in his area, that no one really has a clear-cut idea of the price of a recording.

To remind dealers that there IS a suggested list price—in the fond hope that they can be lured from the perils of a "profitless prosperity"—and that they in turn will enlighten their customers of that price, Billboard has added a new feature to its Top LP's & Tapes chart—the suggested list price of recordings in all available configurations.

Executive Turntable

• Continued from page 4

with CTI Records. . . . Recent Phonogram, Inc. appointments include Carmen LaSpina, tape sales manager; Jack Kramer, international and Mid-West assistant a&r; James Brooks, eastern r&b regional promotion; Dan Donovan, Chuck Edwards and Chick Stella, local Chicago regional promotion; Henry Crump, r&b promotion, Southeast; and Leo (Jocko) Carter, regional r&b promotion, Southwest. . . . Marcia Day has opened Day Artists' Management Company in San Fernando, Calif. . . . Bob Weiner has been named to head the new creative division of Shorewood Packaging Corporation, Shorewood Graphics, located in Los Angeles. Weiner's responsibilities will include the development and coordination of creative design concepts for board record jackets and related merchandising materials. Weiner, who joined Shorewood last year as an account executive, was previously merchandising production manager at Capitol Records.

★ ★ ★

Bill Owens, who recently resigned as board chairman of Northwest Releasing, has formed a concert production company based in Los Angeles, Colony Concerts. . . . Ron Umile, former manager of Quicksilver, has joined Chris Wong Management to take over new groups development. . . . Larry Fogel has been appointed professional manager at April/Blackwood Music. He will be responsible for the exploitation of the company's catalog in New York and throughout the South. In addition, he will be reviewing song writers and artists for possible publishing acquisition. . . . Joe Bob Barnhill has been appointed general professional manager of Central Songs, Nashville. Prior to his appointment, Barnhill served as general manager of Song Mill Productions and West Coast professional manager of United Artist Music. Attorney Gerald Gold has joined International Famous Agency. He joins IFA following private practice in New York. . . . At Musical Isle of America, Tony Dalesandro and Sid Melvin have been named vice presidents, respectively, of the firm's Chicago and Memphis branches. Dalesandro had been serving as general manager of the Chicago branch, as well as controller of the branch and MS Distributors, a related independent distributing company. Melvin has been regional manager of the Memphis MIA outlet and general manager of Record Sales Company, a related record distributorship. . . . W. Lane Harris has been appointed director of finance for Nortronics Company, Inc. Previously, he was assistant director of corporate planning at Gamble-Skogmo, Inc. . . . June Colbert has been named promotion director for Bell Records in Memphis and Nashville. She formerly worked for Hot Line Distribution Co. . . . Trans Visual, a film audio corporation headed by TMI's Jerry Williams, has added Ted Cunningham, former general manager of the Memphis Orchestral Society, to its staff. Herbert Moon II has been named a full agent at Queen Booking Corp. Moon, head of the gospel department, will also be selling the agency's acts to promoters world-wide.



GRIEFF



MACK



MEZICH

Barry Grieff has been named A&M Records merchandising director. He had been in sales with National Lampoon Magazine since 1970.

Richard Mack has been set as Columbia Records national soul promotion manager. For the past five years he did national promotion for Atlantic.

Sue Mezich has been named A&M Records Northwest promotion rep and will base in Seattle. She did promotion for ABC Distributors of Seattle for the past three years.

Jack Mishler, veteran distribution executive who once headed his own business in Des Moines, has been appointed regional vice president, overseeing J.L. Marsh branches of Iowa, Kansas City and Denver. . . . Marsh manager appointments include: Darwin Burk, Denver branch; Jim Newhouse, Denver sales. Dave Mount has been transferred to the new Chicago Marsh branch and will direct conversion of that branch to the Marsh system. Larry Ceminsky performs a similar conversion at Marsh's Miami branch.

WE PROUDLY ACKNOWLEDGE THE
NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS
1972 ANNUAL AWARD NOMINATIONS

ALBUM OF THE YEAR
TAPESTRY/CAROLE KING

BEST FEMALE VOCALIST
CAROLE KING

BEST COMEDY ALBUM
CHEECH & CHONG/CHEECH & CHONG
BIG BAMBU/CHEECH & CHONG

PRODUCED BY LOU ADLER

ODE/OD'/NOVN, MIDDLE FRENCH;
A SONG, A LYRIC POEM
MARKED BY NOBILITY OF FEELING
AND SOLEMNITY OF STYLE.



ODE RECORDS INC.

DISTRIBUTED BY A&M RECORDS, INC.

Record/Tape Firms' Annual Reports Titillate Wall Street's Analysts

Continued from page 1

Capitol Industries Inc. (Capitol Records) reported net income of \$1,898,000 or 41 cents a share, on sales of \$37,956,000 for the second quarter ended Dec. 31 compared to net income of \$1,186,000, or 25 cents a share, on sales of \$41,925,000 a year ago. For six months, net income was \$2,081,000, or 45 cents a share, on sales of \$68,057,000 compared to a net income of \$1,262,000, or 27 cents a share, on sales of \$69,490,000, a year ago.

Bhaskar Menon, president and chief executive officer, said that "even though sales in the half-year ended Dec. 31 were marginally (2 percent) below the corresponding period of the previous year, net income before extraordinary items increased by 65 percent."

Decca Ltd., London, reports six-month gains for the period ended Sept. 30 of a net profit of \$8,121,-

600 compared to \$2,608,500 for the same period a year ago. Sales increased to \$110,920,000 for the six-month period. The company said that record and tape sales in the U.S. and England were responsible for the substantial gain.

Columbia Pictures Industries Inc. (Colgems Records) reported its record division "achieved its best performance during fiscal 1972. Among the albums and artists that contributed materially during the period were "Godspell," the Fifth Dimension and the Partridge Family. The music publishing division also had an excellent year."

Transamerica Corp. (United Artists Records) reported its record division "contributed to better year-end results and added a small profit to 1972 figures." It was the first time in two years that the music division posted profits.

GRT Corp. (Chess/Janus Records) announced its shipments, sales and earnings from its record (and tape) operation set new highs for the third quarter ended Dec. 31. "We set more records in the last three months than in any other quarter in the company's seven-year history," said White Sonner, marketing vice-president.

Included in the list of new GRT highs ending Dec. 31 were the following: best third quarter in the company's history with earnings of \$780,632, or 24 cents per share on a fully diluted basis, which is a five-fold increase over earnings

of \$148,211, or five cents fully diluted, a year ago; sales increased 46 percent over the same period last year to reach a record \$8,237,635; nine months net earnings of \$1,302,555, or 40 cents a share, compared to earnings of \$4,121 for the nine months of fiscal 1972; and nine months sales increases were 23 percent higher than last year, reaching \$21,266,628.

Walt Disney Productions (Disney Records) stated that the "outstanding foreign film grosses of "The Aristocats" resulted in what was easily the company's most successful year internationally in the music and record business. Through the development of a diversified library of classic children's records, Disney has found a way to avoid the volatility and high risk nature of the popular music field."

Metro-Goldwyn-Mayer Inc. (MGM Records/Robbins Music Corp.) sold its British-based music publishing company, Affiliated Music Publishers Ltd., to EMI Ltd. for about \$10 million, which included dividends in addition to consideration for the sale of stock.

During the year, MGM sold substantially all of the assets of its record and tape operations at their approximate net book values. Terms of the sale will enable MGM to continue to derive future royalty income from the licensing of the company's film sound tracks. MGM is among those actively negotiating for the sale of Robbins Music Corp.

Market Quotations

As of closing, Thursday, February 22, 1973

NAME	1973 High	1973 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	12 1/2	872	14 1/2	13 1/4	13 3/4	+ 1/2
ABC	81 1/2	51 1/4	306	63 1/4	57	57 1/4	- 2 1/2
AAV Corp.	15 3/4	8 3/4	18	9 1/4	8 1/4	9 1/4	+ 1/2
Ampex	15 1/2	5	612	6 3/4	6	6 1/2	+ 1/2
Automatic Radio	8 1/2	5	434	5 1/2	5 1/4	5 3/4	- 1/4
Avco Corp.	20 7/8	12 7/8	322	13 1/2	13	13	Unch.
Avnet	15 1/2	10 1/2	445	11 1/2	10 1/2	10 1/2	- 1/4
Bell & Howell	73 3/4	38 3/4	753	42 3/4	42 1/4	41	+ 3/4
Capital Ind.	14 3/4	6 1/4	76	7 3/4	7 1/4	7 1/4	- 1/4
CBS	63	43	1079	48	43	44 1/2	- 3 1/2
Columbia Pictures	14 7/8	7 3/8	424	8 1/8	7 3/8	7 3/8	- 1/8
Craig Corp.	8 1/4	3 3/4	85	4 1/2	4 1/4	4 1/4	- 1/4
Creative Management	15 1/2	7	23	7 1/2	7 1/4	7 1/4	- 1/4
Disney, Walt	123 7/8	95	1167	99 3/4	95 1/4	96 1/4	+ 3/4
EMI	6	4	98	4 1/2	4	4	- 1/4
General Electric	74 3/4	58 1/4	2204	70 3/4	67 3/4	67 3/4	- 2
Gulf + Western	44 3/4	27 3/4	757	27 3/4	27	27 3/4	- 1/4
Hammond Corp.	16 3/4	8 3/4	80	12	11 1/4	11 1/4	- 1/4
Handleman	42 1/2	10 1/2	140	11 1/4	10 3/4	10 3/4	Unch.
Harvey Group	7	3 3/4	148	3 3/4	3 1/2	3 3/4	- 1/4
ITT	64 1/2	48 1/4	2686	54 3/4	52 3/4	53	- 3/4
Lafayette Radio	40 1/2	10 1/2	743	13 3/4	10 1/2	13	+ 2 1/4
Matsushita Electric Ind.	35 3/4	18 1/4	746	28 3/4	27 1/2	27 3/4	- 1/4
Mattel Inc.	34 3/4	7	4228	8 1/2	7	7	- 1 1/2
MCA	35 3/4	23 1/4	35	27 3/4	26 1/2	26 1/2	- 1/4
Memorex	38 1/2	11 3/4	462	13 3/4	11 3/4	12 3/4	- 1/4
MGM	27 1/2	16 3/4	94	21 3/4	20 3/4	21 3/4	+ 3/4
Metromedia	39	24	257	25 3/4	24	24	- 1/4
3M	88 3/4	74 1/4	839	84 3/4	82	82 1/2	- 1/2
Morse Electro Products	40 3/4	25 3/4	404	28 1/2	22 1/2	24 3/4	- 4
Motorola	138	80	458	127 3/4	123	123 3/4	- 4 1/4
No. American Philips	39 3/4	26 3/4	107	34 1/4	32 3/4	33 1/4	+ 1/4
Pickwick International	51 1/2	38	678	43 3/4	38	38 3/4	- 5 1/4
Playboy Enterprises	25 1/2	14 3/4	73	16 1/4	15 3/4	15 3/4	- 1/4
RCA	45	29	1969	30 3/4	29	29 1/4	- 3/4
Sony Corp.	57 1/4	40 1/2	1733	54 1/2	49 3/4	52 1/4	+ 2 1/4
Superscope	29 1/4	11 1/4	795	23 1/2	19 1/4	20 1/4	- 2 1/4
Tandy Corp.	49	32	351	35 1/4	34 1/4	34 3/4	- 1/4
Telecor	23	8 3/4	199	10	8 3/4	8 3/4	- 1/4
Telex	14 3/4	3 3/4	830	4 1/4	3 3/4	4 1/4	Unch.
Tenna Corp.	10 3/4	3 1/2	105	4	3 1/2	3 3/4	Unch.
Transamerica	23 1/2	15 1/4	1315	16 1/4	15 1/4	15 3/4	- 1/4
Triangle	20	14	48	14 3/4	14 1/4	14 3/4	- 1/4
20th Century-Fox	17	8 3/4	377	10 3/4	9	9 1/2	+ 1/4
Viewlex	12 3/4	3 1/4	106	3 3/4	3 1/4	3 1/2	Unch.
Warner Communications	50 1/4	27	788	28 3/4	27	27 3/4	- 3/4
Wurlitzer	20 1/4	13 3/4	29	13 3/4	13 3/4	13 3/4	Unch.
Zenith	56 3/4	39 3/4	596	46 1/2	42 1/4	42 3/4	- 3 1/2

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General Manager of growing chain of 11 retail record stores in Southern California.

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Who is the professional tape duplicating company that offers coast-to-coast multi-plant duplicating facilities?

Earnings Reports

COLUMBIA BROADCASTING SYSTEM
(Columbia Records)

Year to Dec. 31:	1972	1971
Sales	\$1,403,184,000	\$1,263,377,000
Net income	82,866,000	64,696,000
Per share	2.88	2.23
First-Quarter		
Sales	418,693,000	371,210,000
Net income	29,353,000	22,952,000
Per share	1.03	.80

MOTOROLA INC.

Year to Dec. 31:	1972	1971
Sales	\$1,163,315,088	\$ 926,592,871
Net income	52,038,120	31,749,944
Common shares	13,648,443	13,410,794
Per share	3.81	2.30

INSTRUMENT SYSTEMS CORP.
(Benjamin Electronics/Concord Electronics)

Qtr. to Dec. 31:	1972	1971
Sales	\$ 46,922,000	\$ 48,713,000
Net income	491,000	473,000
Ave. shares	9,553,106	8,853,667
Per share	.05	.05

DATA PACKAGING CORP.

Year to Dec. 20:	1972	1971
Sales	\$ 13,746,720	\$ 10,917,778
Income	272,450	61,447
Spec. charge	78,275	82,000
Net income	c194,175	d20,553
Ave. shares	1,632,711	1,630,090
aPer share	.17	.04

a—Based on income before special charge. b—From write-down of an investment to estimated amount. c—Equal to 12 cents a share. d—Loss.

CBS Intl Pub In Key Deals

NEW YORK—Subpublishing arrangements for major catalog/copyright acquisitions have been set by the CBS International Publishing Group. Rights acquired include subpublishing for the 20th Century Fox Music Publishing Co. (Bregman, Vocco & Conn) catalog for Mexico, Columbia and Israel. rights for Holland and Gordon Lightfoot's Early Morning Music and associated catalogs and world rights exclusive of the U.S. and Canada for the Sheronda Music catalog.

Gemini Joins NARM

NEW YORK—Gemini Posters has become the first poster firm to join the National Association of Recording Merchants.

NORTH AMERICAN PHILIPS

Year to Dec. 20:	1972	1971
Net sales	\$ 626,852,000	\$ 559,718,000
Net		
cont. oper.	27,879,000	21,178,000
Per share	3.15	2.40
Net income	b25,398,000	b7,845,000
Per share	2.87	.89
Fourth qtr.		
per share	1.03	.65

WABASH MAGNETICS INC.

Year to Dec. 31:	1972	1971
Sales	\$ 26,980,969	\$ 21,162,056
bNet cont. oper.	903,847	736,973
Loss disc. oper.	368,861	333,862
Income	534,986	403,111
Spec. charge	d1,335,323	
Net loss	800,337	c403,111
aPer share	.30	.23

a—Based on income before special charge. b—Equal to 51 cents a share in 1972 and 41 cents a share in 1971. c—Income. d—From shutdown of discontinued operations and other expenses.

ABKCO INDUSTRIES INC.

1st Qtr. Dec. 31:	1972	1971
Revenues	\$ 4,355,090	\$ 2,562,044
Net income	364,097	158,353
aPer share	.25	.11

a—Adjusted to reflect special 10 percent stock dividend Dec. 21, 1972.

AMPEX CORP.

3rd Qtr. to Jan. 27:	1973	a1972
Sales	\$ 74,357,000	
Income	3,043,000	
cSpecial credit	2,781,000	
eNet income	3,824,000	
bPer share	.10	

Nine Months

Sales	\$ 221,206,000
Loss	1,841,000
cSpecial credit	2,781,000
eNet income	940,000

a—Comparable figures unavailable. b—Based on income before special credit. c—From sale of Mandrel Industries Inc. subsidiary. e—Equal to 35 cents a share in the third quarter and eight cents a share in the nine months.

BELL & HOWELL CO.

Year to Dec. 31:	1972	1971
Revenues	\$ 373,180,000	\$ 333,455,000
Income	16,355,000	13,671,000
Spec. charge		b220,000
Net income	16,355,000	c13,451,000
Per share	2.97	a2.50

Fourth-Quarter

Revenues	105,111,000	89,519,000
Net income	3,948,000	3,218,000
eAve. shares	5,501,000	5,447,000
Per share	.72	.59

a—Based on income before special charge. b—Due to loss of \$317,000 on disposal of Magnetic Tape & Human Development Institute division, offset by a \$97,000 gain from refinancing a foreign loan. c—Equal to \$2.46 a share. e—Includes common equivalents share.

As of closing, Thursday, February 22, 1973

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	5 3/4	4 1/2	4 1/2	Goody, Sam	4	3 3/4	3 3/4
Bally Mfg. Corp.	54 3/4	53	53	Koss Electronics	14 1/4	13 1/4	14 1/4
Cartridge TV	9 3/4	7 3/4	9 3/4	M. Josephson Assoc.	16	16	16
Data Packaging	6	5 1/2	5 1/2	Recoton	3 3/4	3 1/4	3 1/4
Gates Learjet	11	10 3/4	10 3/4	Schwartz Bros.	4 1/2	4	4
GRT	3 3/4	3 3/4	3 3/4				

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

Off the Ticker

SONY CORP. feels "the devaluation of the U.S. dollar may force us to increase retail prices in this country in the future, but we don't see this having much effect on our sales volume," said Akio Morita, president.

AMPEX CORP., Redwood City, Calif., reported an operating profit of \$1.04 million, or 10 cents a share, in the third fiscal quarter. The company reported an operating profit of \$271,000 in the second quarter of 1973 and an operating loss of \$3.16 million in the first three months. Arthur H. Hausman, president and chief executive officer, announced the company's long-term debt was reduced to \$182 million from \$253 million in 15 months. According to most sources, Ampex's problems (losses of \$101.7 million in two years) were centered in its music-tape operations, where inventories, uncollected receivables, over-production and unrealistic royalty guarantees to obtain tape rights plagued the company.

LLOYD'S ELECTRONICS made its debut on the American Stock Exchange last week, listing with the symbol LYD.

TRANSCONTINENTAL MUSIC CORP. has established a credit line of \$6.5 million with Chase Manhattan, Wells Fargo, First National Bank of Boston, Bank of California and American National Bank of Chicago. The music-tape rack merchandiser will use the funds to redeem \$4 million of notes and some equity securities placed last April with private investors, a move that will have the effect of

increasing Omega-Alpha's ownership in Transcontinental to 98 percent from 83 percent currently. The balance will be used to augment working capital.

CERTRON CORP., Anaheim, Calif., restructured its \$8 million long term debt with its bank, which also agreed to an additional \$500,000 loan under its short term line, repayable June 30. These loans will be secured by essentially all of Certron's assets, the company said.

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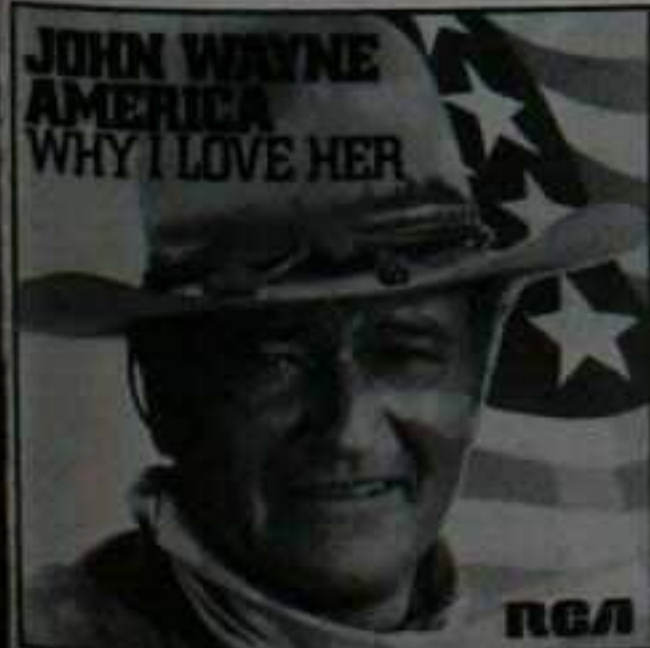
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RCA Records and Tapes

Holzman Sets Guidelines for Discrete Quadrasonic Success

• Continued from page 1

album jackets will bear the term: QuadraDisc, which is on RCA albums and which RCA has granted WEA permission to use. WEA will carry separate stereo and quadrasonic inventories. Quadrasonic albums will cost \$6.98. The reason for the WEA decision to go discrete instead of matrix, he said, was that "all matrix systems involve a compromise. We decided to accept no compromise."

He felt that current matrix hardware units on the market were already "obsolete."

WEA has not made a decision on where it will press its quadrasonic records. Currently, CBS presses a considerable amount of both Warner Bros. and Elektra product and even some of the Atlantic product. He urged both retailers and record pressing plants to begin educating themselves for the coming quadrasonic world. JVC is now shaping up a "know-how" package on pressing of quadrasonic product to all pressing executives from a list supplied by Holzman.

RCA Records has more cutting lathes coming in from Japan, he said. Currently, masters for quadrasonic discrete albums have to be cut at half-speed, but Holzman felt this was only a "minor drawback" that, in the long run, actually contributed to better quality controls in product. He felt the electronic equipment necessary for each lathe had to be reduced in order to make room for more lathes. "In my opinion, we're going to need 25 lathes in operation in this country within the next 12 months."

But it's in the field of education that quadrasonic currently suffers its worse handicap, he said. "The consumers who are interested in quadrasonic know more than the clerks in the stores. A massive education job is needed."

He felt that:

- Retailers should push the quadrasonic concept.
- Retailers should have at least one full-time salesman to explain quadrasonic to potential customers and should demonstrate quadrasonic.
- The quadrasonic records should also be stocked alongside of the hardware and have a rack all of their own as a featured item.
- Retailers should make potential customers aware that they carry quadrasonic product via promotions, advertising, etc.

Holzman, in his own way, will be involved in pushing quadrasonic on many levels. He intends to plead the quadrasonic discrete disk cause with the Federal Communications Commission in regards to broadcasting; he will be a speaker during a panel on quadrasonic at the annual convention of the National Association of FM Broad-

casters Mar. 23-25 in Washington; he is currently talking with several record labels in regards to convincing them to go discrete. "A number of labels have expressed privately to me that discrete is the way to go."

WEA will release records in discrete, at first, only in the U.S., Canada, and Japan. He felt there was a reluctance in Europe for anyone to commit to any quadrasonic system; "stereo hasn't even penetrated fully in Europe."

Holzman also felt there was desperate need for the Federal Trade Commission to "apply the same rules to quadrasonic as they applied to stereo . . . in fact, perhaps just extend the definition of stereo to cover quadrasonic . . . and this should get into this area right now."

The licensing arrangement WEA has with the Victor Company of Japan, inventor of the discrete system, is for 25 years. Holzman said that he fought for the best deal "I could get . . . for the entire industry."

The WEA committee that research quadrasonic for several months consisted of Holzman; Tom Dowd, vice president and chief engineer of Atlantic; Clair Krepps of Atlantic; Bruce Morgan, Keith Holzman and Michael Kapp of Elektra; and Lee Herschberg and Alan McPherson of Warner Bros.

Holzman pointed out that, in comparison, the quadrasonic disk is further along in development so far as quality is concerned than the stereo record was at this stage. "I've noticed that quadrasonic cartridges continue to increase in sales. Disks should not be any less discrete."

He personally had observed that regular matrix records and other matrix records suffer "a collapse of information toward the center" when played in stereo; though this is less with the SQ system. Later, he added that he believed the problem with logic enhancement type circuitry in matrix units was that they "don't work well enough. Sansui works better than SQ." He said he'd heard the latest developments in SQ but that a "pumping" action or sound effect was still there.

"There are problems with discrete, but they're in the control of

the manufacturer and we believe will soon be ironed out."

In making the decision to go discrete, he said WEA's desire was only to make the very, very best disk possible. Columbia Records, he felt, had done something very important . . . they "put the weight of their technology behind the theory that the disk itself should not become obsolete."

WEA, at this time, doesn't think a single inventory, such as RCA Records has, is a good idea. A single inventory might create confusion with the public, he said. The reason WEA is charging a dollar more on the suggested list price is that the manufacturer is going to have higher costs in the vinyl compound, the improved quality controls, marketing, and increased costs in mixdown of old catalog. But, of the dollar extra, only about 35 cents would go to the manufacturer; 8-10 cents would go to the artist.

The discrete system gives the recording artist "uninhibited capabilities" in producing product, Holzman said, whereas Morgan on the panel pointed out that when you have more than one source of music on a matrix record, the separation between speakers drops to 10 db or less. Holzman added: Matrix records try to fool your ear that the sound is still coming from where it originally came from.

Basically, the discrete system is for "the new creative artists we wish to unfetter as much as possible," Holzman said.

There should be about 3-5 percent quadrasonic disk penetration in the market place by the end of the year, Holzman said, and 10-12 percent by the end of next year . . . "but I don't think it'll be that long before we have an all-quadrasonic industry . . . doubt if it'll be less than five-to-seven years."

Holzman felt that current FM radio broadcasts in matrix were losing a lot of information before it got to the receivers at home. Some FM broadcasters have raised a howl because of the WEA decision to go discrete because now they'll have to spend a few dollars in order to broadcast in discrete when the FCC approves it, he said. But, on the other hand, a lot of broadcasters are extremely excited about the possibilities in discrete broadcasting.

D.C. Area Retailer Entices Customers With Promotion

By PHIL GELORMINE

WASHINGTON — Milton Swiller, president of Record City, here and in Bethesda, Md., has inaugurated a giveaway policy with every purchase of an album. Record City's albums are sold at \$3.97 with a \$5.98 list.

Last year Swiller was highly successful with his "Buy an Album—Eat a Breakfast" campaign. Swiller said, "We advertised through displays in our two store windows and placed ads in the local newspapers inviting customers to have a free breakfast on us—after buying an album between 9:30 and 11:30. We, in turn, gave each customer a chit entitling him to two eggs, a small glass of orange juice, toast and coffee served at nearby Loeb's Restaurant. We paid the manager 50 cents for each chit. We got people

in our stores, sold plenty of albums and Loeb's found a new clientele."

Another device used by Swiller recently was the "taxi-zone" lure. In sections of the city, instead of meters there are parking zones. Record City agreed to pay the customer's fare in the first zone at the rate of 60 cents with the purchase of any album.

"Look," Swiller said, "a record is a record. If a customer buys an RCA album from me, or Klein's or Korvette's, it's still an RCA album. They knock their selling price down by 15 or 20 percent and call it a sale. We never lower our selling price, but give away items 'free.' People like to get something for nothing. Moreover, we pull them into the store."

Swiller has just wrapped up a lucrative Coca-Cola campaign. After talking to the advertising and sales division of the bottling company, a crew from Coke was assigned to dress up Record City's store windows with bottles of the beverage and record jackets. "As a good will gesture, they even gave us a Coca-Cola clock for the store," Swiller said. For every album sold, each customer received a six-bottle carton of Coca-Cola.

Record City stores have given away milk shake glasses with children's records, movie passes for soundtrack albums, cleaning cloths, record racks and tape-head cleaners for buying prerecorded tapes. One trade-in campaign consisted of giving away \$1 for every used LP or 78 recording brought into the store. The records were screened with the good ones sent to the local public library as a donation from Record City.

"WE EVEN DISCOUNT MONEY" read the sign in the window. Swiller's most successful campaign yet was centered on the selling of silver dollars at 75 cents each with purchase of an album.

Added Swiller: "Everybody's discounting. Price is not a factor anymore. The business is to move your product. The record-buying public has come of age."

RCA Launches 'Impact '73' Sales Drive

NEW YORK — RCA Records this week launched its "Impact '73" national sales program. The month-long push will seek to focus on breaking new label acts, while increasing market penetration for all RCA product.

Gene Settler, division vice president, marketing, stated the program will utilize incentive discounts to dealers, as well as incentive programs and/or contests for field salesmen and field promotion. Also slated for "Impact '73" are national and local advertising and promotion backup campaigns.

Settler has outlined the program as covering all titles in the RCA catalog, including custom labels but excepting single records, the Camden line, labels which RCA distributes but does not market, and the new Elvis Presley LP release.

JVC Discrete

• Continued from page 1

production will be about 250 albums per month.

Mochizuki predicted that the entire record industry will be quadrasonic by 1974. Singles may eventually be issued in quadrasonic. This will necessitate a second cutting unit on the West Coast before summer, he felt.

Mochizuki also expects that only one company—at present—will adopt a single inventory for albums . . . RCA Records which some time ago announced that all new product would eventually be in quadrasonic, phasing out stereo as time went by. "You've got to give Rocco Laginestra, president of RCA Records, a lot of credit. He has guts. Because of the necessity to cut at half speed at present, this means that your labor costs are higher. The compound used in the records is different. And, although we want to bring the pressing cycle down to 28 seconds a record or less, it's currently 40 seconds for quadrasonic albums. So, there is a reason for having two inventories of product—one for stereo albums and one for quadrasonic albums." In Japan, he said, quadrasonic albums cost about 15 percent more at the retail level.

About 20 percent of product being issued by the labels will be quadrasonic by the end of the year, he felt. He also expected that by May, when the WEA group of labels gets deeper into quadrasonic releases, about half of the quadrasonic product would be new material.

"All of the bugs are out of the discrete record system," he said, "and the coming integrated chip circuitry will enable hardware manufacturers to turn out equipment in high volume," he said.

ESP-Disk' in Barbieri Push

NEW YORK — ESP-Disk' is launching a new promotion of Gato Barbieri's album "In Search of the Mystery." This was the first album recorded by the artist as leader of his own ensemble. Reservicing of radio stations and store window displays will be part of this new campaign.

Although the album cover has no title identifying the artist, ESP plans to remedy this with a stick-on label, removing some of the mystery from the album but "facilitating matters for the new wave of Barbieri fans resulting from his 'Last Tango in Paris' score."

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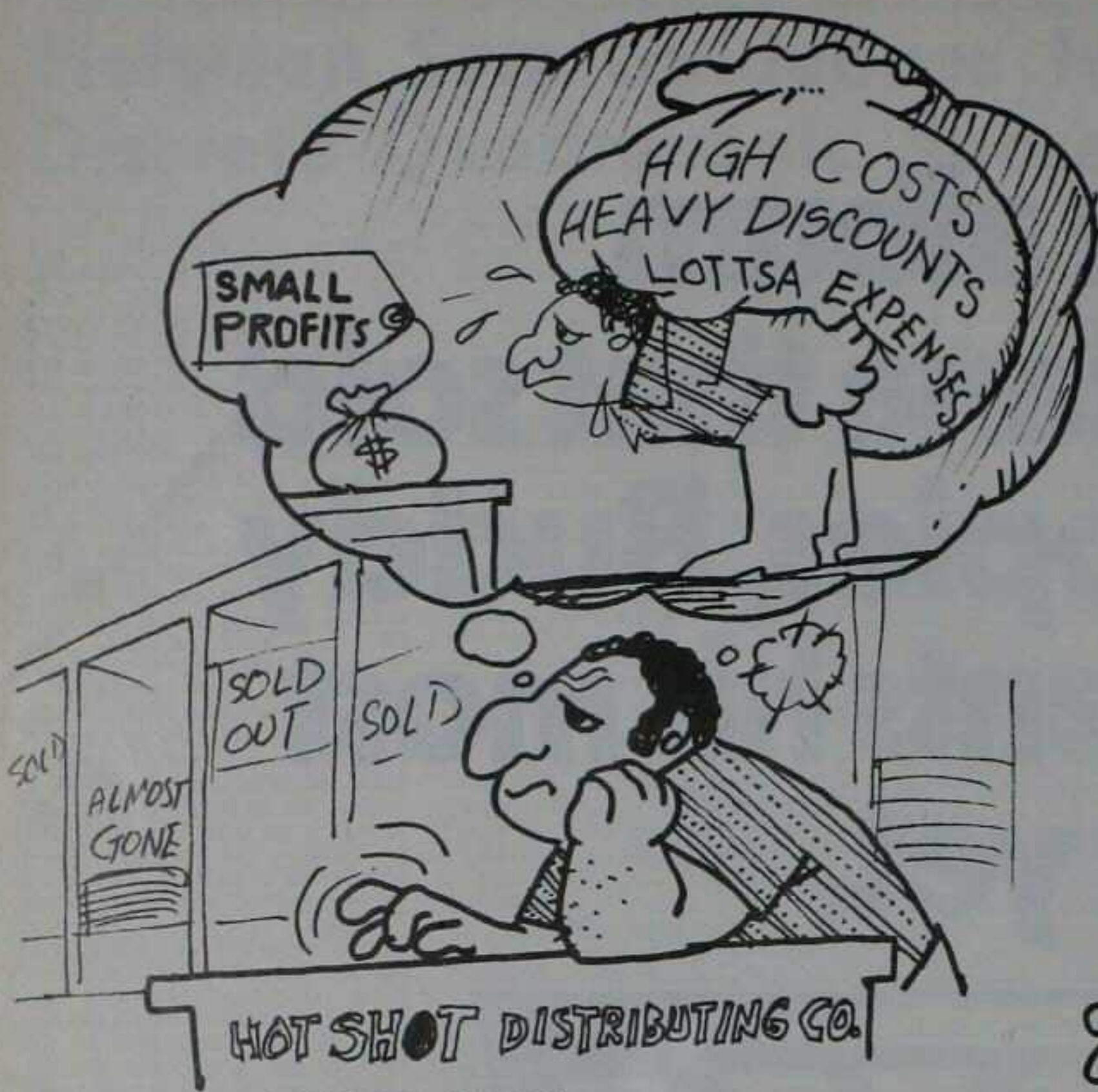
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On Columbia Records and Tapes



A scene from yesteryear?

Racks See Healthy Profit Times in '73

By John Sippel

Major rack jobbers are not taking the financial beating they suffered in 1972 laying down. A check of sub-distributing executives indicates they have come off the floor swinging for a more profitable 1973, using marketing savvy to improve their fiscal position.

John Kaplan, vice president in charge of marketing, Handleman Co., Detroit, says he feels the time is over for record/tape manufacturers to "subsidize present dealer prices by cutting deeply into the rack-jobbers' margin. Some retail chains, such as Sears, can today buy as cheaply as \$3.06.

"We are being forced to do a better merchandising job more intelligently. We have less profit to work with. I know that we are placing more emphasis on promotion (cutout and budget) records and tapes. We can get a surer profit margin there. Racks still provide 70 percent of the total record/tape sales. Actually, dealers get more ad money based on the percentage of business they contribute to a manufacturer.

"Let a supplier try to analyze his cost of doing business with a retailer as opposed to a rack. Handleman can buy \$1 million worth of goods at one time. It is all shipped to central warehouses.

"We buy in huge quantities per number. It's easier to pull a million dollars worth of one order than a million dollars worth of separate retailer orders. We deserve a better markup. For 20 years, the racks have enlarged the total exposure to records and tapes."

Kaplan warns that the price differential and its negative effect on rackjobbing will be a central topic at the NARM convention.

Lou Lavinthal, president, ABC Records Tape, Seattle, a nationwide racker, reiterates much of Kaplan's beef about the price squeeze begun when Warner Bros. went into branches and tried to pry loose dealer accounts from rackers.

Lavinthal states that he felt a strong assist to his business had been consistent string of new chain accounts which ABC has opened since September, 1972.

"We feel a vitality in these new retail exposure points. These new chain outlets don't fear the price cutter. We can talk to them about creating a great new

music department in their stores. They see music more positively as a strong contributor to their grosses with the advent of audio and video tape."

"We will raise prices," says David Lieberman, president of Lieberman Enterprises, Minneapolis, principally a Midwest and Southwest racker. "We're all in the same boat. We tried during the past year to tighten up internally and still cover more business."

Paul David, president of Stark Record Service, N. Canton, O., whose operation serves a six-state area, echoes Lieberman's promise to hike retail price of merchandise. "We've been over-psyched by low-ball prices. We must put our pencil to the thing. What we must get, we must get. We've worried too long about the guy down the street and what his list is. We've worried too long about that price-conscious, penny-pinching hit buyer."

"We should be selling our total concept of music store . . . the broad inventory from jazz through classics, oldies singles and current single hits. We should appeal wholly to that good record buyer, who appreciates quality, who wants to know from an intelligent clerk what's new and who appreciates getting a special order quickly. It's the difference between Gimbels and a schlock merchandiser.

"Our attention should be directed at the unlicensed tape duplicator. My six regional reps are reporting more illegal tape, both before the federal law and after. There are more truck stops and gas stations peddling the current hit tapes than ever before. Enforcement has been awfully weak.

"Manufacturers of playback equipment and software have to unravel this discrete versus matrix quadrasonic puzzle. The public is confused and delays buying. Four channel could be a real boom."

Perhaps the clearest plan to thwart the shrinking profit margin comes from Larry Rosmarin, rack veteran who left the business for about 18 months only to return late last year with a new company of his own, Music Service in Houston. "I've had to sever the marginal account, the one on which the profit was lean. When I left the business I was working with 1,500 different accounts. Today, I am working

(Continued on page 22)



Are profits profitable?

By Eliot Tiegel

Is the record business operating in a business climate of profits without prosperity or prosperity without profits?

"Profitless prosperity is a nice catch phrase to use in a speech," says Jerry Schoenbaum, Polydor Records president. "It's much too simplistic and doesn't in any way explain everything."

Big profits can be made in an environment of rising costs on all fronts, Schoenbaum admits, but "you've got to maintain a large volume."

"You've got to go boffo all the time" is the way this veteran executive describes the driving feeling which he says is necessary to generate a bottom line situation which looks presentable at the end of the year.

Successful companies—and there are plenty of them—are making dollars nicely. They are doing this despite rising costs in blank tape to renting studio time to hiring promotion men, to increased royalty deals to advance monies being asked by artists.

Record manufacturers are hit by the business of doing business in a business which calls upon other businesses for its supplies and services. And these businesses are jacking their prices up to the record manufacturers, so that profit margins are not as wide and as sweeping as they were five years ago.

But one good, solid hit sure can make a profitless situation profitable IF a business is run like a business with cost controls in effect and an awareness made that being in show business doesn't mean going crazy.

"We're not living in a profitless era," says Larry Utall, Bell Records president of the American record industry. "We are making money, but perhaps we're not really making a commensurate amount for the value of our product. I believe there are profits to be made, but our product is being sold at less than its intrinsic value. Our product is worth far more than it's selling for on the street. The price should be raised.

"Our costs are going up; the distributor and dealer's costs should go up also, but nobody should be put in a squeeze. The

Labels Say Costs Can Cut Profit

consumers will have to be re-educated to a cost increase because it's justifiable."

There is a feeling that the suggested retail price should go up to \$6.98 in order to compensate for the rising internal costs which manufacturers have to carry. And which distributors and subdistributors feel in their own rising price from the manufacturer.

A major responsibility of a manufacturer is watching everything. Utall says, from inventories on records pressed to jackets printed to returns, to carefully signing new acts to watching recording and promotional costs.

Utall feels that to some extent, "the flamboyance and theatrics of the past have been relegated to their proper position with good business tactics taking over a good portion of the theatrics."

Jay Lasker, ABC/Dunhill's president, projects a dangerous period over the horizon for manufacturers. He sees a pattern developing among labels which parallels that of the U.S. film industry which went through a period of making big budget films, paying stars \$1 million a picture, getting badly burned and then reverting to realistic business levels.

But with costs rising continually and profit margins reduced, Lasker sees a decline in the amount of what he calls "research and development" i.e., taking a gamble on a new group or jumping into something which might have an expensive tag.

And if companies don't feel they can take a chance and invest in something new, because they don't have the dollars with which to "experiment," Lasker feels that records will be very "trite" sounding.

The executive bemoans the long periods of time which acts spend in the studio, noting they are still "rehearsing" there. He estimates that recording costs have gone up 200 percent while the cost of manufacturing the records has stayed the same.

Lasker looks at deluxe covers and their extra costs and believes that deluxe packaging doesn't affect the sale of the album.

Another cost killer is the "astronomical

(Continued on page 16)

GET ON THE MOVE



Those who follow the charts don't have to be told about the Move. From their inception in 1966 the Move have never been without hit records in England, but in the past year more than ever they have emerged as true superstars. Their last single, *Do Ya* was universally acclaimed in critics' polls as the most phenomenal record of 1972 (as well as a top ten record in Seattle, Boston, Philadelphia and LA), and their new album *SPLIT ENDS* has been anxiously awaited by their many fans since 1971.

Besides *Do Ya*, it contains all of the other recent Move singles, heretofore unavailable on albums. Among these are *Chinatown*, *California Man*, *Down On The Bay*, and the delightful, fantastically commercial latest Move single, *Tonight*. With the addition of several tracks from their classic out-of-print album *MESSAGE FROM THE COUNTRY*, as well as vintage photos and two complete sets of detailed liner notes (by Ben Edmonds and Richard Cromelin), *SPLIT ENDS* is an album Move fans old and new will find as educational as it is entertaining.

The group itself has reached split ends of a sort, having branched off in two distinct directions, while retaining a common root. In addition to the Move, there are also Wizzard and the Electric Light Orchestra. Wizzard, headed by Roy Wood (guiding genius of the Move) is currently enjoying a Top Five single in England, *Ball Park Incident* and is expected to have an LP, *WIZZARD'S BREW*, out shortly. ELO, fronted by Move co-genius Jeff Lynne, has already had one successful album, and in their new outing *ELO II* they continue to confound those who would attempt to categorize their music. Neither classical music *nor* rock & roll will be quite the same after what ELO has done in this album. The LP contains their current *Roll Over Beethoven* smash single.

To make matters even more involved, and Move fans even more ecstatic, both groups will be touring the U.S. soon, the former with a stage show that even those who have seen it can't bring themselves to believe. Also at around the same time, Roy Wood's solo album *BOULDERS* will be coming out. Advance reviews have gone so far as to predict this album could change the face of popular music. We'll leave that for history to decide — all we promise is that *BOULDERS* is an album the like of which you've never heard.

All this activity is the product of the fertile brains of Roy Wood and Jeff Lynne, who with Bev Bevan (also in ELO) make up the Move. It's no wonder these guys are widely considered to be the most exciting and innovative team in rock music today. Anybody who doesn't know about them by now, quite simply, cannot have the slightest idea where pop music is headed.



United Artists Records & Tapes

Cutouts Remain Thorny Issue for Publishers

By Bob Sobel

The following is an interview with Al Berman of the Harry Fox Agency, publisher royalty collection agency, reviewing the cutout situation and some of the action taken by the Fox office in its attempt to 'watchdog' royalties.

Berman: There's no question that the proliferation of cutouts on the market cuts into the sale of the regular merchandise. As far as the publishers are concerned, they expect payment of royalties for cutouts as well as for regular merchandise. And no one can take the position that they can cut out a record and not pay for it, because the license issued to record companies calls for payment of royalties and it doesn't indicate whether the price should be \$2.50 or 35 cents.

And that's the position. Now, realistically, the publishers have made some concessions when they encounter bona fide cutouts. Bona fide cutouts are records which have been manufactured,

have gone out to distributors, they may have been paid for, and they've been returned. And these bona fide cutouts might be eligible for a price consideration. If there were any detection on the part of the publishers that cutouts were being manufactured for cutout purposes, they would certainly take the position that they demand full royalties.

Question: But are there some manufacturers that do pay royalties?

Berman: They all pay royalties on cutout records. The point is that in many cases the publishers will make a concession and not collect a licensed rate. But that option is always open to them and if the publishers felt that this was really damaging them, they could very well make a claim for full royalties, and once you have to consider a full 20 cent royalty on a record and you figure your cost, it doesn't pay to sell them as cutout merchandise, it pays to scrap them.

Question: Would publishers prefer scrapping or cutouts?

Berman: I would say that generally all publishers would much prefer to see all returned merchandise destroyed, and not sell them at the cutout rate. They basically feel that cutouts damage the market. Why should anybody buy, for example, a Camden record which is a \$1.98 record and which, perhaps, will be cut down to \$1.59 when they can get a cutout RCA record for much less?

Plus the fact that while the cutout buyer might only pay 35 cents, 40 cents or 50 cents he will go to the rack and see those records selling for \$1.50, \$1.60 and up. So it's a problem. I think you'll find most record companies as concerned about it as the publishers.

Question: Well, of course, the cutout distributor really seems to be in a very lucrative field and they're planning all kinds of new things.

Berman: It's a big market. And

these cutout buyers have beaten the price down to one point . . . a record company could get 65 cents, 75 cents, \$1.00. Those days are gone forever. Now it's 35 cents. But they mix it up in racks and it goes for a buck and a half, so it's a very profitable business for the guys who have the right end. . . . Not profitable for the publishers. It's not profitable for the record company.

Question: Why, then, do cutouts exist?

Berman: Well, it exists because of the record business people run. They'll press up 100,000 records of something that hasn't been proven yet because they can figure if they get away with not paying goods that's the other thing . . . and if they 'schlock' it out, they can get back their manufacturing costs . . . maybe. So, that's the thinking. So the freight companies are making good money and the promotion and the cutout people.

Question: What about the pressers? Do they get paid on all product, cutout or not?

Berman: I think that the pressers get paid whether or not the record sells at a full price or a cheap price. Nobody comes to a person and says—look, I have to cut out this record because it took a loss, give me back half.

But they think nothing of going to the publisher.

Question: Is anything being done in your office?

Berman: Well, what's being done in our office is that in our audits the accountants have been given instructions to scrutinize very carefully the income of the record companies on cutout merchandise and to put in a claim for royalties.

Question: Is there any kind of promotion you're doing in that regard?

Berman: Look, as far as we're concerned it's nothing new. It's bigger than ever, unfortunately, but we've run into cutout merchandising for the past 10 years.

Question: So the campaign actually is continuous?

Berman: It's ongoing all the time, just make this particular check on the income received by record companies for cut out merchandise and put in a claim.

The cutout LP business looks like it will be around for some time. Manufacturers do state that they want to watch what they release more than they have in the past to maintain cost controls, but then there is always that cutout deal being made which throws the situation right back to where it's always been—something which hangs around.

This May Be a Good Quadrasonic Year

By Bob Kirsch

Is this the year quadrasonic sound will reach the consumer on a mass level? The answer, from all quarters of the industry, seems for the first time to be a confident affirmative.

Why will this be the first real year of 4-channel? Primarily, the reasons lie in involvement and definite commitments from all segments of the industry.

The hardware people have been pushing 4-channel for several years, and have been doing a creditable job. The efforts of the large manufacturers have, in fact, opened the door for other members of the industry to become a working part of the 4-channel experience.

In addition, recent months have seen more and more manufacturers pushing the quadrasonic concept rather than a particular system. Each manufacturer obviously would like to see his system or systems emerge as a standard, but for the moment the concept has taken the front seat. Manufacturers are going out of their way to avoid a battle of any kind and most say they see co-existence of the various systems for some time to come.

One of the major complaints and one of the longest standing from the hardware people has been the lack of software available for the new medium. This has changed rather rapidly. Columbia has been issuing 4-channel disks in the SQ mode for some time and has built a large catalog. The firm is now taking an even more aggressive posture in merchandising its product, both disk and tape, and is looking at this year to be its best yet in this field.

The Warner/Elektra/Atlantic group has been committed to the discrete form of quadrasonic disk, and this is going to bring additional large quantities of software into the marketplace this year. RCA has started issuing its Quadradisc discrete LP's at a faster rate, with seven bowed last month. More hardware, from JVC, Panasonic, RCA and a number of other manufacturers is also becoming available to play this merchandise on, and the prices are felt to be mass market prices.

Sansui's QS quadrasonic system is also an important market factor, with labels such as ABC-Dunhill, A&M, Bluesway, Command/ABC, Impulse/ABC, Ovation and Project 3 offering product in this mode. All told, several hundred disks are available in QS. Several hundred are available worldwide in discrete and the same number is true for the SQ system.

Another point which cannot be overlooked is the increasing involvement of

the retailer in 4-channel sound, and the increasing tendency to place quadrasonic hardware and software in close proximity. Those in the hardware and software industries have long felt that a strong retail push on 4-channel will cause an upsurge in the market, and forward looking retailers such as Korvette's, Sam Goody, Lafayette and the Federated chain are proving that aggressive merchandising can result in sales of tape, disk and hardware. It is significant to note that all of the chains mentioned handle both hardware and software.

Quadrasonic tape is also playing a major role, with manufacturers increasing their merchandising plans and setting larger releases for 1973. There is also the important fact that all tape is discrete, and there is no argument centering around which is the better mode here.

Quadrasonic will be well represented at NARM. All of the major systems proponents are in attendance, even if not exhibiting. JVC will be offering discrete disk demonstrations at the "Elektra Quad Room" on Monday and Tuesday.

It might be best to examine in some detail some of the changes that have taken place in the past year that should make 4-channel a truly viable consumer item, concentrating primarily on software manufacturers and retail attitudes, and also on the growing consumer acceptance of the medium.

Using Columbia's SQ system, the material moves through four channels through the SQ encoder to the two channels of the SQ disk to the SQ decoder to the four speakers. At least 54 audio hardware manufacturers are licensed to use the SQ system, as well as a number of record labels.

Columbia has been taking an aggressive merchandising stance, with ads in many consumer and trade publications, and now includes data on the system on the inner sleeves of all SQ disks. According to one Columbia spokesman, the campaign will become even more aggressive.

"We have recently sent out a progress report on SQ software to almost every major software executive in the country," the executive says. "We believe quadrasonic is the most important sound innovation since stereo, and we base this belief on the market reaction to date. We have compiled sales figures of 4-channel and stereo releases in December and January.

"To give you an idea, the Santana 'Abraxas' LP sold 11,000 copies in January. Two thousand of those were in 4-

channel. The same pattern holds true for Bernstein's 'Also Sprach Zarathustra,' which recently sold 15,000 copies in stereo and slightly more than 15,000 in SQ. This pattern is emerging in pop and classical music, as well as MOR, and we expect the real consumer market to emerge this year. We see SQ disk and tape sales tripling over 1972, and we see consumer and retail interest helping spark this.

"Another point we want to make clear is the importance of pushing the 4-channel concept. We do not want a battle. Our releases will be built on the act's box office appeal and consumer interest." Columbia will soon release a single disk version of Bernstein's 'Mass' in SQ only. A number of labels are using SQ besides Columbia, including Capitol in the U.S. and EMI abroad.

Discrete disks will certainly be more abundant following the recent WEA commitment, and plans call for more discrete hardware from a number of sources.

JVC's Jim Mochizuki says 1973 will be "the first real year for 4-channel. There is an education to be done at all levels, and we are going to be heavily involved in this, beginning at NARM." Cutting machines for CD-4 disk material are installed in the RCA building in Los Angeles and are already operating in Japan and technicians are now learning proper operational methods. In addition, aggressive retailers such as Federated Electronics in L.A. are carrying not only the RCA Quadrasonic, but CD-4 disks imported from Japan.

RCA Records president Rocco Laginestra has stated that in the first quarter of this year "more discrete 4-channel product will be on the market than all other forms combined." (Billboard, Jan. 27) Laginestra has also said that every other LP will be discrete by the middle of the year and the firm will be involved in strong promotional efforts on product by Elvis Presley, Chet Atkins, Floyd Kramer, Porter Wagoner, Dottie West and Arthur Fiedler among others. RCA currently has agreements in Japan with hardware manufacturers such as Matsushita, Pioneer, Toshiba and Hitachi.

Bill Kist, JVC's vice president of the hi fi division, adds that "our new line will have three switch positions, matrix one which is the SQ decoder, matrix two which is the regular matrix and the third will simply be discrete. The units will be universal, because the pilot carrier will switch to 4-channel from stereo as soon as it is detected." Kist also sees co-existence be-

tween the systems and is committed to promoting the quadrasonic concept rather than one particular system completely over another. "We don't want a battle," Kist says.

Sansui is also active in 4-channel disk, with artists such as Enoch Light, Tony Mottola, Doc Severinsen, Bonnie Koloc, Count Basie and B.B. King represented on QS disks.

ABC/Dunhill's recently reactivated Bluesway line includes a number of disk using the Sansui system, and the firm rather quietly converted its Impulse jazz label to an all quadrasonic line last year. Though Sansui will not be offering demonstrations at NARM, a number of representatives using the QS system are present. It is the QS system which has been dubbed "reguar matrix," and the system is totally compatible with stereo. No special equipment or agreements are necessary to broadcast the Sansui 4-channel system.

Sansui has also been heavily involved in promotional campaigns, in both the trade and consumer press, and has an eloquent spokesman in Enoch Light, one of the pioneers of stereo recording.

In the field of tape, North American Philips Corp. has demonstrated a quadrasonic cassette on several occasions, and a similar product has been demonstrated in Japan recently. But it is in 8-track pre-recorded tape that the push in 4-channel is occurring.

Since May 1970, when Oscar Kusisto of Motorola unveiled the first 4-channel 8-track deck, sales have been steadily growing. More and more manufacturers have become involved in this equipment format, and this year, for the first time, many software manufacturers have become bullish on 4-channel 8-track tapes and are planning their releases accordingly.

RCA released a large number of such tapes several years ago, but the general feeling was that the public was not yet aware of the mode and the tapes were not felt to be a major success. Now, however, due to increased manufacturer and consumer interest, the configuration looks to be an extremely important one.

White Sonner, vice president, merchandising for GRT Music Tapes, which markets and distributes more than 25 labels including their own Chess/Janus and ABC/Dunhill, MGM and Dot/Paramount, says: "The market is hungry for 4-channel. Our retailers are asking for it now and we are anxious to get more material on the

(Continued on page 22)

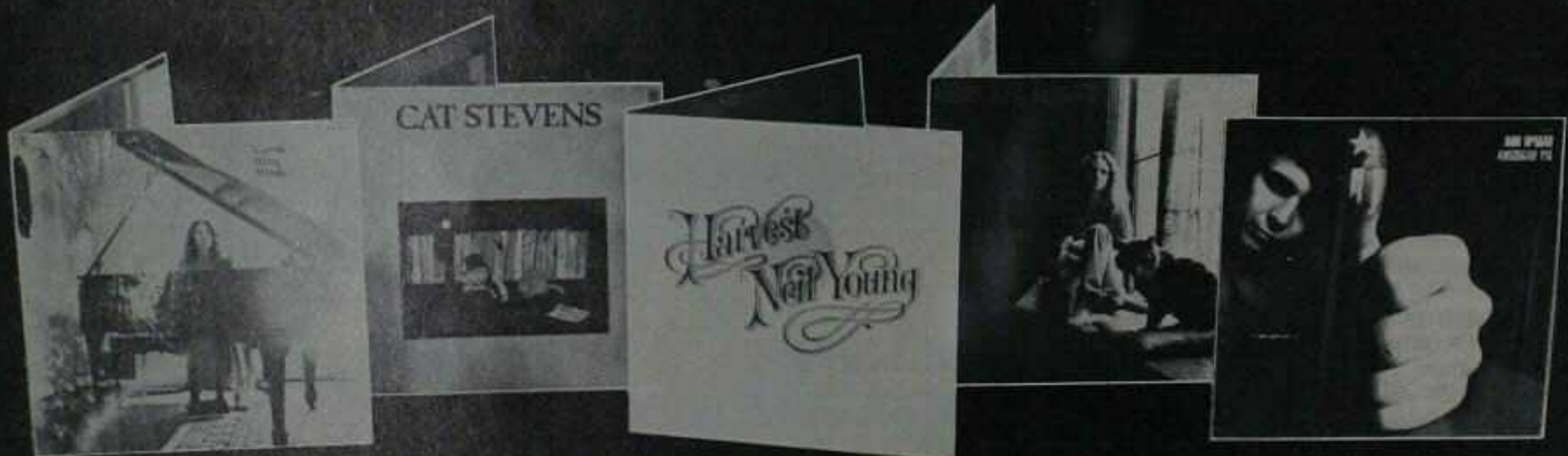
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Tape: There Are No Blank Spots

By Earl Paige

The importance of prerecorded and blank tape in the U.S. market place is growing at a rate many people in the music industry describe as phenomenal. The most dramatic evidence is seen in the resurgence of the independent duplicator/marketers such as GRT Music Tapes and Ampex Stereo Tapes (AST), both having turned around from a bleak period barely over a year ago and now reporting record volume.

Smaller duplicators such as Dubbings Electronics report rapid growth as well. At the same time, the major labels offering custom duplicating such as CBS, not only have competition from the independent duplicators, but find tape growth manifesting itself in their own product. Even the so-called stepchild of prerecorded tape, open reel, is enjoying a resurgence, not only from AST's stepped-up efforts but also via the increased activity of Magtec.

Magtec, moreover, is also looking to the mass market rackjobber for distribution of nonmusic spoken word product. GRT is stepping up its spoken word line too and sees it moving through record-tape channels. Meanwhile, manufacturers and marketers of blank tape are increasingly seeing it as a mass retail item. Audio Magnetics, for one, has launched a distributor program for its Tracs line and Columbia Magnetics' bowed its line of blank tapes via a two-step program through 19 rep. organizations.

Pointing to record highs in reported sales, earnings and shipments (Billboard, Feb. 17), Tom Bonetti, president of GRT Music Tapes, said: "The last few months have been the most active in our history." GRT, which recently renewed its licensing pact with MGM, is licensed to duplicate and market tape for over 56 labels, including a long-term contract signed recently with ABC/Dunhill.

Meanwhile, Ampex vice president and general manager of AST, William Slover, reports a new record monthly production record of close to 2.5 million prerecorded tapes shipped during December, consisting of 2,025,000 cartridges, 416,000 cassettes and 20,000 open reel packages.

However, the two independent duplicators have strong competition from CBS, according to Al Earl, vice president operations, for Columbia's custom duplication in Terre Haute. He said Columbia manufactured 35 million tapes in 1972, from 27 million a year ago. The label has added highly sophisticated automatic machinery and even has its own injection molding moreover manufacturers its own blank tape, Earl pointed out.

Dubbings, subsidiary of Philips Recording Corp., is also out after independent duplicating business according to its presi-

dent, Mike Thaler. He said business is up 30 percent with close to capacity production at Copiague, L.I., plant. Dubbings, additionally, now has operational a new plant in Richmond geared for 30,000-cartridge production a day.

"I think tape was a product of the future and the future is now," Thaler says. "Tape has finally reached acceptance with the consumer. Also, tape is more competitive with the disk now that we see many disks priced at a suggested \$5.98 and \$6.98 and budget tape has opened up new consumer acceptance as well."

White Sonner, vice president, marketing, GRT, also cites the strong consumer market and GRT's promotions as two factors in tape's resurgence. He mentions as well, the recognition that tape is different than records. "One difference is that records have an exclusive distribution channel; tape has multiple distribution channels." Though tape does lag behind disks in early release and gains momentum later, he would like to see more simulrelease of tape.

GRT's ability to secure product and promote is also mentioned by both Bonetti and Sonner. Even though GRT duplicates and ships from the West Coast, Sonner says retailers can bank on five-day delivery everywhere in the U.S. (GRT pays freight on minimum orders of 120 pieces via surface and 300 via air.)

Slover points out that AST now duplicates and distributes product from 117 labels it has licenses with and also duplicates only for Warner Communications (with the exception of Elektra). He sees this dual duplication (of product AST also distributes and product distributed and marketed by clients) as a parallel development. "Certainly, a corporation such as Warner Communications with its chart activity (an LP and tape ranking of 26.2 percent corporate share of market for the past 12 months, Billboard, Feb. 17) will continue to market its own product. But labels with less activity have to ask themselves if it's economically feasible for them to do their own marketing."

As tape continues to challenge the disk, the distinction between the two formats and the experience of GRT and AST in the tape specialty areas is of great importance to labels. This is so for Magtec as well, especially in the rather unique open reel field. The multiple distribution aspect of tape is especially important, duplicators point out. Magtec, for example, is keenly aware of the rackjobber's role, according to Gerry Stone, president, and Sasch Rubinstein, general manager, but both have talked of supplemental distribution programs.

GRT and AST are both into several

areas of marketing and in addition have broad programs underway.

Some of the moves at GRT:

- Steady expansion of its 4-channel catalog to 17 titles;
- Continuing program of classical cassettes now Dolbyized and totalling 25 titles at \$4.95 list;
- Broadening of its Les Rogers budget line now at 60 titles;
- Effort to market spoken word line through music outlets;
- Streamlining of packaging;
- Continued re-evaluation of distribution;
- Signing of premium duplicating deals;
- Examination of marketing music tapes out of the conventional record-tape distribution patterns;
- Massive effort to build the GRT tape name at retail.

Sonner says there are two basic reasons why 4-channel has been sluggish from the catalog standpoint: 1) obtaining masters, especially, in rock music; 2) the price of masters. "Proportionally, you are paying a very high price for relatively few sales." He does believe, however, that the market is very strong for 4-channel. One indication is the sales of a package by Mountain at \$7.95. "Our distributor and retailers tell us they will take anything (in 4-channel) we can give them."

On the subject of low noise, Sonner points to the building catalog of Dolbyized cassettes which he sees as giving a boost to GRT's classical business. As for low noise in regular 8-track and cassette offerings, he sees the expense as an obstacle. "The noise factor is not a major one in popular tapes. There is a very small difference (low noise vis-a-vis regular high grade blank tape) relative to the higher price the cartridges would have to be sold for."

GRT has not said much about its budget line, but Sonner believes the catalog and the program are now ready for a major push. He sees budget tapes as "not something to be sold by the carload." Rather, he wants GRT to interest its distributors and the retail sector in utilizing budget product.

"There's a market for good product, or an intermediate line, if you will, but it must be promoted." The Les Rogers line now has 60 titles and lists for \$3.95. The catalog, though small, is broad in scope encompassing pop, country, classical and soul. The line utilizes 4-color graphics. "It is fresh material but not current chart items, of course," Sonner says, "and we intend to update it constantly." He adds there is no immediate prospects for adding budget open reel or cassette, or for that matter, budget 4-channel.

In line with the thinking of Magtec,

which is offering spoken word through rackjobbers, Sonner is convinced regular record-tape retailers can sell non-music product. GRT is negotiating now for a series of four tapes and has such catalog items as a series on cooking. Principally, spoken word is cassette, but he feels 8-track will be important in instruction too, especially with something like tour tapes.

Packaging of prerecorded tapes by GRT has undergone vast streamlining. GRT was printing a relatively high-priced package with graphics on the front and sleeve and even a postage-size graphic on the end. "Our feeling is that the cover on a tape is nothing more than a certification that what is on the LP is on the tape."

Other streamlining includes a dealer price code and such facts as the time per program and total time, in addition to the artist, the title and selections. Also, hints on tape care are now included in the package.

Most dramatic has been the change to uniform blue on the sleeves, which creates a family resemblance across the display.

GRT is continually evaluating new patterns of distribution. Sonner believes the current distributor lineup is smaller and stronger. He says there was a period a couple of years ago and even more recently, when the shakeout of distributors allowed GRT to re-examine its wholesale program.

Today, there is a GRT field force of 10 district managers and three regional managers calling on distributors and/or selling to major accounts. But Sonner notes: "We are not standing idle," in terms of exploring additional distribution via independent reps. He believes there will be a "post-bootleg" effect whereby accounts in small markets will be searching for legitimate product, having tasted the sales of tape in the bootlegging heyday.

Sonner thinks the bootleggers demonstrated some selling techniques that are well worth analyzing. They did enjoy a price advantage, and the advantage of combining artists on tapes. "But this does not invalidate the role of the small stores in the bootlegging heyday."

GRT was at the International Tape Assn. seminar in Tucson, because Sonner said his division "is looking for ways to sell music out of the conventional music distribution patterns while helping our distributors and retailers as much as ever."

One area of additional distribution is in premiums. Sonner would say only in Tucson that GRT has signed two premium deals with national companies (Billboard, Feb. 24). GRT will test three other areas of new marketing, but Sonner says he won't divulge these now.

Probably the most dramatic move by GRT is the one to build its image with the music-buying public and with retailers.

Just one aspect of the program illustrates the basic philosophy, this dealing with store display. GRT is supplying stores with posters and banners. The GRT logo is on the posters only, not on the banners.

"I might as well admit that we have a selfish interest in offering what is an unselfish service to retailers. The banners can be used institutionally by stores. (One slogan on the banners, for example, reads: "If you don't see it, ask for it".) We want to win over the retailer to where he will order four of a title instead of two or three," Sonner explains.

GRT is offering a book to retailers which will discuss promotion, displays, advertising and so forth (Billboard, Feb. 24).

AST is moving ahead on several fronts:

- Restructuring of its marketing force;
- Advanced duplication techniques;
- Expansion of the new Ampex II open reel series of classical and easy listening product;
- Dolbyization of open reel

(Continued on page 20)

Labels Say Cost Can Cut Profits

• Continued from page 12

return on singles," which he estimates at around 30 percent.

There is a "lack of a feeling for music" among many rackjobbers. "They don't proclaim to know hits," Lasker says. "They say 'fine, you say it's a hit, ship me 3,000.' If it bombs, you take it back."

But racks by their ability to generate mass coverage and thus generate tremendous sales, have helped the manufacturer, Lasker and other all concede.

The move to independent distributors has also caused costs to rise on the manufacturer's level. Many of these indies are not big enough to afford strong promotional staffs, so record labels have had to absorb this function. "There's a tremendous need for promotion these days," Lasker says. "You have to have someone up at the stations calling attention to the records all

the time. You just can't mail them out."

Polydor's Schoenbaum says that the problems that have been "nagging everybody all along are still there." It's much harder to consider putting out an act whose potential might be 10,000 to 15,000 copies sold the first time around. And who might go to 30,000 on the second LP and 60,000 on the third.

Polydor expects to increase its product output this year by around 10 percent. Schoenbaum sees the racks as competitive for customers as labels are for signing talent. And in being competitive, the racks become competitive with their prices. "Where do they get their margins? They try to get it from the manufacturers. They've got to go along with the idea that their price has to go up also. It's a shame we all don't know about each other's business more fully."

Mike Maitland, MCA Records

president, disavows the profitless environment bit. "We're making a nice profit," he says, noting that as part of his business acumen, the label holds its releases down.

Maitland, who recently revamped the entire MCA-Decca-Uni-Kapp-Coral structure into just two labels, MCA and Coral, speaks of "selective releasing" and trying to avoid involving itself in too many projects. "We can't afford a gigantic mistake. You have to take gambles, but we try to narrow them."

The world travelling executive points to the company's broad catalog as providing a profit center by releasing titles by Al Jolson, the Mills Brothers and Bing Crosby which have appeal around the world.

As to facing a wide variety of artist royalty requests, Maitland says "we pass on them. On the other hand, if you have an opportunity to talk with the artist

you want and convince him you need them and they need you, and you can show them you are not burdened down with a lot of obligations and can spend money on promotion and advertising, you can come to reasonable terms. There's no way I'm going to get involved in the bidding war."

The only way MCA wants to compete is to "do a better job" and work with a select number of artists in order to counter the rising costs of doing business.

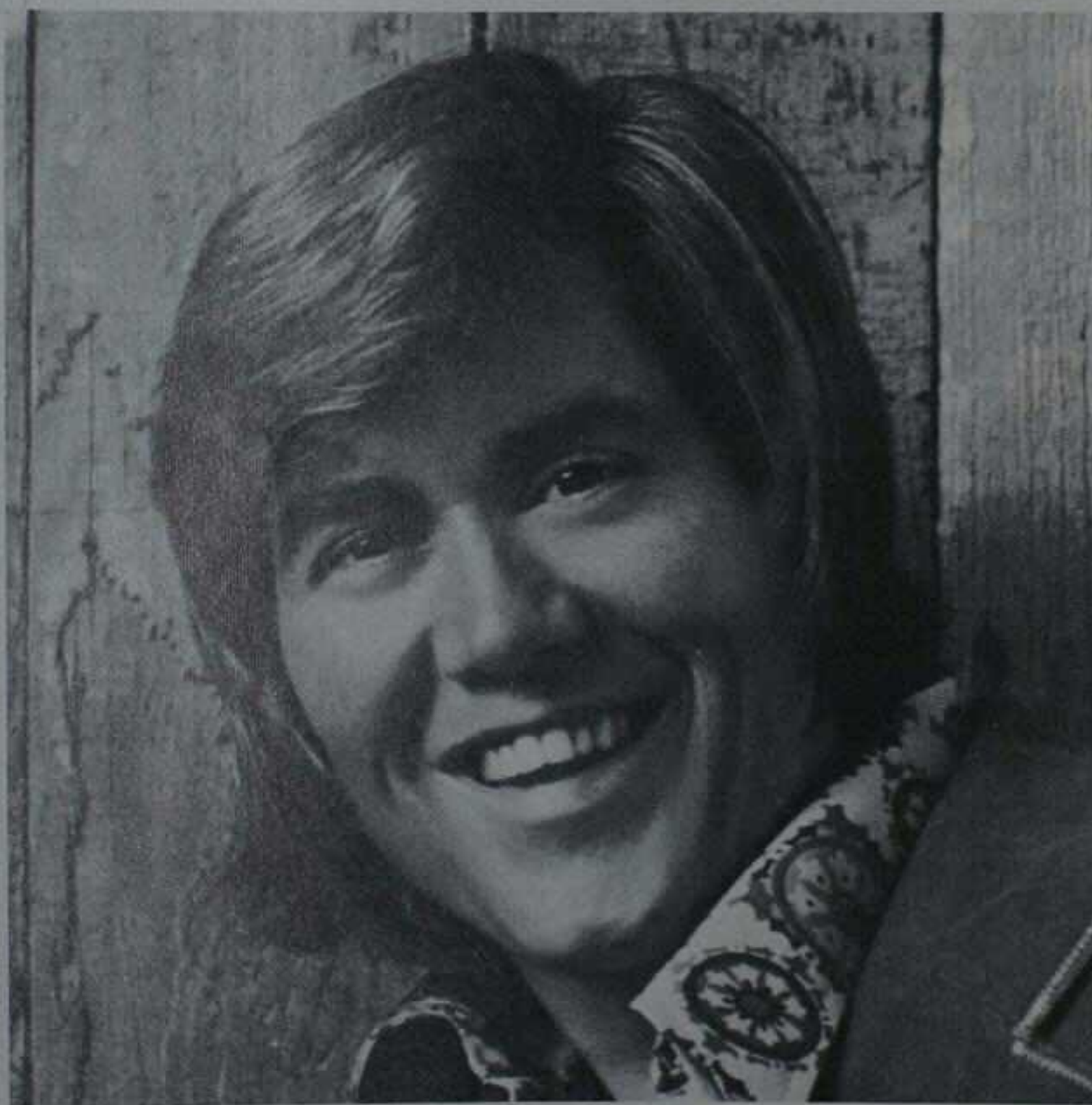
Lion Records is a small subsidiary of MGM. Clive Fox, its president, has a basic formula for doing business. "You need to make adjustments. If your prices are going up, you raise your own. We are also a lot more selective in our product."

MGM has an advantage in owning its own recording studio in Los Angeles, where about 90 percent of all the MGM and Lion

(Continued on page 95)



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Indie Distributors & NARM: On the Same Track?

By Ian Dove

Setting up the concept of the Distributors Advisory Committee for this year's NARM convention, executive director Jules Malamud said back in November: "Sentimentality must be thrust aside."

He looks to the 1973 NARM distributor meetings as "an opportunity, a real opportunity for the distributor to get together with the manufacturer to discuss their problems specifically in smaller meetings."

"I expect the group of very important distributors attending this year to become leaders, to sustain and lead, the independent distributor."

"The good distributor is a vital and a viable force in the record industry and I also believe that the distributor will continue to support NARM just as NARM will support the independent distributor."

Malamud feels that one of the basic problems facing the independent distributor is the squeeze in profits, for he considers that the distributors (and even more so the rack jobbers) sell their services too cheaply. He calls for more "realism" in the pricing structures so that every area of distribution gets a fair shake, a legitimate markup that is all based around the costs of operation put against the services provided.

Malamud is also on record as believing that the personal element plays an im-

portant part in the record industry and this is very apparent at the independent distributor level. He cites a company such as A&M Records that enjoys strong relationships with independent distributors and insists on carrying on with it.

Scoring the distributors who ignored the rules and went after the quick dollar—shipping out of their territories rather than underlining their importance in their own areas—Malamud says that despite the trend towards a branch operation, the independent distributor was not losing out.

The solid creative distributor, who was also financially in good shape, able to move with the market, would continue to reap his share of the harvest. There are always opportunities available, he comments, and one of the purposes of the NARM committee was to make everyone aware of them.

Malamud is also pointing up the fact that the ARMADA organization, the American Record Manufacturers and Distributors Assn., that merged into the NARM organization almost a decade ago, was the distributors own organization.

Joe Martin, head of Apex-Martin, the New York independent distributor, sees no gloom for the indie.

Comments Martin: "The independent couldn't be in better shape. I don't know of any independent that didn't do better

in 1972 than he did in 1971. But a few things have to be said at NARM."

"I get irritated when manufacturers keep on saying how tough it is for the independent. If they don't stop saying this some independent may be stupid enough to believe it and then the manufacturer will have nobody to sell their product to."

"I hope that NARM will serve as a forum where people can really say what they mean and what is in their hearts. No rubbish."

"The independent needs to be left alone to do his business as he has done in the past—this should be stressed at NARM. A company like A&M Records has nothing but praise for the independent—Russ Regan's label has a big top five hit. Who did that but the independent distributor?"

Martin has three major beefs that he will take to Los Angeles with him.

One is the advertising for record packages on television. "I hope that NARM will bring up this situation where you watch television and there's an advertisement for this kind of package that specifically says, 'Not available in any store.' I'm not talking about TV selling of records, just this kind of antistore advertising."

"There is such a thing as subliminal advertising. I turned to a TV guide and saw a three-page advertisement for tapes

that worked out with the various deals offered to be about 17 cents a tape. Again it was sent away, join the club, not available in any store."

"Now a guy who has just bought a machine walks into a store and asks for a tape. He's told that it's \$6 and immediately he thinks it's a rip off. But the manufacturers set up this kind of reaction with this kind of advertising. It should be discussed at NARM."

"They should stop some of these things that are destroying all distribution channels."

Martin feels that NARM could help with the cut-out situation also. "I saw an advertising last Sunday in my local paper from a major store advertising a Partridge Family and a Creedence Clearwater album at prices that meant they just had to be cut outs," he says.

"Now I'm the independent distributor for both Bell and Fantasy and these are not officially cut outs."

"Record manufacturers are also letting the dealers use their advertising money for advertisements that tell you nothing about the record except the price. Advertisements for consumers in newspapers tell you less about the product than the advertisements in the trades. That's the wrong way round."

Prices: Different Strokes For Different Folks

By Claude Hall

The pricing of records is a major crisis affecting the industry . . . and you get this type of inverse feedback and growing concern at every level in the business — from manufacturer, distributor, rack jobber, and dealer.

What's most interesting about the whole debate—although it's fast growing from a debate into a torrid argument—is that everyone is more or less putting the blame on everyone else.

John Cohen of Disc Records in Cleveland Heights, who operates a chain of 31 retail stores, feels that the record industry is "giving away" product and this is going to be one of the things he's going to "raise hell about" in his speech this week at the NARM convention.

Cohen puts the bulk of the blame for the pricing mess of records on the outlets being stocked by rackjobbers. "It's not the rackjobber himself . . . it's his outlets. I think the rackjobber is being had by his outlets." And Cohen feels that the record manufacturer is "pushing" the situation, "whether knowingly or not." He feels record manufacturers have their costs built in to the product, but via advertising parlays are undercutting prices in many cases. In any case, the pricing mess "is probably the worse situation we've ever had in the industry."

Rick Frio, vice president of sales for MCA Records in Los Angeles, points out that many record companies have been re-vamping packaging and offering the customers a little more in order to bring about effective price increases. For example, "Jesus Christ Superstar," now nearly four million units sold, has a suggested list price of nearly \$12. The two-LP Neil Diamond set "Hot August Night" retails for \$9.98.

"It's just a matter of the product . . . if it's in the grooves, you can sell the product at any reasonable price. The "Tommy" album set is selling at \$10.98 and has sold about two million

units. Packaging, according to Frio, is added incentive in many cases for higher prices. "Thus we've been able to move a Neil Diamond or Sonny and Cher type of product from \$4.98 to \$5.98 and now to \$9.98. And Conway Twitty and Loretta Lynn are moving up to \$5.98. Because the stature of some artists demands a higher price for their talent. It's not that these artists are hot; it's just that they're worth more."

Ronnie Lewis, manager of Stan's Record Service in Shreveport, La., says that he doesn't believe record manufacturers can "push anymore price" from a single-pocket album. "Food, milk, eggs have gone up to a point where the public can't hardly afford them . . . and people are paying just about enough for records as they can stand."

But, he adds that an album with a suggested list price of \$5.98 usually sells for around \$4.79 in the area while singles sell for \$1 in the six stores operated by Stan Lewis (buy three and get one free) while the going singles price in local discount stores is about 79 cents.

"The manufacturer should help us stay in business," Ronnie Lewis says. "I understand that their costs are great, but we're making pennies where their profit margin is much greater on a hit. Of course, I know their risk is great. But they keep going up on prices to us and our competition won't let us go up. It's not like the eggs and the milk that people have to have. Records can't fluctuate like that."

Stan's accounts for about 75 percent of the records sold in Shreveport. Stan's sells to its own stores under the same conditions as to other stores. Stan's is also into racking. There are no undercutting discounters in town such as a department store that uses records as loss-leaders.

Frio says there is little chance of slowing down the discounting problem that is affecting the majority of the industry as a result of the "loss-leader syndrome."

The dealer, he says, is locked into his own mess because of his competition. Offering them advertising parlays is one method the rackjobbers has of getting the concession business.

Notes Frio:

"If it were possible for a record company or two to force prices up to a higher level, it would be good for the entire industry. We're in the only industry in the world where there may be a heavy demand for a given record . . . everybody has to have it . . . yet, it's the first thing discounted. If the Beatles were to get back together, for example, it would be the biggest record item to hit the market . . . people would be fighting to buy it . . . and you'd find it on discount in your local department store."

Jack Craig, vice president of sales and distribution for CBS Records, New York, points out he doesn't think rackjobbers was setting the prices . . . "it's the customers of the rackers who set the price. I think prices are lower than they should be, especially in this period of profit squeeze, but what we'd like to see higher is the shelf-price of records. However, if the profits aren't there, the racker can't afford it, nor can we, as a manufacturer, expect it. There should be reasonable profits right down the line. However, two albums for \$6.98 is a price reduction, not an increase, because you're offering more music for the money."

He says he can't see any potential suggested price increase in the foreseeable future and that in many cases the shelf price is far below what is economically practical.

Charles Klayman of A&I Distributors in Cincinnati, says: "Here in Cincinnati we have to be the cheapest market in the country. We have some mom and pop stores that sell at list, but only the hard-to-get items. Nobody else sells at list . . . no way. The typical \$4.98 album sells at either \$3.19 or \$3.29. A \$5.98 item would go at \$3.98 at a typical discount store and we sold

the album originally to that store at about \$3. Korvettes in New York sells at higher prices than compared to many places in Cincinnati. I just can't believe people are selling at the prices they sell records for here."

If manufacturers raise the price of albums, Klayman says, he'll have to pass it along.

He notes that "Tommy" on Decca had a high price tag and people were still buying it. But he doesn't think that customers, by and large, will go for higher shelf prices.

Both Neil Bogart, co-president of Buddah Records, and Larry Uttal, president of Bell Records, have advocated price increases in the past. Uttal was especially vehement against the "loss-leader" syndrome affecting the record industry and that too many department chains are using records to draw customers for high-price items. The price situation is expected to be one of the major topics of conversation, in session and in the hallways, during the convention.

No Blank Spots

• *Continued from page 16*

- and cassettes product;
- Extension of 4-channel 8-track to 48 titles;
- Introduction of 4-channel open reel;
- Enlargement of Ampex' promotional 8-track line of \$1.99 product to over 50 titles;
- Heavy promotion of the classical budget line;
- Extension of the mail order service via tie-ins with accessories suppliers;
- New program to tie in with hardware manufacturers;
- Implementation of cassette and cartridge recycling.

Slover points out that the marketing force has been strengthened under Jules Cohen, marketing manager, who now works out of AST's expanded facilities in Hackensack, N.J. Don Johnson was appointed to the new post of assistant marketing manager working in Elk Grove Village and now responsible for AST's product manager program, advertising, sales promotion, premiums, mail order and order processing.

Additionally, the U.S. has been broken into two sales areas with Charles Stewart as Western area manager and Irv Brusso as Eastern area manager instead of having a national sales manager.

Duplication techniques now include the use of low noise, high

output blank tape for open reel. Slover says low noise tape is not as important for pop. New solid state electronics have been added, though, on an across the board (8-track, cassette, open reel) availability. A dynamic noise reduction system and a real-time analyzer/computer monitor process are also available across the board. Various automation techniques have been added, even a high-speed process for b&w-marking cut-out tapes in 30-cartridge case lots.

AST's Ampex II series has been expanded to 34 titles and incorporate not only the advanced duplication processes but Dolbyization as well. Moreover, all b&w AST prerecorded cassettes are now Dolbyized.

The 4-channel line of 8-tracks now represents a broader music scope, including, for instance, Moody Blues. AST is also going to produce 4-channel open reel product now.

AST is moving forward in two promotional areas: 1) through expansion of its \$1.99 line; 2) through major emphasis on a budget line of classical (\$5.95 single play, \$7.95 double play) which has been advertised on classical stations in five markets via 122 one-minute spots (AST ads also plugged other product and the AST catalog of 5,500 tape titles).

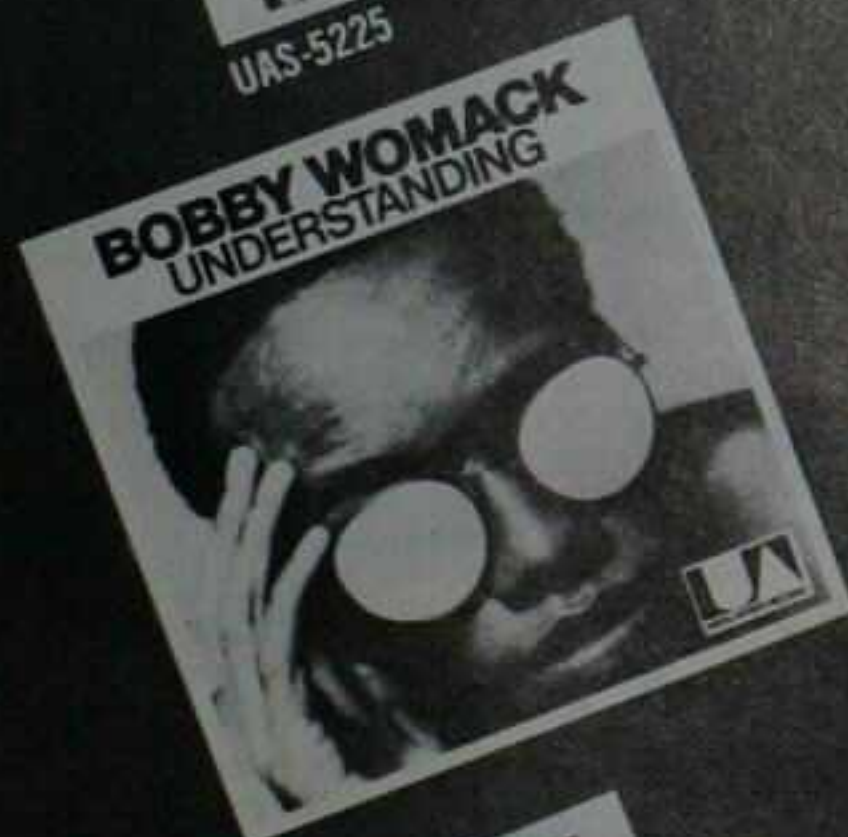
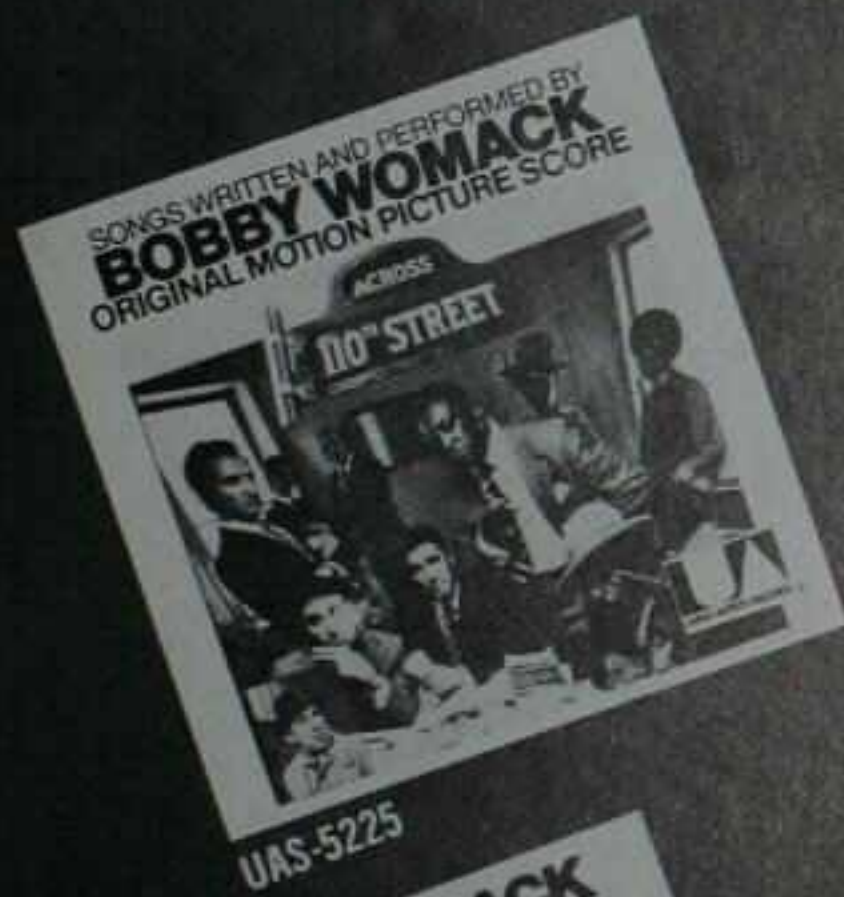
The title song from the United Artists film *ACROSS 110TH STREET* is the latest in a phenomenal series of hits from one of the major pop talents to emerge in the last two years. *Across 110th Street* follows Bobby Womack's newly certified gold single, *Harry Hippie*, which is still on the charts. It continues the string of gold records begun last year with *That's the Way I Feel About 'Cha*, *Woman's Gotta Have It*, and

Sweet Caroline. Put that together with his two top thirty albums from the last twelve months, **COMMUNICATION** and **UNDERSTANDING**, and it's easy to see why a new Womack single is nothing less than an automatic pop sensation.

Currently, Bobby Womack is on tour with Santana, and already bringing in incredible rave reviews. The remaining dates on the tour are:

2/26 Philadelphia, Pa.	The Spectrum
2/27 Springfield, Mass.	Springfield Arena
3/1 Wilmington, Del.	
3/2 Newark, N.J.	
3/5 Greensboro, N.C.	Coliseum
3/6 Knoxville, Tenn.	Coliseum
3/7 Charlotte, N.C.	Coliseum
3/8 Columbia, S.C.	U. of S.C. Coliseum
3/9 Hampton Rds., Va.	Coliseum
3/10 Richmond, Va.	Coliseum
3/11 Atlanta, Ga.	The Omni
3/14 Cincinnati, Ohio	Cincinnati Gardens
3/15 Louisville, Ky.	Convention Center
3/16 Ft. Wayne, Ind.	Memorial Coliseum
3/17 Toledo, Ohio	Sports Arena
3/19 Minneapolis, Minn.	Sports Center
3/21 Memphis, Tenn.	Mid-South Coliseum
3/23 Miami, Fla.	Convention Hall N.
3/24 Tampa, Fla.	Tampa Stadium
3/25 Macon, Ga.	Coliseum
3/26 Jackson, Miss.	State Fair Coliseum
3/27 Little Rock, Ark.	Barton Arena
3/28 Shreveport, La.	Hirsch Mem. Aud.
3/30 Tuscaloosa, Ala.	Convention Hall
3/31 Auburn, Ala.	Memorial Coliseum

United Artists
Records & Tapes



Videotape Looks Like the Next 'War' Area

Imagine the surprise of top-line executives at a handful of tape manufacturing plants in America, Europe and Japan when they read their latest memorandums from their respective presidents.

"The videotape war is closer than ever. Are we prepared?"

The memos are well ahead of the action since video is still not a "hot" consumer item, but most bosses aren't mincing any words.

The postscripts of all the memorandums probably closed this way: "Get ready now—and in a hurry."

Though companies won't publicly admit it, a bitter struggle for influence in the videotape market is being waged by a handful of tape manufacturers.

Like in the audio cassette confrontation during the late sixties and early seventies, there will be many casualties, since the video war will be for higher stakes with fewer "high rollers" participating.

Audio tape was round one; videotape is the final round, and the cast of characters are primed for a fist fight.

There is some truth, some speculation and some fiction in what is being said regarding the past, present and future of videotape.

Here is one general fact, however, that most tape manufacturers agree on: Like in the audio cassette conflict, the video struggle will produce some big winners and some big losers—but at this early date it is all but impossible to sort them out.

Here are, however, some specific facts and predictions that can be stated right now:

As this new and revolutionary business dawns, the arena is full with such "Goliaths" as Minnesota Mining, Philips, Memorex, Ampex, Sony, DuPont, BASF facing a "David" in the person of Audio Magnetics Corp.

The shakeout in the audio cassette war left many injuries, including Gillette, which joined the conflict for a short time before bowing out; Ampex which suffered a company-wide \$90 million loss; Memorex, which also found itself splattered with red ink; Bell & Howell, which decided to concentrate in other related areas, and several other companies operating on the industry's fringe.

A shakeout atmosphere is still very much part of today's scene and several companies continue to feel business doldrums and economic blahs.

It may be a premature assessment, of course, but developments of late seem to suggest that the videotape war will be waged on an international scale by about 10 companies: 3M, Fuji, Sony, Audio Magnetics, Memorex, Ampex, Philips, BASF and DuPont.

Some of these companies will merely produce videotape and not market it, while others are planning to actively compete for the consumer dollar.

On all sides, the tenor of discussions in board rooms are "nuts and bolts," while on the surface the tape producers tend to be conciliatory, rather than acrimonious.

There are, to be sure, wide differences between companies on high energy vs. chromium; EIA-J systems vs. Sony vs. Philips, etc.; 1/2-inch vs. 3/4-inch; and consumer market vs. industrial/educational users.

And the road to resolving these differences may be long and rocky, since the painful recollection still lingers of the big losses sustained by many companies in the audio cassette skirmish.

The only statement all the videotape producers will agree on comes from Irving Katz, president of Audio Magnetics Corp. who states: "The video market—only now digesting the many proposed videocassette

formats—is alive and successful in the educational-industrial markets. However, it must soon widen its girth to encompass the home consumer field."

Everyone agrees, but after that there are many differences. Even the supposedly sure things (like standardization and compatibility) are questioned.

"I still see a lot of the speculative junk being hailed in the press," Katz admits. "Before anything is settled, either in hardware or software, there must be a unity of purpose. There have been too many false starts, phony announcements to consumers and too few industry-wide unity meetings."

A reflection of the rising interest in video can be seen as more and major mass retailers dip their toes in the turbulent video waters. But, video is still a rich man's toy.

The picture is gradually changing, however slowly, as more companies—particularly equipment makers—wrestle with incompatibility, improvement in visual performance, simplification of operation and a standardization of concepts.

All this is important, to be sure, but the home video revolution will come when consumers are lured to stores by a reduction in price of equipment and software.

Another big problem is the lack of the industry's "unity in purpose."

There is the complete lack of interchangeability between many systems. Some use film, some tape, several use a disk, another utilizes a plastic film into which has been impressed a holographic image. Even among those using videotape, there are many different tape speeds and four different tape widths.

(This means that the end user who buys one type of player can only play recordings made for that particular system.)

After all the razzmatazz, and when there

is a single purpose, most video manufacturers—both hardware and software producers—see the emerging business this way:

- When videotape becomes a household word, and there is still much to do in its technological development, it should create new opportunities for consumers in every phase of life: entertainment, business, education and industrial.

- Anything that can be read, seen or heard will find its way into the video medium. Its potential is limitless and its effect on all peripheral activities is staggering.

- It is the medium of the future, but only when it becomes a commodity product.

In the meantime, a war is brewing for the pot-of-gold that can be a mainstay of the world economy by 1980.

If the 50s were the decade of television, the 60s the decade of audio tape, then the 70s loom as the decade for video home products.

Before all that happens, though, there will be a narrowing of the field in the decade ahead and a unity of purpose in the designs and concepts of video equipment that will make them universally interchangeable.

As for now, everybody is stubborn and insisting that their system is the best.

At this stage of the game, videotape, blank and prerecorded, is a dream on the horizon as far as racks go. But there are sage enough businessmen to know that their distribution savvy will enable them to get into the ball game once product and demand are equal.

There are some major racks which have already checked out the cost to them of buying blank videotape and once there are signs of a truly home market developing, they will spring forth with their new home electronic baby.

This May Be a Good Quadrasonic Year

• *Continued from page 14*

market." The firm recently ran a successful quadrasonic retail promotion, finding that hard rock was the biggest moving item.

Bob Elliott of A&M Records says, "There is no question that quadrasonic tape is becoming more of a consumer item, and judging by the few titles we have out and the way they are selling, it's going to be a big market. One reason is the additional hardware, and people need the hardware. Another is that the consumer is getting acquainted with the concept. More retailers are also becoming involved, and we will be increasing our catalog due to the response from the market."

At United Artists, Budd Dolinger adds, "We are working on a release of quadrasonic tapes that will be a minimum of ten. Some of the artists included will be Shirley Bassey and Bobby Womack, but we will have a release in the near future that will appeal to buyers of all ages." Dolinger also says that there will be a new color on the 4-channel tapes and a special logo. "This should be a good year for the format," he continues. "The consumer is aware of it, there is more hardware on the market and the retailers are starting to get behind it. It's a saleable item."

Lou Dennis of Warner Bros. feels that quadrasonic tapes will eventually become a viable consumer item, and adds that Warner Bros. will probably release around 10 tapes when it moves into this market. The tapes will be packaged like stereo tapes but

with a different coloring, and there will be indications in several spots that the tape is quadrasonic, including the spine to make it easier for the retailer and dealer.

Quadrasonic is also benefiting the reel-to-reel format, with a number of firms releasing product in this mode. Magtec has released 10 4-channel tapes to date, with artists from several labels. A number of labels are also releasing product.

Among retailers, many of the major chains are pushing 4-channel and doing quite well with it.

Dave Rothfeld, vice president, divisional merchandising manager of Korvette's, says "You have to do your own job in 4-channel. Up until now, there has not been enough emphasis on the software from the record companies, so we put the emphasis on it. We demonstrate the units and we have a sign in the record and tape department inviting the customer to come in and hear quadrasonic.

"We also sell samplers," Rothfeld continues, "and we're developing action. As for the configuration itself, I've always been bullish on it. It's particularly important in contemporary music because I feel the youth market will be attracted by the total involvement of quadrasonic. Classical, however, should also be an extremely big market. I can also see children's records as being big in 4-channel. This would allow for total participation on the part of the child."

Rothfeld adds, "SQ is the prominent format out now, and

it's been doing very nicely for us. Tape has also been moving. Hardware, now down to a more reasonable price level, is also moving, and I look to the Fall to be big in 4-channel."

Federated Electronics devotes an entire section of the record and tape department to quadrasonic, carrying all modes of disk and tape as well as a complete hardware department. The chain, like Korvettes, has taken out many ads devoted to quadrasonic, often combining hardware and software in the same ad. Like Korvettes, separate sound rooms are available for quadrasonic listening. Chain president Mike Renne reports that the retailer who pushes the system can sell it.

Sam Goody in New York has reported that from 30 to 35 percent of its sales are coming in quadrasonic, and Harold Weinberg, merchandising manager of Lafayette Electronics reports that 50 to 60 percent of the chain's sales are coming from quadrasonic. Lafayette, in addition to carrying software in its retail outlets, advertises the mode heavily in its mail order catalogs, often devoting all four cover spots to the mode.

A note might be added here concerning quadrasonic FM broadcasting. Little of this has been done as yet. To begin, however, most are in basic agreement that stereo broadcast through a good 4-channel system will enhance the sound.

Discrete FM broadcasting may

not be as far away as some think. The U.S. Government recently granted Lou Doren a patent on the discrete FM broadcasting system still pending approval of the Federal Communications Commission. A patent has also been granted to Mobuaki Takahashi on the CD-4 discrete record system. The patent was assigned to JVC.

Another point which might be mentioned is that a relatively large number of hardware manufacturers have either included or are planning to include in the near future the capability to handle all three of the quadrasonic

disk systems. This action indicates more than just an acknowledgement of 4-channel as a concept rather than a battle, as important as that may be. The consumer need not be afraid of purchasing a system that may become obsolete. Since stereo is, of course, included in all such units, the quadrasonic market is going to become more "universal" as time goes by.

From all vantage points—hardware, software, the retailer and consumer—it does appear that this is the year in which 4-channel becomes the mass item its advocates have always predicted.

Profit Times in '73

• *Continued from page 12*

with 90 accounts and my volume is 50 percent greater. I work in the same geographical area.

"As an example, my men used to travel 12 to 15 different accounts per day. Now they make no more than three stops and sometimes spend a whole day with one account. But that account pays off. I am looking for the high-volume account. I had 90 employees in the old days. Now I have 42."

Rosmarin sees some real rays of sunshine penetrating the current rackjobber gloom. "I've never seen so many deals to get your business. They are getting more frequent and they include dating, extra discount, extra advertising money." Despite this generosity from manufacturers,

Rosmarin feels the profit squeeze caused by the small differential between dealer and rack price is damaging.

Sam Morrison, veteran record marketing executive in the Knoxville, Tenn. area and founder-president of Knox Record Racks, feels the profit margin cut "because we rack in low-income areas essentially. It's doubly difficult for us to get an account to raise price. Our biggest problem right now is piracy and counterfeiting of tape. We are right near the base of much of the supply. Saving us overall (cutout and budget) LP. We take about 500 pieces into a store, put it on a table with attractive signs and it keeps the department buzzing for three weeks. I have also found that a full-page newspaper ad helps business."

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Talent

Gershwin Push by Chappell & WB

By SAM SUTHERLAND

NEW YORK—The late George Gershwin will be the focal point for a broad range of multimedia promotional efforts throughout this year. With Gershwin's 75th anniversary coming next fall, his music publishers, Chappell Music, Inc. and Warner Bros. Music will be collaborating on publishing ventures to exploit the Gershwin catalog.

Following the U.S. Post Office's commemorative Gershwin stamp, being issued this Wednesday (28), the pitch of promotional efforts will rise as Gershwin's music and life will be explored via projected television programs, recordings, concerts and books.

The Gershwin revival follows on the heels of successful revivals of the music and lives of Cole Porter and Noel Coward. Buddy Robbins, director of professional activities for Chappell, noted that public interest in those composers

had helped encourage Chappell and Warner Bros. to promote the Gershwin catalogs anew.

Catalog Push

Publishing activities for Chappell Music will begin with a general brochure, prepared in association with Warner Bros. Music, including a complete list of Gershwin compositions and a biographical profile. Also slated for publication are a hard-cover edition of Gershwin compositions, published by Coward-McCann and Warner Bros. and including the Chappell Gershwin compositions, thus comprising a virtually complete Gershwin catalog; and a Chappell folio including "Porgy & Bess" and the Chappell compositions by Gershwin from his last years (1935-1938), including his film work.

Next fall, both George and Ira Gershwin will be explored in three separate books expected to provide further exposure for the late composer. Bob Kimball, author of "Cole," which detailed Cole Porter's life and his impact on Ameri-

can music, has written "The Gershwins" for Atheneum, while Charles Schwarz's biography of Gershwin will be published by Bobbs-Merrill. Coinciding with those book releases will be a new printing and promotion for "The Gershwin Years," by Ed Jablonsky, published by Doubleday.

Gershwin on Record

Robbins noted that the Porter and Coward activities during the last two years had spawned numerous record releases, particularly via repackaging of older records. Those recordings, Robbins stated, have enjoyed strong sales because they fill a void left by contemporary media, which rarely explore the original vocal renditions of those classics.

George Gershwin will be revived via new recordings first, however, with Nonesuch Records slated to record the first LP this week, featuring rare and unrecorded Gershwin piano compositions performed by William Bolcom. Robbins also cited several recordings of Gershwin pieces now being projected as rereleases.

Also proposed is a reissue of Gershwin piano rolls, with plans now being made to locate many rare rolls first recorded by the composer himself.

Robbins noted the flurry of reissue and recording activities which followed the Porter and Coward revivals, and stated that "Gershwin has always been somewhat more active in catalog than Coward or Porter." It was also noted that, in the 37 years since Gershwin's death, "Porgy & Bess" has accounted for 50 percent of the rental library income for Chappell.

Gershwin in Concert

The Gershwin catalog will also receive a boost via concert performances. Robbins noted that Andre Kostelanetz will be presenting a special Gershwin concert at the Saratoga Performing Arts Center in Saratoga Springs, N.Y., this summer.

Also projected is a memorial concert in New York, still in the planning stages but expected to be given in one of that city's major concert halls.

Television will also be explored. The first Gershwin project announced to date is a special documentary on the composition and production of "Porgy & Bess," which BBC-TV is now tentatively scheduled to produce.

Name-Droppers Seeks Expansion

NEW YORK—In response to the popularity of the current WNEW-AM / N.Y. "Name-Droppers" contest, the "Name-Droppers" theme and other original musical jingles will be offered for syndication on an exclusive market-by-market basis through the newly formed "Music House Records." Founded by Dick Lavsky, who conceived, composed and produced the contest, and WNEW-AM's Gene Klavan, the new firm will specialize in the creation of musical promotions and I.D. packages for TV and radio stations nationally.

Rock, Pop Groups Luring Youngsters to Race Track

By FRANK BARRON

LOS ANGELES—Rock and pop groups have found a most unusual facility in which to perform this season—Santa Anita Race Track in Arcadia, Calif., about a half-hour's drive from Los Angeles.

The track, accustomed previously only to the starting bugler, now presents pop groups and artists every Saturday afternoon of the meet, with the idea being to lure more youngsters to the track.

California, unlike many other states, has no age limit barrier on race track customers. Those limits are imposed only at the ticket windows. Thus, teenagers can enter Santa Anita to hear the concerts, but cannot buy a ticket at any betting window.

Concerts are held on an enclosed stage in the infield called the Wine Shed, and are scheduled between races. Since there is usually a 30-minute time period between races, the groups perform for about 15-20 minutes four times and afternoon, between 1:15 p.m. and 4:00 p.m.

For the same admission price, the bettor, if he so desires, can listen to the concert, from an infield vantage, or confine his studies to the Racing Form. The Wine Shed's acoustics are set so they can hardly be heard in the stands. Concert-goers have to hear the show from the infield.

The weekly series is the brainchild of Santa Anita's young director of public relations, Alan F. Balch, in his first season at the Arcadia track. Thus far, his maiden attempt has been a winner, since more and more youngsters can be seen on Saturdays enjoying the pop and rock shows.

Dick Gilmore of Creative Man-

agement Associates in Beverly Hills is booking the shows.

First performer for the series, on Dec. 30, was Denny Brooks, followed by Boones Farm, Kenny Rankin, Hollywood, Climax, Eddie Haddad & Canyon, Brownstone, Jim Sullivan and Fyfe and Jeffery Coming on Saturday (3) is Albert Collins, followed by Hudson & Landry, Sudden Trend and Brownstone. As yet, no groups have been set for March 24 and April 7, getaway (final) day at Santa Anita.

While race tracks have been used elsewhere for single dates, such as last summer's benefit marathon at Roosevelt Raceway in New York, the Santa Anita series may be the first regularly scheduled rock series at such a facility.

Two 'In Concert' Series Are Taped

NEW YORK—Two 90-minute specials for ABC television's "In Concert" series were taped at the Banana Fish Garden here Wednesday (21) and Thursday (22), according to Don Kirshner, executive producer of the series.

The fifth special of the series, to be aired sometime in March, features Stephen Stills, Randy Newman and Brewer and Shipley. Al Green, the Mahavishnu Orchestra, the Dueling Banjos, Taj Mahal, and Dr. Hook and the Medicine Band complete the bill for the sixth of the series, also to be aired in March.

As with previous "In Concert" specials, the shows will be aired simultaneously on ABC's FM radio stations across the country. The specials were directed by Don Misher and produced by David Sontag.

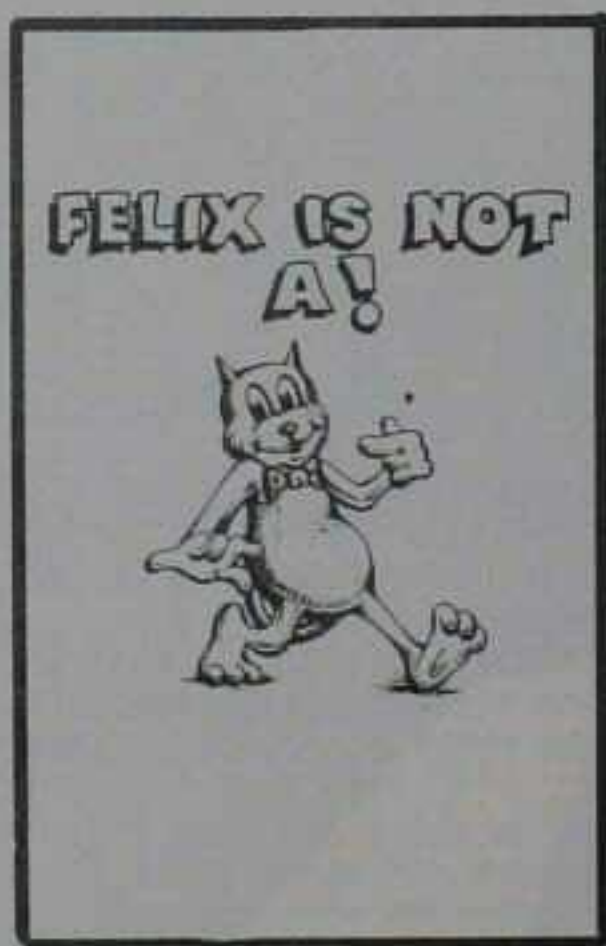
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Heads Festival Judging Rules

NEW YORK—The Marden-Kane Organization has been named to supervise the judging procedures for the American Song Festival, according to festival president and chairman of the board Lawrence W. Goldblatt.

The festival, open to U.S. amateur and professional songwriters, will be held Labor Day weekend at the Saratoga Performing Arts Center, Saratoga Springs, N.Y. and will award separate but equal prizes in both categories up to \$25,000. With a paid, professional staff screening all entries, the final awards determination will be made by a panel of music and entertainment professionals, from a field of 36 semi-finalist compositions.

Grand Funk Rides High in Arkansas

LOS ANGELES—Grand Funk Railroad broke the all-time attendance and gross record for Little Rock, Ark. facility, Barton Coliseum, at their Feb. 17 concert.

Promoted by Bill Johnson of Beaver Productions, the show broke an attendance record for the 10,000-seat hall previously held by Elvis Presley.



JAMES BROWN receives Billboard's No. 1 Award for "Top Singles Soul Artists" of 1971. With the singer, from left, is Billboard's Mike Eisenkraft; Charles Bobbitt of James Brown Productions, Polydor's Jerry Schoenbaum; and singer Hank Ballard.



DURING the kick-off party for the projected "Young Discoveries in Jazz" talent search, held at New York's Half Note jazz club, Newport jazz producer George Wein is seen conferring with John Anderson, executive director of the Tea Council of the USA, left, and Artie Shaw, right.

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LEADERS: PRESLEY

Huge Push On Ross LP

LONDON—Tamla Motown is preparing its biggest British promotion campaign to accompany next week's release of the Diana Ross soundtrack album "Lady Sings the Blues." The promotion will also be a prelude to the film's British premiere in April.

The company has produced 250 giant cut-outs of Diana Ross for distribution to cinemas and record shops. Initial promotion will concentrate on the London area, but with the film's general release the campaign will become nationwide.

Motown, in addition, has also pressed 250 special records—featuring selected tracks from the album—to be distributed to cinemas in the ABC chain showing the film. The company's intention is for the record to be played for two weeks before the film is due to be shown, thus building consumer interest. The soundtrack album will also be on sale in cinemas.

The company has also produced press kits, posters, stickers and leaflets for the album and film. Advertising in the music and film consumer press and the national newspapers will be co-ordinated with Paramount, the film company.

A special university promotion has also been planned, which centers on a 15-minute clip of the film. The film extract will be available to all universities.

The album, released last week, will retail for \$10.

Teacher Forms Detroit Firm

NEW YORK—Bountiful Records, jazz label headquartered in Detroit, has been formed by full time music teacher David Hutson. First album released on the fledgling label, "The New McKinney Cottonpickers," features Hutson's own jazz band. Vice president is Jim Taylor who is president of The Detroit Hot Jazz Society. Re-this month for a second album by the Cottonpickers.

The Surf Side Six, small local band featuring Tom Saunders, has just signed to the label. Recording of the group is also slated for this month.

Promotion so far has been direct advertising in jazz oriented publications and classified ads in Billboard, Liberty and High Fidelity. The company to date has only sold at retail. Distribution deals are in the works.

Bountiful's tapes are being recorded at Pampa Studios, the only Dolby equipped studio in Michigan. Mastering is done by Frankford Wayne in Philadelphia and pressing by Archer in Detroit. Jackets are printed by New Directions locally.

Signings

Jay Lasker, president of ABC/Dunhill Records, has signed seven artists to the label in a major move. Genya Ravan was inked through the office of Jimmy Miller Productions. Formerly lead singer with Ten Year Drive, her first album for the label, "They Love Me, They Love Me Not," will be released this month. Thomas Jefferson Kaye has just finished recording his first album for ABC/Dunhill in Los Angeles. Best known as a writer-producer, his debut offering will be produced by Gary Katz and released in March.

Rufus, a six-member Chicago group, will join ABC/Dunhill's hard rock line. The group evolved out of the American Breed of "Bend Me Shape Me" fame. Bob Monaco is producing Rufus. William Saint James is an acoustical act that has just pacted with the label and will be produced by Cashman and West. Tim Moore, Philadelphia producer-songwriter-singer-arranger, has just had his initial single for ABC/Dunhill released, "Fool Like You."

Charles Mann is a performer who will broaden the r&b scope of the label. Mann has been writing, performing and building a solid following around the Atlanta area, which led to his signing. His first single, "Way You Love Me," has just been released. Currently recording songs for their debut ABC/Dunhill album is Diamond-head, a southern California group.

Country artist Dickey Lee has been signed to a new long-term contract by RCA Records. Under terms of the contract, Lee's recordings for Rivertown Productions in which he is a partner with Jack Clement and Alan Reynolds, will be released as RCA recordings.

Jim McCarthy, former member of Godz, has signed with ESP-Disk. He will record his first album for the label shortly. Robert Bell, leader of Kool and The Gang, has renewed his contract with the Queen Booking Corporation.

Centre One Productions of St. Louis, Mo., a Harold Koplar and Sons Enterprise, has entered into a production agreement with A&M Records of Los Angeles to record the singing trumpet and piano playing and compositions of Phil Driscoll and Yurmama. The contract calls for Driscoll's recordings to be available exclusively on A&M worldwide. Jeff Barry will produce. (Continued on page 30)

Gold Awards

With the RCA quadradisk two-record set, "Elvis—Aloha from Hawaii Via Satellite," certified gold by the RIAA, Elvis Presley becomes the first artist in the industry to achieve a gold album award for a four-channel recording. At the same time, Presley's RCA four-record set, "Worldwide 50 Gold Award Hits, Vol. 1," released in August 1970, turned Gold itself. To date, Presley has had 55 million-selling singles and 17 albums certified Gold by the RIAA.

Atlantic vocal group, The Spinners, have racked up their second RIAA certified Gold record in a row with "Could It Be I'm Falling in Love." Their earlier Gold disk, "I'll Be Around," has been nominated as Best r&b record by a group by NARAS members. Columbia Records' Loggins and Messina have struck Gold for the first time. The duo's second Columbia album, "Loggins and Messina," has been certified Gold by the RIAA.

Billy Paul's "360 Degrees of Billy Paul," a Gamble-Huff production on Philadelphia International Records, has been certified Gold by the RIAA. The album contains Paul's recent million-selling single, "Me and Mrs. Jones." Also on Philadelphia International, The O'Jays, the three-man group whose "Back Stabbers" single topped the million and a half mark last fall, have struck gold again with their single, "Love Train."

son of Ringling Bros. and Barnum & Bailey Records, has signed writer-director Jeff Lieberman. Current activity for Lieberman includes co-authorship with Ernie Pintoff of the soon-to-be-released feature film, "Blade."

Atlantic Records has signed Barnaby Bye to a long-term exclusive recording contract. All four members of the band sing vocals and four-part harmony as well as compose all their own material. The group's first record will be produced by Atlantic president Ahmet Ertegun and Barnaby Bye.

Folksinger-actor Theodore Bikel has been signed to Peter Pan Records, the largest manufacturer of children's records in the world. The first Bikel recording for Peter Pan will be "Theodore Bikel for Children," and will include poetry, humorous songs and popular hits. The album is set for a mid-March release.

Roy C., veteran producer-arranger, signed by Phonogram for release on Mercury.

More Talent News
On Page 40

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Talent In Action

DAVID BOWIE

Radio City Music Hall, New York

During his first New York appearance in his current, sleek rock persona, David Bowie gave every indication that his highly publicized image of surreal, alien bisexuality was both tempered by, somewhat justified by, his surprising coherence as a performer.

The mystery of the first really distinct '70's style was sustained at Carnegie Hall, sparked by Bowie's taste and professionalism and characterized by a gentle sense of humor.

At Radio City the professionalism remained. But Bowie's earlier, almost graceful restraint has now been supplanted by a far more obvious lust for the power surge from the front rows. He may just pull it off.

What remains to be seen, apart from his eventual record sales for RCA and the gates from his current tour, is whether the sense of despair and chaos underlying his most recent compositions is merely a chic nihilism or a serious message. Either way, several of the new tunes unveiled on this tour are somewhat sinister in tone and, in one instance, rather brutal sexually.

The hall itself was the perfect showcase for Bowie's supple glamor. The production, designed and coordinated by the hall's own production staff, working closely with Bowie, was spectacular, drawing appropriate groans of awe as Ziggy incarnate descended from the ceiling on a gleaming gimbal. Hall lighting was fully utilized, costuming was varied and dramatic, and the sound system was pushed to a bone-rattling, if rather distorted, peak level.

That sense of spectacle did veer a bit too close to simple sensory overload, however. Which, it must be pointed out, remains one of the cheapest tricks in the book.

As for the music, the Spiders played well, but not up to their prime, even with the support of additional percussionists and horn players. Only in "Space Oddity" did production, sound and performance coalesce to provide the rich brilliance of Bowie's sophisticated studio work.

Bowie is enacting his Ziggy fantasy with increasing realism. If his collapse at the end of this concert, heightened to near terror by onstage confusion and one listener's leap onto the stage, is any indication, fantasy may become reality.

SAM SUTHERLAND

AEROSMITH
FEATHERSTITCH

Reflections, Cincinnati

Within the past two months Cincinnati has been experiencing hard rock at its best. Just such a group is Aerosmith, Columbia's latest hard-rock crew brought in by Kohnen & Moorman Productions, Inc.

Characterized by their north-east reputation for in-person work, the group (which combine the talents of Steve Tyler as lead vocalist, Tom Hamilton on bass, Joey Kramer on drums, Brad Whitford on rhythm guitar and Joe Perry on lead guitar,) wasted no time in getting into their repertoire by doing cuts such as "Walkin' The Dig," "Mama Kin," "Make It," and others from their latest album which is titled "Aerosmith."

Throughout the entire evening, from the time they came on stage, was there rarely a person sitting. Tyler's stage charisma was such that along with the rest of the group, it literally brought the audience away from their tables and up to the stage time after time with their "Boston type boogie."

In all, Aerosmith is distinctively a truly good-time boogieing band enhanced with r&b. Backing up Aerosmith was a local group called Featherstitch.

WARD MECHLIN

BILLY ECKSTINE
JACKIE FORREST

Copacabana Club, N.Y.

Billy Eckstine, "Mr. B." is back in town at Jules Podell's Copacabana Club; and he is still winning friends and influencing lovers.

If anything, the old crooner's voice has grown richer with age, and, when supported by a tapestry of strings supplied by the Copa's orchestra, he reminisced with such tunes as, "Blue Moon," "A Cottage for Sale," "Prisoner of Love," and "The Very Thought of You," there were not many dry eyes among the older set in the audience.

But even though Eckstine has maintained his tremendous appeal to the over-30's, his repertoire is not all nostal-

gia. He has also taken the songs of popular current writers such as Paul Anka, Leon Russell and Mack Davis, and dressed them in his own inimitable style that could appeal to music lovers of all ages.

Sharing the stage with Eckstine, was Jackie Forrest, a dynamic young cabaret singer, with a vocal range and charisma that assure her of instant audience appeal.

With a carefully selected repertoire, and arrangements that bespoke a positive dialog between artist, producer and arranger, Miss Forrest ensured that her Copacabana debut was a memorable one. Her selections of tunes included "Maybe This Time," "For Once in My Life," "Once in a Lifetime," "You've Got a Friend," "A Little Help From My Friends," and "Bridge Over Troubled Water."

RADCLIFFE JOE

TRINI LOPEZ

El San Juan Hotel, Puerto Rico

Club Tropicoro was the setting for Capitol Records artist Trini Lopez' return engagement on the Island.

Performing before sellout crowds throughout his stay, Lopez mixed his well-known American selections, "Lemon Tree," "If I Had a Hammer," and "Michael Rowed the Boat Ashore," with the Latin tunes "Y Volvere," "Mi Mami Blue" and "Cu Cu Ru Cu Paloma." Playing solo guitar, or singing up-front of the band, Lopez easily demonstrated throughout his set the reasons why he has been successful within both the Latin and American markets—mainly with a quality sound and a strong stage presence.

ANTONIO CONTRERAS

MARY TRAVERS,
DAVID BLUES

Troubadour, Los Angeles

Communication is at the heart of this veteran performer's act. For 45 minutes Tuesday (20) she held her audience captive with an evocative program of messages about self assertion and hope for tomorrow.

And that was enough. Her annual visit here is always a fun experience, simply because she is so good, so sure and so solid a communicator, working this time around with a tight five-piece band which never overpowers her own lead instrument.

Hampered a bit by voice problems, she apparently cut short her turn after having done 11 numbers at the first show. And they were all finely done.

Four of the songs were familiar, "The Times They Are A Changin'" (which she has been singing for 10 years), "Leavin' On A Jet Plane," "The Song Is Love," and "Follow Me."

New from her recent LP was "Southbound Train" which has some subliminal political undercoatings and "First Time Ever I Saw Your Face," done slowly but with lots of force and feeling.

The majority of the time Mary was in a medium to fast tempo, exerting her massive amounts of lung power, with only a few changes of pace and tonality.

Not only does her voice command attention, but she has her stage movements down to where you know she will jerk her head back at the right second and sway her body so that these movements create exclamation points for the material.

David Blue, in opening the evening.

presented nicely rhymed, straightforward balladeering, delicate and sensitive, with outstanding support from stringman David Lindley.

ELIOT TEIGEL

MIRIAM MAKEBA
JON LUCIEN

Philharmonic Hall, New York

Miriam Makeba's return performance in New York rewarded enthusiasts who had waited through a three-year intermission. Such was the kinetic exuberance generated in all directions around the "Empress of African Song" on St. Valentine's evening.

Ms. Makeba, now on the Syliphone label, has a clear and resonant voice. Singing in several languages, she prefaced each foreign number with a translation of lyrics. Both national languages of Guinea were included, as well as Xoss, her native language of South Africa, the phonetics of which are both fascinating and delightful to the American ear. Her material was varied, much of it bearing strong political overtones, all of it vibrant with emotion.

Her unsurpassed performance was accompanied by Sivucos on guitar and accordion, as well as her other original musicians who have contributed compositions to her repertoire. African Dancers also joined her on stage in both traditional and interpretive dances, and Ms. Makeba herself displayed remarkable agility for a woman who is twice a grandmother.

Guitarist Jon Lucien (RCA) and his six young musicians were not the best choice for an accompanying act, particu-

larly one second on the bill. His pop style, infused with Brazilian and Virgin Islands rhythms, would meet with greater success in a nightclub than it did in Philharmonic Hall. Much of the audience was unresponsive, but for those with patience, Miriam Makeba returned to close the show and revive drooping spirits.

ABIGAIL LEWIS

JOEL GREY

Empire Room,
Waldorf Astoria, N.Y.

Joel Grey, Columbia Records artist and nominee for Best Supporting Actor in the film version of "Cabaret," sang, danced and acted his way through one of the most successful opening night shows the Empire Room has seen for some time.

Grey is an entertainer par excellence—a powerhouse of talent and energy packed into a diminutive 5 ft. 5 inch frame; and the hallmark of all those so-called indefinable qualities which make an entertainer stand out.

Calling on his more than 25 years of experience as one of show business' top song and dance men, Grey packaged an act that took off where most others leave off, and gained momentum through a melange of showbiz tunes that ranged from George M. Cohan to Anthony Newley, and finally climaxing with a re-enactment of his stellar performance as the MC in "Cabaret."

Musical accompaniment for Grey's act came from a 30-piece orchestra under the direction of Everett Gordon. The performance was recorded live by Columbia Records on Feb. 22.

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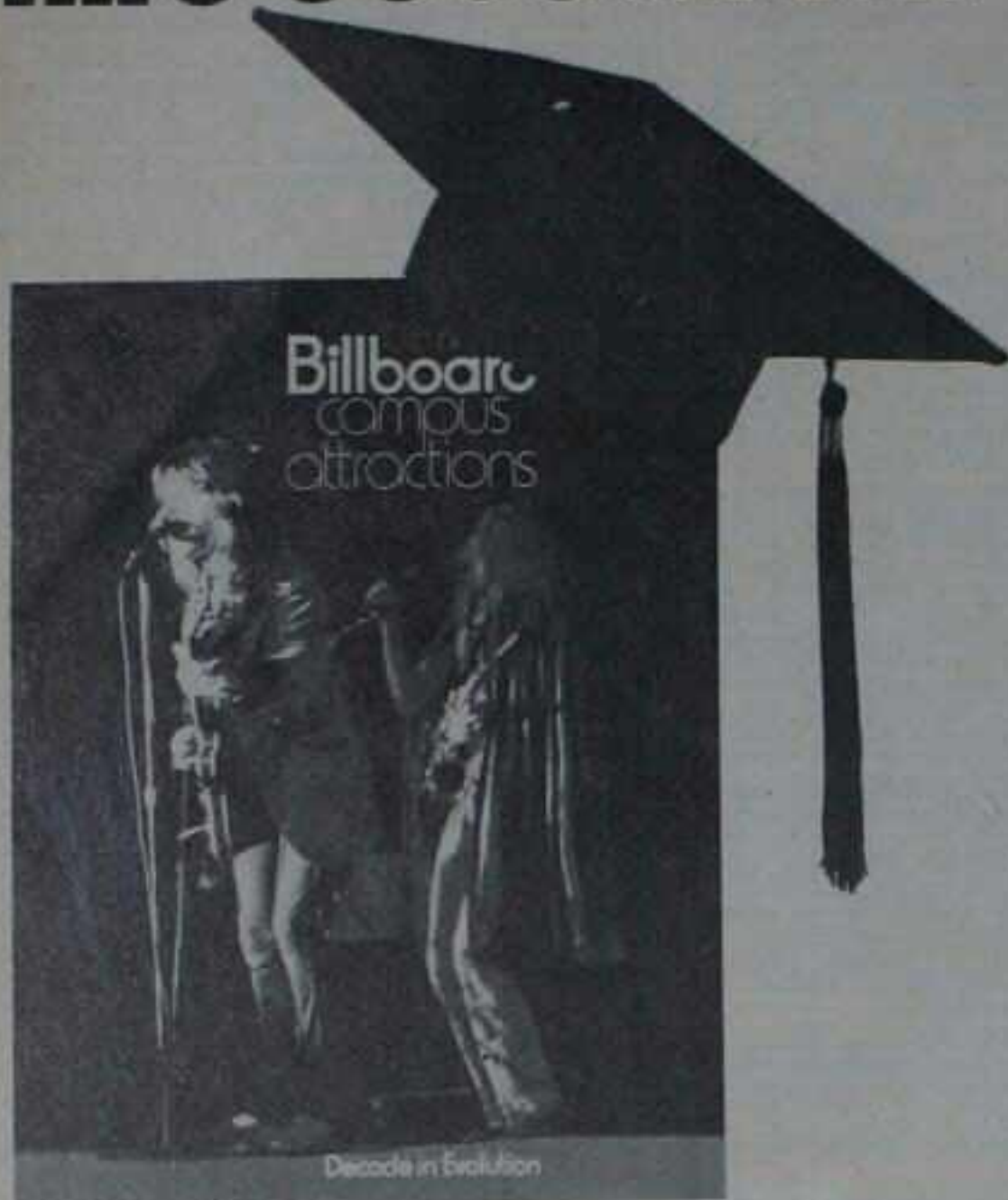
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Brewer Back In Disks After 2-Yr. Hiatus

NEW YORK—Teresa Brewer has returned to the recording scene following a two-year hiatus in recording activity. Her new LP finds Miss Brewer now working with leading N.Y. session musicians on tunes including recent contemporary compositions.

That album will be the focus of an extensive promotional campaign by her label, Flying Dutchman's Amsterdam Records. Personal appearances at key retailers, radio interviews and nightclub engagements will be included to support the release, "Singin' a Doo Dah Song."

The new album, produced by Bob Thiele, who produced many of Miss Brewer's earliest dates, includes compositions by Kenny Loggins and Jim Messina, and by Gil Scott Heron. Among musicians featured in the sessions were Gato Barbieri, Leon Thomas, Airtio Moreira, John Simon, Joe Beck and Bucky Pizzarelli. A single, "Simple Song," has already been released.

Personal appearances will begin in St. Louis on April 2, with a two-week appearance at Lake Tahoe scheduled for late July.

Meanwhile, Miss Brewer has already begun work on two new LP's with producer Thiele, with one featuring Bobby Hackett, and the other recorded with the Count Basie Orchestra.

Nephews of Williams in U.K. For Promotional Activities

LONDON — Andy and David Williams, MCA artists and twin nephews of singer Andy Williams, arrive in Britain on Sunday (4) for a week of promotional activities.

Their current single, "I Don't Know Why," is being promoted via Dial-A-Disc for a month. It is introduced by David Hamilton who also gives news of what the 14-year-old duo will be doing during their visit.

While they are here, the pair will add a personal message to the telephone promotion.

Decca will be taking spot commercial time on Radio Luxembourg during the week prior to their arrival and on the Saturday (March 3) MCA has booked a single 15-second spot on London Weekend TV. An album, "Meet Andy and David Williams" is issued on March 2.

During their visit MCA will also be organizing a reception and record dealers window display featuring color posters. Advertisements

Polydor's Siegel To Coast, Milan

NEW YORK—Polydor Inc.'s a&r director, Peter Siegel, is kicking off a two-week trip to the West Coast with stops in San Francisco and Los Angeles, as part of a busy travel schedule this month and next. He's auditioning new talent on the coast and will visit various recording studios for future production arrangements.

Siegel, after a brief return to New York will then fly to Milan for a product meeting in early March of Polydor-affiliated companies. He'll meet with foreign label managers and initiate international distribution of recent domestic releases.

are being placed for the first time by MCA in the teen circulation magazines Pop Swop and Music Star. Mirabelle, another similar publication, is to start a weekly Andy and David Williams column.

The Williams brothers are sons of Andy Williams' brother, Don, who manages Mary Tyler Moore and comedian Bob Newhart.


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Looking it over I guess WE REALLY AREN'T MODEST AFTER ALL but WE SURE ARE PROUD!!



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Studio Track

By SAM SUTHERLAND

Out in North Hollywood, the Warner Bros. Studio is chugging right along, with a conversion to 24-track capability now complete. The old Omega Sound has been redeveloped by Warner's Lee Herschberg to handle 24-track work with 24 channels of Dolby noise reduction.

Projects just completed there include a new LP by Arlo Guthrie, who has again sought Lenny Waronker and John Pilla to produce. Herschberg and Donn Landee engineered with Bobby Hata.

Landee also engineered Ted Templeman's production of the new Doobie Brothers album, slated for release next month, while Landee and Herschberg again teamed up to record Gene Parsons with producer Russ Titelman.

Mastering activities at the studio have recently included lacquering for Procol Harum's next Chrysalis offering, "Grand Hotel"; Marc Bolan and T. Rex; and, in the wonderful world of sound tracks, "The Thief Who Came To Dinner," the new Ryan O'Neal film, and... brace yourselves... "Deep Throat."

At AdVantage Sound Studios in New York, general manager Bob Schaffner recently offered a quick glance at activities there.

Dave Woods and Free Flow Productions brought in McKendree Spring, while Polydor's James Brown mixed both the "Black Caesar" sound track, his most recent single, and the next Lynn Collins single there. Both the Brown and Collins productions were handled by Bob Roth for James Brown Productions, a division of Polydor.

Also in were Diedre McCalla, recording her first Roulette album with producer Fred Bailin; David Niven; Jerry Love; Don Passante Associates; and Bobby Robinson.

AdVantage's Studio A, a 16-track room, has recently received a new acoustic treatment utilizing structural changes and monitor equalization to clean up the sound. Meanwhile, in the control room, 20 channels of DBX noise reduction have been added.

Midget of The Month: Martin Mull, Capricorn Records recording artist and noted Duncan Hines Dadsist, has at least one and/or several projects underway. Next month, Mull is planning to record his second Capricorn LP live, in concert at Sunset Sound in Los Angeles. No details are available regarding supporting musicians and/or sound effects, but Mull is expected to wear a dazzling white tuxedo while wife Kristin, will appear as Linda Lovelace.

That session may coincide with the first Phony Film Festival, another projected Mull extravaganza centering on his first semi-feature film, "Mondo Linoleum."

Mull, a veteran devotee of mid-gets, was recently viewed in Cin-

cinnati streaking away from the lunch table after "one of the little fellas." When Mull returned with a look of disgust, an observer asked whether the subject had met with his approval.

"No," said the disappointed iconoclast. "It was only a dwarf."

New Folks: New Jersey now has a new room, that being the Midney Recording Studio in Princeton. Designer and builder is Boris Midney, an engineer and musician who has recorded with Roger Kallaway and Gordy Tate for ABC/Impulse. He's also arranged for the Merv Griffin Show, the Tonight Show and the NBC Network.

Now Midney has relocated to Princeton to work on independent projects in the new eight-track room. With production man Bill Ring, he has formed the Midney Record Company as well, with initial singles, already released, by Winds and Makers.

The Scully-equipped room is at 317 Mt. Lucas Road in Princeton.

Out at Ultra-Sonic Recording Studios in Hempstead, N.Y., will again be hosting WLIR-FM's week-

ly live concert series. Sponsorship for the series, taken by Dr. Pepper during the first year, has been renewed, with Dr. Pepper and agency Young & Rubicam hoping to sustain the listenership built up during the first year of the series.

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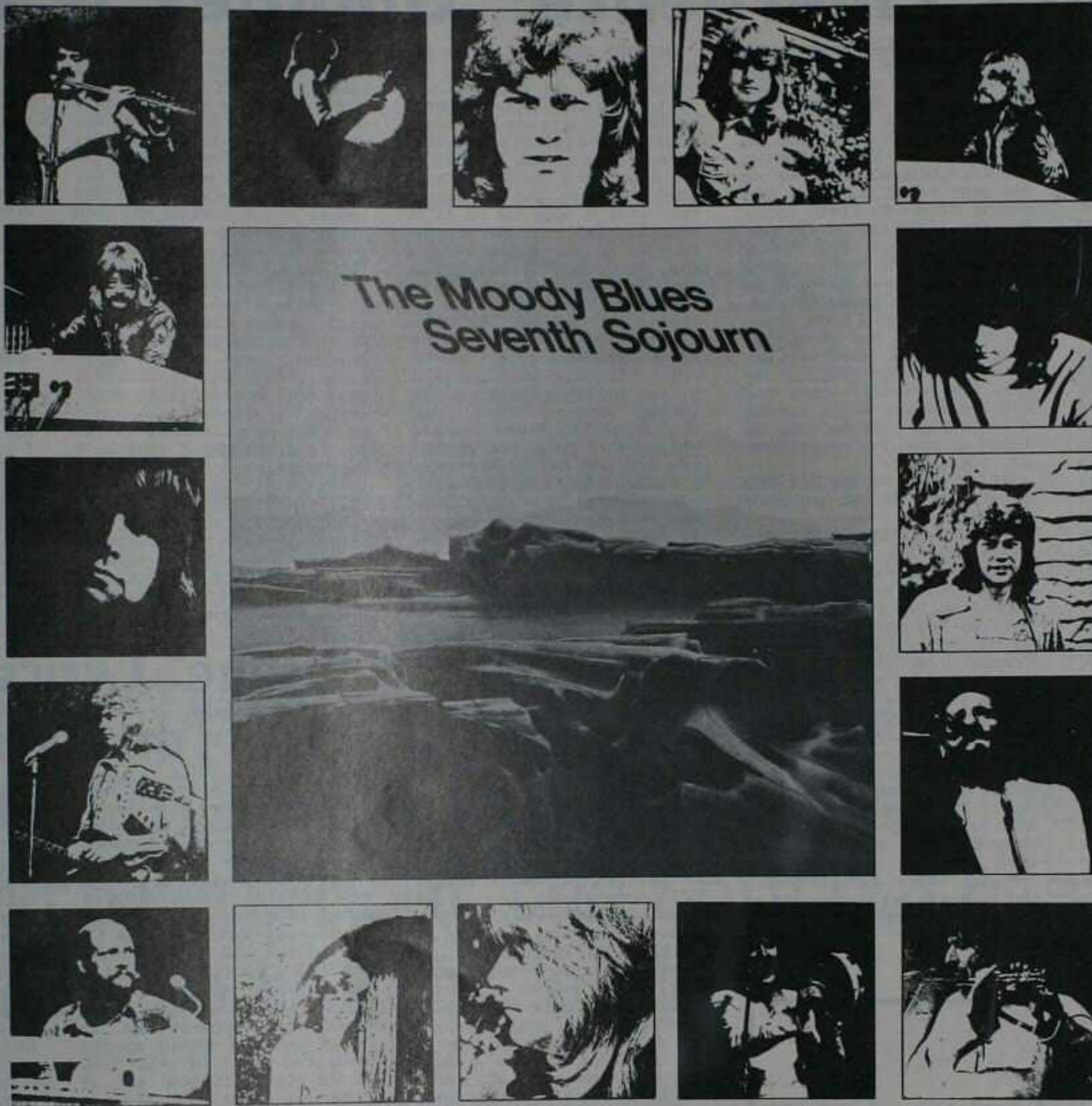
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64 University Pl., New York,
New York 10003

Signings

Continued from page 26

Feld Bros. Management, a divi-Gold for Jefferson Airplane on Grunt with the album "Long John Silver." . . . Donna Fargo's single "Funny Face" has been certified Gold on Dot. . . . The Rolling Stones have earned an RIAA gold certification for the album "More Hot Rocks (Big Hits and Fazed Cookies)" on London. . . . The Curtis Mayfield "Superfly" single on Curtom has been certified Gold.

Uriah Heep has an RIAA Certification for the Phonogram album "The Magician's Birthday." The Osmonds have gone Gold with two albums on MGM "Crazy Horses" by all the brothers and "Too Young" by Donny. . . . Creedence Clearwater Revivals' "Creedence Gold" has gone just that, with an RIAA certification for the Fantasy album. . . . The Johnny Rivers' "Rockin' Pneumonia & Boogie Woogie Flu" single has been certified by the RIAA.



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Radio-TV programming

INTERVIEW

KHJ-AM's Emergence: 'Goodies & Badies'

EDITOR'S NOTE: This is the third installment of an in-depth interview with Ron Jacobs, currently program director of KGB-AM-FM in San Diego which is featuring an unusual album-cut format. It was Jacobs who contributed vastly to the development of the Drake format as program director of KHJ-AM, Los Angeles. The interview was conducted by Claude Hall, radio-TV editor of the *Billboard*.

JACOBS: Los Angeles had an entirely different vibe from 1965 to 1967. I was talking to Paul Gurell a couple of days ago. . . he's the art director for the cruising records, you know? And we were talking about 1967 because we've got to make a whole bunch of new album covers. . . and we were kidding about 1967 because the cover of that is going to be a headshop and there's the Monterey Pop Festival poster in the window and incense and water pipes and what was happening. And I didn't realize that "Sergeant Pepper" came out in 1967 because he had included that in the album cover and he said: "Everything happened in '67." 1967 was an incredible year in Los Angeles. Particularly for us at KHJ-AM because FM hadn't started up really big, you know? KHJ-AM was the thing. In 1966, the Los Angeles Free Press thought that KHJ-AM was the hippest thing going and thought that it was anti-establishment. . . thought it was terrific and wrote nice things about KHJ-AM. There was no FM rock 'n' roll. Everywhere you went on La Cienega or Sunset people were listening to KHJ-AM. If you went down Sun-

set in 1967 there were really great scenes there. I can remember standing in front of a place called Tiger's Tail at the time which used to be Gene Norman's Crescendo and a new group had just come from New York that everyone was talking about but no one had seen before and they were playing inside—the Lovin' Spoonful—and I was out on the sidewalk arguing with Phil Spector about the war in Vietnam while Ahmet Ertegun was waiting in his limousine to take Spector off somewhere, you know? Charlie Green and Brian Stone had all of their thing going with Sonny & Cher, the Byrds were happening, Los Angeles was incredibly active and vital and exciting in the summer of '67. I think from that time on, it went downhill. For me, emotionally, you know?

HALL: What was the first time the station, KHJ-AM, got some good numbers?

JACOBS: October, 1965, the station was No. 1 overall. In Hooper, which was important at the time. When we started, I kept a chart on my wall. . . about a year ago Ted Atkins finally sent me my chart. . . I just chanted the Hoopers from when we started until when I left there. . . and we started off with a two percent share in the morning and something a little better than that in the afternoon and we started doing good immediately in Hooper, but became No. 1 totally in October 1965. . . everything that KROQ-AM has attempted to do and screwed up, we did correctly in 1965.

HALL: When did you realize that KHJ-AM has become almost a legend. . . or did you?

JACOBS: While the stuff is going on, you don't realize it. . . you're so into the thing that you don't realize there's any particular significance to it or any importance besides what occurs to you or what appears obvious, you know? The first time that I realized we were doing something that was bigger than what it appeared to be is when Ken Delvaney, who was the manager of the station, and I went to Denver to check out a machine which they were using at KIMN-AM. The program director there at the time was Ted Atkins. . . and I'd heard about this device which compressed time. . . it was called a frequency pitch generator. . . not generator, but it was this German machine which could take "People" by Barbra Streisand which was, I guess, four minutes long and tape and replay it back in two-and-a-half minutes and that presented some interesting possibilities because, I thought, Jesus, if we could take some records and reduce them down 30 seconds each, we'd be able to wedge in another record or two an hour, so we went off to Denver. As it turned out, the machine wasn't practical. It's probably still sitting there gathering dust, but the way Atkins was coming on—woo waa, wowie, gaga—and the fact that I was driving around Denver in a rented car listening to bits and pieces on every station there of what we were doing, you know, was when I realized that KHJ-AM was having a more far-reaching effect than was obvious to me living in Los Angeles. And I should have known, because I used to be fascinated by KFWB-AM. You see, until 1962 I had never lived or been on the mainland. . . so I never got to listen to any radio stations and I was deprived in my childhood because television came to Honolulu much later than it did the U.S. So I really got hung up on radio. And it wasn't possible to jump in the car and drive somewhere and listen to another station. Once in a while, on a clear night on top of a mountain in Honolulu you could listen to KFI-AM and that was really a big deal. . . that was exciting, you know? As a teenager, if I could pick up KFI-AM that was almost better than necking, you know? The most exciting thing that happened to me, at the time, was in 1961 when Lou Chudd, who at the time was running Imperial Records and they were really hot then—Ricky Nelson and Fats Domino—set it up for me to have lunch at Musso & Franks with Chuck Blore and Jesus Christ! At the time, I thought it was like having an audience with George Allen, Henry Kissinger, and the Pope all rolled into one, you know. And I always appreciated Chudd having set that up. Blore and I rapped about an hour at lunch. I don't know what he thought of me, this freak Hawaiian from someplace he couldn't hear, but I was aware, at least academically, of KFWB-AM from when they started, you know? But it was sort of neat, because when we did KPOI-AM from 1959 on in Honolulu, we were flying blind and didn't have access to what everyone else was doing and we came up with our own stuff and I think that's why we were probably able to generate some original things because we didn't have outside influences.

HALL: When did you leave KHJ-AM?

JACOBS: The summer of 1969.

HALL: And what were the reasons why you left?

JACOBS: Aw, because I was bored. At that time, from the excitement a few years before when it seemed like everyone was listening to KHJ-AM and we were doing non-stop creative and inventive things and was really rewarding. . . I've said this before: I think

that the time I came home after work one day and found my wife listening to KPPC-FM, I decided that I couldn't do that much more with KHJ-AM because it was starting to be hypocritical. It's really important to be able to listen to the radio station that you work for or program. I think that anyone who is working for. . . on the air at or programming a radio station that can come out and say they don't like to listen to it but after all, it's a living. . . people who just come in and punch a time clock. . . people who're condescending in their attitudes towards the audience. . . people who feel they're doing a service for an adolescent mentality. . . you know, those people shouldn't be in radio. . . they should be locked permanently in an elevator with the Muzak stuck on a Stanley Black record of "Strangers in the Night." That's one of the chief problems in this business—people will say about their own station well, I don't like to listen to it, but those kids—or whoever they conceive their audience to be—listen to it. If you can't read your own magazine, go to your

own movie, watch your own TV show, then the hell with it. . . get the hell out of it. . . this is a land of a lot of opportunities. If you have something going for you, you should apply it in an area where you can dig the results of what you're doing. I reached a point at that time where I realized that everything I was doing professionally was hypocritical. . . a contradiction of my own personal ideas, you know? I'd gotten sufficiently older and less competitive. . . the most important thing to me wasn't being No. 1. After October, 1965, I'd just throw the things in a drawer—the ARBS, the Hoopers, the Pulses—and be aware that up on the third floor the salesmen were celebrating. By the time I left KHJ-AM, I'd figured out that I could do my job very well in about 18 minutes a week. Really, Claude, because everything had a number or color. . . it was so damned systematized that I knew exactly what we had to do and like if you could do your job in 18 minutes the rest of the time you're either going to be as creative as

(Continued on page 36)

'Risqué' Lyrics Theme Alan/Tuna Syndication

LOS ANGELES—Alan/Tuna Productions, located in the Woodland Hills suburb here, has launched another radio documentary—"The Back Seat of Your Radio"—into syndication and this time the theme focuses on the so-called off-color tunes over the years dating back to "Wake Up Little Susie" and "Yellow Polka Dot Bikini." Charlie Tuna, host of the three-hour special, admitted that the approach on many of the tunes will be tongue-in-cheek. It's one of a series of thematic specials being produced by Jeff Alan, head of the firm, with Tuna and all center on topics such as love, Christmas, religion, etc. The reason, Tuna said, "is to get as wide a subject range as possible. In regards to these songs, like Mt. Everest, they're there, although some of them haven't been easy to deal with."

The songs, Tuna and Alan guarantee, have all been played on most radio stations. There will be 13 minutes of availabilities per hour. Price depends on market size. The show is available in monaural as well as stereo. Interviews with various artists and personalities are a part of the show.

This latest show is part of a

series that Alan bills as the First Package. WLS-AM in Chicago feted "Love and Rock & Roll" over Valentine's Day, and the sequel of this show—a six-hour extension—will be produced later this year. It's this show that has been acquired by United Airlines and will be feted on in-flight entertainment beginning June 1. "Love and Rock & Roll" also features interviews with artists, including Bobby Goldsboro, John Sebastian, the Carpenters, Don McLean, and Roy Orbison.

Alan/Tuna Productions already have four specials available, each ranging from three to six hours long, and more are coming.

Kip Walton's Video Series

LOS ANGELES—"Solid Gold Summer," a weekly oldies-type television show, has been launched into syndication by Kip Walton Productions in teamwork with the Sam Riddle Organization. The show will feature various artists a hosts, various gold record artists, film clips, and memorabilia of the 50's. Length of show isn't known yet.

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VISITING MERIDITH LIFSON, music director for KHJ-AM in Los Angeles, is the Raspberries on Capitol Records. Escorting the group to the station was Capitol promotion executive Scott Anderson. At top, from left: Anderson, Wally Bryson, David Smalley, Ms. Lifson sits between Eric Carmen, left, and Jim Bonfanti.

Bill Gavin's Personal Picks

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Vox Jox

Bob Walker, a four-year veteran of WTIX-AM in New Orleans and 1-5 p.m. air personality, has been named the new music director of the Top 40 station. WTIX-AM program director **Bob Mitchell** is looking for an air personality. Ex-WTIX-AM music director **Mike**

Green is going across the street to program WIXO-FM as of Mar. 1. . . . **Roland Bynum**, program director of KGFJ-AM, Los Angeles, is looking for an all-night personality. Send air check and resume to him fast. . . . **Bob Shulman**, after a year-and-a-half with

By **CLAUDE HALL**
Radio-TV Editor

WGLD-FM, Chicago, is looking for Top 40 or progressive work. 312-549-4206. . . . Got a note from **Gregg Cass**. He produces his own radio show and buys time for it on WHBI-FM, New York. That's a tough way to be in radio, man.

★ ★ ★
Dick Summer has "Lovin' Touch III" out with Random House. Price is \$2.95. Summer is radio's answer to **Rod McKuen**. . . . **Don Hughes**, 803-782-0777, is looking for Top 40 work. He's got some small and slightly larger experience, such as WDXY-AM in Sumter, S.C. . . . **Scott Jefferies**, music director of WYNG-AM, Goldsboro, N.C., makes a plea for better record service. Promises me a six-pack of beer if his service improves. Can't hardly top that kind of offer these days. . . . **Paul Sebastian**, WKHJ-AM, Hollyhill, S.C., a Top 40 station, needs singles desperately. Guarantees feedback to record companies. Really wants to help. . . . **Chris Glendon** from WLOF-AM in Orlando, Fla., has joined WAPE-AM in Jacksonville, Fla., as production director. Staff lineup now has **Larry Dixon** in morning drive, **Don Smith** in midday, **Cleveland Wheeler** in afternoon drive. Wheeler adds: "Under current programming policy, we use about one-third gold out of total airplay. We desperately need the major labels to send us their back-to-back gold series to replenish our library."

★ ★ ★
Gary L. Ham, stationed in Thule, Greenland, with the air

force, is coming back stateside to Hill Air Force Base, Utah, and wants a radio job in that area, so be on the lookout for him to come knocking at your door. . . . **Jack Armstrong** is leaving WKBW-AM, Buffalo, after about two-and-a-half years in the evening slot to join WJAS-AM, Pittsburgh, which is going to rock in a few weeks under **Buzz Bennett**. **Jeff Kaye**, program director of WKBW-AM, is looking for a new super personality evening jock. Going to audition 10 of the best on the air for a couple of weeks Mar. 5-16 in Jack's old slot and let the audience have a say in who gets the job. Send tapes and resume to him. Good station, excellent pay. . . . **Larry Glenn** is now with WSGN-AM, Birmingham, Ala. He's been studying at the University of Alabama. News staff at the station includes **Pete Taylor**, **Glenn**, **Doug Limerick**, **Joe Aloia**, and news director **Dave Perry**. Air personalities are **Steve Norris** 6-9 a.m., **Rick Davis** 9-noon, **John Bass** noon-4 p.m., program director **Glen Powers** 4-7 p.m., **Amaysa Kincaid** 7-midnight, and all-night man **Scotty Brink**. Lord, there can't possibly be two of them Brinks! I can take 17 **Robert W. Morgans**, but two **Scotty Brinks** demonstrates a lack of creative name selection. Or something.)

★ ★ ★
Ken Rogers, general manager of WHPA-AM, Honesdale, Pa., writes to make sure all his friends don't mistake him for the **Ken Rogers** with Chart Records in Nashville. . . . **Gary Starr**, sales manager, has been promoted to general manager of WMYQ-FM, Miami. . . . How's this one: **Sterling Manhattan Cable Television**, New York, is airing radio shows on TV 3-7 p.m. Sundays. The

CATV system is carrying the audio of such shows as "The Lone Ranger," "The Green Hornet," "Gangbusters," and "Fibber McGee and Molly" while showing slides. . . . **Rick Allen** has left KMLA-FM, Ashdown, Ark., to join KKEG-FM in Fayetteville, Ark. Thus the lineup at KMLA-FM now includes general manager **Steve Pearce** from 5:30-10 a.m., **Kevin Cochran** until 3 p.m., program director **Ronn McKay** 3-7 p.m., and **Dave Munday** 7-midnight. **Terry Snead** does weekend work.

★ ★ ★
Dale Ulmer, WEMP-AM, Milwaukee, writes: "I just loved the little plug you gave me in this week's Vox Jox I don't remember who their (KCMO-AM, Kansas City) morning man was, but he's gone to Milwaukee." You will no-

(Continued on page 36)



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You've been waiting. And so have we.

You've been expecting someone to come up with a truly national country music show for radio. A fully produced, weekly music special that gets inside, that explains, that presents all of America's country artists and their music in an entertaining, but meaningful new way.

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Not just coming. Here. Into its fourth week of production, CONTINENTAL COUNTRY has already featured guests like Eddy Arnold, Chet Atkins, Glen Campbell, Donna Fargo, Tom T. Hall, Jerry Lee Lewis... from CMA Hall of Fame stars to new, hit artists. The show is already on the air or ordered in 19 markets, including Los Angeles, San Francisco, Nashville, Indianapolis, Sacramento, Dallas and Tulsa.

The concept. A weekly, three-hour review of country music of yesterday, today and tomorrow... produced in an exciting, smoothly edited package of music, interviews and narration... shipped each week for broadcast in three hours or in consecutive one-hour segments as follows:

HOOR I—"The Glory Road"—traces country music from its origins to the hits of the recent past... recalling the super songs and reminiscing with the super artists.

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HOOR III—"The Express Road"—looks at the future...

meeting new artists, hearing new releases and reporting new trends from all parts of the continental country.

The host: Jerry Naylor, from Chalk Mountain, Texas. A regular on the Louisiana Hayride in 1954... an MGM recording artist today... with years of experience and vivid memories as an artist and disc jockey in between. Jerry is at home in CONTINENTAL COUNTRY... talking about and with the people he knows best and presenting the music he loves most.

The producer: Diamond P Enterprises, Inc., creators and producers of the highly successful Audio-Biography Series of 12-hour radio specials on Burt Bacharach, Glen Campbell, Paul Anka, Jerry Lee Lewis, Dionne Warwick and Eddy Arnold. Studios and offices: 7715 Sunset Blvd., Hollywood, California 90046. (213) 874-1512.

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Hap Day Industries (Division of Diamond P)
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Boston, Mass. 02108
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Gentlemen: I want to hear how CONTINENTAL COUNTRY will complement my station's programming and profitability. Please rush me a demo and details on licensing, rates & availability.

Name _____ Title _____
Radio Station _____ AM _____ FM Stereo _____
Street _____
City _____ State _____ Zip _____

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**THE JOEL WHITBURN
"RECORD RESEARCH"
REPORT #2**

Since the Hot 100 chart was introduced in Billboard on November 2, 1955, nearly 3,000 recording artists have made this "honored" chart.

Of these 3,000, the following 3 artists (in rank order) are clearly the top 3 for record accomplishments during the history of the "Hot 100":

1. ELVIS PRESLEY . . .

- a) 68 consecutive record releases (RCA—not including EP's) to make the Hot 100. 18 years in a row without a miss (1956-1973)!
- b) 14—#1 records!
- c) 5 consecutive #1 records!
- d) His first 24 records all hit the Top 5 of the Hot 100. In 1956, his first year on the Hot 100, he had 17 record sides to hit the charts.

2. THE BEATLES . . .

- a) 25 consecutive record releases (Capitol/Apple—not including EP's) to make the Hot 100. 7 years in a row without a miss (1964-1970)!
- b) 19—#1 records!
- c) 6 consecutive #1 records!
- d) Except for 4 releases, all their records hit the Top 4 of the Hot 100. In 1964, their first year on the Hot 100, they had 30 record sides to hit the charts.

3. THE SUPREMES

- (With DIANA ROSS) . . .
- a) 22 consecutive record releases to make the Hot 100 (1964-1969).
- b) 12—#1 records!
- c) 5 consecutive #1 records!
- d) All their records hit the Top 30 of the Hot 100 (beginning in 1964).

Several other artists have had super accomplishments on the charts including Frank Sinatra, Pat Boone, The Rolling Stones, Ricky Nelson, Fats Domino and James Brown, however, the above 3 artists' accomplishments are tops.

TRIVIA QUESTION #2:

Who is the one recording act in chart history to have their first 4 charted records all hit #1 on the "Hot 100"?

- 1. "I Want You Back"
- 2. "ABC"
- 3. "The Love You Save"
- 4. "I'll Be There"

Joel Whitburn

Mail in the coupon below to order books listing all records to hit the Billboard charts.

- Pop/Rock '55-'70—\$25 (deluxe hardbound)
- Pop/Rock '71—\$5
- Pop '40-'55—\$20
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- R&B '49-'71—\$20
- LP's '45-'72—\$40

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Make your check or money order to:
**RECORD RESEARCH, P.O. Box 82
Menomonee Falls, Wis. 53051**

**New Colo. FM
Country Outlet**

SECURITY, Colo. — KWYD-FM, which will feature a format focusing on both modern country and progressive country sounds, will hit the air here in a few weeks, according to new operations manager Gary Hall.

Hall said the music format is "a carefully thought-out blend of modern country and conservative progressive country including the strictly country side of Bob Dylan, Poco, Neil Young, Mac Davis, Kris Kristofferson, Judy Collins, etc., eliminating strong suggestive lyrics or esoteric content. This will comprise about 33 percent of our music format. The rest, proportionately, will be made up of the Dolly Parton's, the Johnny Cash's . . . of which about 40 percent of this material will come from albums."

The new KWYD-FM is located just a couple of miles outside of Colorado Springs. Facilities will be among the most modern in the state.

Vox Jox

• *Continued from page 34*

notice that I do remember who writes Vox Jox. I tried like hell to forget, but I couldn't. Yes, I am going to Milwaukee and I may just have your beer supply permanently stopped at the source! At any rate, next time you're in Sudsville, you owe me one."

★ ★ ★
Tom Buck has left KKOA-FM, Sacramento, Calif., where he was operations director to become the midnight personality on KRAK-AM, Sacramento. **Dunbar Wakayama**, who'd had that position, went to KHAI-AM in Honolulu as program director. . . . Lineup at KRBE-FM, Houston, now reads: **Royce Edward Guinn** 6-10 a.m., **Larry Hays** until 2 p.m., **Kenny Miles** 2-6 p.m., **Jason Williams** from WLAP-AM in Lexington, Ky., 6-10 p.m.; **Roger W. Garrett** until 2 a.m., and **Art Ervin** 2-6 a.m., with **Johnny McKee** doing weekend work. . . . **Peter M. Boam** is now 8-midnight at KVI-AM, Seattle; he's known on the air as **Peter B. Hayes** and had worked at KJRB-AM in Spokane. Why don't you change your name to **Scotty Brink** and then there'd be three of them. . . . **KFRE-AM** in Fresno, Calif., is looking for a good air personality. Pay is \$247 a week and more soon soon to put you way above \$300 per week. Send tapes and resumes quickly to **Tom Mall**, program director, and may the best **Scotty Brink** win.



FAMOUS MUSIC held a country symposium for radio station WHN. Standing, left to right, are **Bill Williams**, national country promotion director Epic Records; **Corrinne Baldassano**, music director WHN; **Tony Martell**, president Famous Music Corp.; **Allan Hotlen**, program director WHN; **Bob Russo**, assistant program director WHN; **Larry Baunach**, vice president sales and promotion Dot Records; **Gene Ferguson**, national country promotion director Columbia Records. Kneeling are **Tex Davis**, national country promotion director Monument Records; **Tommy Overstreet**, Dot Records artist; **Carmen La Rosa**, director of sales Famous Music; **Tom McEntee**, national country promotion director ABC/Dunhill.

Emergence: 'Goodies & Badies'

• *Continued from page 32*

hell or you're going to get in trouble. And I realized that I could only get in trouble and had to get out of there. Plus the fact that I really objected to the use of my ideas on all of the other RKO General radio stations without any reciprocity. Not so much monetary as the fact that there was never anything coming back from the other stations. By the time I left KHJ-AM there were full-time people whose job it was to xerox copies of things I had written and produce tapes of things we had produced and send them out to the other RKO stations. When it first started, I thought: Terrific, I'll be getting something back! And there'll be a month where I'll be able to take it easy because there'll be some terrific promotions that a guy thought of up in Boston or Memphis, but frankly it never happened. I felt that I was, by 1969, being exploited. . . I was bored. . . and it was a hypocritical contradiction to what kind of music I personally enjoyed. . . so I walked in and said at the end of this contract I'm leaving so I'm giving you 30 days notice and I think when I did that I felt better than I ever had in my life up until that time.

HALL: Were the other RKO program directors using your material?

JACOBS: All of them.
HALL: Including some who became famous later on?

JACOBS: Yeah, but I don't know how famous they are. But, for example, when "The History of Rock and Roll" went on the air in Los Angeles, it also went on the other RKO stations within a week, you know? We had a stretch there for. . . I don't know how long it was. . . a year and a half. . . I don't remember whether it was the first Billboard Radio Programming Forum or the second one, but you remember setting up the display on The Sounds of Our Times and there were cassette machines and the stations were invited to subject airchecks of their programming? Well, I remember making a tape with **Bill Mouzis** at KHJ-AM, who's the best engineer that I ever worked with, to send to you guys and by the end of the first day at the Forum everybody had stolen the KHJ-AM cassettes. Well, that tape that generated the airchecks, I still have. I listen to it about once a year. It's got an endless string of those promos, you know? Win this. Win that. You know? One day I came up with the slogan: Non-stop contests. . . the best is yet to come. . . you ain't heard nothing yet. . . that kind of crap. So, all of a sudden we were on this thing where we were committed. . . where, after today, when we'd just given away \$1,500 at 7:15 this Morgan. . . stand by Los Angeles because to-

morrow you can win a trip to Tahiti on a Lear jet and we'd do that for a week and a half and when that was over, bam, we'd be promoting the next contest. So, I had to come up with one of those suckers every two weeks for about a year and a half and that's when . . . well, they even used it here. There was a big kahoona at KGB-

AM then in San Diego. . . hell, every RKO General rock radio station was using our stuff. **Mouzis**, by the way, was involved in everything we did at KHJ-AM.

EDITOR'S NOTE: Next week, some history about "The History of Rock and Roll" and **JACOBS'** personal views about the forte of programming consultant **Bill Drake**.



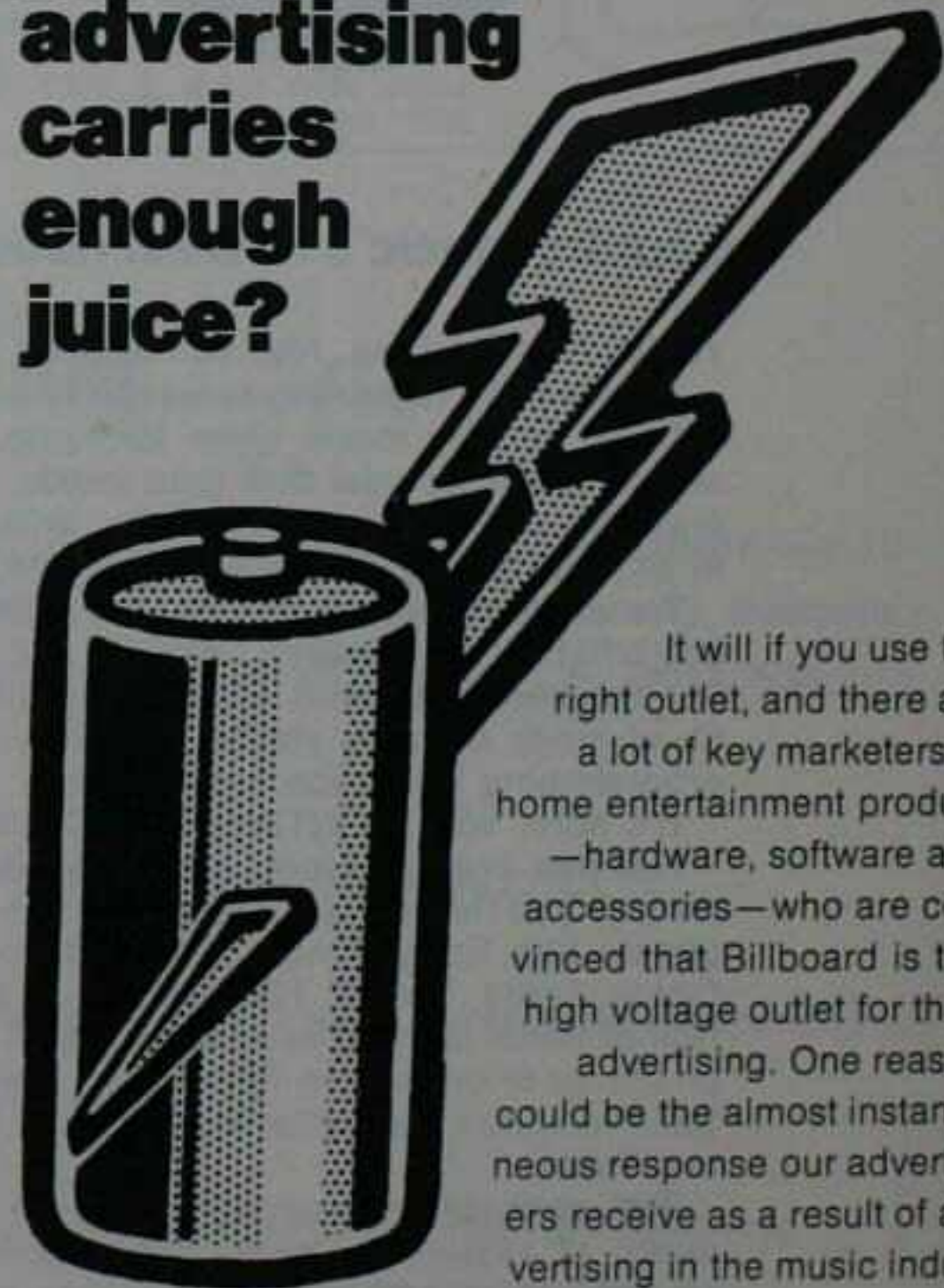
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If you'd like a private screening of the Billboard consumer electronics story, call **Ron Willman**, Manager of Consumer Electronics Sales, 1 Astor Plaza, New York, New York 10036 / (212) 764-7300, or a Billboard account executive in an office near you.

It's your move.

Billboard TOP 40 Easy Listening

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

Wk. Ago	1	2	3	4	5	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	2	3	5			LAST SONG Edward Bear, Capitol 3452 (Eeyor, CAPAC)	8
2	1	1	2			DUELING BANJOS Deliverance/Soundtrack, Warner Brothers 7659 (Warner/Tamertane, BMI)	8
3	3	6	9			KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI)	5
4	6	9	12			DANNY'S SONG Anne Murray, Capitol 3481 (Grossos, ASCAP)	9
5	4	2	1			DON'T EXPECT ME TO BE YOUR FRIEND Lobo, Big Tree 158 (Bell) (Kaiser-Famous, ASCAP)	8
6	5	4	3			ROCKY MOUNTAIN HIGH John Denver, RCA 74 0829 (Cherry Lane, ASCAP)	15
7	7	5	6			LIVING TOGETHER GROWING TOGETHER 5th Dimension, Bell 45310 (Colgems/New Hidden Valley/J.C., ASCAP)	8
8	19	22	26			AUBREY Bread, Elektra 45832 (Screen Gems-Columbia, BMI)	4
9	12	13	18			DO YOU WANT TO DANCE Bette Midler, Atlantic 45-2928 (Clokus, BMI)	8
10	13	19	25			ROSALIE Sam Neely, Capitol 3510 (Seven Iron, BMI)	5
11	11	12	19			JAMBALAYA (On the Bayou) Blue Ridge Rangers, Fantasy 689 (Acutt-Rose, BMI)	7
12	23	27	28			ALSO SPRACH ZARATHUSTRA (2001) Deodato, CTI 12 (Three Brothers, ASCAP)	5
13	10	11	16			BIG CITY RUTH ANN Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI)	7
14	14	18	21			COULD IT BE I'M FALLING IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	7
15	16	25	31			HUMMINGBIRD Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI)	5
16	9	7	7			DREIDEL Don McLean, United Artists 51100 (Yahweh Tunes, BMI)	9
17	18	20	23			DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)	9
18	8	8	15			GOOD MORNING HEARTACHE Diana Ross, Motown 1211 (Northern, ASCAP)	6
19	17	23	27			SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	6
20	21	30	-			PEACEFUL Helen Reddy, Capitol 3527 (Four Score, BMI)	3
21	30	39	-			TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)	3
22	27	29	40			ONE LESS SET OF FOOTSTEPS Jim Croce, ABC 11346 (Blendingwell/Wingate, ASCAP)	4
23	25	36	-			STIR IT UP Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)	3
24	24	26	39			KEEP ON SINGING Austin Roberts, Chelsea 0110 (RCA) (Pocket Full of Tunes, BMI)	4
25	28	28	30			DON'T CROSS THE RIVER America, Warner Bros. 7670 (WB, ASCAP)	4
26	29	31	-			COOK WITH HONEY Judy Collins, Elektra 45831 (Bojo, ASCAP)	3
27	26	33	34			CONTROL OF ME Les Emmerson, Lion 141 (MGM) (4 Star/Galeneye, BMI)	5
28	31	-	-			LOST HORIZON Shawn Phillips, A&M 1405 (Colgems, New Hidden Valley/J.C., ASCAP)	2
29	20	21	24			PEACEFUL EASY FEELING Eagles, Asylum 11013 (Atlantic) (Jazzbird-Benchmark, ASCAP)	7
30	37	-	-			SING Carpenters, A&M 1413 (Jonico, ASCAP)	2
31	33	34	35			LOVE IS WHAT YOU MAKE IT Grass Roots, Dunhill 4335 (Wingate, ASCAP)	4
32	-	-	-			THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45-303 (Russ, ASCAP)	1
33	35	-	-			BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	2
34	-	-	-			BITTER BAD Melanie, Neighborhood 4210 (Famous) (Neighborhood, ASCAP)	1
35	36	-	-			DREAM ME HOME Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	2
36	-	-	-			NAMES, TAGS, NUMBERS & LABELS The Association, MUMS 76016 (Columbia) (Landers-Roberts, ASCAP)	1
37	40	40	-			BRAND NEW KIND OF LOVE Bobby Goldsboro, United Artists 51107 (Unart/Pen in Hand, BMI)	3
38	-	-	-			AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	1
39	39	-	-			FEELIN' Steve & Eydie, MGM 14493 (Red Bus, ASCAP)	2
40	-	-	-			TAKE GOOD CARE OF HER Johnny Mathis, Columbia 4-45777 (George-Paxton, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 3/3/73

Yesteryear's Hits

POP SINGLES—Five Years Ago March 2, 1968

- 1 Love Is Blue—Paul Mauriat (Philips)
- 2 (Theme From) The Valley of the Dolls—Dionne Warwick (Scepter)
- 3 (Sittin' On) The Dock of the Bay—Otis Redding (Volt)
- 4 I Wish It Would Rain—Temptations (Gordy)
- 5 Simon Says—1910 Fruitgum Co. (Buddah)
- 6 Spooky—Classics IV (Imperial)
- 7 Just Dropped In (to See What Condition My Condition Was In)—First Edition (Reprise)
- 8 I Wonder What She's Doing Tonight—Tommy Boyce & Bobby Hart (A&M)
- 9 Bottle of Wine—Fireballs (Atco)
- 10 Everything That Touches You—Association (Warner Bros.)

POP ALBUMS—Five Years Ago March 2, 1968

- 1 Paul Mauriat & His Ork—Blooming Hits (Philips)
- 2 Bob Dylan—John Wesley Harding (Columbia)
- 3 Beatles—Magical Mystery Tour (Capitol)
- 4 Jimi Hendrix Experience—Axis Bold as Love (Reprise)
- 5 Aretha Franklin—Lady Soul (Atlantic)
- 6 Herb Alpert & the Tijuana Brass—Ninth (A&M)
- 7 Jimi Hendrix Experience—Are You Experienced (Reprise)
- 8 Rolling Stones—Their Satanic Majesties Request (London)
- 9 Diana Ross & the Supremes—Greatest Hits (Motown)
- 10 Cream—Disreali Gears (Atco)

POP SINGLES—Ten Years Ago March 2, 1963

- 1 Walk Like a Man—Four Seasons (Vee Jay)
- 2 Ruby Baby—Dion (Columbia)
- 3 Rhythm of the Rain—Cascades (Valiant)
- 4 Hey Paula—Paul & Paula (Philips)
- 5 You're the Reason I'm Living—Bobby Darin (Capitol)
- 6 Our Day Will Come—Ruby and the Romantics (Kapp)
- 7 The End of the World—Skeeter Davis (RCA)
- 8 Wild Weekend—Rebels (Swan)
- 9 What Will Mary Say—Johnny Mathis (Columbia)
- 10 Walk Right In—Rooftop Singers (Vanguard)

POP ALBUMS—Ten Years Ago March 2, 1963

- 1 The First Family—Vaughn Meader (Cadence)
- 2 My Son, the Celebrity—Allan Sherman (Warner Bros.)
- 3 Moving—Peter, Paul & Mary (Warner Bros.)
- 4 Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC)
- 5 My Son, the Folk Singer—Allan Sherman (Warner Bros.)
- 6 West Side Story—Soundtrack (Columbia)
- 7 Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- 8 Richard Chamberlain Singles (MGM)
- 9 Moon River & Other Great Movie Themes—Andy Williams (Columbia)
- 10 Girls! Girls! Girls!—Elvis Presley (RCA)

Jim Davis to WSAI
CINCINNATI—Jack G. Carnegie, vice president and general manager of WSAI-AM/FM, has announced the appointment of Jim Davis as program director for WSAI Radio. Davis' past experiences include a stint with WOR-FM and CKLW, Detroit, and comes to WSAI from WDAI-FM, the ABC-owned and operated station in Chicago.

City Dealers Turn Specialists; Ward Off Suburbs' Inroads

By EARL PAIGE

ST. LOUIS—Independent record-tape retailers here who are anchored in old-changing neighborhoods have found they must offer more specialized services and inventories to compete with the expanding suburban discount-type operations and the growing national outlets in the suburbs. Meanwhile, many new dealers have sprung up in the inner city, again, specializing almost entirely in soul music.

A check of many stores here shows that unlike some markets there is no loud outcry over the competition from bootleg tape product, though many dealers did complain that this was holding back prerecorded cartridge sales. Again, tape has been a specialized item with tape specialist Custom Music Corp., based here, expanding into a 30-store chain with plans for 22 more by September (Billboard, Jan. 13).

Typical of the national chain expansion here is Music Village, subsidiary of Molasky Enterprises, which is planning 25 new stores, it is understood. Viscount Records, the retail CBS subsidiary outlet, has opened up another store here in suburban Clayton where Music Village is located. Many suburban discount stores have expanded record departments.

Except for soul records and tapes, the business is almost entirely going to the suburbs, according to wholesalers and many retailers. Suburban residents comment typically that they "rarely go downtown except to a ball game or when it is absolutely necessary."

Even for some of the older established soul music dealers, the downtown scene is deteriorating—

according to James Mingo, owner of the Joe's Music Store on Martin Luther King in the inner city.

"This store has been on this corner 50 years, so I don't ever see moving, but there just isn't any traffic along here anymore," Mingo said. Mingo is one of three Joe's managers who bought out the trio of stores owned by Sid Carson, veteran dealer here. Mingo's outlet, however, is located in an area where many stores are gutted ruins, and yet only a block away a new record store is open.

Farther out Martin Luther King (formerly Easton though many suburban residents are not aware of the street name change) Fox Card & Camera has increased its stock of black gospel records and tapes, as an example of the specialization trend.

An even better example of specialized inventory is seen at Webster Records, in suburban Webster Groves. Roy Gleason, a 20-year veteran in the city, said he has developed a substantial mail order business on hard to find merchandise and has built up a wholesale business in square dance product, servicing dealers in many states.

Clapton Concert Recorded by RSO

NEW YORK—RSO Records recorded the Eric Clapton concert held at London's Rainbow Theater, Jan. 13—the rock guitar's first public appearance in over two years.

RSO, which is distributed in the U.S. by Atlantic will release an album of the concert shortly.

Who else could spend 10 years in college and stay at the head of the class?



Billboard's Campus Attractions
Watch for our 10th Anniversary Edition coming in the March 31 issue.

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**
**"MAMA I
GOTTA BRAND
NEW THING"**
UNDISPUTED TRUTH
(GORDY)

**BEST NEW ALBUM
OF THE WEEK:**
**"THE 2nd
CRUSADE"**
THE CRUSADERS
(BLUE THUMB)

By JULIAN COLEMAN

NATRA convention committee members held their first meeting of the year Jan. 13 mapping out plans for this year's convention. The '73 convention will be held at The Marriott Hotel, New Orleans, La., and will mark another election year for the organization's officers and board members.

B.B. King has been chosen to receive the Humanitarian Award presented by the B'Nai B'rith, Music and Performance Lodge of New York. David Rothfeld, president of the lodge, announced that King will be honored at the annual presentation

dinner in the Hilton Hotel, New York in June.

HOTLINE:

The Staple Singers have been added to the list of performers who will appear on the Grammy Awards telecast March 3. Verve recording artist Jimmy Smith recently taped the James Earl Jones' hosted TV show, "Black Omnibus." . . . Merry Clayton will tour with the 5th Dimension starting March 4 at Tennessee State College, Nashville.

The songwriting and producing team of Kenny Gamble and Leon Huff and its artists have garnered a total of four nominations for Grammy awards this year. Nominee Billy Paul, the O'Jays and Harold Melvin and the Blue Notes all record for Gamble-Huff's Philadelphia International label. . . .

Carolyn Franklin's first album in almost two years features some great tracks. Listen to "Boy I Love You," "Sweet Wonomi," and "My Heart Sings."

Hot from Maxayn's "Mindful" LP: "Check Out Your Mind," on Capricorn. . . . The first public appearance of singer-composer Bill Withers and his new bride, actress Denise Nicholas, will take place on the syndicated Mike Douglas TV show. The program will be aired around the country through the month of March. . . . The Crusaders are hitting with "Don't Let It Get You Down," from their new "The 2nd Crusade," LP on Blue Thumb. A&M has decided to go with the "Will It Go Round In Circles" side on the Billy Preston single. . . . Valarie Simpson reportedly has left Tamla Records and signed with Warner Bros. . . . Mercury Records Jerry Butler has been

signed as a presenter for the Grammy Awards Show March 3. He'll appear at the Los Angeles presentations, slated for the Hollywood Palladium. . . . New Dramatics' "The Devil Is Dope," on Volt. . . . Capitol has started a black music division. (See separate story in the Music section.)

BREAKOUTS:

Gladys Knight & The Pips, "Neither One of Us"; Stylistics, "Break Up To Make Up"; Chirlites, "A Letter To Myself"; Four Tops, "Ain't No Woman"; Act 1, "Friends Or Lovers"; Nolan Porter, "If I Could Only Be Sure"; Soul Children, "It Ain't Always What You Do"; Vee Allen, "Can I"; Al Green, "Call Me"; Aretha Franklin, "Master of Eyes"; and Syl Johnson, "We Did It."

Billboard SPECIAL SURVEY for Week Ending 3/3/73

BEST SELLING Soul Singles

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	LOVE TRAIN O'Jays, Philadelphia International 73524, (Columbia) (Gamble-Huff, BMI)	7
2	4	KILLING ME SOFTLY WITH HIS SONG 5 Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	5
3	2	COULD IT BE I'VE FALLEN IN LOVE 10 Spinners, Atlantic 45-2927 (Bellboy, BMI)	10
4	3	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	10
5	8	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	7
6	6	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	15
7	15	NEITHER OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	6
8	5	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	19
9	9	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Cimad, BMI)	12
10	16	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio-Brian, BMI)	4
11	10	WISH THAT I COULD TALK TO YOU 10 Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylva, ASCAP)	10
12	7	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	11
13	21	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	3
14	12	WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	14
15	13	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Lovicrus 9133 (Capitol) (Gold Forever, BMI)	10
16	25	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	4
17	11	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 1703 (Sherlyn, BMI)	17
18	14	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	12
19	29	MASTER OF EYES Aretha Franklin, Atlantic 45-2941 (Fundit/Syberia, BMI)	3
20	20	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Hirens, BMI)	7
21	18	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Damic, BMI)	9
22	24	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	6
23	38	CALL ME (Come Back Home) Al Green, Hi 45-2235 (London) (Jec/Al Green, BMI)	2
24	19	BACK UP Manhattans, De-Luxe 45-144 (Starday/King) (F. Knox/Nattasham, BMI)	8
25	31	KISSING MY LOVE Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	4
26	17	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	15
27	27	GOOD MORNING HEARTACHE Diana Ross, Motown 1211 (Northern, ASCAP)	4
28	33	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	13
29	28	I'VE BEEN A WINNER I'VE BEEN A LOSER Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI)	6
30	36	GIRL YOU NEED A CHANGE Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI)	3
31	26	TODAY I STARTED LOVING YOU AGAIN 12 Bettee Swann, Atlantic 2921 (Blue Book, BMI)	12
32	—	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	1
33	34	MY EVERYTHING YOU ARE Mark IV, Mercury 73353 (Phonogram) (NRC, BMI)	7
34	30	OH NO NOT MY BABY Merry Clayton, Dde 66030 (A&M) (Screen Gems-Columbia, BMI)	8
35	—	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	1
36	41	CAN I Vee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	5
37	37	TIME IS LOVE Black Ivory, Today 1516 (Perception) (Bradley, BMI)	6
38	43	IT AIN'T ALWAYS WHAT YOU DO Soul Children, Stax 0152 (Columbia) (East/Memphis, BMI)	2
39	39	THE TRUTH SHALL MAKE YOU FREE 8 King Hainibal, Aware 027 (Captain/Bold Lad, BMI)	8
40	46	FRIENDS OR LOVERS Act 1, Spring 132 (Polydor) (Gaucho/Belinda Unichappell, BMI)	2
41	44	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	2
42	42	TOSSIN' & TURNIN' Bunny Sigler, Philadelphia International 73523 (Columbia) (Viva/Harvard, BMI)	4
43	—	DANCE TO YOUR MUSIC Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI)	1
44	45	TEAR YOUR PLAYHOUSE DOWN Ann Peebles, Hi 45-2232 (London) (Jec, BMI)	5
45	47	PRAY ALL YOU SINNERS Tramps, Buddah 339 (Golden Fleece/Mured, BMI)	2
46	35	DON'T BURN ME Paul Kelly, Warner Brothers 7657 (Tree, BMI)	7
47	48	WOMAN STEALER Joe Tex, Dial 1020 (Phonogram) (Tree, BMI)	4
48	49	IF I COULD ONLY BE SURE Nolan Porter, ABC 11843 (Lizard/Cashew, ASCAP)	2
49	—	DO YOU STILL FEEL THE SAME WAY? 1 Tommy Young, Soul Power 112 (Jewel) (Su-Mar/Logan, BMI)	1
50	—	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scenstar) (Van Leer, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 3/3/73

BEST SELLING Soul LP's

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This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	THE WORLD IS A GHETTO War, United Artists UAS 5652	16
2	2	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	15
3	5	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	19
4	3	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	13
5	4	ROUND 2 Stylistics, Avco AC 11006	18
6	6	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	11
7	8	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	8
8	7	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	21
9	9	JERMAINE Jermaine Jackson, Motown M 752 L	21
10	10	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	15
11	13	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	7
12	12	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	11
13	19	WATTS STAX—THE LIVING WORLD Various Artists, Stax 2-3910 (Columbia)	3
14	17	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	5
15	15	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	16
16	14	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	8
17	11	UNDERSTANDING Bobby Womack, United Artists UAS 5225	21
18	16	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	21
19	18	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	14
20	20	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	21
21	22	SYLVERS Pride PRD 0007 (MGM)	7
22	21	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	21
23	23	BITTER SWEET Main Ingredient, RCA LSP 4677	21
24	26	CYMANDE Janus, JLS 3044	9
25	29	GIVE ME YOUR LOVE Barbara Mason, Buddah 805 5117	5
26	27	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TLP 1008 (Perception)	10
27	24	CARAVANSERAI Santana, Columbia KC 31610	17
28	36	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)	2
29	25	LONDON SESSIONS Chuck Berry, Chess CH 6002	21
30	28	DOS Malo, Warner Bros. BS 2652	15
31	31	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	21
32	38	MARGIE JOSEPH Atlantic SD 7248	3
33	30	BEN Michael Jackson, Motown M 755 L	21
34	32	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	9
35	33	STILL BILL Bill Withers, Sussex SKBS 7014 (Buddah)	21
36	42	GREATEST HITS Wilson Pickett, Atlantic SD 2-501	3
37	37	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	12
38	34	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31548 (Columbia)	21
39	39	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	10
40	40	STRANGE FRUIT Billie Holiday, Atlantic SC 1614	2
41	—	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	1
42	41	BILLIE HOLIDAY STORY Decca DSX 716 (MCA)	4
43	45	SPLITS THE BEANS Joe Tex, Dial DL 6004 (Phonogram)	5
44	50	COMPOSITE TRUTH Mandrill, Polydor PD 5042	2
45	44	STARTING ALL OVER AGAIN Mel & Tim, Stax STS 3007 (Columbia)	8
46	46	WILLIE REMEMBERS Rare Earth, Rare Earth R 543 L (Motown)	4
47	47	FIRST TIME WE MET Independents, Wand WDS 694 (Scenstar)	7
48	48	LIFE AND BREATH Whispers, Janus 200 (Chess/Janus)	2
49	—	AGED IN SOUL 100 Proof, Hot Wax HA 712 (Buddah)	1
50	49	WE GOT A GOOD THING GOING Hank Crawford, Kudu KUB (CTI)	2

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Photo: Joel Brodsky

WHO—WHERE—WHEN


CLASSIC SULLIVANS (Warner Bros.): Meridian, Miss., March 1; Fairfax, Va., March 4; Boston, March 5-11; Maryville, Mo., March 15; Memphis, March 17.
GORDON LIGHTFOOT (Reprise): Peterborough, Ont., March 3; Regina, Sask., March 6; Saskatoon, Sask., March 7; Edmonton, Alberta, March 8-9; Calgary, Alberta, March 10-11.
MARTIN MULL (Capricorn): New York, Feb. 27; Troy, N.Y., March 3; Frederickton, New Brunswick, March 6; Bangor, Maine, March 7; Brunswick, Maine, March 8; Halifax, Nova Scotia, March 10; Lewiston, Maine, March 11.

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BUDDY RICH (RCA): Harmers House, Cheswick, Pa., March 2-4; Brown Derby, Norton, Ohio, March 5.
B.W. STEVENSON (RCA): Liberty Hall, Houston, Texas, March 1-4.

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JIM ED BROWN (RCA): Fairgrounds, Louisville, Ky., March 1.
JOHNNY BUSH (RCA): Wishing Well, Pearsall, Texas, March 2; V.F.W., Navasota, Texas, March 3.

ELLEN McILWAIN (Polydor): Smiling Dog, Cleveland, Ohio, March 13-18.
BEE GEES (A&M): Palace Theatre, Providence, R.I., March 11; The Scope, Norfolk, Va., March 14; Civic Center, Roanoke, Va., March 15; Birmingham Municipal Auditorium, Birmingham, Ala., March 16.
JERRY LEWIS/MILTON BERLE: Deauville Hotel, Miami Beach, March 15-24.
DAVID BUSKIN (Epic): Cellar Door, Washington, D.C., March 12.
FERRANTE & TEICHER (United Artists): Stambaugh Auditorium, Youngstown, Ohio, March 14; Memorial Hall, Dayton, Ohio, March 15; Veterans Memorial, Columbus, Ohio, March 16; Taft Auditorium, Cincinnati, Ohio, March 17.

SHIRELLES (RCA): Fountainbleau, New Orleans, La., Feb. 19-March 4.
SIEGEL-SCHWALL (RCA): Quiet Knight, Chicago, Feb. 27.
SWEET LIGHTIN' (RCA): The Lodge, Harrisburg, Pa., Feb. 25.
PORTER WAGONER (RCA): Comm. Theatre, San Diego, Calif., March 1; Community Concourse, Long Beach, Calif., March 2.
LUCIANO BERIO (RCA): N.Y. Philharmonic, N.Y., March 13.
JULIAN BREAM (RCA): Town Hall, N.Y., March 2.
MEGAR McDONOUGH (Wooden Nickel Horse & Buggy, Denver, Colo., Feb. 2-March 10).
WAYNE NEWTON (RCA): Harrah's Lake Tahoe, Nev., Feb. 23-25; Knott's Berry Farm, Buena Park, Calif., Feb. 26; Harrah's, Reno, Nev., March 1-21.
KENNY PRICE (RCA): Silver Saddle, Grand Prairie, Tex., Feb. 28.
DANNY DAVIS (RCA): Memorial Auditorium, Dallas, Tex., Feb. 28; Charleston, S.C., March 2; Tampa, Fla., March 3.
JOHN DENVER (RCA): Memorial Hall, Kansas City, Kan., Feb. 25; London, England, March 5-20.
EVERLY BROS. (RCA): Memorial Auditorium, Sacramento, Calif., Feb. 25; Cowtown Ballroom, Kansas City, Mo., March 3; Beverly Hills Hotel, Downsville, Ont., Canada, March 5-17.
JOSE FELICIANO (RCA): England, March 1-14.
AMERICA (Warner Bros.): Los Angeles, March 12-13.
PAUL BUTTERFIELD (Bearsville): Portland, Ore., March 1; Eugene, Ore., March 2; Vancouver, B.C., March 2; Seattle, Wash., March 4.
NEIL YOUNG (Reprise): Denver Auditorium, Denver, Colo., March 12; Coliseum, Portland, Ore., March 15; Coliseum, Seattle, Wash., March 17.



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FLOYD CRAMER (RCA): Municipal Auditorium, Charleston, S.C., March 2; Curtis Hixon Hall, Tampa, Fla., March 3.
GUESS WHO (RCA): Convention Center, Amarillo, Texas, March 1; Shrine Mosque, Springfield, Mo., March 2; Civic Assembly Auditorium, Tulsa, Okla., March 5.
HOT TUNA (RCA): Long Beach Auditorium, Long Beach, Calif., March 4.
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VIRGIL FOX (MCA): Champaign, Ill., March 7; Baltimore, Md., March 10.
JACK GREENE/JEANNIE SEELY (MCA): Eau Gallie Civic Center, Melbourne, Fla., March 10.
CRYSTAL GAYLE (MCA): Hot Springs, Ark., March 8-14.
GEORGE MORGAN (MCA): Danville, Ill., March 9; Champaign Central Champaign, Ill., March 10.
MARTY ROBBINS (MCA): Sahara Hotel, Lake Tahoe, Nev., March 9-11.
ANDRES SEGOVIA (MCA): New York, N.Y., March 9.
SILVERHEAD (MCA): Fairgrounds, Boise, Idaho, March 8; Armory, Salem, Ore., March 9; Arena, Seattle, Wash., March 10.
JERRY WALLACE (MCA): Dade County Youth Fair, Miami, March 8; Seven Arts Cinema, Henderson, Ky., March 10.
BILLY "CRASH" CRADDOCK (MCA): The Auditorium, Augusta, Ga., Feb. 25.

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SAM NEELY (Capitol): Troubadour, Los Angeles, March 13-18.
FRIENDS OF DISTINCTION (RCA): Warehouse Club, Denver, Colo., March 12-18.
JACKIE & ROY KRAL (CTI): Rainbow Grill, N.Y., Feb. 26-March 17.
KAY BALLARD: St. Regis-Sheraton's Maisonette, N.Y., Feb. 19-March 5.
LOGGINS & MESSINA (Columbia): Syria Mosque, Pittsburgh, Pa., March 13; Veterans Memorial Hall, Columbus, Ohio, March 15; Masonic Temple, Detroit, Mich., March 16; Cleveland Music Hall, Cleveland, Ohio, March 17.
MANDRILL (Polydor): Aragon Ballroom, Chicago, March 9; Veterans Memorial Hall, Columbus, Ohio, March 11.
B.B. KING (ABC): Concert, Sioux City, Iowa, March 17.
EUGEN JOCHUM (DGG): War Memorial Auditorium, Nashville, Tenn., March 11; Iren Temple, Wilkes Barre, Pa., March 14; Bushnell Memorial Auditorium, Hartford, Conn., March 15; Carnegie Hall, N.Y., March 16.
JAMES BROWN (Polydor): Forest National, Bruxelles, March 11.
ARTHUR FIEDLER (Polydor): Boston Pops, Woonsocket, Mass., March 11; San Antonio Symphony, San Antonio, Tex., March 12-13.
SERGIO MENDES & BRAZIL '77 (Bell): Celebrity Theatre, Phoenix, Ariz., March 17.
GLADYS KNIGHT & THE PIPS (Buddah): Concert, Fort Dix, N.J., March 13; Apollo Theatre, N.Y., March 14-20.
RAFAEL KUBELIK (Polydor): Symphony Hall with Pittsburgh Symphony, Pittsburgh, Pa., March 16-18-22-30.
MILLIE JACKSON (Polydor): Ft. Dix, N.J., March 3.

SHA NA NA (Buddah): Waterloo, Iowa, March 2; Bellot, Wis., March 3; Detroit, March 8; Pittsburgh, March 10.
CHIP TAYLOR (Buddah): Bitter End, N.Y., March 7-13.
BARBARA MASON (Buddah): Cabana Club, Cleveland, Feb. 23-25.
THE BELLS: Recreational Centre Auditorium, Prince Albert, Canada, March 8; Saskatchewan Centre of the Arts, Regina, Canada, March 12; Centennial Auditorium, Saskatoon, Canada, March 13; Queen Elizabeth Theatre, Vancouver, Canada, March 14; Jubilee Auditorium, Edmonton, Canada, March 15; Jubilee Auditorium, Calgary, Canada, March 16.
CREATIVE SOURCE: Diplomat Hotel, Miami, Feb. 9-22.
LABELLE: Bitter End, N.Y., Feb. 27.
THE GROVER WASHINGTON JR. QUARTET (CTI): Half Note, N.Y., Feb. 19-Feb. 24.
BILLY TAYLOR TRIO (ABC): Half Note, N.Y., March 3.
HORACE SILVER QUINTET: Half Note, N.Y., March 5-17.
NEW GRASS REVIVAL (Columbia): Red Mule, Norfolk, Va., March 14-25.
NITTY GRITTY DIRT BAND (United Artists): Shady Grove Music Fair, Gaithersburg, Md., March 3; Town Hall, N.Y., March 9; Boarding House, San Francisco, March 13-18.
DOC SEVERINSEN (RCA): McCormick Place, Chicago, Feb. 24-25.

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rajan)

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el SR 40163 (Capitol)

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FOREVER IS AS FAR AS I COULD GO
HOT DIGGITY DOG
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- "Funny Face". Another gold single.
- "Happiest Girl In The Whole U. S. A.". A gold album.
- Donna voted "The Most Promising Female Vocalist", both Pop and Country.
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for the first time there... children's theater festival. A Beethoven piano competition will be held in Vienna between June 1 and 21, and a Haydn contest for piano trios is scheduled from June 3 to 9 in Eisenstadt, followed by a theater seminar from June 29 to July 4. Between June 2 and July 1, Castle Forchtenstein

to the world premiere... "De temporum fine Comoedia." Mozart's "Marriage of Figaro" and "The Abduction from the Seraglio" will also be presented, as will guest performances by the Milan Teatro Piccolo. The program includes 18 (Continued on page 94)

tries are released simultaneously on cassette and disk. Responsibility for carrying out Caedmon's new drive to the retail trade will be largely in the hands of Leonard Salidor, who joined the company last year as marketing director. Carol Haubert is marketing chief for the educational wing.

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- 39 J. STRAUSS: DIE FLEDERMAUS (Boskovsky), Angel SBLX 3790 (Capitol)
- 40 TCHAIKOVSKY/BEETHOVEN 1812 Wellington, RCA D 35818

WHO—WHERE—V

DOS 26006
DOT RECORDS

CLASSIC SULLIVANS (Warner Bros.): Meridian, Miss., March 1; Fairfax, Va., March 4; Boston, March 5-11; Maryville, Mo., March 15; Memphis, March 17.
GORDON LIGHTFOOT (Reprise): Peterborough, Ont., March 3; Regina, Sask., March 6; Saskatoon, Sask., March 7; Edmonton, Alberta, March 8-9; Calgary, Alberta, March 10-11.
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FRIENDS OF DISTINCTION (RCA): Warehouse Club, Denver, Colo., March 12-18.
JACKIE & ROY KRAL (CTI): Rainbow Grill, N.Y., Feb. 26-March 17.
KAY BALLARD: St. Regis-Sheraton's Maisonette, N.Y., Feb. 19-March 5.
LOGGINS & MESSINA (Columbia): Syria Mosque, Pittsburgh, Pa., March 13; Veterans Memorial Hall, Columbus, Ohio, March 15; Masonic Temple, Detroit, Mich., March 16; Cleveland Music Hall, Cleveland, Ohio, March 17.
MANDRILL (Polydor): Aragon Ballroom, Chicago, March 9; Veterans Memorial Hall, Columbus, Ohio, March 11.
B.B. KING (ABC): Concert, Sioux City, Iowa, March 17.
EUGEN JOCHUM (DGG): War Memorial Auditorium, Nashville, Tenn., March 11; Iren Temple, Wilkes Barre, Pa., March 14; Bushnell Memorial Auditorium, Hartford, Conn., March 15; Carnegie Hall, N.Y., March 16.
JAMES BROWN (Polydor): Forest National, Bruxelles, March 11.
ARTHUR FIEDLER (Polydor): Boston Pops, Woonsocket, Mass., March 11; San Antonio Symphony, San Antonio, Tex., March 12-13.
SERGIO MENDES & BRAZIL '77 (Bell): Celebrity Theatre, Phoenix, Ariz., March 17.
GLADYS KNIGHT & THE PIPS (Buddah): Concert, Fort Dix, N.J., March 13; Apollo Theatre, N.Y., March 14-20.
RAFAEL KUBELIK (Polydor): Symphony Hall with Pittsburgh Symphony, Pittsburgh, Pa., March 16-18-22-30.
MILLIE JACKSON (Polydor): Ft. Dix, N.J., March 3.



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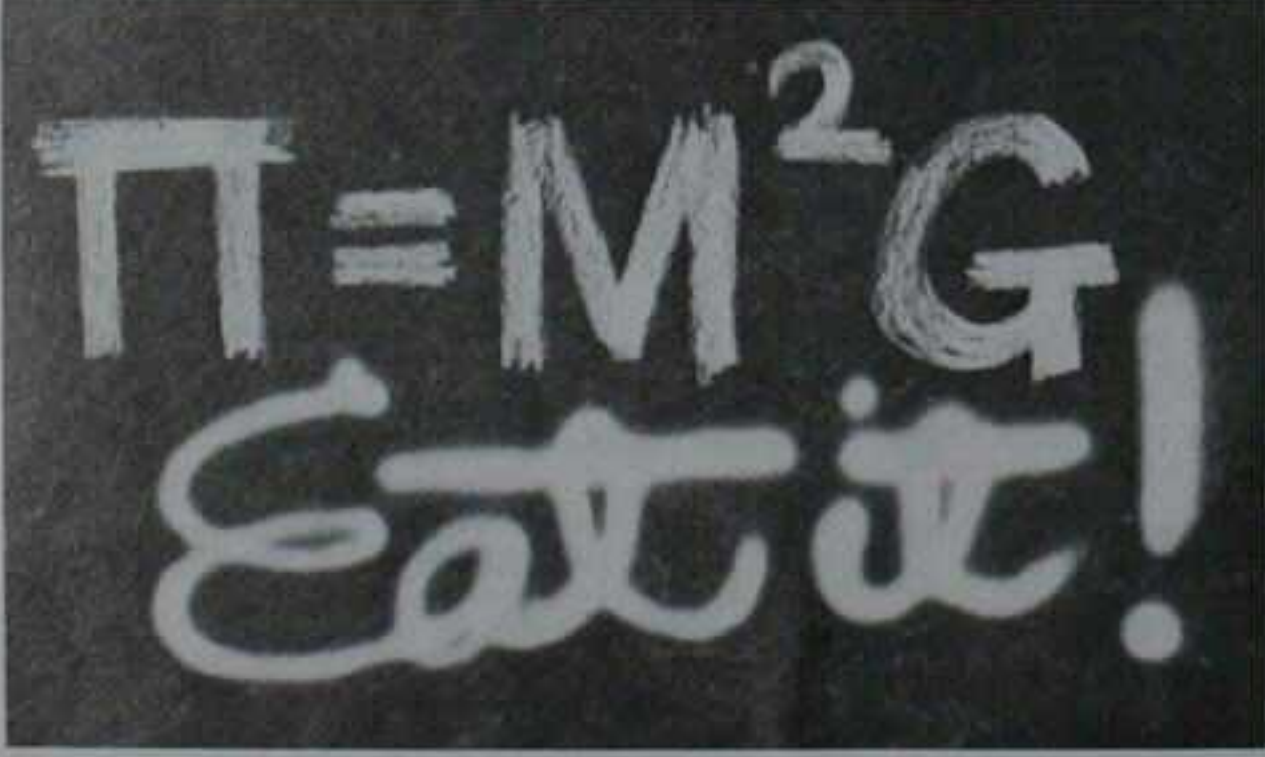


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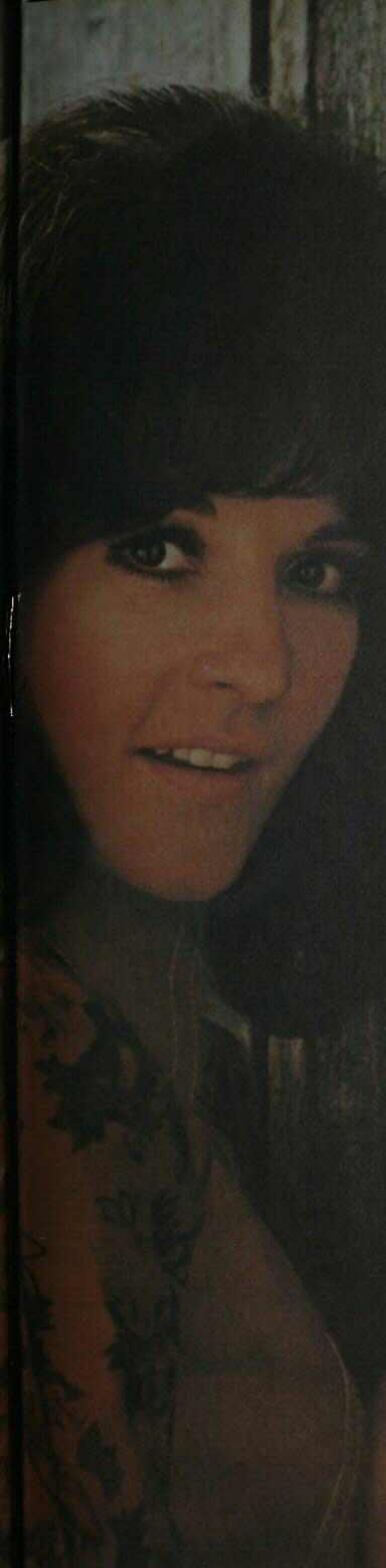
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I'D LOVE YOU TO WANT ME
FOREVER IS AS FAR AS I COULD GO
HOT DIGGITY DOG
HE CAN HAVE ALL HE WANTS

SURVEY for Week Ending 3/3/73

LP's

ONS, INC., PRESENTS

Columbia MS 7194

(Extra)

RA
London CS 6609

London CS 6734

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IGHT
BL-4121 (Capitol)

don OSA 1295

530102 (Polydor)

(Gerhardt), RCA LSC 3330

4123 (Capitol)

Angel 3782-BL (Capitol)

014

Angel SR-40213 (Capitol)

4000

Philips 6707019 (Phonogram)

S-36896 (Capitol)

Columbia

(Furtwangler)

(Ceccato),

York Philharmonic

(rajan)

rch., RCA 0014

etrola 1607 (RCA)

Angel SR 40163 (Capitol)

38 HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA
HONORING SIR RUDOLPH BING, VOL. 1
Various Artists, DGG 2530-360 (Phonogram)

39 J. STRAUSS: DIE FLEDERMAUS
(Boskovsky), Angel SBLX 3790 (Capitol)

40 TCHAIKOVSKY/BEETHOVEN 1812
Wellington, RCA D 35818

for the first time there will be a children's theater festival.

A Beethoven piano competition will be held in Vienna between June 1 and 21, and a Haydn contest for piano trios is scheduled from June 3 to 9 in Eisenstadt, followed by a theater seminar from June 29 to July 4. Between June 2 and July 1, Castle Forchtenstein

to the world premiere of Orff's "De temporum fine Comoedia." Mozart's "Marriage of Figaro" and "The Abduction from the Seraglio" as well as "Cosi fan tutte" will also be presented, as will guest performances by the Milan Teatro Piccolo. The program includes 18
(Continued on page 94)

tries are released simultaneously on cassette and disk.

Responsibility for carrying out Caedmon's new drive to the retail trade will be largely in the hands of Leonard Salidor, who joined the company last year as marketing director. Carol Haubert is marketing chief for the educational wing.

CLASSIC SULLIVANS (Warner Bros.):
Indian, Miss., March 1; Fairfax, Va.,
4; Boston, March 5-11; Maryville,
March 15; Memphis, March 17.

GORDON LIGHTFOOT (Reprise): Peterbor
Ont., March 3; Regina, Sask., Mar
Saskatoon, Sask., March 7; Edm
Alberta, March 8-9; Calgary, Al
March 10-11.

MARTIN MULL (Capricorn): New York,
27; Troy, N.Y., March 3; Frederic
New Brunswick, March 6; Bangor, A
March 7; Brunswick, Maine, Marc
Halifax, Nova Scotia, March 10; Lew
Maine, March 11.



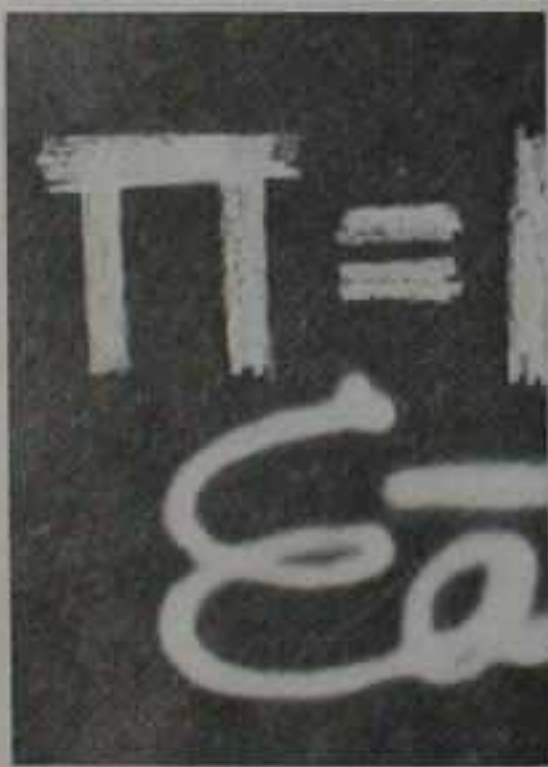
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CLASSICOMMENT

Caedmon Sets Retail Drive

Caedmon Records, which has dominated the spoken-word field since its formation 21 years ago, is launching a drive to increase its penetration among regular retail outlets. Although no stranger to record shops, the label traditionally has relied for the bulk of sales on the educational and library markets.

An estimated 40 percent of its total volume is earned currently through regular retail outlets, according to Marianne Mantell, board chairman. The re-

mainder derives from sales to schools, direct mail, movement through audio-visual distributors, and export.

A discounted prepack will provide the dollar incentive for new stores to handle the Caedmon line, but the company is banking heavily on recent repertoire trends to spark the expansion move.

Just two weeks ago the label completed the first of a projected series of albums featuring youth culture hero Kurt Vonnegut Jr., and the initial entry, "Slaughter-

house Five," is being rush processed for a scheduled March release. This new album will join four of Caedmon's strongest catalog items in a prepack to be offered dealers next month. The others are J.R.R. Tolkien's "Poems & Songs of Middle Earth," Dylan Thomas' "Under Milk Wood," "Poems Against War," read by Randall Jarrell, and "Tough Poems for Tough People," featuring Ruby Dee and Ossie Davis.

These titles, in multiple groupings, will comprise a prepack of 25 albums to be offered at 45 percent off the suggested list price of \$6.50 each, for a one-month period beginning March 15. Caedmon's normal dealer discount structure, rarely breached, is 38 percent off list price.

The offering will be made in a mailing to 2,800 college bookstores known to handle records, a market the label considers a prime target for its expansion drive. Mailing will list Caedmon's net of 24 independent distributors and, through a returnable questionnaire, seek to probe the accessibility of its product to the retail trade. Dealers will be told they may buy direct if distributor service is inadequate.

In July, the second phase of Caedmon's expansion program will kick off with similar mailings to full-line record dealers.

Recent repertoire moves by the label are designed to come up with product normally courted by the label. Last fall it released a comedy album with Rich Little as "W.C. Fields for President." This month it will bow a Mahalia Jackson disk consisting mainly of taped conversation dating from the late 1950's, but also including some songs by the artist licensed from Columbia Records.

Single record anthologies are being assembled out of catalog that will come close to simulating other labels' "greatest hits" formula. Among these are a Shakespeare disk and a collection of famous love poems. A recent Burl Ives album, "Christmas at the White House," will be made available in two versions. The original, including spoken introductions to favorite songs of Presidents, will be continued primarily as an educational package, but an alternate, with the music alone, will be promoted to the general retail trade.

These moves do not key an abandonment of Caedmon's basic philosophy, Mrs. Mantell emphasized. The company's main purpose remains to record works of lasting literary value, and it will continue to tape significant material of the past and present. But formalization of its educational division, just a year ago, has now freed Caedmon to push more aggressively into other marketing areas.

Started in 1952

Caedmon was started by Mrs. Mantell and Barbara Holdridge, now president, in 1952, with its first recording by Dylan Thomas, whose albums to date are reported to have sold a cumulative total of 1,500,000 units. For years, the enterprise was a two-girl company with the principals handling each detail of the operation. Now, with 700 titles in the firm's catalog, the founders still guide the destinies of the label and are solely responsible for all a&r decisions, despite Caedmon's acquisition in 1970 by D.C. Heath and Co., a major textbook publisher.

New titles are added at the rate of some 50 albums a year, and the company notes a significant increase in the sale of cassette versions of its material. About half the catalog has been made available on cassette, and all new entries are released simultaneously on cassette and disk.

Responsibility for carrying out Caedmon's new drive to the retail trade will be largely in the hands of Leonard Salidor, who joined the company last year as marketing director. Carol Haubert is marketing chief for the educational wing.

Phonogram Growth Spurs New Plans

NEW YORK—M. Scott Mampe, director of the Classical Division of Phonogram, Inc., returned here last week following extensive meetings in Amsterdam with the classical release team of Phonogram.

Participating countries other than the U.S. included Holland, Germany, France and Belgium. The growth of Phonogram, Inc. in the United States has spurred plans for 1973, she said. Releases scheduled for this year are the most distinguished to date and a 10 percent increase in sales is anticipated over that of 1972.

Headlining the first 1973 releases is the world premiere recording of Verdi's "Attila," with Ruggero Raimondi, Sherrill Milnes, Cristina De Luca and Carlo Bergonzi. It will be followed by another "Attila" on records, Mozart's "Die Entführung aus dem Seraglio," with Hermina Prey, Jessye Norman, Tatiana Troyanos and Ileana Cotruţiu, conducted by Hans Schmidt-Isserstedt. The Mahler and Bruckner Symphony cycles with Bernard Haitink conducting the Concert-

gebouw Orchestra of Amsterdam will also be completed.

Miss Mampe stated that the reasons for the upsurge in sales could be traced to a distinctive underlying marketing philosophy. "We have a strong faith in the serious classical record buyer whose basic interest is new recordings of not only previously unrecorded repertoire, but also new recordings of the standard repertoire by top artists." Consequently, in order to give the serious collector as many buying options as possible, one of Phonogram's prime concentrations of 1973 will be the expansion of the pre-recorded tape outlets, specifically cassettes and 8-track cartridges.

Some of the major projects to be released on the Philips label are major recordings conducted by Colin Davis. Continuing his Berlioz cycle will be a new recording of "The Damnation of Faust," with Nicolai Gedda singing the major role. Also, a second opera by Sir Michael Tippett, "The Knot Garden," will be recorded as a follow-up to the "Midsummer Marriage" of two years ago.

Austria a Cultural Mecca; Festivals Flow Like Danube

NEW YORK—Austria's cultural mecca overflows with something for everybody throughout the year. Salzburg had a Mozart Week in Jan. 20 to 28, sponsored by International Mozarteum Foundation, while "Austria Cultural Festivals 1973" were held in Innsbruck. Representatives from many countries, including the U.S., discussed "How Art Shapes Our Environment—Guidelines for Austria's Cultural Policies."

The Vienna Philharmonic Orchestra, led by Claudio Abbado, begins its three-week Far East tour March 18. Seventeen concerts in Japan and South Korea are on the agenda. From April 15 to 23, Herbert von Karajan's Salzburg Festival will offer performances of "Das Rheingold" and "Lohengrin and Isolde," in addition to concerts by the Berlin Philharmonic.

Between May and September, an exhibition, "Romans Along the Danube," will be mounted in Innsbruck, Lower Austria. From May 19 to June 17, the Vienna Festival will feature Italian comic opera, including guest appearances by Milan's La Scala, the Teatro Nacional de Buenos Aires and the German State Opera from Berlin. A cycle devoted to Mozart, Beethoven and French composers of the 19th century will be presented at the Vienna Concert House, and for the first time there will be a children's theater festival.

A Beethoven piano competition will be held in Vienna between June 1 and 21, and a Haydn contest for piano trios is scheduled for June 3 to 9 in Eisenstadt, followed by a theater seminar from June 29 to July 4. Between June 29 and July 1, Castle Forchtenstein

in Burgenland will be the background for performances of Grillparzer's "Ahnfrau." Another big event will be the International Youth Festival in Vienna from June 30 to July 21, which will attract thousands of youngsters, including a large contingent from the U.S.

The Carinthian Summer will take place in Ossiach during July and August, while Raimund's "Barometermacher auf der Zauberinsel" will be presented as the Melk Summer Play in Lower Austria during July. Castle Porcia in Spittal will be the site of stage comedies from mid-July through the end of August.

The 1973 Bregenz Festival, from July 21 to Aug. 22, will mount its first opera on the giant floating stage on Lake Constance, following an idea conceived by the late Wieland Wagner. The opera will be the "Flying Dutchman." Solo dancers of the Bolshoi and the Kirov Ballets will be featured in performances of "Swan Lake" on the floating stage; and there will be many other concerts, recitals and dramatic performances, including the Austrian premiere of Ronald Milar's "Geschichte von Abaelard und Heloise."

The traditional Salzburg Festival—from July 26 to Aug. 30—will feature a new production of Mozart's "Idomeneo" under the baton of Karl Böhm, in addition to the world premiere of Orff's "De temporum fine Comoedia." Mozart's "Marriage of Figaro" and "The Abduction from the Seraglio" will also be presented, as will guest performances by the Milan Teatro Piccolo. The program includes 18

(Continued on page 94)

Billboard SPECIAL SURVEY for Week Ending 3/3/73

BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 2 SCOTT JOPLIN: PIANO RAGS, VOL. 2
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 3 STRAUSS: ALSO SPRACH ZARATHUSTRA
Los Angeles Philharmonic (Mehta), London CS 6609
- 4 HOLST: THE PLANETS
Los Angeles Philharmonic (Mehta), London CS 6734
- 5 SOUNDTRACK: 2001: A SPACE ODYSSEY
MGM, SIE ST 13
- 6 RACHMANINOFF: THE COVETOUS KNIGHT
(Rozhdestvensky), Melodiya/Angel SRBL-4121 (Capitol)
- 7 TCHAIKOVSKY: THE NUTCRACKER
Andre Previn, Angel SB-3788 (Capitol)
- 8 A CLOCKWORK ORANGE
Soundtrack, Warner Bros. BS 2573
- 9 MY FAVORITE CHOPIN
Van Cliburn, RCA Red Seal LSC 2576
- 10 MAHLER: 8th SYMPHONY
Chicago Symphony Orch. (Solti), London OSA 1295
- 11 BEETHOVEN #9
Von Karajan, DGG 2720013 (Polydor)
- 12 SONIC SEASON
Walter Carlos, Columbia KG 32134
- 13 BERNSTEIN: MASS
Columbia M 231008
- 14 HOLST: THE PLANETS
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 15 THE SEA HAWK
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 16 THE MELODIYA ALBUM
Soviet Army Band & Chorus, Angel 4123 (Capitol)
- 17 PUCCINI: MANON LESCAUT
New Philharmonic Orch. (Caballe), Angel 3782-BL (Capitol)
- 18 TALES OF HOFFMANN
Beverly Sills, Audio Treasury ATS 20014
- 19 JULIAN AND JOHN
Bream and Williams, RCA LSC 2357
- 20 BEVERLY SILLS CONCERT
Audio Treasury ATS 20011
- 21 A CLOCKWORK ORANGE
Walter Carlos, KG 31480 (Columbia)
- 22 SHOSTAKOVICH SYMPHONY NO. 15
(Maksim Shostakovich), Melodiya/Angel SR-40213 (Capitol)
- 23 THE CHOPIN I LOVE
Artur Schnabel, RCA Red Seal LSC 4000
- 24 TALES OF HOFFMANN
Joan Sutherland, London 13106
- 25 DONIZETTI: LUCIA DI LAMMERMOOR
Joan Sutherland, London OSA 13103
- 26 BERLIOZ: BENVENUTO CELLINI
BBC Symphony Orch. (Colin Davis), Philips 6707019 (Phonogram)
- 27 CONCERT AT HUNTER COLLEGE
(De los Angeles/De Larrocha), Angel S-36896 (Capitol)
- 28 TCHAIKOVSKY'S GREATEST HITS
New York Philharmonic (Bernstein), Columbia
- 29 WAGNER: RING OF THE NIBELUNGEN (Furtwangler)
Seraphim, IS-6100 (Capitol)
- 30 VERDI: LA TRAVIATA
Sills, Gedda/Paneral, John Alldis Choir (Ceccato), Angel SCLX 3780 (Capitol)
- 31 BACH'S GREATEST HITS
Various Artists, Columbia MG 31261
- 32 TCHAIKOVSKY'S GREATEST HITS
Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia M 7503
- 33 WAGNER: TRISTAN UND ISOLDE (Karajan)
Angel, SEL 3777 (Capitol)
- 34 SHOSTAKOVICH SYMPHONY NO. 15
Eugene Ormandy/The Philadelphia Orch., RCA 0014
- 35 HOROWITZ PLAYS CHOPIN
Columbia M 30643
- 36 BEETHOVEN'S 9th SYMPHONY
NBC Symphony Orch. (Toscanini), Victrola 1607 (RCA)
- 37 SHOSTAKOVICH: SYMPHONY NO. 5
(Maksim Shostakovich) Melodiya/Angel SR 40163 (Capitol)
- 38 HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SIR RUDOLPH BING, VOL. 1
Various Artists, DGG 2530-360 (Phonogram)
- 39 J. STRAUSS: DIE FLEDERMAUS
(Boskovsky), Angel SBLX 3790 (Capitol)
- 40 TCHAIKOVSKY/BEETHOVEN 1812
Wellington, RCA D 35818

NEC: Shifts in Buying Tastes

• Continued from page 1

increased participation in more than 60 seminars and in on-the-floor business discussions. That approach prompted Eric Severeid of the CBS News staff to cite the Cincinnati gathering as exemplary of a new conservatism among American youth and a shift in student activities from the realm of political activism to more traditional concerns for survival within "System."

The Convention this year based its activities at the Netherland/Terrace Hilton Hotels and the city's Convention Center. With final attendance figures set at just under 2,000, and the final list of exhibitors totalling nearly 200, the convention was easily the largest to date, as had been projected by pre-registration reports.

Sheer size was not the only symptom of growth, however, as exhibitors this year unveiled more sophisticated methods of showcasing their services via convention booths.

Experiment in Quality

Activities began Sunday (18) with an afternoon talent showcase featuring the Mac Frampton Trio, Chip Taylor, Howard Roberts Chorale, Paula Lockhart, Vince Vance & the Valiants and Mel Winkler. Those acts provided a clue to the NEC's programming

philosophy, offering a mix of musical styles to campus buyers.

That evening's dinner offered an address by Robert W. McCurdy, Carnegie-Mellon University, the chairman of NEC's board of directors. McCurdy's brief address focused on the growth of talent on campus in the face of budgetary pressures since the inception of the NEC in the early '60's.

McCurdy examined the dispute between educators and campus program directors about the validity of NEC's previously "all-pop" talent orientation. Noting that "Some people will continue to suggest that free records, free music and after hours parties will insure a big 'draw,'" McCurdy described this year's emphasis on programming diversity as an attempt to make the NEC a platform for a well-balanced sampling of all the arts.

McCurdy then asked for increased support for the seminars and general cultural and educational aspects of the convention to help justify this new variety, "despite the charge that our delegates are tied-up in the Rolling Stones syndrome."

Showcase Strength

McCurdy's statement of NEC's programming goals was backed up by a continual focus on a variety of programming ideas. Students also appeared responsive to the

NEC view, with students displaying a more conscientious attitude than in the past.

Dede Goldson, editor of the NEC's newsletter and other publications, summarized the comments of many members when she observed, "These kids have been staying up all night, every night, as in the past. Yet they've been showing up for those early sessions." That dedication reflected the increased professionalism of delegates, a factor cited by some NEC members and industry professionals as a visible development since last year's meeting.

During the three evening showcases held Sunday, Monday (19) and Tuesday (20), jazz (Charles Lloyd, St. Louis Jazz Quartet, the Rio Clemente Trio, Maynard Ferguson and the Mahavishnu Orchestra, featuring John McLaughlin), country (The Judy Lynn Show, Lester Flatt and The Nashville Brass) and classical (John Sebastian Trio, New World Consort, James Boyk) acts were showcased along with pop and rock acts like Earth, Wind and Fire, Danny O'Keefe, New Heavenly Blue, Harry Chapin, Raun MCKinnon, Kool and The Gang, Grin and Foghat.

Particularly significant was the NEC's decision to group all classical acts in a single block which opened Monday's showcase. NEC directors noted that delegates did not skip that program as some members had feared, arriving instead to listen attentively.

Agencies and Records

Another key issue at Cincinnati's gathering was the relationship between talent agencies and attending record companies.

While record company participation at past NEC events has been minimal, this year's roster reflected both numerical and qualitative increases in the recording industry's support for the event. A&M Records, ABC/Dunhill, the Buddah Group, Columbia, CTI Records, MGM/Verve, Polydor and Warner Bros. were all represented, with several labels providing booths. Both Warner Bros. and Buddah used audio/visual aids to boost response to their booths, with the Warner Bros. booth featuring color, stereo video tape presentations for label acts.

Record company support also surfaced via after-hours activities. Columbia Records found two acts, David Bromberg and Azteca, featured at a party sponsored by the William Morris agency, while Just Sunshine Records' White Elephant provided entertainment for another reception, sponsored by their agency.

Warner Bros. Records—a company which, at this time last year, had no college promotion department to speak of—invited students to Reflections, a local discotheque, where label artists Martin Mull (Capricorn), Bonnie Raitt and the Doobie Brothers appeared in concert on Tuesday (20), following the NEC Showcase. The same evening found MGM/Verve artists Stark Naked and the Car Thieves appearing at another club, the Inner Circle, for a performance and party sponsored by AVI and Howard King.

Most talent agencies consulted felt the increased profile of record company participation to be generally beneficial, providing an additional format for exposure, particularly on the convention floor. At the same time, some agents and several NEC officials questioned the wisdom of the after-hours showcases, which, they felt, could threaten to interfere with agents' attempts to reach student buyers via the NEC showcases and the convention booths.

Still, both record companies and agencies generally concurred with the NEC that student commitment had increased, and that delegates displayed an increased sense of awareness for the subtleties of talent buying.

What's Happening

By SAM SUTHERLAND

From the wilds of Michigan comes further news of MICRA, the Michigan Inter-Collegiate Radio Association. **Stu Goldberg** of WCBN-FM, U. of Michigan in Ann Arbor, and **Bill McKetrick** of WIDR, Western Michigan U. in Kalamazoo, were seen returning from meeting between MICRA members during the weekend of Feb. 16.

Goldberg noted that the association's constitution has been ratified, with the participation of projected member schools now picking up somewhat as the constitutional convention approaches.

So, at present, MICRA seems to be moving forward, and area schools and participating stations should take note and act accordingly.

At **WVUR-FM, Valparaiso University**, in Valparaiso, Ind., music director **Mark Albright** notes that **Dave Dixon** has taken over as station manager. **Glenn Coble** is the new program director and Albright himself will now be the target for record service in his new position.

We're In The Money: **Bob Ramsey**, sales manager at **WKDI, WKDI-FM, Northern Illinois U.** in DeKalb, has reported that sales during the past semester have exceeded full-year figures reported by stations in Mt. Pleasant in Cincinnati. Ramsey notes that those stations are believed to have led the nation last year.

Ramsey attributes WKDI's recent sales record to the station's cable FM status and "a highly successful rock format."

The figures themselves, when stacked against those comparable sales reported by Gary Cohen's College Radio Report, show an edge of roughly twelve per cent.

PICKS AND PLAYS: WEST—California—**KDVS, KDVS-FM, U. of California, Davis**, Don Tyer and Mike Jung reporting: "Extensions," (LP), **McCoy Tyner**, Blue Note; "Copenhagen Concert," (LP), **Eric Dolphy**, Prestige; "Moonshine," (LP), **Bert Jansch**, Reprise. . . **KHSU-FM, California State U.**, Humboldt, Richard Taylor reporting: "Music of Another Present Era," (LP), **Oregon**, Vanguard; "Steelyard Blues," (LP), **Nick Gravenites, Mike Bloomfield, Paul Butterfield, Maria Muldaur** (Soundtrack), Warner Bros.; "Extensions," (LP), **McCoy Tyner**, Blue Note. . . **KFJC-FM, Foothill College, Los Altos Hills**: "Inside II," (LP), **Paul Horn**, Epic; "Dueling Banjos," (LP), **Eric Weissberg, Steve Mendell**, (Soundtrack), Warner Bros.; "Split Ends," (LP), **The Move**, United Artists. . . **KLAV, Los Angeles Valley College, Van Nuys**, John Brehm reporting: "Killing Me Softly With His Song," **Roberta Flack**, Atlantic; "Daniel," (LP cut, Don't Shoot Me . . .), **Elton John**, MCA; "Do You Believe," (LP cut, Stoneground Words), **Melanie**, Neighborhood. . . **Oregon—KLCC-FM, Lane Community College, Eugene**, Dave Chance reporting: "Barefoot Jerry," (LP), **Barefoot Jerry**, Warner Bros.; "Less Than The Song," (LP), **Hoyt Axton**, A&M; "Sunwheel Dance," (LP), **Bruce Cockburn**, Epic. . . **KSOR-FM, Southern Oregon College, Ashland**: "New Blood," (LP), **Blood, Sweat & Tears**, Columbia; "Stir It Up," **Johnny Nash**, Epic; "Master of Eyes," **Aretha Franklin**, Atlantic. . . **Washington—KZAG, Gonzaga U., Spokane**: "Best of Mountain," (LP), **Mountain**, Windfall; "Honky Tonk Stardust Cowboy," (LP), **Jonathan Edwards**, Atco; "True Stories and Other Dramas," (LP), **Judy Collins**, Elektra. . . **South Dakota—KAUR-FM, Augustana College, Sioux Falls**, Chuck Gustafson reporting: "Radio Show," (LP), **Ry Cooder**, Reprise; "Transformer," (LP), **Lou Reed**, RCA; "Good God," (LP), **Good God**, Atlantic. . . **Nebraska—KRNU-FM, U. of Nebraska, Lincoln**: "Clapton," (LP), **Eric Clapton**, Polydor; "Love Is What You Make It," **Grass Roots**, Dunhill; "One Moore Mile," **Jose Feliciano**, RCA.

MIDWEST—Illinois—WLFC, Lake Forest College, Lake Forest, Lora Kent, Jon Paynter & George Tyler reporting: "Holland," (LP), **The Beach Boys**, Brother; "Killing Me Softly With His Song," **Roberta Flack**, Atlantic; "Lucky Man," **Emerson Lake & Palmer**, Atlantic. . . **WPGU-FM, U. of Illinois, Champaign**, John Parks reporting: "Lincoln Park Pirates," **Steve Goodman**, Buddah; "Blinded By The Light," **Bruce Springsteen**, Columbia; "Get It Right On Out There," **Bill Quateman**, Columbia. . . **WIDE, Southern Illinois U. at Carbondale, Todd Cave** reporting: "Sail On Sailor," **The Beach Boys**, Brother; "Drift Away," **Dobie Gray**, MCA; "Marietta Station," **Gladstone**, Dunhill. . . **WLUC, Loyola U. of Chicago**, Jim Benz reporting: "The New Chicago Blues," (LP), **Clarence Wheeler**, Atlantic; "Wattstax," (LP), various artists, Stax; "Doremi Fasol Latido," (LP), **Hawkwind**, United Artists. . . **Missouri—KCCS, U. of Missouri, Columbia**, Marv Wells reporting: "Better Days," (LP), **Paul Butterfield**, Bearsville; "Moving Waves," (LP), **Focus**, Sire; "City Cowboy," (LP), **Arthur Gee/Whiz Band**, Tumbleweed. . . **KCLC-FM, Lindenwood Colleges, St. Charles**, Jerry Vaillancourt reporting: "Piledriver," (LP), **Status Quo**, A&M; "Louisiana Rock'n'Roll," (LP), **Potliquoer**, Janus; "Somebody Else's Troubles," (LP), **Steve Goodman**, Buddah. . . **Ohio—WERC, U. of Toledo**, Walter Griffin reporting: "Glencoe," (LP), **Glencoe**, Gt. Western Gramophone; "String Driven Thing," (LP), **String Driven Thing**, Charisma; "Birds of Fire," (LP), **Mahavishnu Orchestra**, Columbia. . . **WBWC, WBWC-FM, Baldwin-Wallace College, Berea**, Jaimie Ottobre reporting: "Good Things," (LP), **Jimmy McGriff and Junior Parker**, Groove Merchant; "We The People," (LP), **Ellen Mellwaine**, Polydor; "Birds of Fire," (LP), **Mahavishnu Orchestra**, Columbia. . . **WRDL, WRDL-FM, Ashland College, Ashland**: "Stop, Wait and Listen," **Circus**, Metromedia; "Woman From Tokyo," **Deep Purple**, Warner Bros.; "Uncle Elijah," **Black Oak Arkansas**, Atco. . . **ACRN (All Campus Radio Network), Ohio U., Athens**, Bill Klaus reporting: "All My Choices," (LP), **Mary Travers**, Warner Bros.; "Sonny Terry & Brownie McGhee," (LP), **Sonny Terry & Brownie McGhee**, A&M; "Catch A Fire," (LP), **The Wailers**, Island. . . **Woub, Ohio U., Athens**: "Ain't No Woman," **Four Tops**, Dunhill; "Kissing My Love," **Bill Withers**, Buddah; "Wildflower," **Skylark**, Capitol.

Columbia's New Reference Folder to Aid Bookers

NEW YORK—Columbia Records will provide campus concert bookers with a more systematic, in-depth promotional assist via the company's new Concert Promoters Reference. The special folder, slated to be distributed at this week's NBC Convention in Cincinnati, and already serviced to the label's college representatives, underscores a new promotional stance that includes financial support via advertising space buys.

Assembled by Winston Cenac of Columbia's West Coast sales division, and Ron McCarrell, director of college promotion for the Columbia/Epic labels, the reference provides bookers with an artists' roster containing necessary booking information and supportive biographical information for five key "push" artists.

According to Cenac and McCarrell, the folder itself is only the first step toward a more aggressive promotional stance for the label in supporting label acts on tour. McCarrell cited the inexperience of many campus promoters, long responsible for their "failure to realize the full potential of campus bookings," as the target of

the new policy, which seeks to offset that problem by helping bookers to efficiently promote talent on campus.

McCarrell also noted that Columbia's new attitude will be backed up by significant involvement in promotion via campus media: ads in college papers will be purchased, along with radio time buys, while Columbia campus representatives will provide additional support wherever possible in the form of special promotions, such as retail tie-ins, album giveaways and specialized promotional campaigns for artists.

Cenac noted that, following servicing of the folder to campus reps and student talent buyers in Cincinnati, an in-depth mailing may be mounted. While that move will rely on strong response from students, Cenac noted that his own experiences with schools in the western states have yielded a strong response.

McCarrell and Cenac described the new approach as, "we believe, the first national effort by a record company to approach college bookers, not only with campus oriented talent, but with financial assistance in the form of advertising support."

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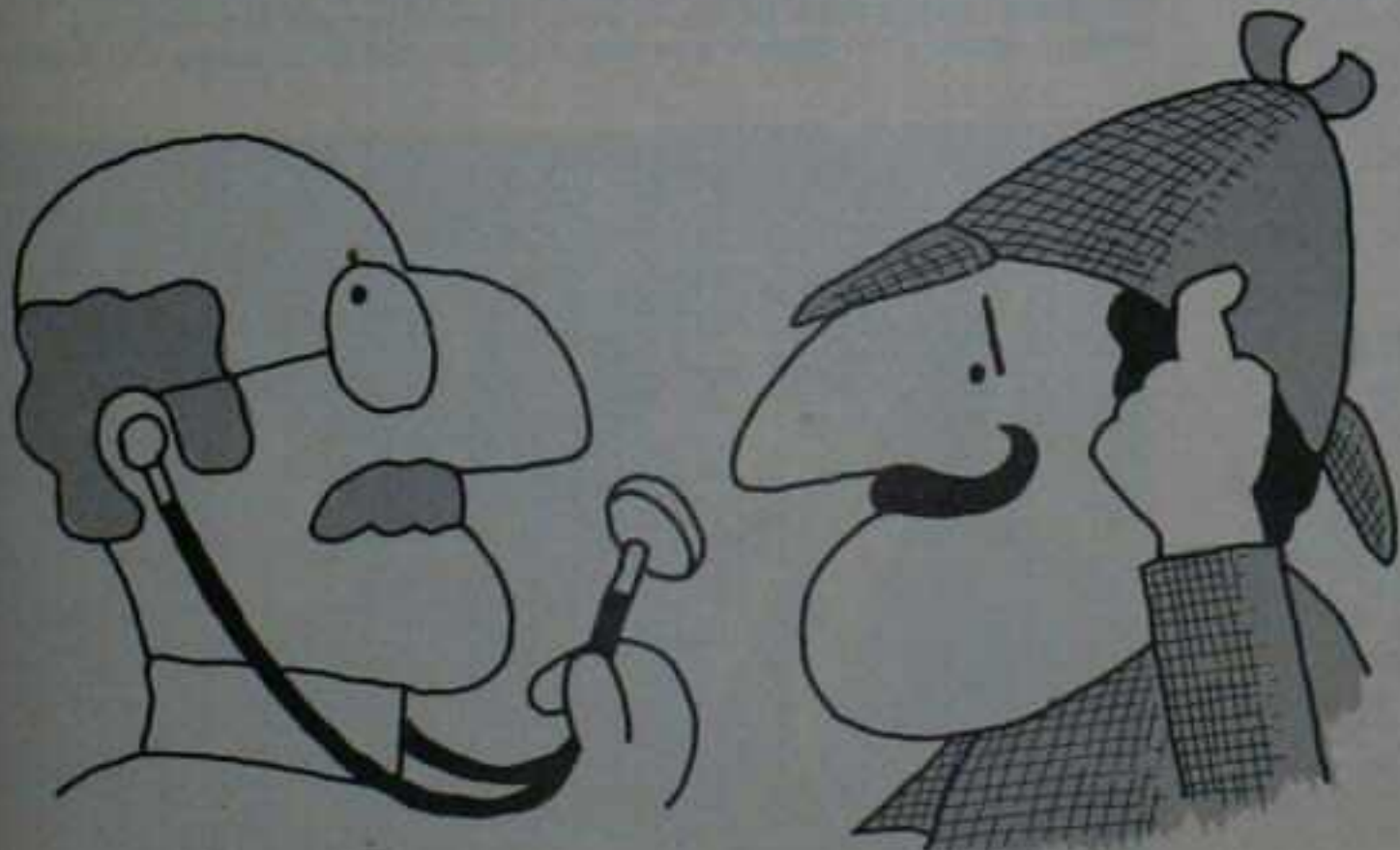
THE CASE OF THE DECEASED DEEJAY



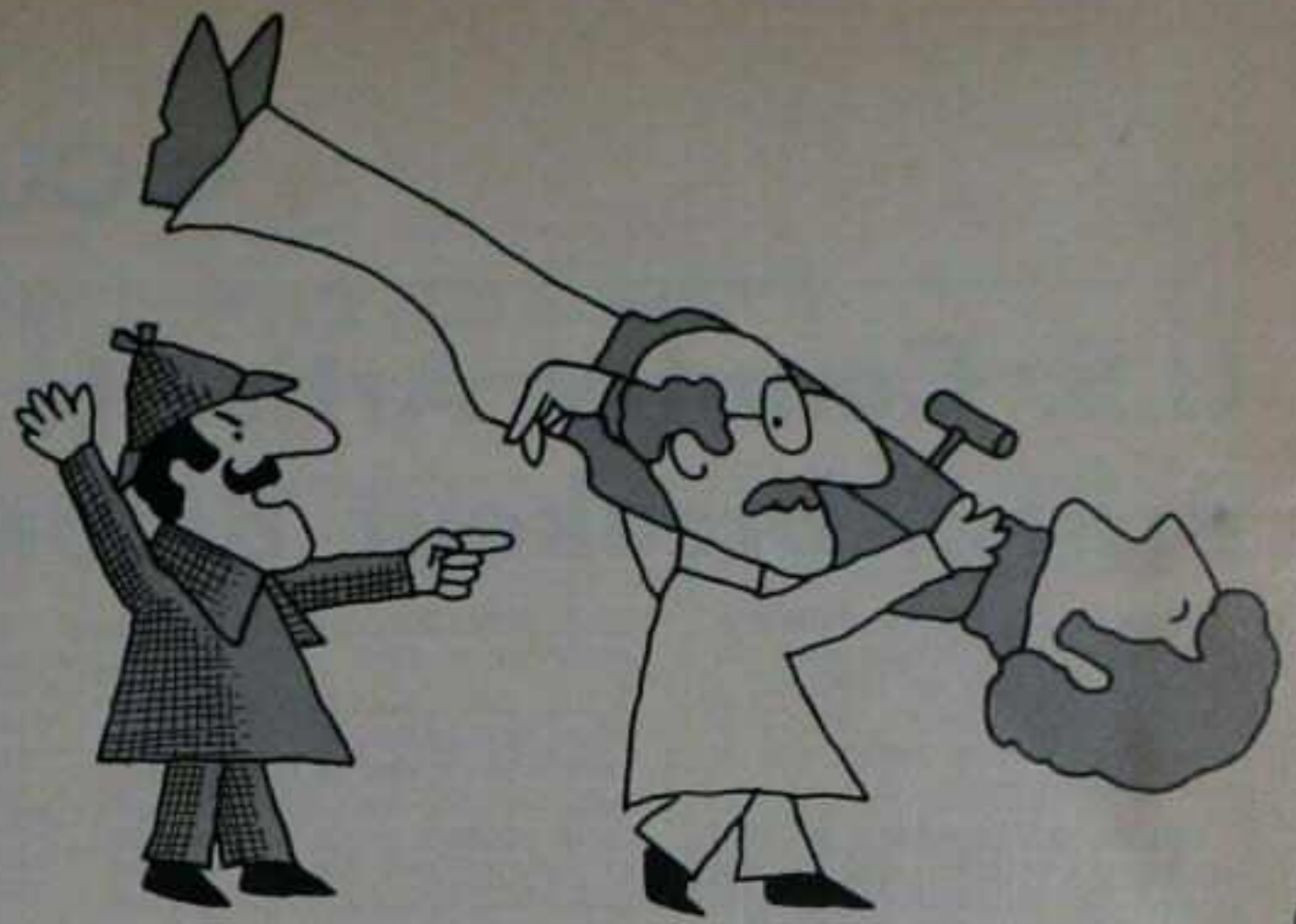
Had it not been for the glaucoma in his mind's eye, Inspector Montaigne's daily cranial injections of Murine would not have brain-washed him into thinking that well-known disc jockey Larry Lipp's death was due to natural causes. The Inspector reasoned that Mr. Lipp's heart had suddenly and emphatically stopped. The inspector was right. The ice pick protruding from the victim's chest offered mute testimony that the deejay's heart had, indeed, stopped beating.



Inspector Montaigne quickly ruled out any notions the police had of foul play (had it been foul play, according to the Inspector, the room would have been littered with feathers). If anything, the Inspector explained, Larry Lipp's death was accidental. Examining the corpse closely, Inspector Montaigne re-enacted the tragedy. According to the Inspector, Larry Lipp was carrying the ice pick across the room when he tripped and fell on the lethal tool no less than 15 or 16 times.



Suddenly, the silence of the room was broken. "This man is deceased," the coroner croaked. "You mean he's suffering from some unknown, exotic sickness?" Inspector Montaigne asked. "I thought he was dead."



Gravely, the coroner let the Inspector's question pass on unnoticed and attempted to spirit the corpse away. "Hold it right there," the Inspector demanded, his voice shrouded in a pall of mystery. "I can't," the coroner answered stiffly. "I have my rites."



"You also have *bier* on your breath and I arrest you for the murder of Larry Lipp," the Inspector gasped lastly. How did Inspector Montaigne know that the coroner was guilty of the deceased deejay's demise?

DISSOLUTION: Inspector Montaigne reasoned that the coroner was guilty of killing the late Larry Lipp because murder is a serious undertaking. Not to mention the fact that Inspector Montaigne knew that the dead man, in reality, was the coroner's illegitimate son, thus becoming the funeral director's fatal mistake early in (if you'll pardon the expression) life. The Inspector also learned, by reading Billboard's informative N.A.B. issue, that the one supreme, unpardonable sin frowned upon by the fraternity of the airwaves is allowing a gaping hole of silence to escape over the air. With this in mind, the coroner fiendishly murdered his son and broke the Golden Rule of radio. The one that prohibits *dead heir* of any kind.



**BILLBOARD'S
N.A.B. SPECIAL
COMING MARCH 31, 1973
AD DEADLINE MARCH 16, 1973**

Country Music

U.S. Country Artist to Get British Breakout Before Here

NASHVILLE—Release Records of London, in a totally new experiment, will try to break in a country artist from the U.S. throughout Britain before she is released in America.

Tommy Hill, president of Stop and Gusto Records, said he had worked out the arrangement with Dez Nolan, head of Release, through the help and coordination of Pat Campbell of the BBC.

Hill plans to send a completely new artist, Judy Allen, to the International Music Festival at Wembley Pool in April, showcase her there, and release an album on her in the British Isles. As soon as she begins to get established there, a single will be released on her here. Additionally, her first LP release will be on a budget line, further enhancing the saleability.

After Wembley, Miss Allen will work 15 shows throughout England, doing country concerts in major markets. She will appear with local British acts, all of whom record for Release in London. It will help establish that

label with the country identify, according to Hill.

Hill then plans to release four other budget-line LP's, two by Johnny Bush, one by George Morgan, and one with various traditional country artists such as Benny Martin and Vernon Oxford. Stop owns masters on all of these artists.

Both Stop and Release plan big promotional pushes on Miss Allen, who has worked in recent years in midwestern areas.

Bluegrass Boom to Continue Spread

FAIRFAX, Va.—A record number of Bluegrass Festivals, supplemented with workshops, has been announced by Jim Clark, executive director of the Virginia Folklore Society.

Clark noted that the first of these festivals was developed in 1959 by John Miller and Don Owens at Watermelon Park in Berryville, Va. In the mid 1960's, they grew under Carlton Haney of Roanoke, Stu Brooks of Warrenton, and Clark. Now, in the '70's, scores of other promoters are "on the bandwagon."

Clark said the presentations this year will add to the "artistic as well as aesthetic value for the Festival goer." At all festivals, there

Hill also has announced the formation of Gusto, his new label. He has retained two leading independent promotion men: Don Hauser and George Cooper III, to work that area, and two road men: Pat Nelson and Stubby Stubblefield. The first release on the label is a country version of the Lobo pop hit, "Don't Expect Me To Be Your Friend," by Jimmy Griggs of St. Louis.

Hill has a wealth of background in the industry, having worked in all areas.

will be a workshop area and an added stage "to allow the artist longer time periods" for performing and demonstrating.

Termed a "Bluegrass Woodstock" by some, these festivals involving Bluegrass bring together "the freaks, the long hairs, the Rednecks and conventional folk," according to Clark.

The first five festivals were to be held at Culpepper, Va. (June 8-10); York, Pa. (June 29-July 4); Burlington, Ont. (Aug. 3-5); Culpepper, Va. (Sept. 7-9); and Glenville, W.Va. (July 26-29).

Talent already firmed for the festivals include: The Earl Scruggs Revue, the Osborne Brothers, Jimmy Martin, Doc Watson, Doug Kershaw, The Country Gentlemen, Seldom Scene, New Grass Revival, Wilma Lee and Stony Cooper, John Hartford, David Bromberg, Harmonica Frank Floyd, the Dillards, the Country Gazette, Brush Arbor, Tracy Nelson, Second Generation, Stonemans, Carl Story, Charlie Moore, Lilly Brothers with Tex Logan and Don Stover, Buck White Down Home Folks, the Carter Family, the New Tradition, Jonathan Edwards, Red-White-and-Blue, Ralph Stanley, Grandpa Jones, Snuffy Jenkins and Pappy Sherrill, Orphan Brian Bowers, J.D. Crowe, Norman Blake, the Cajun Revival Band, Bluegrass Alliance, the Lewis Family and others. Negotiations are under way with the Everly Brothers, the Nitty Gritty Dirt Band, Allen Brothers, Jesse Colin Young, Sonny Terry and Brownie McGee.

Many other Bluegrass festivals are slated by other groups and promoters. They include the Carter Stanley Festival at Clincho, Va. (May 25-28); the Bill Monroe Bean Blossom festival in Indiana (June 14-17); Maryland Festival, Callaway, Md. (June 14-17); Country

(Continued on page 54)

Trendsetter Waugh Gets Arts Honor

NASHVILLE — Irving Waugh, president of WSM, Inc., and a long-time director and officer of the Country Music Association, was the recipient of the first "Encore Award" presented by the Communications Arts Council of Middle Tennessee.

With it went a scholarship in his name in the field of communication.

More than 200 invited guests, many of them from the music industry, attended the affair at the Sheraton. Named as the leading individual in the communication field, Waugh was cited for his origination of the "Friday Night Opry," the "Grand Ole Opry" Birthday Celebration, Fan Fair (for which he received a Billboard Trendsetter Award), several local programs, and Opryland U-S-A, the multimillion dollar music theme complex. With his friend of more than 30 years, Jack Stapp, Waugh was instrumental in getting the networks involved in the CMA Annual Awards Shows, and in the more recent Country Music Hit Parade. Opryland currently is in the process of building a massive sound studio, ensuring further growth of the recording and television industry.

Principal speakers at the testi-

monial were Mrs. Frances Preston of BMI, another friend of more than 2 decades; Jud Collins, vice president of WSM, and a close personal friend, and Bill Williams of Billboard, who also was master of ceremonies. A slide and film presentation, put together by Patti McEwen and Huell Howser, also was shown. The scholarship, and a plaque, were presented by Mrs. Jean Eskind, president of the council, and Mrs. Marion Berry, vice president.

Services Held For H. Graves

MEMPHIS — Funeral services were held here last week for Hilburn "Pappy" Graves, secretary-treasurer of the musician's union here, and long-time musician.

Graves died of a heart attack at the age of 59 after having just been re-elected to his post. A successor will be appointed by the board.

Graves toured the world for more than two decades with the "Pappy Graves Show," and prior to that had performed as a saxophone and clarinet player with many name bands.



'GOOD GIRL'

She's been heard playing around at WOCH, WSCH, WBVH, CHER, WUBE, WCNW, WWSC, WMPI, and lots of other places. She's a hot new record by

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MEGA's Ray Pillow runs through material with Jim Malloy, his producer, at Monument studios. Ray has cut a new single for a March release date.

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Two Additions At Grammy Fete

NASHVILLE — The names of two more performers and two more presenters at the NARAS Grammy Awards show here March 3 have been announced by producer-director Marty Pasetta.

The latest names to be added are those of Gilbert O'Sullivan, who will perform "Alone Again Naturally" and Helen Reddy, who will do "I Am Woman." Both are final nominees.

Added to the presenter's list are Rod McKuen and Loretta Lynn. Andy Williams will host the 90-minute live telecast originating here.

Wesley Rose, national president of NARAS, said an extra attraction this year would be a tribute to the National Academy by Columbia's Johnny Cash.



THE RED CARPET treatment was afforded country music broadcaster Dave Donahue, left, of WITL in Lansing, Mich., by Nashville Chamber of Commerce official Jim Wolfe, center, and Tom McEntee of ABC-Dunhill. Donahue is chairman of the agenda committee for the Country Broadcasters seminar in March and was in Nashville to activate the topics.



SINGER JAN HOWARD discusses some of the events held in connection with President Nixon's inauguration Saturday with Dr. Nat Winston, honorary chairman of the American Music Concert. Miss Howard was among those invited to attend the activities in Washington, D.C.

THIS IS A PAID APOLOGY TO THE ENTIRE MUSIC INDUSTRY . . . PLEASE READ & ACCEPT IT

When I moved to Nashville nearly two years ago, the only people I could find who would talk to me were the ones who didn't have anything going for them at the time. (That's why they had the time to talk to me.)

These "PROPHETS OF DOOM" who had hung out a shingle certifying that they were publishers, writers and producers of "HIT" records would sit me down and expound hour on end, all the reasons why they were being prevented from becoming giants in the Country Music business.

They attempted to give me an education in what it really took to get a "HIT" record.

I was taught that my belief in "FREE ENTERPRISE" within this industry was simply foolish idealism. I learned that I didn't have the chance of the proverbial snowball in reaching the goals that I had set for myself in becoming a successful songwriter, publisher, producer and record company owner. They told of how easy it was to open the business, but to accomplish anything at all was another horse of a different color. The reasons given me (all "con" and no "pro") as to why I could never succeed, were that (A) I didn't have the money to pay off a producer to get my songs recorded. (B) I didn't have enough money to pay off the radio stations to get my records played like the "MAJORS" did. (C) I didn't have the money to pay off the "TRADES" to get them to "chart" my records. (D) I had no way to get my product distributed by people who would pay you for the records you shipped to them. (E) I wasn't powerful enough to combat the people who would come in and forcibly steal my masters if I did produce a "hit sounding" record.

I listened to these stories so long I damned near became a believer, and because I nearly let these "professionals" brainwash me is the reason I am apologizing to the people who are responsible for the success of this huge competitive WORLD OF COUNTRY MUSIC. Being the realist that I am convinced me to try and discover if there was another side to the story. Thank God I took the time to put forth the effort, because what I learned gave me the inspiration to form the Corporation that currently encompasses an "INDEPENDENT" record company, two publishing companies, a production company and a promotions company, with plans for expanding.

HEREWITH my apologies:

TO THE MAJOR RECORDING COMPANIES

I now realize that you cannot sit and wait for an unsuspecting "victim" to come into town with a few hundred dollars, grab him and take him to some garage, teach him to grope his way through some rotten song material, have two or three musicians? overdub eight tracks of backup "sound," produce an unprofessional sounding master, and expect to lease it to a major label with the pretense that you have discovered a new "superstar." THAT AIN'T WHAT MAKES THE NASHVILLE SOUND.

TO THE RADIO STATIONS

I now realize that you are just as anxious to have good product to play as the reputable recording companies are to produce it. In visiting with you I have also been able to see the tremendous amount

of "JUNK" that you are forced to listen to in search of the good material, and the number of promotions men you have to give appointments to, aside from the thousands of telephone calls you have to answer from someone calling to "HYPE" an example of the aforementioned "JUNK."

TO THE TRADES

In the forming of my business I have witnessed that you are happy to report to the industry, any progress of a new record as long as that progress can be legitimately substantiated, and that you are most cooperative in reporting the progress of any new company that is struggling to make a worthy contribution to this industry.

TO THE DISTRIBUTORS

I now realize that you are aware that good saleable merchandise is what keeps you in business, and if any company is concerned with consistently producing good product and is successful in doing so that you will break your backs to see that they stay in operation.

To all of you, please accept the apologies of myself and the staff of Corey International Enterprises, Inc., for listening to those "residents of the Oak trees."

AND NOW PERMIT ME TO ADVERTISE:

Our first release on Corey Records is out. The title; "THE DAY THAT OUR LOVE CAME BACK HOME." The artist; TONI LEE . . . NEW SONG . . . NEW ARTIST . . . NEW LABEL.

A lot of you DJ's across the country had the opportunity to hear this as well as several of our next releases, and you felt it was a "HIT" so we cut it. The initial response indicates that you also know how to pick material. We may not have a record in the National charts yet, but only out two weeks and there is not enough space here to list the stations who have picked and are programming this, our first effort. Even this publication recommended it in last week's issue.

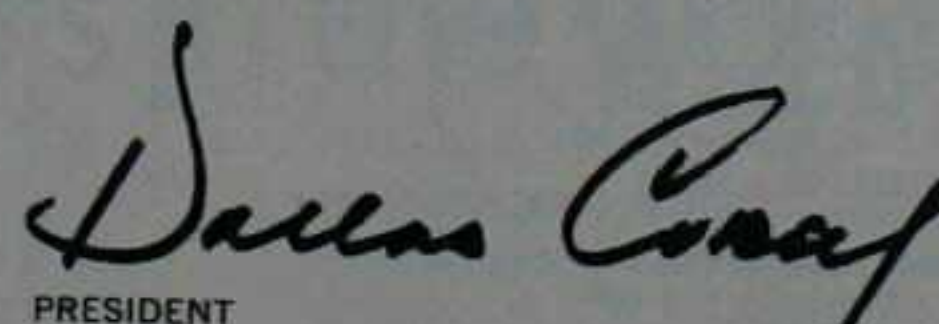
You are all giving us a fair chance and we are grateful. Now if the public likes it as well, and it looks as if they do, we will surely have a fairly successful first effort. We have a long supply of releases in the "can" and they too will indicate that we are trying to live up to the reputation that has been established by the "BIG BOYS."

We are happy with the little progress we have made and I will admit that in order to accomplish it there were "PAYOFFS" involved, and I am going to publically acknowledge them.

To RCA for renting us their facilities and supplying Al Pachucki to engineer. To the Musicians Union #257 for letting us hire Charlie McCoy, Harold Bradley, "PIG" Robbins, Buddy Harmon, Weldon Myrick, Curley Chalker, Grady Martin, Bob Blake, Farrell Morris, Pete Wade and to AFTRA for the "NASHVILLE EDITION" who sang backup. To MID SOUTH RECORD PRESSING, who is pressing it in the United States, and to Musi-Mart for pressing it in Canada, and to all our Independent distributors throughout the U.S.

Thanks also to BILLBOARD PUBLICATIONS that was kind enough to accept a PAYOFF for this space.

THANKS FOR GIVING A NEWCOMER A CHANCE TO TRY.



PRESIDENT



VICE PRESIDENT

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 3/3/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SONG OF LOVE Charley Pride, RCA LSP 4837	7
2	2	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	13
3	5	DELIVERANCE Soundtrack, Warner Brothers BS 2683	4
4	4	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	18
5	10	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	8
6	8	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	6
7	9	ROY CLARK LIVE Dot DOS 26005 (Famous)	10
8	7	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	34
9	3	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	11
10	11	CHARLIE McCOY Monument KZ 31910 (Columbia)	16
11	15	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	5
12	6	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	16
13	16	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	7
14	17	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9601	10
15	13	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	11
16	12	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	15
17	21	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301	3
18	18	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	12
19	22	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	3
20	14	LONESOME 7-7203 Tony Booth, Capitol ST 11126	12
21	20	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	12
22	25	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	5
23	27	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376 (Phonogram)	5
24	26	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	8
25	29	SING COUNTRY SYMPHONIES IN E MAJOR Statler Brothers, Mercury SR 61374 (Phonogram)	4
26	24	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	22
27	23	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	17
28	30	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol ST 11135	4
29	32	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	4
30	28	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	13
31	19	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	17
32	37	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA LSP 4840	2
33	31	ALL THE GREATEST HITS Ray Price, Columbia G 31364	26
34	35	GREATEST HITS, VOL. 1 Hank Thompson, Dot 26004 (Famous)	7
35	—	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089	1
36	33	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	9
37	40	TWO FOR THE SHOW Jack Greene & Jeannie Seely, Decca DL 7-5392 (MCA)	2
38	43	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC ABCX 777	2
39	39	BORROWED ANGEL Mel Street, Metromedia Country MC5 5001	17
40	—	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078	1
41	42	BOUND FOR OLD MEXICO Marty Robbins, Columbia KC 31241	3
42	44	THE GENTLEMAN FROM THE SOUTH Sonny James, Capitol ST 11144	2
43	38	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	19
44	—	WE FOUND IT Porter Wagoner & Dolly Parton, RCA LSP 4841	1
45	36	GLEN TRAVIS CAMPBELL Capitol SW 11317	14

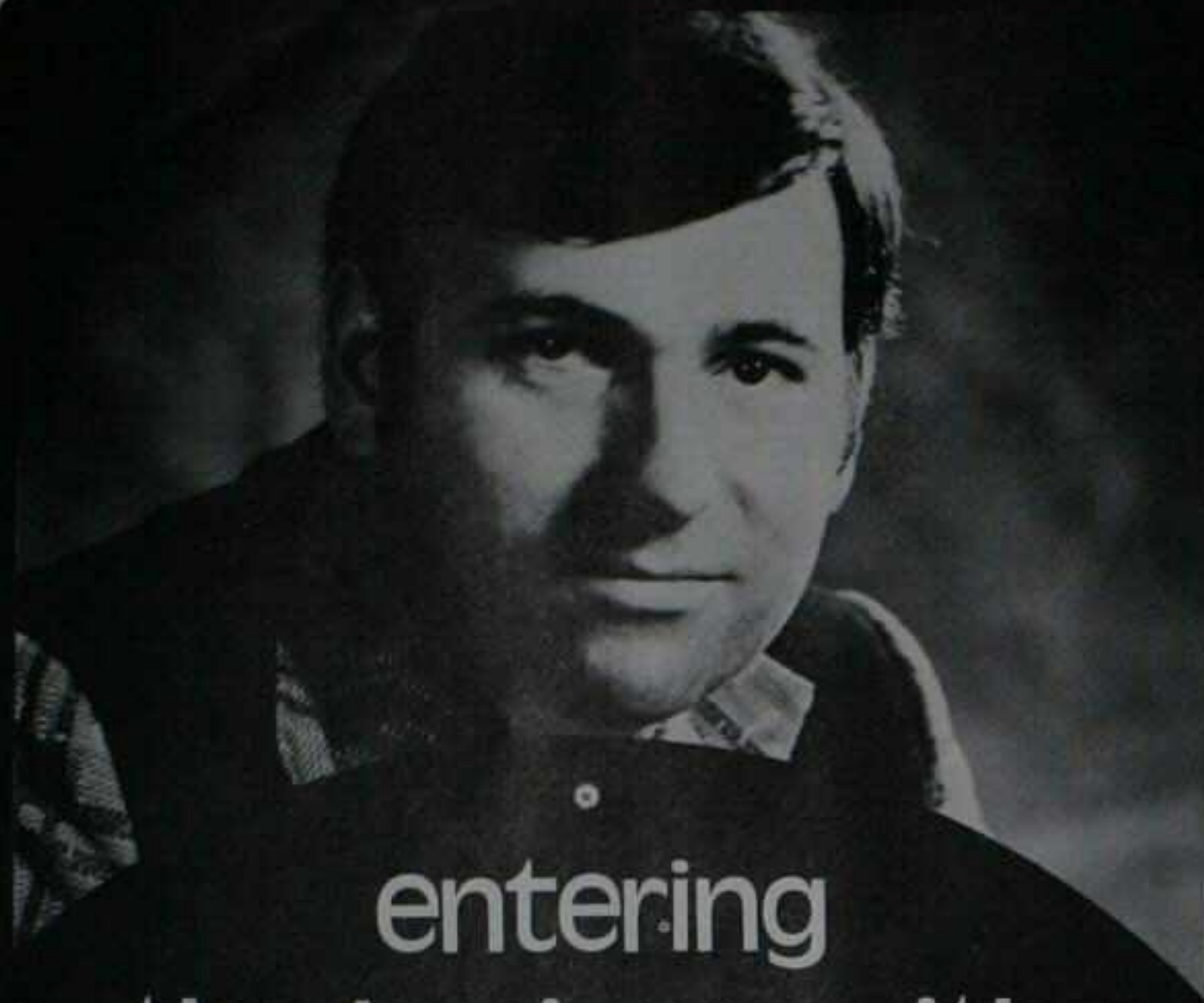
Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/3/73

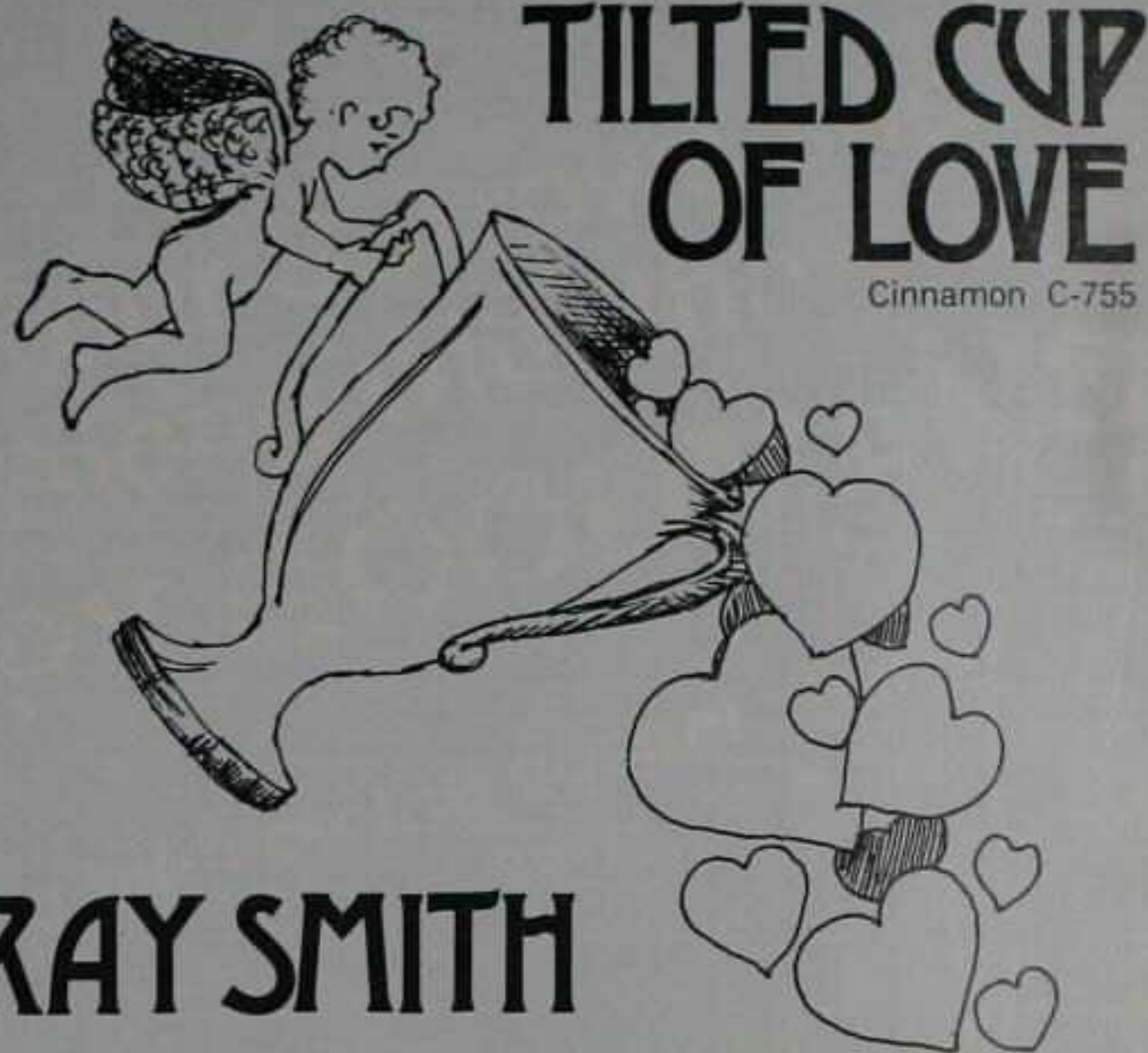
★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	4	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	12
2	2	'TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	10
3	5	NEON ROSE Mel Tillis & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	13
4	6	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	11
5	11	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	10
6	16	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	11
7	9	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	10
8	15	KEEP ME IN MIND Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	8
9	10	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0860 (Neely's Bend, BMI)	11
10	1	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	13
11	8	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	14
12	3	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (T.A., ASCAP)	13
13	7	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	13
14	24	SUPER KIND OF WOMAN Freddie Hart, Capitol 3524 (Blue Book, BMI)	5
15	12	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Phonogram) (Hallnote, BMI)	14
16	19	DANNY'S SONG Anne Murray, Capitol 3481 (Goossos, ASCAP)	11
17	18	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Owepar, BMI)	9
18	17	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	11
19	22	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	12
20	13	PASS ME BY Johnny Rodriguez, Mercury 73334 (Phonogram) (Hallnote, BMI)	17
21	30	A SHOULDER TO CRY ON Charley Pride, RCA 74-0884 (Pi-Gem, BMI)	4
22	23	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	11
23	27	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	6
24	14	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Phonogram) (Hallnote, BMI)	12
25	21	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	13
26	35	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	4
27	34	SHE FIGHTS THAT LOVIN' FEELING Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	5
28	28	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	7
29	31	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	9
30	33	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	3
31	36	MARGIE WHO'S WATCHING THE BABY Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	8
32	43	DUELING BANJOS Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	5
33	45	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	5
34	40	WHEN A MAN LOVES A WOMAN (The Way I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	6
35	37	TRUE LOVE LOVIN' Ferlin Husky, ABC 11345 (Rombra/Coach Four, BMI)	8
36	41	MONDAY MORNING SECRETARY Statler Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	5
37	38	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cockise, BMI)	10
38	39	SO MANY WAYS Eddy Arnold, MGM 14478 (Eden, BMI)	7
39	32	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Phonogram) (Ben Peters, BMI)	8
40	29	UNBELIEVABLE LOVE Jim Ed Brown, RCA 74-0846 (Tree, BMI)	12
41	49	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	4
42	26	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	10
43	47	NO MORE HANGING ON Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	3
44	48	NOBODY WINS Brenda Lee, MCA 4000 (Resaca, BMI)	3
45	50	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	3
46	46	A GIRL LIKE THAT Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	7
47	52	YOU CAN HAVE HER Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	3
48	58	SOMETHING ABOUT YOU I LOVE Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	2
49	57	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40004 (Stallion, BMI)	2
50	55	IF YOU'RE GOIN' GIRL Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	3
51	56	I CAN SEE CLEARLY NOW Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	4
52	60	I LET ANOTHER GOOD ONE GET AWAY Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	3
53	53	DON'T TELL ME YOUR TROUBLES Kenny Price, RCA 74-0872 (Tree, BMI)	7
54	—	WALKING PIECE OF HEAVEN Marty Robbins, MCA 40012 (Mariposa, BMI)	1
55	62	AFTER YOU Hank Williams, Jr., MGM 14486 (Chestnut, BMI)	2
56	54	SOME ROADS HAVE NO ENDING Warner Mack, Decca 33045 (MCA) (Page Boy, SESAC)	6
57	—	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	1
58	63	DON'T BE ANGRY Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	2
59	61	WOMAN EASE MY MIND Claude Gray, Million 31 (Vanjo, BMI)	7
60	—	KEEP ON TRUCKIN' Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	1
61	69	TRUCKER'S PARADISE Del Reeves, United Artists 51106 (Pix/Russ, ASCAP)	2
62	64	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	7
63	66	JOHN'S BEEN SHUCKIN' MY CORN Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	5
64	—	SAY WHEN Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	1
65	70	DOWN HOME LOVIN' WOMAN Andra Willis, Capitol 3525 (Darla, ASCAP)	2
66	68	LAURA (What's He Got That I Ain't Got) Marty Robbins, Columbia 4-45775 (Gallico, BMI)	3
67	—	MY MIND HANGS ON TO YOU Billy Walker, MGM 14488 (House of Bryant, BMI)	1
68	74	DREAM ME HOME Mac Davis, Columbia 4-45773 (Screen Gems/Columbia/Songpainter, BMI)	2
69	72	LILACS IN WINTER Ronnie Dove, Decca 33038 (Maple, ASCAP)	5
70	73	JAMBALAYA (On the Bayou) Blueridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	4
71	71	YOU CALL EVERYBODY DARLIN' Lamar Morris, MGM 1448 (Mayfair, ASCAP)	3
72	—	WE FOUND IT Porter Wagoner & Dolly Parton, RCA 74-0893 (Owepar, BMI)	1
73	75	DAISY A DAY Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	2
74	—	HOLD ME Slim Whitman, United Artists 178 (Blue Echo, ASCAP)	1
75	—	THANKS FOR LOVIN' ME Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI)	1

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Hall Leading Writer in Nashville Association

NASHVILLE—Tom T. Hall, Mercury's "storyteller," was named Songwriter of the Year at the 6th annual Nashville Songwriter's Association banquet here last week.

Country Label In First Push

NASHVILLE—Music, Inc., a country extension of the Songs of Faith Gospel label, has issued its first country release.

The move into the country field marks an expansion for the firm, headed by Cecil Scaife, formerly with Columbia Records.

The first artist cut by the new label is Scotty Henson, who has recorded a Billy Ed Wheeler narration geared at the late President Lyndon Johnson. Although done with humor, it is tasteful. The flip side of the release is musical.

Scaife said his country product would be distributed through a series of independents. In addition to the two labels, Scaife also operates Spearmint Publishing.

Gene Dobbins was named runner-up in the balloting by fellow writers.

Hall, who received a trophy for his efforts, had four top-ten songs of his own during the voting year, and wrote several for others.

Twenty-two others received citations from the Association, all of whom received votes in the balloting. They are: Rayburn Anthony, Jean Whitehead, Chuck Rogers, Don Devaney, Donna Fargo, Freddie Hart, Glenn Martin, Hank Cochran, Danny O'Keefe, Jim Kandy, Hal Bynum, Hillman Hall, Jean Chappel, Hugh King, Jerry Chesnut, Alex Harvey, Ray Griff, Jerry Foster, Bill Rice, Bob McDill, Allen Reynolds and Larry Collins.

Bob Beckham, who heads Combine Music, was the principal speaker for the industry, while Hal Bynum spoke in behalf of the writers. The University of Tennessee presented a videotape of the first Songwriter's course at that institution, a permanent copy of which will be kept by the Association. A second videotape also was shown.

Logo to Set Gibson Apart

NASHVILLE—A logo has been designed specifically for Don Gibson to be utilized on everything from his record labels to promotional pieces.

The brainchild of Joe Lucas of Acuff-Rose, the logo is a thumbprint (not Gibson's) and the words: "A Don Gibson Masterpiece."

Lucas said the logo will be stamped directly on his Hickory record releases, on the record sleeve, on his albums, on his advertising and promotion pieces, and even on his booking contracts. Buddy Lee will include the latter.

Lucas feels the logo can become so identifiable with Gibson that it can be used in the future by itself with no other identification.

Gibson, long one of the most prolific writers in the business, also has had numerous top songs as a performer. His "Woman (Sensuous Woman)," with its title changed to "Woman, Beautiful Woman" for translative purposes, now is a number one song in Africa. In Johannesburg, S.A., it has sold in excess of 25,000 records, according to Lucas.

Nashville Scene

By BILL WILLIAMS

The great Boudleaux Bryant hit, "Rocky Top," has been recorded again, this time by black artist Jo Ann Sweeney on MGM. The young lady gives it a new twist. It has sold well for everyone who has recorded it. . . . Jim Ed Brown is about to record another drinking album. . . . His earlier ones were quite successful, and he's going that direction again, at the suggestion of RCA. He'll also work on a new single at the same time.

The next Karen Wheeler recording on Chart will be the old Faron Young hit, "I Miss You Already." . . . Pat Boone's new country album for MGM is being produced by Sonny James, which is a switch. . . . It was nearly 20 years ago when Margie Bowes won the Pet Milk talent contest in Nashville, and went on to a recording contract. Now, nearly two decades later, she has signed with Brite Star Records, a division of Brite Star promotions. Her sessions will be produced by Paul Perry and Arthur Thomas.

KXLR Radio is inaugurating its first Invitational 4-Ball golf tournament March 30-31 at the Maumell

Golf and Country Club. All proceeds go to the Easter Seal Society. . . . KLAC Radio in Los Angeles present Porter Wagoner and Dolly Parton in live concert at the Long Beach Municipal Auditorium next Friday (2). The entire show will be along. . . . Dick Ellington, country disk jockey from KAYO in Seattle, takes issues with those jocks who refused to play the Skeeter Davis record because it mentions the word hillbilly. Dick wants them identified. He said listener response in the Seattle area was 100 percent against taking the song off the air. . . . Reece Middleton, formerly promotion manager for State Fair Productions, Inc., has joined Buddy Lee Attractions, Inc. as an agent.

Lefty Frizzell is recuperating at Memorial Hospital in Nashville from a bout with pneumonia. . . . Sing Me Music, a relatively new publishing company, has signed Lee Morris, formerly of Atlanta, as an exclusive writer. . . . Rusty Adams did a show for families of the returning prisoners of war at Kessler Air Force Base. En route back to Nashville, he got food poisoning in Birmingham and spent two days in the hospital. . . . UA's Jean Shepard had to take her poodle to the University of Georgia in Athens for an operation on a dislocated disc. . . . Sam Cammarata has signed the Rhodes Kids to a recording contract with MGM and a booking agreement with Buddy Lee. . . . Hank Locklin broke his toe while running around barefoot. . . . Claude King, off on a fishing expedition, had to be run down by the sheriff to play a last-minute tie-in date.

Skeeter Davis heads for Holland next week on a promotional tour. . . . Billy Grammer, who, with Faron Young, purchased the National Sound Studio, will run the place. Dave Mathes will be chief engineer. It will be known as the Faron Young Studio. . . . Yvonne DeVaney, singer and writer, has a new release on the Compo label. It's an upbeat message song. . . . Barry Frank, general manager of WKOL in Amsterdam, N.Y. joins the long list of those not getting good record service. Yet Barry worked hard to bring a country music format to that part of the country.

Bluegrass Spread Continues

• Continued from page 50

Gentlemen's Festival, Webster, Mass. (June 22-24); Watermelon Park Festival, Berryville, Va. (July 7-9); Renfro Valley, Ky. (July 13-15); Glenville, W.Va. (Aug. 10-12); Gettysburg, Pa. (Aug. 17-19); Camp Springs, N.C. (Sept. 1-3); Colorado Festival, Boulder (Sept. 14-16); Winfield, Kan., annual festival (Sept. 28-30).

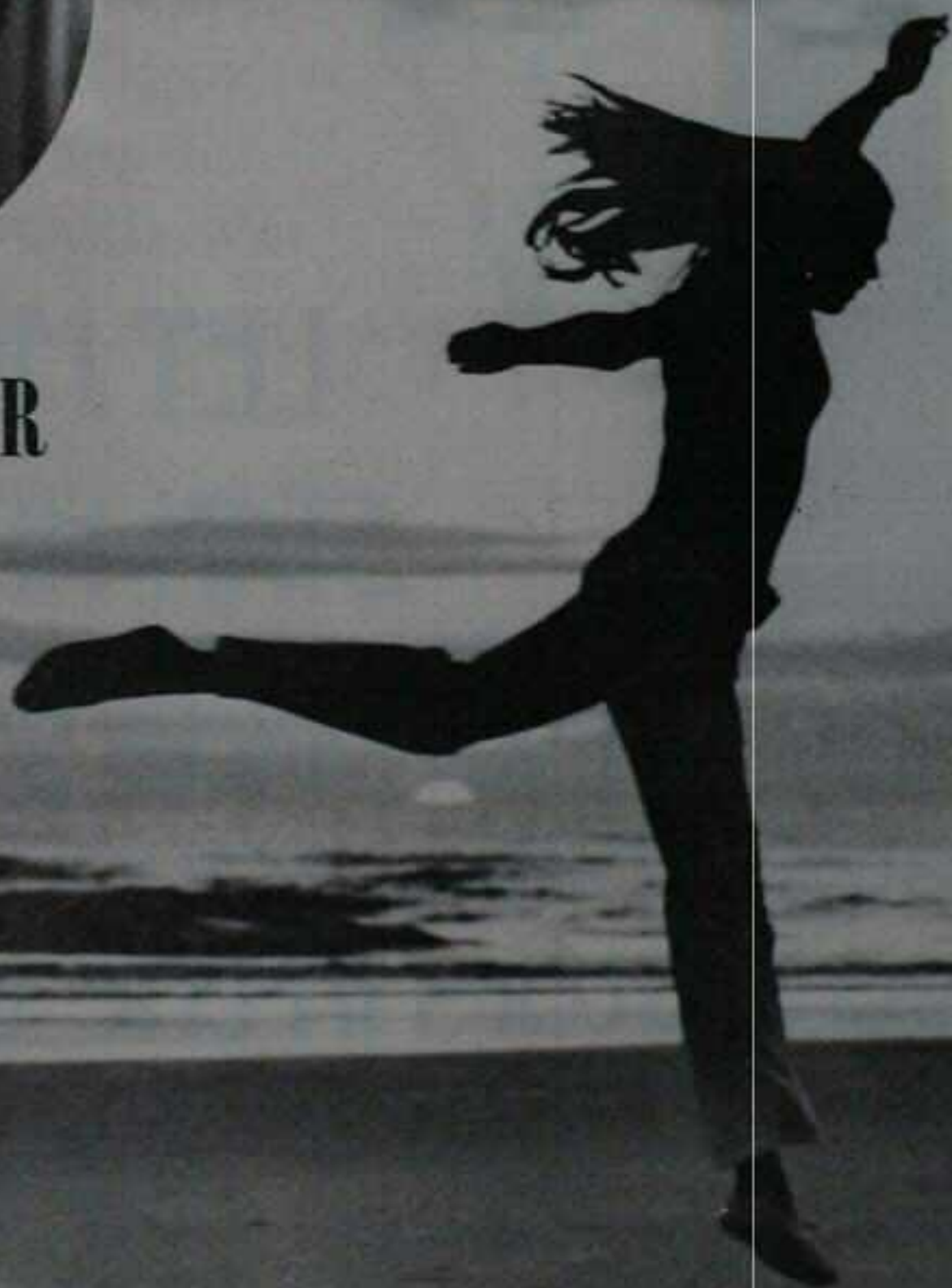


DECCA'S BILL ANDERSON will appear in a special cameo role on the ABC-TV show "Jigsaw" on Feb. 24, playing the part of a bartender. Here he is with the series featured artist, James Wainwright.

MARCH 3, 1973, BILLBOARD

"RED SKY, BLACK BIRD"

CYPRESS #101



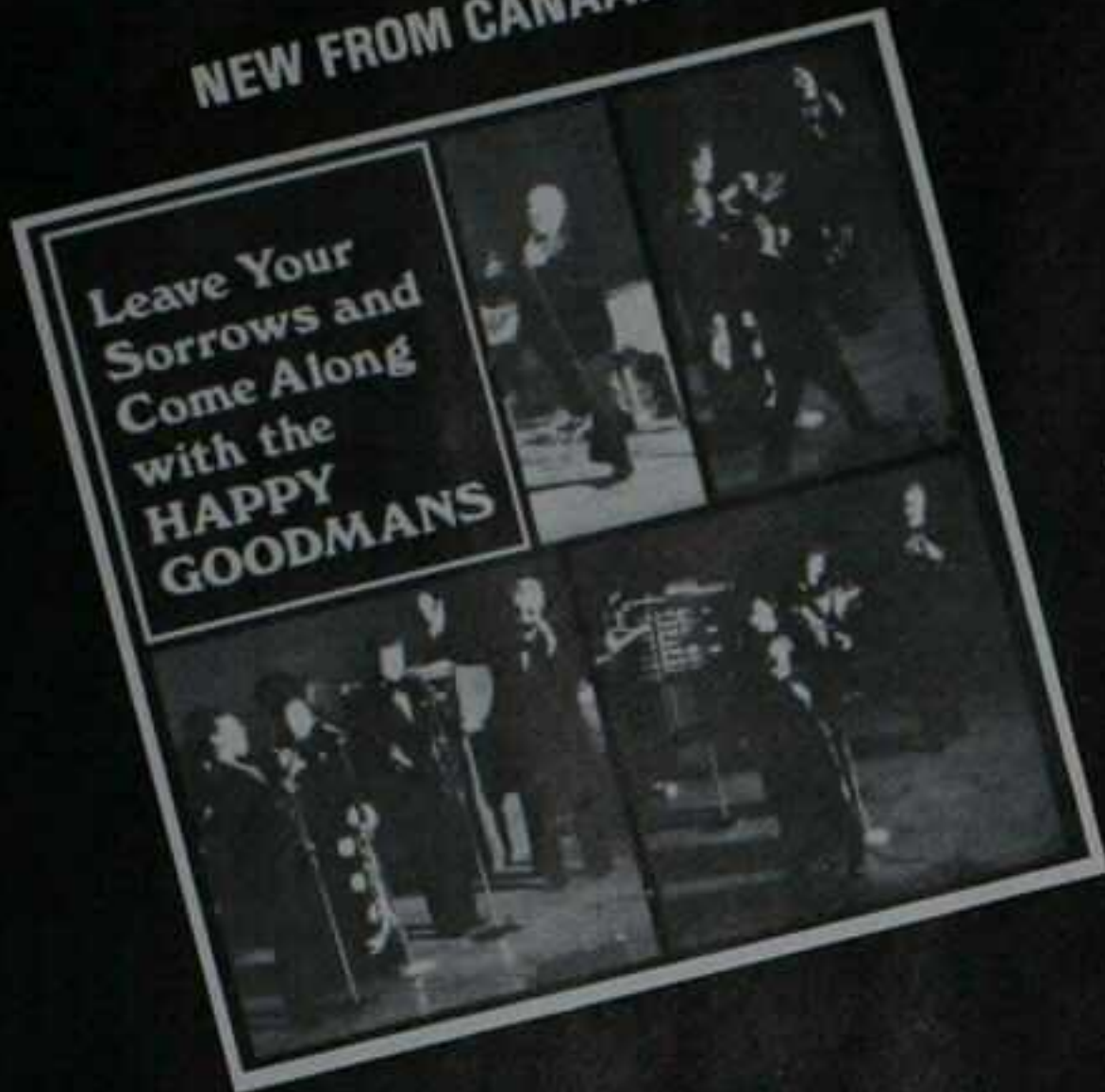
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Indian Gospel TV Special for Pilot

NASHVILLE—The Klautd Indian Family, this nation's only professional gospel-singing Indians, have completed work on a television special which will later be used as a pilot for a syndicated series.

The television special and the proposed series depicts the historical significance of the American Indians and their roles in the white man's society.

All information used in the special is factual, and was supplied to Elbowood Productions, producers of the show.

Smith Show in Overseas Tape

CHARLOTTE, N. C.—The entire cast and crew of the "Arthur Smith Show" will depart for the Holy Land March 5th to videotape two gospel-oriented programs there.

The show, which includes country artist George Hamilton IV, will do some taping in Rome en route to Jerusalem. Smith's syndication is seen in some 50 markets. Recent guests have included Andy Griffith and Johnny Cash.

Smith is best known as the author of the revived "Dueling Banjos," used in the sound track of the movie "Deliverance."



J.D. SUMNER and the Stamps board Sumner's private plane for a tour with the Elvis Presley Show. From left are Sumner, Donnie Sumner, Ed Enoch, Bill Baize and Ed Wideman.



SWEDISH PROMOTERS Kjell and Rolf Samuelson, right, Bill Golden, singer-manager of the Oak Ridge Boys, settle the deal for a Scandinavian tour booked by Herman Harper, left, of the Don Light Agency.

Heavy Bookings On Fair Swing

NASHVILLE—Ron Blackwood, president of the Tom Drake Fair Agency, said his firm had already booked more than 400 fairs for gospel artists in 1973.

There still are four fair conventions remaining in which to book more.

The Blackwood Singers, one of the groups in the agency, experienced a first in Gospel Music when they appeared as special guest of the Canadian government at the Canadian "A" Circuit of Fairs and Expositions. The group is now booking on that circuit.

Bookings for other talent on the roster also has been overwhelming. They include The Blackwood Brothers, London Parris and the Apostles, the Statesmen, Speer Family, Prophets Quartet, Alvis and the Barnettts, John Matthews Family, and J.D. Sumner and the Stamps Quartet.

Queen City Album Doubling Its Custom Potential

CINCINNATI—Queen City Albums, Inc., custom record pressing firm and one of the nation's top pressers and packagers of gospel albums, is expanding its present facilities to 38,000 square feet, more than double its present size, according to the company's president and general manager, Edward Bosken. Working with Bosken on the expansion project is Walter W. Thiemann, a local banking executive, who has joined the firm as vice-president and treasurer.

Queen City Albums, which entered into the mastering, plating and processing of records in 1963, moved into its present location, 2832 Spring Grove Ave., in 1966. An adjoining building recently acquired by Bosken is being fitted with new automatic 45 record presses, a new automatic jacket fabricating line and 8-track tape cartridge duplicating facilities.

In 1972, the firm added three new automatic LP record presses, a complete color separation department, new and larger litho presses and computerized typesetting equipment. In addition to pressing and packaging, firm offers warehousing and drop-ship services.

Bosken is currently in production on a gospel LP to feature a dozen of the top gospel names, with release slated for early March.

Allen Opens New Recording Studio

HENDERSONVILLE, Tenn.—Duane Allen, member of the Oak Ridge Quartet, has opened the Superior Studio here, a complex which evolved out of his basement. Allen, who at one time was a member of the Southernaires Quartet and later the Prophets, joined the Oaks in 1966.

Set up originally in 400 square feet of his basement, the new structure includes a staff of 8 employees in this Nashville suburb.

The \$175,000 structure consists of Superior Sound Studios, Superior Records, Superior Productions, Superior Music Store and Fab Press.

The chief engineer is Bud Billings, formerly an audio engineer for the Johnny Cash television show. The Oak Ridge band makes up the studio musicians.

The music store handles equipment and music products, and there is a full promotion office, with printing and pressing facilities.

The 16-track studio is operated by Allen.

Shaped Notes

Don Butler, general manager of Sumar Talent Agency, has been selected to represent the Blackwood Brothers at the Grammy Awards Show. They are nominated in the Best Gospel Performance category, for their album produced by Danny Davis. . . . London Parris has gained 55 pounds since the convention last October. . . . The Brooks Singers have added a new drummer to their group. He is Danny Peek, who also gives testimony at his performances. . . . The Speer Family's newest release was written by Dad Speer, and recorded on Heartwarming. . . . The Spirit, who until recently were called The Challengers, wrecked their bus and are now traveling in a van. The bus wreck occurred when the driver fell asleep while going down the road at about 75 miles an hour. They are from Mt. Vernon, Ill.

Alvis and the Barnettts have signed a promotion contract with the Timothy Amos Agency. They were placed on Heartwarming. . . . Allen Hinson is giving individual and group singing lessons to the Blackwood Singers. . . . John Benton, owner of the Harvester's Quartet of Stanley, N.C., has appointed Dee LaFoy manager of the group. Benton also is owner of a men's clothing store. . . . The Corinthians, from Jacksonville, Fla., have released a new LP called "Wonderful Country." It was recorded in Nashville, and is a tribute to the old-fashioned singing style of the Chuck Wagon Gang.

Butch Sanders, bass singer for the Prophets, has announced his wedding plans. The bride-to-be is Marti Martin, who sings for the Good News Trio of Kenney, Ill. . . . The Thrasher Brothers are set for a big southern tour in June.

It was more than a year ago when Wendy Bagwell had his big hit, "Here Comes the Rattlesnakes," and sold many thousands of copies for Word Records. Now, it's caught on suddenly on the West Coast, and is starting to sell all over again. It could be one of the strangest and strongest records in history. . . . The Lewis Family is booked for 20 Bluegrass Festivals this summer. . . . The Cathedral Quartet is recording this week for Canaan. . . . The Singing Goffs tour New England in April and May. . . . Former Gov. Jimmy Davis has recorded a new LP for Decca. . . . The old Chuck Wagon Gang will reunite with Jimmy Davis (and his wife, Ann Gordon Davis, one of the original members) for a tour in June and July in Florida, North Carolina, Tennessee, Kentucky, Virginia and Pennsylvania. . . . An exclusive booking contract has been signed by Naomi and the Segos and Sumar Talent of Nashville. The Segos are chiefly a family group. James Sego also is the host of a Sunday night radio show on WSM in Nashville featuring gospel music. The group records for Heartwarming. . . . Brock Speer is still part of the jinx of the Speer Family. He fell in the snow, suffered a broken wrist.

The town of Chillicothe, Ohio, declared a Prophets Quartet day in February. The celebrations of the afternoon were topped off by a concert that night. . . . The newest member of the Prophets is Gary Timms. He is singing lead for the group, managed by Ed Hill. . . . J.D. Sumner and the Stamps have been booked for an engagement with Elvis Presley at Lake Tahoe.

The Oak Ridge Boys have followed their Dove-winning "Light" album with another Heartwarming LP titled "Street Gospel." The Oaks won a Grammy in 1971, and are final nominees again this year. . . . The Southeast Regional Gospel Singing contest will be held at Shelbyville, Tenn., Aug. 11 at the site of the Tennessee Walking Horse National Celebration. . . . The Mid-South Regional gospel

singing contest will be held Aug. 4 at Springdale, Ark. Bob Brumley is in charge. . . . The first of two Atlantic Coast Regional Gospel Singing Contests this year will be held at the new Carowinds theme park at Charlotte, N.C., June 30-July 1, and a second on the Labor Day weekend. Bob Davis is director. . . . The ChicagoLand Regional Gospel Singing Contest will be held at Joliet, Ill., May 12, promoted by L.L. Shiffer. . . . "All Day Singing and Dinner On the Ground" is the newest publication from Albert E. Brumley and Sons Music. The book contains traditional gospel songs and old-time recipes.

The 2nd Annual American Gospel Singing Contest is set for Sept. 21-22 at Springfield, Mo., in the heart of the Ozarks. Unlike other forms of music, gospel musicians have problems getting exposure to the public, the record companies, agents and promoters. This is set up so that gospel groups can take the giant step from semi-professional to professional. Winners of the finals will share in some \$10,000 in cash and merchandise/services prizes.

Fairs are currently the big things for the gospel acts. Wendy Bagwell and the Sunliters and the Oak Ridge Boys were well received in Pittsburgh at the Pennsylvania Fair Association gathering. Herman Harper, general manager of the Don Light Agency, says both groups are scheduled to appear at fairs and expositions in the Pennsylvania area this spring and summer. . . . The Oak Ridge Boys then entertained members of the Nebraska Fair Association in Omaha. . . . The Lewis Family appeared at the Georgia Fair Association meeting in Atlanta. . . . The Downings and the Oak Ridge Boys leave March 1 for a three week tour of the West Coast and Canada, and then on down to Phoenix before returning home. . . . Governor Jimmie Davis will be one of the featured artists in the new "Hall of Fame" package to be presented in Memphis, Knoxville and Jackson, Miss., promoted by Keith Fowler and Carlton Haney. . . .

The Oak Ridge Boys are already booked for more than 170 dates in the coming season. . . . Don Butler of Sumar just back from the Ohio Fair Managers Convention, where he booked the Blackwood Brothers, the John Mathews Family and the Stamps Quartet into scores of fairs this summer. He now goes to the New York and North Carolina state fair conventions. . . . Success was the name of the first Lear jet air shuttle sing held in Valdosta, Ga., and Jacksonville, Fla., in January. The shows were a complete sell-out in both cities. Entertainment was provided by the Stamps, Prophets, Wendy Bagwell and the Sunliters, the Georgians and Windy Johnson and the Messengers and the Florida Boys. . . . Mrs. Donna Peters has joined the Stamps organization, handling their fan club and doing personal promotion work. . . .

Wil Shorb has signed a contract with Abingdon Press in Nashville for a book to be released next fall, combining motivation principles with Bible Teaching. He carried his manuscript to Abingdon during recording sessions last summer. A concert at the Air Force Academy in Colorado May 6th will be the 91st college date for the Shorbs, and that doesn't include return engagements. . . . Jerry and Andrea Goff spent part of their recent vacation with Urias and Eva Mae LeFevre in Atlanta. They are the parents of Andrea, a former LeFevre, and some time with the Reverend and Mrs. Goff in Cleveland, Tenn. . . . Danny Larson flew to Los Angeles to visit his parents. . . . Bachelor Wally Goff bought a new house, replete with winding creeks, a log fireplace, lounge porches, and original murals. . . .

MCA IS WHAT THE CHARTS ARE



OUR RAINBOW SHINES WITH PRIDE...

MCA RECORDS

Presents

A New Single by...

Sonny & Chér

**Mama Was A
Rock And Roll
Singer
Papa Used
To Write
All Her Songs**

MCA-40026

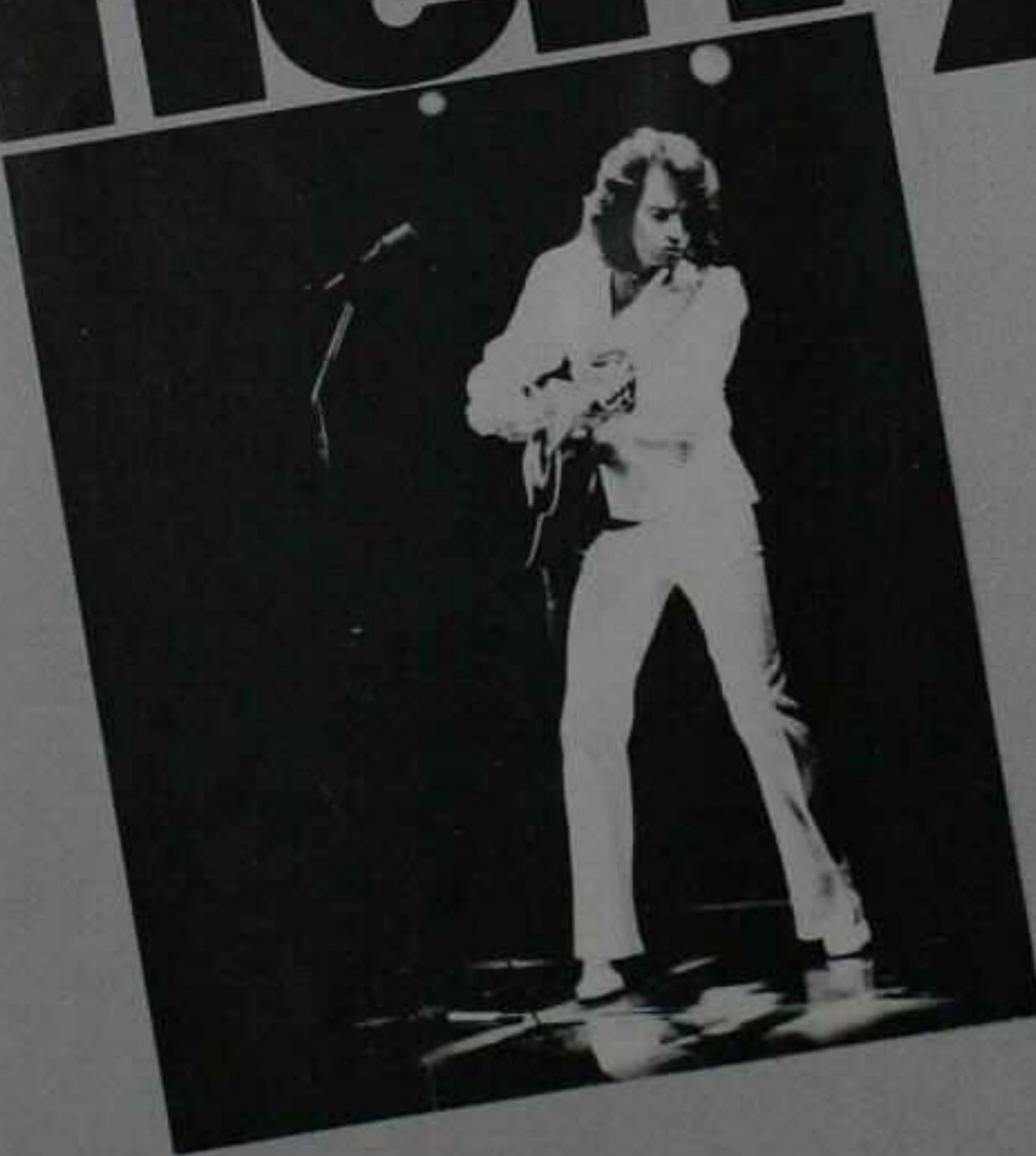
**Produced by Sonny Bono
Arranged by Michel Rubini**

MCA RECORDS
Presents

A Single Release From The Album
Hot August Night

Neil Diamond Cherry Cherry

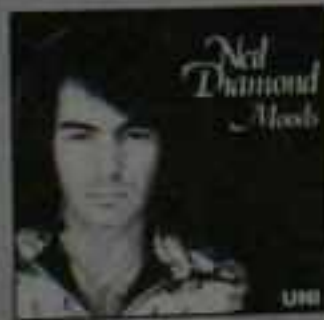
MCA-40017



b/w Morningside
Produced by Tom Catalano



MCA2-8000



UNI 93136



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Fresh greens. From the hothouse.

Stackridge, Friendliness. A zany voyage through zoos, the Twenties, and the Boer War by a category-defying new cult group. MCA-308.

Elton John, Don't Shoot Me I'm Only the Piano Player. The latest adventures of Reg and Bernie in France. "Crocodile Rock," "Elderberry Wine," and eight more stunners. MCA. 2100.



Mick Greenwood, ...To Friends. A strong, poetic second album whose music reaches inside, and illuminates. MCA-307.

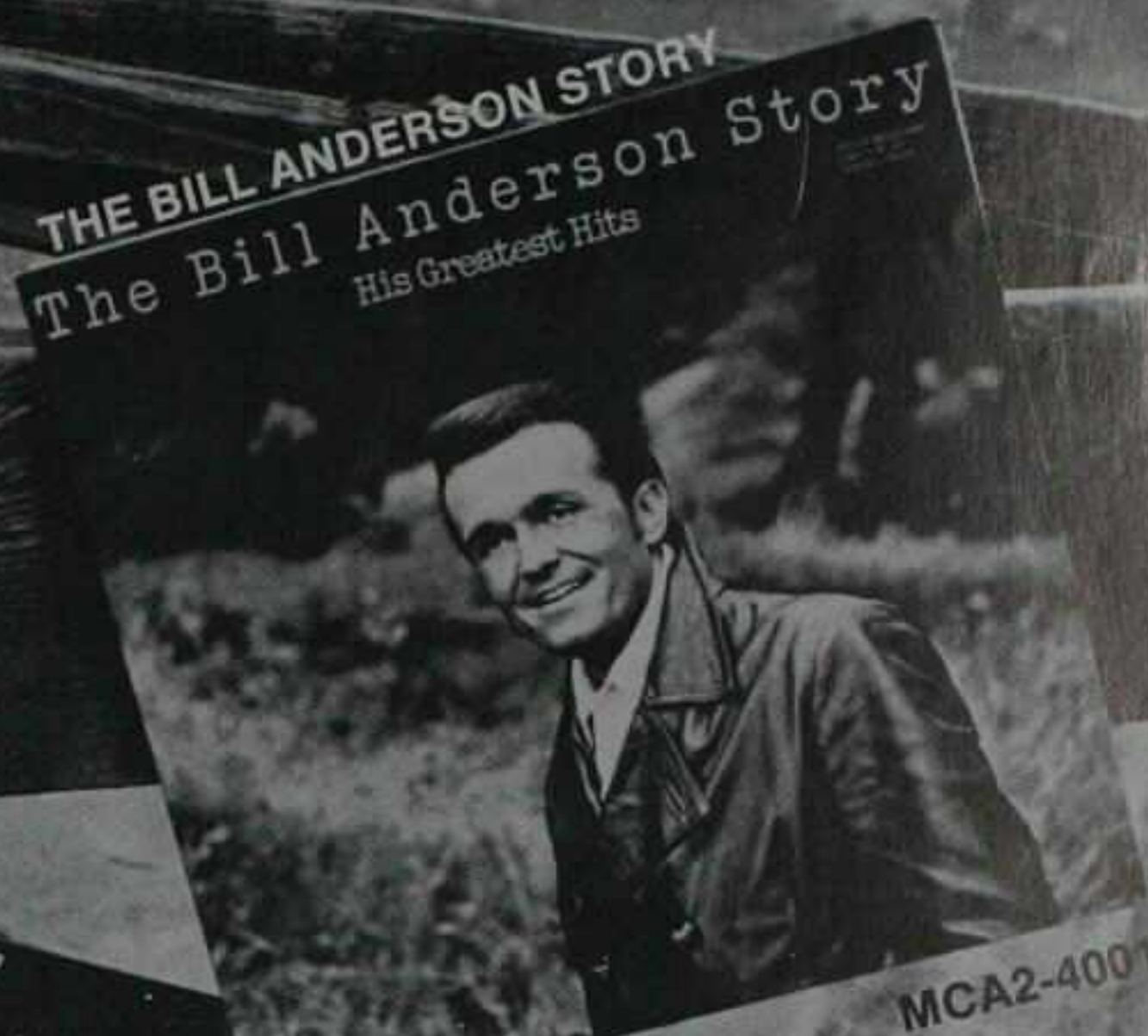
Jerry Jeff Walker, Jerry Jeff Walker. Mr. Bojangles, finally coralled into a studio, delivers a truckload of rambling roadsongs. DL 7-5384.

Dobie Gray, Drift Away. A bluesy message from the "In Crowd" man, with a hit title song to boot. DL 7-5397.

Uncle Dog, Old Hat. A fresh, surprising English band displaying, among other delights, exciting new singer Carol Grimes, and prime cut "River Road." MCA-302.

MCA RECORDS

It's Spring, And The MCA Hits Are Blooming!



FATHER & SON
Bill Monroe & James Monroe
MCA-310



RONNIE DOVE / Ronnie Dove MCA-309

MCA RECORDS
8-Track, & Cassette

single country blossoms

- SHE NEEDS SOMEONE TO HOLD HER / Conway Twitty 33033
- RATED X / Loretta Lynn 33039
- DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME / Jerry Wallace 33036
- THE LORD KNOWS I'M DRINKING / Cal Smith 33040
- SATISFACTION / Jack Greene 33008
- NOBODY WINS / Brenda Lee MCA-40003
- IF YOU CAN LIVE WITH IT (I Can Live Without It) / Bill Anderson MCA-40004

PURE GOLD AT THE RAINBOW'S END

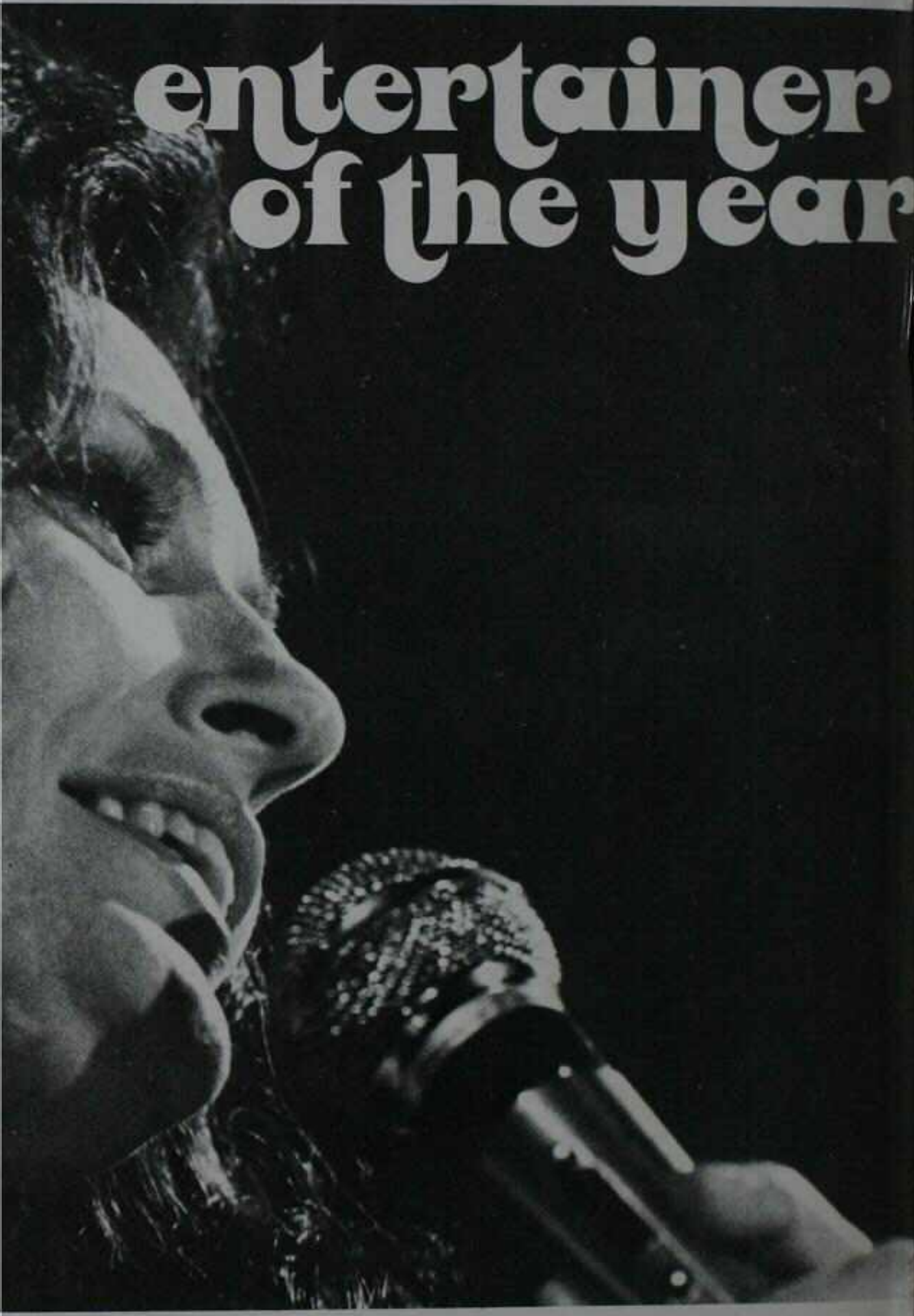
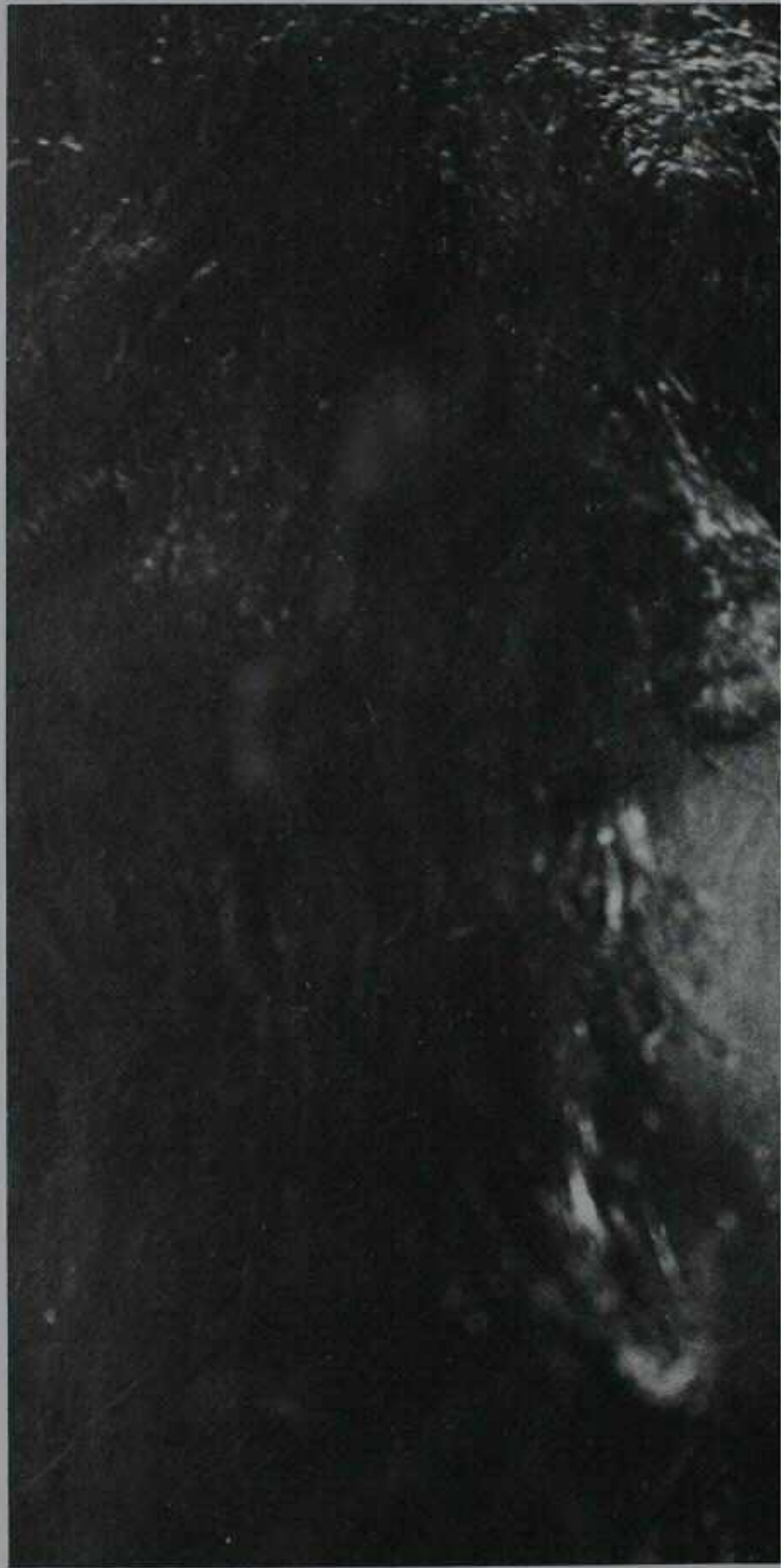


MCA SALUTES LORETTA LYNN

CMA ENTERTAINER OF THE YEAR

1. **Don't Come Home A-Drinkin'**
DL 7-4842
2. **Greatest Hits**
DL 7-5000
3. **You Ain't Woman Enough**
DL 7-4783
4. **You're Lookin' At Country**
DL 7-5310
5. **God Bless America Again**
DL 7-5351
6. **Coal Miner's Daughter**
DL 7-5253
7. **One's On the Way**
DL 7-5334
8. **Here I Am Again**
DL 7-5381
9. **I Wanna Be Free**
DL 7-5282
10. **Entertainer of the Year—Loretta**
MCA-300





entertainer
of the year

Loretta



at home, at Hurricane Mills. . .

With Conway Twitty and producer Owen Bradley.

Backstage at the "Grand Ole Opry" with Senator Strom Thurmon, Mrs. Thurmon, and Connie Smith.

From the abject poverty and the coal mine grime of Eastern Kentucky to country music's Entertainer of the Year: this is the story of Loretta Lynn.

From a hill country bride of 14 to one of the most successful recording artists in America: this also is part of her story.

From a simple, shy country girl whose companionship was won at a church pie social to a knowledgeable, gracious lady who overcame shyness with greatness. This, too, is part of the story.

The story winds from the Kentucky coal mines to the logging country of Washington state, where she swept and mopped the homes of others while lullabying her own babies. All this while still a teen-ager. What followed came after her husband bought her an \$18 guitar, the best investment ever made by the Lynns.

Now she owns rodeos, Western stores, and indeed, an entire town. But it wasn't that way at the beginning.

Loretta Webb Lynn was born in the coal mining camp of Butcher Holler, Ky., in a cabin built by her parents. The biggest thing to happen in her early life was to move down the road to a house which cost \$600. Delivered by a midwife known as Old Woman Harriett, who was 100 years old and blind, she was one of 8 children. They lived mostly off brown flour and gravy, until the government supplied them with some cabbage and grapefruit.

In the 8th grade, there was the pie supper. Mooney Lynn, home from the army, and he saw her perform for the home-folk, and win a beauty contest. Mooney bought her pie and, as a consequence, got to walk her home. He outbid Flop Murphy to have the privilege.

They were married in the Spring, right after Loretta's 14th birthday, at Paintsville, Ky., and honeymooned at a log cabin 30 miles away, where the young girl was so shy that she hid in the car. A jeep at that. Then, too bashful to go out and eat, Mooney had to take her home.

Mooney, like those before him, went to work in the mines, but decided to go elsewhere to find fortune. He went to Indiana, where he didn't find it, and then on to Washington, to a little town called Custer, four miles from the Canadian border. His pregnant child-wife followed, in an incredible cross-country train journey.

In Custer, Loretta found more poverty, but the love of the common people. While her husband cut trees, she did housework to sustain a growing family. She made friends with those around her, but that has always been one of her strong points.

On one of those rare nights out, the Lynns went to a Saturday night dance. A country band was playing, and Mooney approached the group, asking them to let Loretta sing. "Next to Kitty Wells," he said, "she's the greatest." They turned her down, but agreed to give her an audition later. There she sang "There She Goes," which is the only song she knew "all the way through."

Hired to sing for \$5 on Saturday nights, she promptly bought a pair of white boots, a black shirt, and a black skirt with a long white fringe. To that wardrobe she added a white hat, and she wrote her name on her guitar. Six months later she formed her own band: Loretta Lynn's Trailblazers.

Not far from Custer was the town of Blaine, on the Canadian line. Canadians flocked there to hear country music, for the laws of that nation prohibited music in taverns. One of the taverns in Blaine was called Bills, and Loretta's next move was to start working there on Saturday night. Because of her popularity, she soon was performing every night, but Sunday.

One-hundred-fifty miles to the south was the city of Tacoma, and a budding young performer had a local television show there: a fellow named Buck Owens. Mooney decided that was the next step for Loretta. Owens also was performing in a local tavern, and the Lynns called on him there. Loretta was allowed to get up to sing, and she sang repeatedly.

Mooney recalls that, at one of the breaks, Buck Owens came to their table and said: "I wonder if I could ask you to do me a favor? Could you let her stay over tomorrow and do my television show?" Mooney's reply: "You didn't think I brought her all the way down here to work in this tavern, did you?"

Meanwhile, Owens was running a talent contest at the tavern, and a rival dive next door was similarly operating one. Appearing

at one and then the other, she won a wrist watch in each contest. Loretta gave one to Mooney.

The following night, Loretta did the Buck Owens television show, and he issued her an open invitation to come back and appear at any time. Miss Lynn credits many people who have helped her along the way. She has never forgotten that Buck gave her the first real break she had, and helped lead a onetime poverty-stricken girl into the recording business.

This came almost immediately. A man named Norm Burley, who lived in British Columbia, visited the club in Blaine, heard Loretta sing, and offered her a contract with his label, Zero Records.

Loretta and Mooney then were sent packing, with their few possessions, to Los Angeles to cut her first session. Considered more of a demo session than anything else, it was cut at the Fox Western Studio, and the session leader was Speedy West.

Zero, after recording Loretta's first song, sent her on a promotional tour, with rather limited funds. However, they made their way to Nashville, where they did little more than walk the streets.

In a tiny office in the old Masonic Building in the downtown

(Continued on page 66)



With her partner, Conway Twitty.

Lynn



In the spotlight . . .

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area there was a small office with a large sign. It was the office of Teddy and Doyle Wilburn, the Wilburn Brothers, who had formed a small booking agency with Don Helms and had a fledgling publishing firm they called Sure-Fire Music. Loretta was drawn in the office, not as a recording artist, but as a dreamy-eyed fan. She had heard the Wilburn records, and merely wanted to get their autograph. They, too, had come up from poverty roots, in the state of Arkansas, and they symbolized success. But rather than ask for something for nothing, Loretta offered to swap her record and a picture for that autograph. The Wilburns obligingly played the record. Teddy remarked that "she sounds too much like Kitty Wells," but Doyle was more enthusiastic. He felt she had her own style, which simply needed developing. But, as in many cases, that's as far as it went. When Loretta departed, the Wilburns told her to look them up some time if she came back to Nashville, and they would cut a demo for her. That was enough encouragement for the still naive Miss Lynn. She and Mooney returned to Washington, sold (or gave away) everything they owned, packed the family into the 1957 Mercury, and drove back to Nashville. No one knew it, but she was there to stay.

The Wilburns were, to put it mildly, surprised to see her back so soon but, good to their word, they went to work trying to find her a recording contract. She was pitched to one major label, but the agreement there was that the producer also manage her career. She turned this down. Doyle Wilburn was to be her manager. Still another label held her up for a long time, thinking things over. They finally decided against her because "they had someone who sounded exactly like her." That someone has never surfaced.

After three or four months, Wilburn took her to Owen Bradley at Decca, with a demo of a song called "Fool Number One." Owen particularly wanted the song, and he made a deal. If he could have the song for Brenda Lee, he would record Loretta doing something else. That's how it all began. Let Bradley tell it in his words.

"That was the deal. Brenda had first choice with the song, and if he gave it to me I'd record Loretta. The song was called "Biggest Fool of All," but we changed the title when Brenda recorded it. I hadn't met Loretta, and we were trying to keep a string of hits going with Brenda. Later on I did meet Loretta, of course, and right away I began calling her 'the female Hank Williams.' I've said it for a long time, and she's proven it. When I first heard Loretta I thought she was very commercial. But to be very honest, it's awfully hard to say I knew she'd be a star. I don't think anyone would have said it at the time. I really didn't know at the time that she was as good a songwriter as she turned out to be. I'd have been more impressed. When I first met Loretta, she was with Patsy Cline. . . .

"The first few records were not sensational. But at the first session, I remember how excited she was. She was the most excited person I'd seen . . . jumping all over the place. She still is. That's something about Loretta. She has stayed the same all the time. But we were three years into her contract before she really started happening real strong. We had country hits, but nothing really gigantic. Then we began to have things like 'You're Not Woman Enough,' and 'Don't Come Home A-Drinking,' and they just kept on going. Loretta is one of a kind. After her, they threw away the mold.

"Loretta was shy when I met her, and still is when she records. She doesn't want people to watch her. She even likes to put things in front of her, and Brenda Lee used to be the same way. She still doesn't wear a lot of expensive clothes, and she dresses modestly. When she takes a few days off, she likes to can fruit and vegetables. . . .

"She sells well on everything. She's had many in the quarter-million bracket. A release by Loretta is automatically a profit-maker. One of her albums has done well over a million dollars. Three or four more have been certified as well. In 1970, when we featured her during a period, she sold \$1½ million worth of prod-



In a quiet moment. . . .

uct in 25 days. And this is wholesale. It's not a hype figure. That's a very significant amount for an artist who has been recording for more than 10 years."

But the early days were tough. Mooney got a job as a garage mechanic, and finally she got her first road date. She was set to perform in Atlanta, and was on her way there when the engine of their car blew up. Friends in Atlanta came and got her, and she was able to make the performance. She and Mooney took the money from that first date and bought an old Chevy in which to drive back to Nashville.

Then Hap Peebles came to her aid. The veteran midwest promoter booked her on a 31-day tour for \$50 a night (she was a complete unknown), and she paid all her own bills. Yet she suddenly had more money than ever before in her life. In fact, she saved enough money in that time to purchase an Oldsmobile, which was just a few years old. Later they were to trade it in on a station wagon because she was pregnant again, and they could make her a bed for travel in the back. Her twins were born August 6th, 1964. She had performed almost up to the day.

Still in her mid 30's, Loretta Lynn is now perhaps the world's most beautiful grandmother. The oldest of her children is Betty Sue, who is married with children; then Jack Benny Lynn, who doesn't like his middle name; and then Ernest (named obviously for Ernest Tubbs); then Clara Marie, and then the twins, Patsy Eileen (named for Patsy Cline) and Peggy Jean. She is of part-Indian ancestry, as are many of the leading country music artists. She has affectionately referred to her grandmother as a squaw.

What has happened to the career of Loretta Lynn since that day when her acetate was taken to Owen Bradley would fill a book. Consistently at the top of the charts, she also has won virtually every accolade in the field of country music. But there is more to this girl than meets the eye or ear.

Although she now rides in an expensive automobile and, as noted, owns the town of Hurricane Mills, she still does much of her own housework. She cooks and sews, and she tends to her family every minute she is not on the road. Though far less bashful with people, she still has a shyness which is disarming. Yet never has

there lived a human being with such warmth, with such tender affection, and with such genuine earthiness. She is trusting and loving. And she is generous to a fault. She drives herself beyond the limits of exhaustion, because she feels she owes it to her fans. It is doubtful she has ever said no to anyone, no matter what the request. And at times this has backfired.

Following a coal mine disaster in Kentucky, she gave so fully of herself to help that she literally pushed herself into a hospital. A fund was established, to be given to the children of the mine victims. Months later she was back in the hospital again, partly from the distress of knowing that most of that money she raised was not going to the youngsters at all.

No one could possibly count the charities she has worked. She keeps a tight lid, for the most part, on the work she does for others. Fortunately, there are times when Mooney will step in and intercede, knowing Loretta is at the breaking point.

Mooney has also played other vital parts in her life, aside from running the household and managing her affairs. Some years ago he helped establish the Loretta Lynn Rodeos, about 15 or 20 a year, run by competent Bruce Lehrke. For a time, Loretta even tried to work all of these, but had to slow down just a little. Then there were the Loretta Lynn Western Stores, all commercially successful, and other enterprises.

Less than a year ago, Loretta teamed with Conway Twitty to form the United Talent Agency, which has grown into a powerful corporation on Nashville's Music Row. She now is in the process of trying to get all the plans drawn up to build a new structure, a massive complex which will house her various companies, including a successful publishing operation. She now has a payroll staff of more than 30 people.

When the televised Country Music Awards show was presented last October, Loretta Lynn surprised everyone by being a finalist in the Entertainer of the Year category. Not that she wasn't a tremendous entertainer, but no woman had ever been a finalist before. This was considered the highest honor she could achieve. Her opposition included past winners such as Merle Haggard and Charley Pride, and no one conceded her a chance of taking the top prize. That included Mooney, who just didn't care about being there when she lost. He was off hunting. But to the screaming delight of the massive live audience and the millions viewing on television, Loretta had been voted by her peers the unparalleled honor of winning it all. She was country music's first woman Entertainer of the Year.

But why not? She had attained real professionalism in her years on the stage. She always gave the audience what it wanted, and then some. She never missed dates, she was always prompt, she was always willing to cooperate with a promoter in any way. She stayed to give her fans autographs. She never lost the common touch. Yet, in the floodlights, she was a pro every inch of the way. She had learned to speak articulately, despite her lack of education and her homey twang. She could give and take with her audience, nor did she ever say an unkind thing about anyone.

What a remarkable woman! Despite everything she has attained, she still points to those who helped her, and gives them the credit. Despite her successes, she still regards Kitty Wells as the "Queen of Country Music." She has sought no titles, nor ever billed herself in any way other than her own name, but it's a name which has become synonymous with greatness in the industry.

Her songs, whether she writes them or someone else writes them, go all the way. The latest of these was "Rated X," the second Shel Silverstein song she has recorded in the past 18 months (the other was "One's On the Way").

Loretta's first fan club was formed by a young lady named Mary Ann Cooper during that period she was with Zero Records in the northeast. In 1963, the Johnston girls of Wild Horse, Colorado, started her second fan club, and it's celebrating its 10th anniversary. That may be a record for such clubs. It has in the neighborhood of 8,000 members. Loretta also contributes monthly to

(Continued on page 68)



With husband, Mooney. . .



BMI president Ed Cramer presents one of many citations to Loretta as Lester and Doyle Wilburn look on.



Conway & Loretta carry sound insurance.



The incomparable Conway Twitty and Loretta Lynn really get around. And wherever they go, they carry *sound insurance*—the ultra-reliable portable sound system that gets things together so perfectly that Conway and Loretta use it in preference to costly, built-in house P.A. set-ups! The system they rely on is the *Shure Vocal Master*—it's made to order for performers on the move. The Vocal Master shrugs off the jolts of packing and unpacking . . . then puts 300 watts of peak penetrating power behind a control console that gives them recording studio control in live performances. All that and *feedback control* too! Write for all the facts:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204



the fan club journal, which tells these multitudes and others exactly what she is doing all the time.

Her life has been completely free of scandal, and that's exactly the way she likes it. Mooney is her man, nobody else. She has never even hinted at an off-color joke (although her songs deal freely with sex, among other things; but that's what life is all about). Most of the songs she has written are based on her own experiences in her life. So she likely has thousands more to write.

Loretta's family is very much in the music business, and she claims none of the responsibility, although she doubtless was involved in much of it. One of her brothers is J. Lee Webb, also an MCA artist, who originally recorded as Jack Webb but had to change for obvious reasons. His real name, by the way, is Willy Lee Webb. Sister Crystal Gayle, also a recording artist, was named Brenda Gayle; and Peggy Sue, another recording artist, uses her own name. Owen Bradley once offered—only half facetiously—to give Loretta's mother a contract. She declined. Peggy Sue and J. Lee Webb both are songwriters.

The town of Hurricane Mills came about because the Lynns were looking for a place with room. Loretta spotted a big old Colonial home in the hills near Nashville and fell in love with it. They ended up buying the house and 1,400 adjoining acres which included a church, a school, a post office, and several homes. There they have cattle, horses, and a few hogs, but they don't keep the rodeo stock out there. Located six miles off the interstate, it provides them both room and seclusion. The house itself rests in the valley (reminiscent, perhaps, of Butcher Holler), and is located close to where the big general store once stood. The youngsters swim and ride horses. The property has a clear creek, with running water, and there is a dam next to the water wheel that once powered the mill. For the time the Lynns are away from the property, they retain two farm hands and a housekeeper.

Loretta's mother no longer lives in poverty, nor does the rest of the family.

It is safe to say that Loretta's single sales exceed one million annually, and her album sales probably match that or go beyond. Then, every so often, she has that smash record which alone sells a million. Additionally, she has been playing up to 250 road dates a year.

She was among the first artists asked to appear at the first International Music Festival at Wembley Pool near London. She quickly won the hearts of the British as she had done with the Americans.

Statistical Superlatives

There are some rather staggering statistics to be thrown around regarding Loretta Lynn. Probably the most dramatic are these:

Since the Billboard LP charts were begun in 1964, Loretta Lynn has had 22 top ten albums. That not only is the greatest number for any country female artist in history, but is nearly twice that of her closest competitor. Only three males, all of whom have been recording longer, are ahead of her in this category, and she has a strong shot at overtaking every one of them.

Even back in 1963, when disk jockeys were determining the accolades for the artists, they voted her the number 4 female country singer, and the number 2 most promising female. She held her own, or moved higher, for the next couple of years, and by 1966, no other female artist except Kitty Wells had recorded more top ten tunes, and already no female artist was ahead of her in the top 10 LPs.

In 1967, she was named Billboard's top country female artist, and had four top ten singles, including two which went to first place.

In 1968, Miss Lynn was the number one album artist, the number one female vocalist, and had four top ten records, again with two of them going to number 1.

In 1969, she was the number 1 female singer, and was listed number 2 in album sales.

In 1970, still at the top, she had four top 10 singles and an equal number of top 10 albums.

1971 brought no decline. Both her singles, and her duets with Conway Twitty, repeatedly went to the top. Singly she won her share of accolades, and she and Conway were named number 1 vocal duo.

In 1972, she again had a string of top singles and albums, and was the number one female vocalist, and in 1973, the first song released, "Rated X" went right to the number one spot in the Billboard chart.

1971, of course, was the year she was selected by the thousands of members of the Country Music Association as Entertainer of the Year.

Her string is unsurpassed in the history of country music.



Loretta at home in an early picture of the twins.

We Took This Ad - Not To Promote Anything But Our Love For You.

*Dear Loretta
I love you
The Sheriff
Harold*



CONWAY TWITTY

LORETTA, WE'RE ALL PROUD THAT YOU ARE AMONG US!



NAT STUCKEY



RAY GRIFF



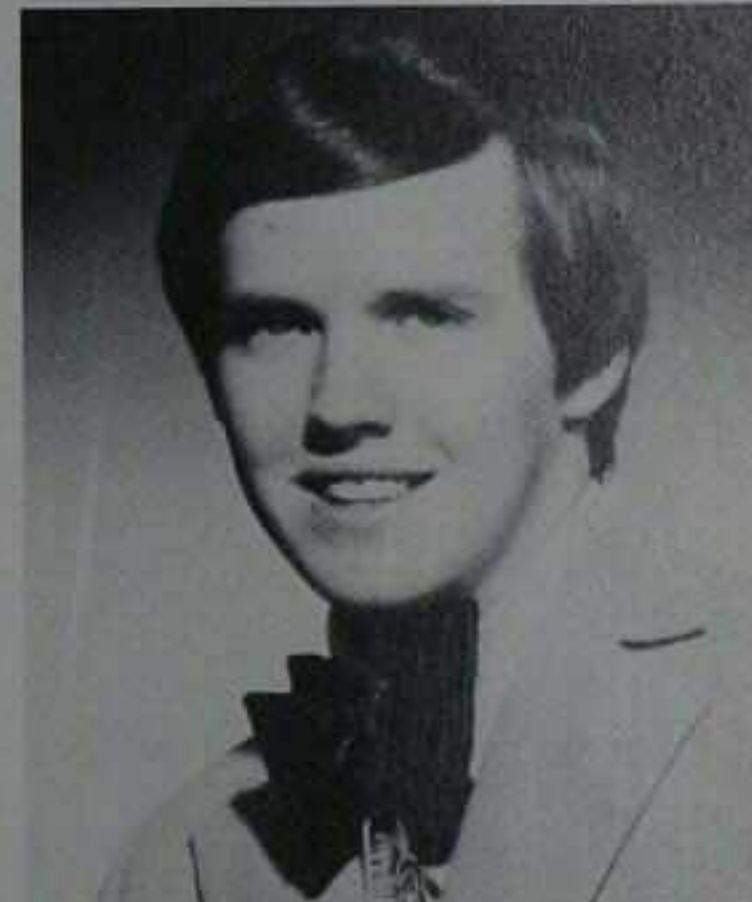
LORETTA LYNN



ANTHONY ARMSTRONG JONES



KAREN WHEELER



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Loretta Lynn
Entertainer of the Year

WSM-GRAND OLE OPRY

**From Two Ole Boys That Think
You're The Greatest!**



WOODMEN & COMPANY

Discography LP's

Blue Kentucky Girl, DL7-4665
 Hymns, DL7-4695
 You Ain't Woman Enough, DL7-4783
 Country Christmas, DL7-4817
 Don't Come Home A-Drinkin', DL7-4842
 Who Says God Is Dead, DL7-4928
 First City, DL7-4997
 Greatest Hits, DL7-5000
 Your Squaw Is On the Warpath, DL7-5084
 Woman of the World—To Make a Man, DL7-5113
 Wings Upon Your Horns, DL7-5163
 Loretta Writes 'Em & Sings 'Em, DL7-5198
 Coal Miners Daughter, DL7-5253
 I Wanna Be Free, DL7-5282
 You're Looking at Country, DL7-5310
 One's On the Way, DL7-5334
 God Bless America Again, DL7-5351
 Here I Am Again, DL7-5381
 Here's Loretta Lynn, VL7-3853
 Alone With You, VL7-3925
 Entertainer of the Year—Loretta, MCA-300
 With Ernest Tubb
 Ernest Tubb & Loretta Lynn, DL7-4639
 If We Put Our Heads Together, DL7-5115
 With Conway Twitty
 We Only Make Believe, DL7-5251



With Eddy Arnold

Discography Singles

Success, 31384
 The Girl That I Am, 31323
 World of Forgotten People, 31435
 Wine, Women and Song, 31608
 If You're Not Gone Too Long, 32117
 What Kind of a Girl (Do You Think I Am?), 32127
 This Bottle (Is Taking the Place of My Man), 32332
 First City, 32264
 Your Squaw Is On the Warpath, 32392
 Woman of the World, 32439
 To Make a Man (Feel Like a Man), 32513
 You Wanna Give Me a Lift, 32693
 If We Put Our Heads Together, 32570
 Wings On Your Horns, 32586
 I Wanna Be Free, 32796

I Know How, 32637
 The Other Woman, 31471
 Before I'm Over You, 31541
 Happy Birthday, 30707
 Blue Kentucky Girl, 31769
 Our Hearts Are Holding Hands, 31793
 The Home You're Tearing Down, 31838
 When I Hear My Children Pray, 31879
 Dear Uncle Sam, 31893
 You Ain't Woman Enough, 31966
 To Heck With Old Santa Claus, 32043
 Don't Come Home A-Drinkin', 32845
 Sweet Thang, 32091
 Coal Miners Daughter, 32749
 After the Fire Is Gone, 32776
 You're Looking at Country, 32851
 One's On the Way, 32900
 Here I Am Again, 32974
 Rated X, 33039



The Wilburn Brothers with Loretta in the early days. She appeared for nearly 10 years on their television show.

Thank You For
 Being You!

Gratefully,
 Ray
 Griff



With Martha Carson, left, and a friend named Elizabeth.

YOU ARE "A-H"
 WITH US!

Bob,
 Sonny,
 and Helen Neal

Loretta,

*We're proud
to have been with you
from the beginning.
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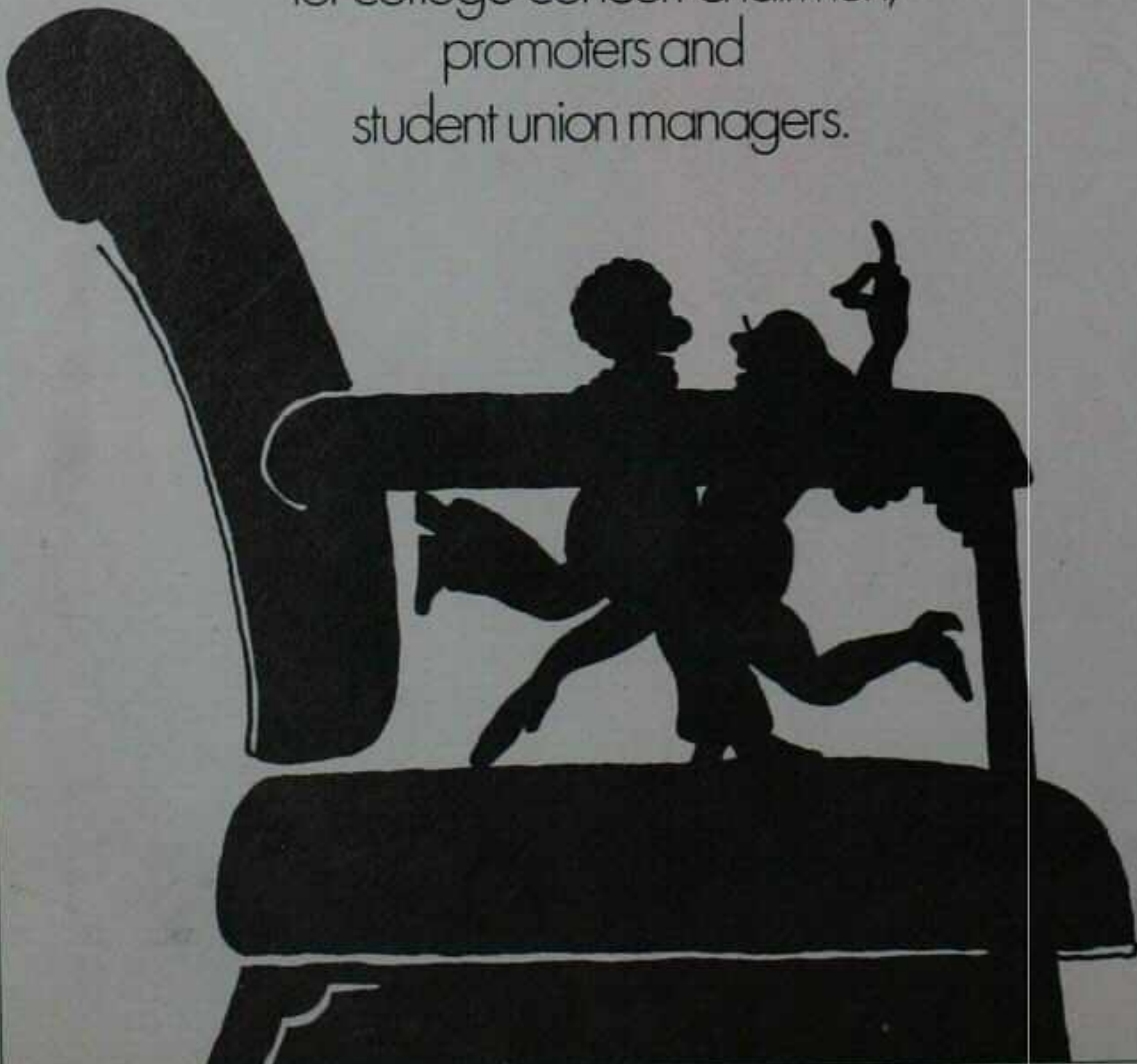
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BY
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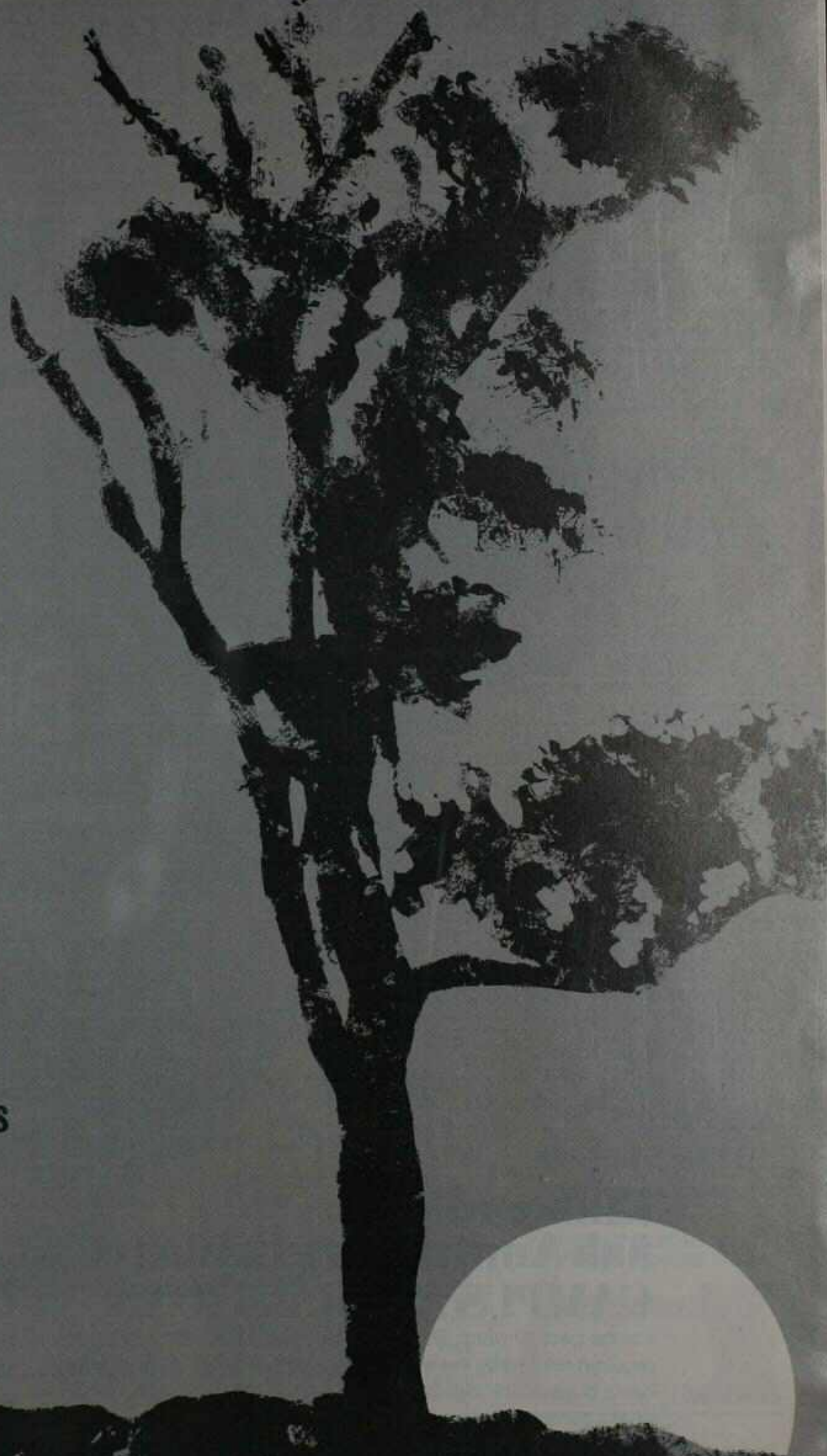
Thanks,
LORETTA,
From

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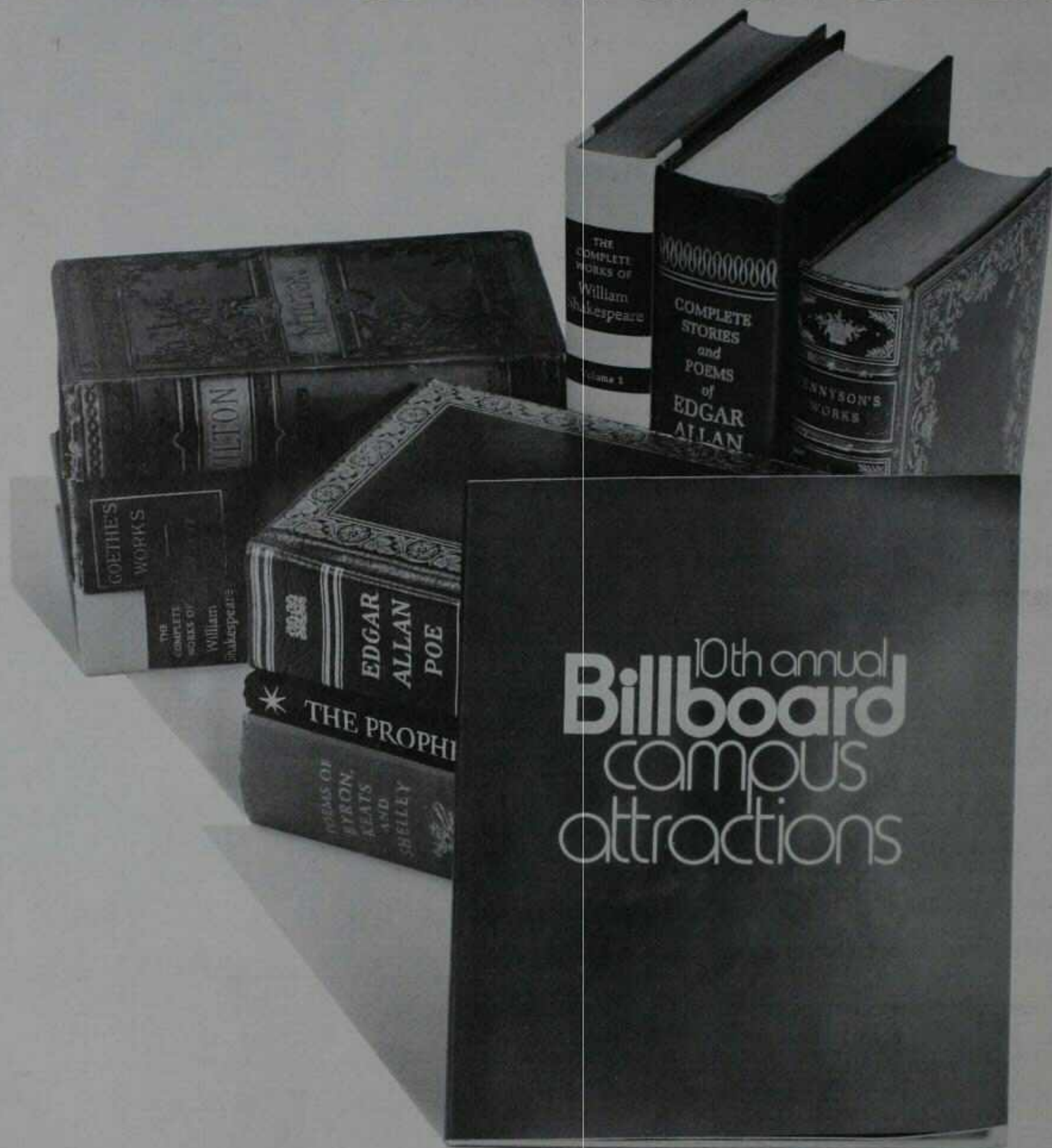
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*Billboard's 10th Anniversary Edition
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A Classic.

Tape/Audio/Video

Audio Magnetics Intl Thrust

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp. here is now placing as much if not more emphasis on the international marketplace as it is in the U.S. following meetings here between Audio president Irving Katz and heads of the export, Canadian and European operations.

In addition to continuing already strong activities in the Canadian and European markets, the firm is making rapid inroads into the developing South American, Far and Middle-Eastern and Eastern Block European areas, under the direction of manager of export sales Brian Lundstram.

"We started to get into the international market when this company was formed in 1962," Katz

said, "and we've done our homework. We've directionalized ourselves so that the international areas have become a very important part of us."

"You don't get into areas outside the U.S. by sitting on your rear end and writing fancy letters," Katz continued. "You make trips to other countries, visit the distributors and the people. You exchange ideas, build a relationship and a confidence. This is the most important thing, get your homework done. It's taken us ten years to do a decent job on ours."

Katz offered some examples of the type of homework he is talking about. "It's more than simply price and quality in the international market. It's building a confidence between yourself and a customer that's 10,000 miles away. We work with our international customers the same way we work with our domestic people, perhaps even more so. Here you can get on the phone or fly to a customer if something isn't exactly right. Overseas they don't want to know about that. They want the quality and no excuses."

Merchandising is different in other areas of the world, especially South America and Europe, and this again fits into Katz's theory of doing your homework. "In these areas the people buy a single screw-type cassette in a Philips box, not promotional packages. This is the way they want it and this is the way we market it. You can't sell with U.S. programs because this isn't the U.S. and we've never tried to sell promotional items in these areas because

this isn't their bag, at least not at this point. The people think and live differently than they do here."

What about some of the specific areas Audio is established in or moving into? "In Canada, with Herb Guinness heading the operation," Katz said, "we have a full line business. We manufacture for virtually every two-step distributor in the country, for many large retail operations, for more than two dozen private labels and we've introduced Tracs. We also sell under the Audio Magnetics name. This is a totally integrated operation that does whatever we do. They don't need our help and they also have the advantage of being able to sell to the Commonwealth countries."

Katz said that "South America is starting to wake up to tape, particularly in Brazil and Venezuela. We're also selling to the Eastern European nations, such as Rumania, Yugoslavia and Poland and we're selling to other people who are selling to the Soviet Union. These are big markets. Russia, for example, has built its own cassette hardware factory and while we estimate there were almost no cassette units in Czechoslovakia in 1970 there are 70,000 there now. We are, of course, also supplying blank 8-track tape, reel-to-reel tape, plastics and other component parts to these nations."

Lundstram talked about his responsibilities and what is happening in the areas he covers. "The international operation of the firm is broken down into the U.S., Canada and Europe. In Europe,

(Continued on page 86)

One-stop Views Dist. Changes; Adds Players

By EARL PAIGE

All phases of distribution in the tape and record business reflect what many term a revolution. Duplicator/marketers such as GRT and Ampex Stereo Tapes are exploring new avenues of distribution. A veteran of home entertainment lines suggests that reps may have a role in servicing small market accounts with prerecorded product. This first of a series exploring distribution and marketing in areas outside major markets presents some of the challenges that represent growing concern.

OWENSBORO, Ky.—Leroy Woodward, founder of Waxworks one-stop here 27 years ago, and his son Terry, believe tape wholesalers far from supply sources must re-evaluate buying practices and consider that more inventory and possible expansion of retail operations may be necessary for continued growth, if not survival. In line with this, the firm recently added a new room that accommodates shelf space for 65,000 8-track cartridges. Waxworks is also expanding its hardware lines.

(Continued on page 78)

Muntz Canada Expanding Guide; Plan 24 New Units

By RITCHIE YORKE

TORONTO—Muntz Stereo-Pak Canada Limited has printed a 130-page Muntz Tape Guide. The guide, which cost the company more than \$30,000 to produce, is being distributed free to customers in Muntz's 158 stores from coast to coast and is part of a major expansion that will see 42 stores added this year.

Publication of the guide is being heralded in a national print and TV campaign.

According to Muntz's newly-appointed national advertising manager, Murray Hoffman, the lack of any Canadian tape catalog prompted the company's move into the area. The Muntz Tape Guide will in future be published on a regular basis, four times per year.

"For years, the record companies have been complaining about the lack of a catalog of all available tape product. Existing U.S. tape catalogs are not applicable to this market. The public

therefore has no way of knowing what's available.

"We decided it was good for the industry, and also good for Muntz to take the initiative and prepare a catalog ourselves."

Muntz is a Canadian-owned corporation. Through an agreement reached in 1965, by president David Hoffman, Muntz of Canada obtained the right to use the Muntz name and to obtain hardware direct from the U.S. division's Japanese suppliers. Since then the com-

(Continued on page 80)

POLAND PLOUT

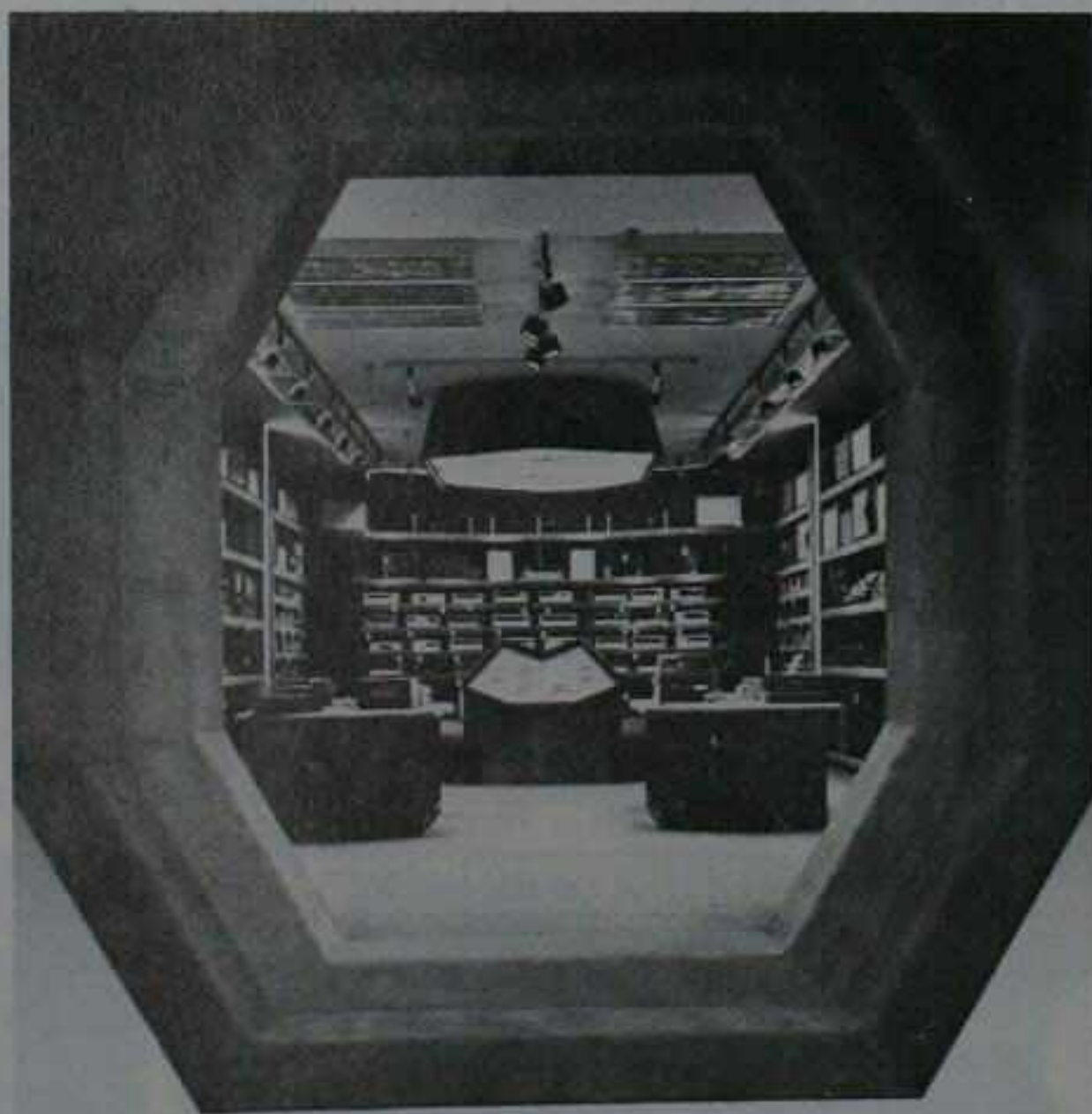
U.S. Pioneer to Spur Marketing; Exec Rips Lag

By RADCLIFFE JOE

NEW YORK—The high-fidelity equipment industry could triple its U.S. market over the next three years if manufacturers applied themselves aggressively to marketing, according to Bernie Mitchell, marketing director, U.S. Pioneer Electronic Corp.

Pointing out that not enough was being done within the lucrative hi-fi industry to tap the vast potential market that exists in this country, Mitchell claimed that out of a 200 million population, only about 10 million Americans have

(Continued on page 89)



STEREO equipment showroom at Zounds! in center-city Philadelphia is built around a console that instantly mixes any combination of 60 amplifier/receivers with 60 matched pairs of speakers with 20 turntables and 20 tape decks.

Who is the professional tape duplicating company that offers the advantages of total in-house recording, duplicating and packaging facilities?

CCC Filing In Chap. XI

NEW YORK — Cassette-Cartridge Corp. has filed Chapter XI proceedings of the Bankruptcy Act in the U.S. District Court for the Southern District of New York.

The firm, which had been in custom duplication and cassette and cartridge assembly business, listed its liabilities at \$1.7 million, with assets totaling \$954,000.

More than 135 creditors were listed in the Chapter XI proceedings. Among them were RCA

(Continued on page 80)

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Zounds! Tapes & Players Get Big Philadelphia Retail Push

By MAURIE H. ORODENKER

PHILADELPHIA—What used to be the Sunshine Record Store in center-city is now "Zounds!" And what used to be one of the biggest record retailers in town is still big in tapes and records—but even bigger now on hi-fi equipment. Since the objective of owner Marvin Petesh was to create the "largest audio department on the East Coast," it was only natural that he select a trade name that will tempt not only record and tape buyers, but also those seeking put the largest selection coupled with "best buys" in stereo sound equipment. The store also generates radio broadcasts (Billboard, Feb. 24).

In the plush, red-carpeted showroom in back of the giant store, Petesh took some 1,500 square feet to create a highly attractive room built around what is believed to be the largest console in existence. Designed by sound engineer Arnie Galman exclusively for "Zounds!," the idea was to

create an illusion of a giant jukebox. With the console in the center surrounded by 120 matched speakers for 60 amplifier receivers, 20 tape decks and 20 turntables, the console buttons play the same role as a selector panel on the jukebox.

All the units on display are operable and interchangeable, and with the touch of the console button, switches to any one component or all of them. A red light at each instrument indicates the component in use.

As Petesh sums it up, "If you listened to every possible stereo combination on our console for just one minute each, it would take you over three months of listening 24 hours a day to hear them all. The display runs the gamut of all top name brands, especially Pioneer, Sansui, KLH, Marantz, Sony, Dual, Panasonic and Garrard.

Most significant is that the backboard for the "jukebox"

showroom is not only the largest board in the entire country, but is equipped for 4-channel sound. Petesh is very optimistic about the future of quadrasonic and predicts a great future for stereo equipment sales because of it. So successful has been his "Zounds!" merchandising and selling that plans are in the works for the opening of a "Zounds!" store No. 2—also at a center-city location.

In keeping with the plush atmosphere of the store sound showroom, Petesh is now busy with store designers to re-design the front of the store to increase the store's capacity to sell allied equipment running the gamut from all components along with transistor radios to bongo drums. And with the record and tapes department on an entire lower level, it is Petesh's plan to make "Zounds!" truly a "department store" for everything and anything related to musical sounds.

(Continued on page 85)

Cartridge Rental Network TVC Push on West Coast

NEW YORK—Cartridge Rental Network (CRN) in conjunction with Cartridge Television Inc., developers of the Cartrivision video-cassette system is blanketing the West Coast market with TVC

software for rental through some 400 retail outlets, according to Lawrence Hilford, president of CRN.

The company hopes to make some 4000 rental cartridges avail-

able in the state. These will be distributed on a rotation basis, thereby allowing each customer to have a choice of 150 titles during the first year.

The software push is tied in with

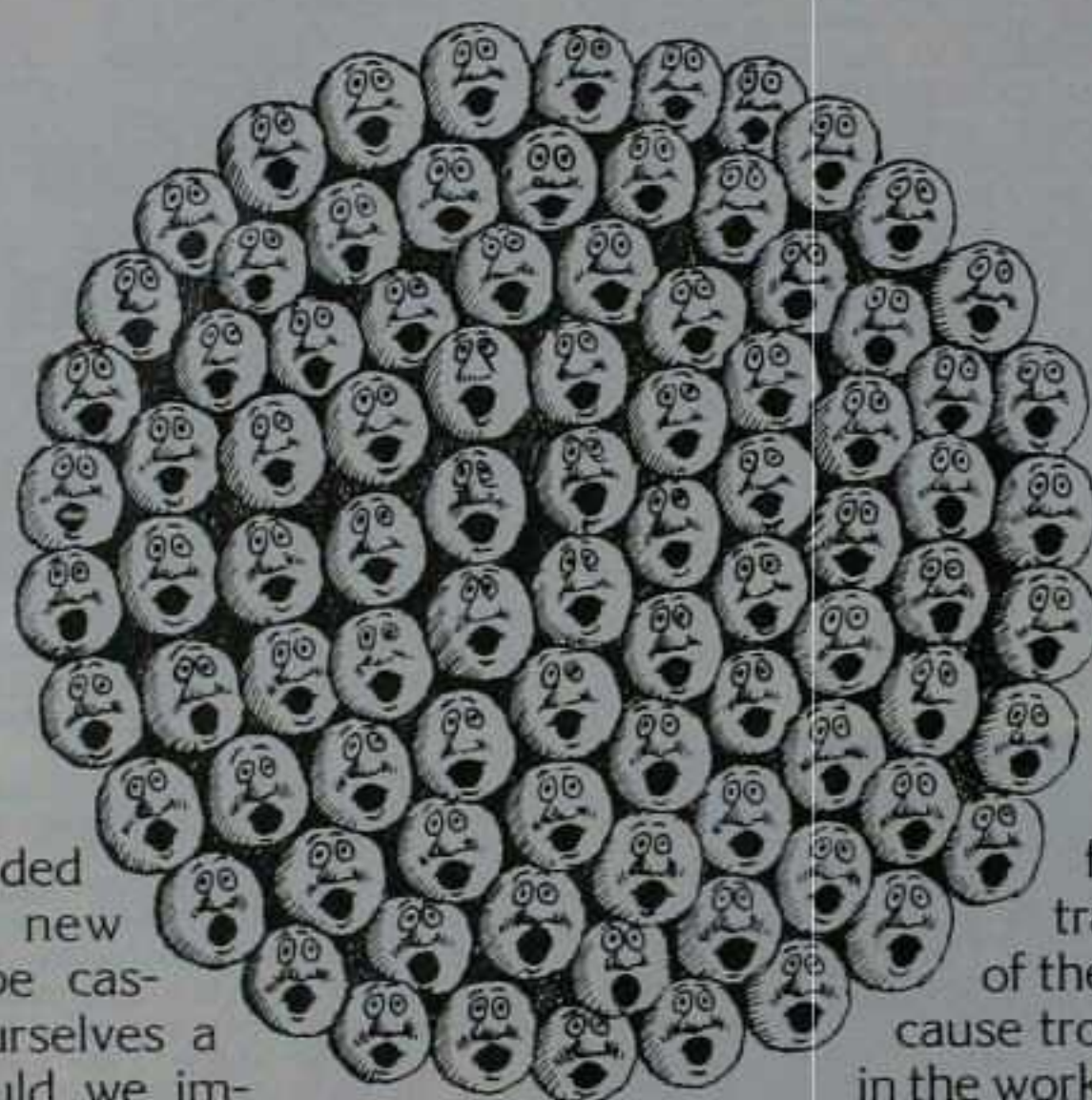
a massive hardware campaign in which all CTE licensees including Sears, Teledyne Packard Bell, Montgomery Ward and Admiral are taking part. The push is being

backed by a strong merchandising and marketing campaign.

Meanwhile, CRN has named Video Entertainment of Atlanta, Ga., as its distributor for Alabama, Georgia and Tennessee. CRN has also extended the territory of Cartridge Rental of Ohio to include the Greater Chicago area. As a result, Cartridge Rental of Ohio has changed its name to Cartridge Rental of Midwest.

CRN expects to announce two more distributorships in the very near future. These, according to company officials will give CRN an estimated 65 percent coverage of the nation's buying power.

Maxell announces a huge improvement in cassette tape. Magnified 10,000x so you can see it.



When we decided to bring out our new Ultra Dynamic tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

Our smallest improvement is our biggest improvement.

We reduced the size of the tiny PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Other improvements to improve your business.

We've also designed a new metal frame which holds the little pressure pad much more securely than ever before. Plus a five-second timing leader that's also a head-cleaner.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings

from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We're also bringing out our new improved UDC-46 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better Maxell UD cassettes. Better cassettes mean happier customers. And happier customers mean more sales. And you know who's happier then.



maxell.

Our business is improving. So can yours.

Maxell Corporation of America, 501 Fifth Avenue, New York, New York 10017

Ky. 1-Stop Views

• *Continued from page 77*

The senior Woodward recalls that at one time Decca, Capitol, RCA and Columbia product was no farther away than Louisville. Today, Waxworks deals with basically one independent distributor in Nashville and another in Memphis. Otherwise, suppliers are farther and farther away: Decca (MCA) Cleveland; Capitol, Detroit; RCA, Indianapolis; Columbia, Terre Haute; WEA and UDC, Atlanta; GRT, Sunnyvale; AST, Chicago.

There have been radical improvements in shipping and order processing, the two men said, but they agreed longer supply lines do lead to over-buying and more returns and they said they see salesmen with less and less frequency. "Sometimes we won't see one for three or four months," said Terry, Leroy's son. "We have to realize that we are no longer on an overnight basis."

Waxworks spans an era from when Leroy carried one needle to the present when the firm offers 323, he said. The company's name derives from Leroy's radio show over WVJS-AM here, where his "Woodward's Waxworks" is in its 24th year 2 am -5 Sundays (a definite help in promotion locally). The store generates 70 percent of its volume from wholesale, servicing stores and jukebox operators.

Hardware lines include Panasonic, Craig, Garrard, Dual and Sansui. Expansion here includes more home equipment and Terry noted that cassette equipment is "hanging on," though it usually just spurred at Christmas.

In a telephone interview, the two men related how they were way ahead of the label branches and independent distributors in Louisville in the early days of tape. The firm has been distributor of GRT and AST for a long time. They believe they have weathered the worst of the competition from bootleggers and, paradoxically, have expanded during the threatening period.

"We still have stores for 30 miles around selling tapes at \$1," said Leroy, "but a lot of the big bootleggers are out now."

Terry, 35, said, "I believe the manufacturers are really losing out by not offering more 4-channel prerecorded tape. He said he made his feelings known to GRT during the duplicator's recent distributor trip to Rio.

Tape retailers must also gear for the older customer now being attracted to tape. "It used to be 90 percent a young people's business," said Leroy. "Now we have people walk in asking for the Ink Spots and Wayne King who are 50 and have never heard of Three Dog Night."

Waxworks can satisfy all types of customers because of its broad selection. Recently, the Kentucky Historical Society referred a customer from Phoenix to Waxworks, which successfully supplied an old RCA package of early folk songs containing the cut "Death of Floyd Collins." After 27 years, Waxworks has a reputation that both men intend to preserve.



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SEE US DURING NARM 1973

Veteran Fla. Independent Dealer Rips Label Practices

By SARA LANE

HIALEAH, Fla.—Veteran tape-record dealer Bill Bernstein believes the greater Miami area should have an association of retailers similar to the one he belonged to in New York where he

operated a store for 16 years in the Bronx. During his 10 years with Recordsville here in the Palm Springs Mile shopping center, he has found the independent dealer neglected and forced to compete

with manufacturer-owned outlets. Like many retailers here, he is also tired of the competition from bootleg product.

Although a large portion of his sales are in tape, Bernstein said it

would be "tremendous" if bootleg tapes weren't so accessible. "The potential is much greater than we can realize because people can go to swap meets and flea markets

and buy bootlegs. This cuts into our sales."

Bernstein would also like to see more 4-channel prerecorded tapes. "So many people have bought the equipment and now find that there is an extremely limited tape selection."

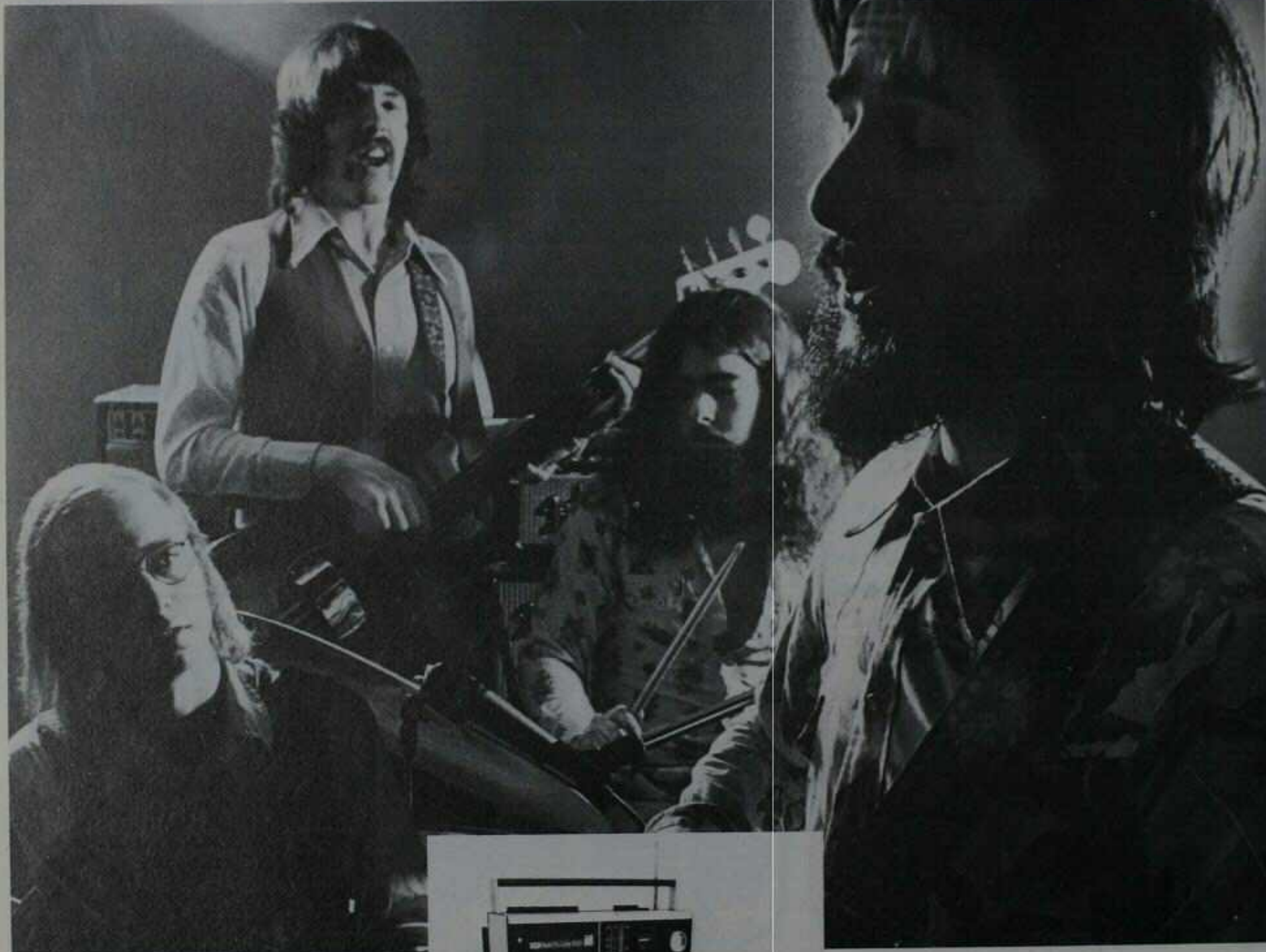
One area that is picking up, though, is blank tape sales. "The young people are recording more and more on cassettes. They're far easier to operate than 8-track recorders. And why should they pay \$5.98 (for list \$6.98) prerecorded tapes when they can buy a fine quality TDX blank?"

As for prerecorded tape sales, 80 percent is 8-track. Rock constitutes 50 percent of tape volume with soul adding to this segment. Bernstein, though, does a good business in country music and promotes music listed by WQAM (pop), WMBM (soul) and WWOK (country). He cut-rates prices "when I can" and uses any special distributor deals. When he can obtain co-op advertising he runs week-long promotions rather than weekend ones because he is closed Sundays.

A particular gripe of Bernstein is that record companies are releasing a glut of product. "It's like rabbits coming out of a hat, constantly breeding, but rarely producing anything memorable. I think recording companies are feeling their way, trying to find out what the public wants. They don't really know and they aren't trying to promote any particular type of music. With one category overlapping another, no one knows which niche to place any song. Today we have a kaleidoscope view of rock—rock/folk, folk/rock, country/rock.

"And many of the older artists
(Continued on page 94)

When they start to jam, your BASF Cassette won't.



Ever lose the most exciting moment of a performance because your cassette jammed?

At BASF we've done something to our cassettes to keep that from ever happening again. We've added Special Mechanics™. The first jam-proof system that really works.

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Combine our Special Mechanics with the super sensitivity of BASF tape and the result is a fidelity and range



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BASF for people who really know.

Muntz Expanding

• Continued from page 77

pany now employs well over 100 people and expects to operate some 200 stores by the end of the year.

Muntz has eight company owned retail stores; the rest are franchise operations. The company will soon open its flagship location—at Yonge and Dundas in Toronto, close to Canada's two largest record retailers—A & A, and Sam the Record Man.

Hoffman sees no end to the expansion. "Official figures for 1972 up until the end of October indicated that Canadian prerecorded tape sales would be up 50 percent over the previous year. Our own further calculations indicate that the year will round out 80 percent over 1971.

"In addition, about 300,000 8-track tape players were sold last year. We figure that it will be possible to maintain a fast growth rate."

The first Muntz Tape Guide contains every 8-track tape now available in Canada, compiled from information supplied by each distributor.

Hoffman said that Muntz's new downtown Toronto store will stock every title in the catalog, making it the largest tape inventory in the country.

Cassette-Cartridge In Chapter XI

• Continued from page 77

Magnetics Products, Auto Magnetics Corp., Stereodyne Inc., General Magnetic Tape Corp., El-Mar Plastics Corp., Entec Plastics and Engineering Corp., Tri-Lon Lithographers, Silverstein Management, Allan Press, and attorneys Lord, Day & Lord.

The company, headed by Larry Press, expressed a desire to continue operations under Chapter XI provisions of the Bankruptcy Act.

The petition was filed by Zalkin & Cohen, attorneys for Cassette-Cartridge. Edward J. Ryan is the court-appointed referee.

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INSIDE:

The world's finest iron-oxide tape.

STAK-PAKS™ come with Capitol 2™ cassettes with exclusive Cushion-Aire™ backcoating. They have the best dynamic range of any iron-oxide tape and they give outstanding results on all cassette recorders, not just the expensive ones with special switches.



OUTSIDE:

New STAK-PAK™ cassette library package.



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Capitol 2™ is the family name that includes Ultra-High-Output, Low-Noise reel tapes, High-Output, Low-Noise cassettes, Audiopak® professional 8-track cartridges, and High-Performance, All-Purpose reel tapes.



Warner Bros. Prerecorded Tape Marketing Outlined

By BOB KIRSCH

LOS ANGELES — It's been a year now since Warner Bros. and Reprise Records returned to the distribution and marketing of their 8-track and cassette product, and

tape programs are now fairly well set up under Lou Dennis, director of tape operations.

Dennis has worked out plans for what artists are released on tape,

how much tape is released, what appears on the cover and also has some opinions on the best ways to merchandise tape.

What comes out on tape? "The

obvious, of course," Dennis said. "Our big name artists get an almost automatic release. And when we put a tape out, it comes out on both 8-track and cassette.

"If it's a new act," he continued, "a number of factors come under consideration, such as what type of music is involved or whether the group is going to be touring. We had one new act last year, for example, that we were only going to be issuing on record. Then we got word that they would be touring with Alice Cooper. That meant a lot of people would see them and there was the hook to release a tape. Now, when the next LP comes out, a tape will be out with it."

How does Dennis decide how much tape to release? "Once we've decided to put a tape out," he said, "we run 30 percent of whatever the suggested initial order will be for the record. Of that amount, 20 percent is cassette and the rest 8-track. We call these suggested initial orders because we suggest, we don't allocate, to our branches. They can raise or lower our suggested quantities to meet their needs. They take what they think they can sell. As an example, we recently gave suggested initial orders on Alice Cooper to our branches. Chicago and Atlanta doubled their orders."

Concerning information on the tape, Warners lists the total running time for each program on 8-track and cassette as well as the list price. Titles are listed on the back. "The 8-track has a common slip," Dennis said. "The slip case has a graphic and the cartridge itself has a graphic, so if the tape is in the machine you don't have to pull it out to see what it is."

"As for the cover art," Dennis continued, "it's not really the same cover as the LP. It's the same cover art, but it's reconstructed for the tape, it's not the record cover reduced. Often when reducing a cover, you lose some of the art work. This is why we've gone to reconstruction."

Warners and Reprise also prints the artist's name as the largest piece of information on the spine of the tape. The title and number are also there, but Dennis feels the artist is the important thing. "I've gone into a lot of record stores," Dennis said, "and the artist's name really stands out. That's what we want."

On release, Warners gets tape out generally within two days of the disk. "Five days tops over the past year," Dennis said, "and in some cases we even have the tape ready a day ahead of the LP. But we hold it in that case."

On merchandising tape, "It hasn't really been separate from the records," Dennis said. "I always try to make sure the reference to tape appears in the record ad, and since our numbers are the same as the disk with different prefixes, the person who wants to order the tape has no problem. This is not to say we won't have a tape only program in the future, and we may start investigating one this year."

"But I don't think any of us sell simply records or simply tapes," Dennis continued. "It's all music and if it's a big record it's generally a big tape. And tape is a slightly better catalog item than records. A tape also picks up, just like a record, when a big group goes on tour or when it releases a new album. This is particularly true of the so-called heavy rock acts like Jethro Tull, Deep Purple, Alice Cooper and Black Sabbath. In these cases we often move into tape selling 40 percent of what the disk sells as opposed to the usual 30 percent."

Warners and Reprise have not released any 4-channel 8-track tape as yet, but Dennis said that when the configuration does come out, the slip case will be the same but a different color than regular 8-track. There will be a "Q" somewhere in the number and we will refer to quadrasonic three or four times on top of the slip case. It's the heavy rock acts that will probably sell here.

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Best prices.

AUDIO PRODUCTS

A high powered line of over 200 profit making items.

BLANK TAPE

8 Track & Cassette
Both budget and premium lines.

TAPE ACCESSORIES

A complete blister packed line of over 25 items.

STORAGE CABINETS

12 different models to satisfy every tape collector.

RECORD ACCESSORIES

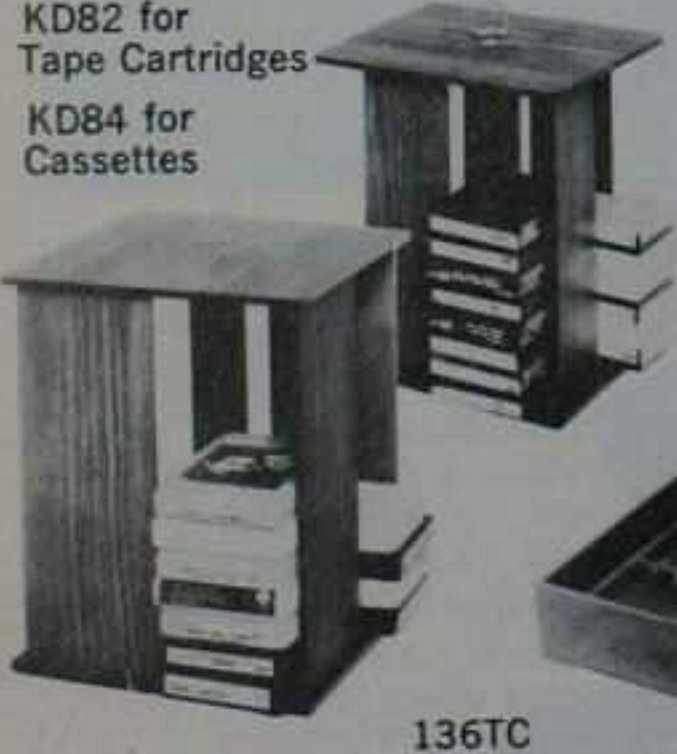
Carded items plus wire racks and vinyl cases.

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Strings, picks, straps. Every article the guitar customer can use.

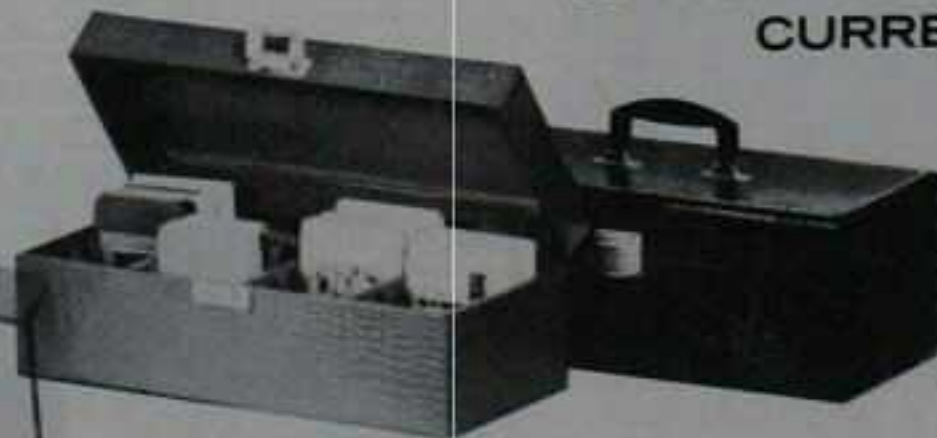
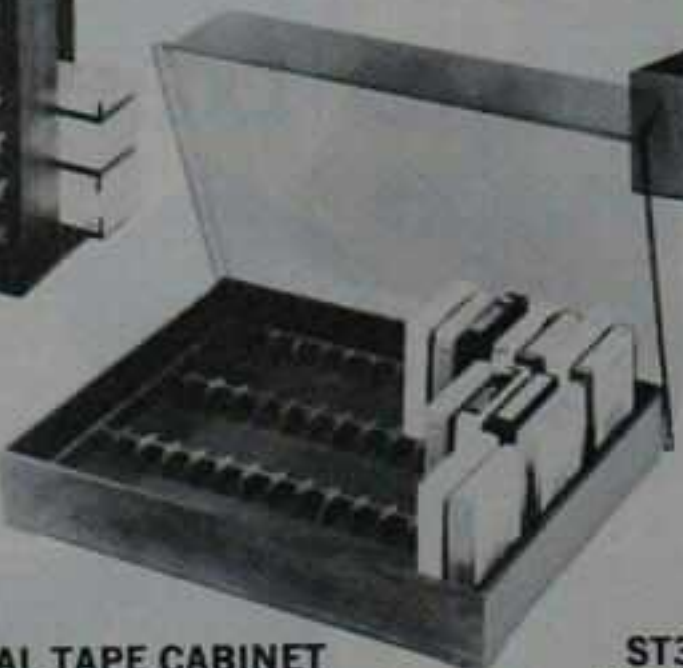
PLUS A CONTINUING STREAM OF NEW ITEMS INCLUDING 88 NEW AUDIO PRODUCTS AND CURRENTLY INCLUDING

KD" TAPE STORAGE CABINETS
KD82 for Tape Cartridges
KD84 for Cassettes



136TC

UNIVERSAL TAPE CABINET
Can store both tape cartridges and cassettes. 45 tape capacity.



PROMOTIONAL TAPE CARRY CASES
128TC—24 cartridges
138TC—30 cassettes
148TC—15 cartridges

ST30 STEREO HEADPHONE
Rich leather covering makes for a top selling new Recoton Headphone.



STEREO HEADPHONE VALET
The newest item available for the audio fan

AND MANY MORE NEW PRODUCTS TO COME.

WHY LOOK FURTHER?

CONTACT US FOR DETAILS REGARDING THE ADVANTAGES AND INCREASED PROFITS AVAILABLE FROM RECOTON "the only accessory source your company ever needs."

SEE US DURING NARM 1973 FOR EXCITING INTRODUCTORY OFFERS AND COMPLETE PROGRAM DETAILS.

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VIDTRONIC CORP.

Quality Manufacturing



8-109 Holds 24 Cartridges
C-109 Holds 24 Cassettes

THE TAPE BOOK-CASE

Beautiful gold stampings on luxurious leather-like material simulates the most expensive rare book-bindings. Designed for book shelf, table top, etc. in elegant walnut color grained case with red super-cushioned interior. A gracious addition to any home!



NEW!

CASSETTE CARRY CASE

CD-222-24 Holds 24 Cassettes



NEW!

8 TRACK CARRY CASE

8D-221-15 Holds 15 8-Track Cartridges



8 TRACK TAPE CAROUSEL

LS-8
Revolves on Ball Bearings
Holds 48 8-Track Cartridges



CASSETTE CAROUSEL

LS-C
Revolves on Ball Bearings
Holds 48 Cassettes



CASSETTE ATTACHE CASE

C-107-36 Holds 36 Cassettes -



NEW!

8 TRACK CARRY CASE

8D-220-24 Holds 24 8-Track Cartridges

Our new 85,000 sq. ft. plant utilizes the most modern specialized equipment and that gives you the best service and quality in the industry! Deal with Peerless and deal with quality and service, all-ways!

Jerry Geller



P.S. When at NARM be sure to drop by booth # 32 and check our deal first.

peerless
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60 WEST STREET • BLOOMFIELD, N.J. 07033
(201) 429-8600

All **NEW** cases with deluxe terrazzo finish and luxurious red velour super-cushioned interior. Beautiful decorator lining throughout.

Tapes, LP's Create Traffic For Mo.-Based Chain

By GRIER LOWRY

KANSAS CITY, Mo.—Burstin-Applebee, pioneer retail chain in home entertainment equipment with 19 outlets in four states, is using a consistent promotion of software to create traffic, according to tape-record buyer Jim Neustadt, Jr., and Joe Salpietro of Musical Isle, the rackjobbing firm that services BA. Background on the program appeared earlier (Billboard, Feb. 24).

Software

Indubitably, the big traffic draw at all stores is the centrally-located tape and record section. Aligned

on the major traffic aisle are two 10-foot, slanted display cases for prerecorded 8-track cartridges and cassettes. Arranged across on the other side of the customer-service counter is a single 10-foot unit devoted to blank tapes which are also big business at BA stores. The prerecorded 8-track stock includes about 1,000 titles which are grouped alphabetically by type of music then sub-grouped by artist and then by title. Though the figure isn't firm, cartridges compose about 85 percent of the inventory and cassettes 15 percent.

Tapes and records are bought through Musical Isle, with Salpietro serving BA with what he calls his "100 percent retailer-servicing package plan." It includes the soup-to-nuts details of maintaining record and tape stock by a Musical Isle sales specialist. Re-

stocking, covered in the program, is carefully gauged according to movement of various titles. If a starting-out stock of 15 units of one title is put on display, and all 15 move within a one-week period, then the stock may be boosted to 25 units the following week.

BA guns hard for the youth market in its shopping center suburban spots. This is where the action is in the newer stores, BA people tell you. Rock music is the big-big volume getter, though inventories at all stores is fairly well balanced to include items with appeal to all tastes and ages.

Young women in mod-type clothes form the sales staff at the record-tape sales counter and they have a knowledgeable, briskly-efficient air about them. Typical is Katherine Moran at the Blue Ridge Mall Store, Kansas City. She vigor-

ously applies suggestive selling in contacts with customers and tells you that planting ideas in customers minds pays off in future sales. For example, she says she uses the line, "Keep in mind when buying tapes for birthdays that we have carrying cases which make wonderful gifts." The popular carrying case seller is the Lebo unit priced at \$9.95.

Attractive price-offers are employed liberally in newspaper and radio promotions. The Sunday newspaper television section is a favored medium and it may push a flat \$2 off price discount on all records and prerecorded tapes. Now and then the company ties in with local appearances of popular artists by promoting their records and tapes at special reductions. Radio is usually the medium called upon to push this kind of promotion. Now and then the company schedules a sale on a particular type of music. Classical music sale held recently was a notable example. It produced a load of business in some stores.

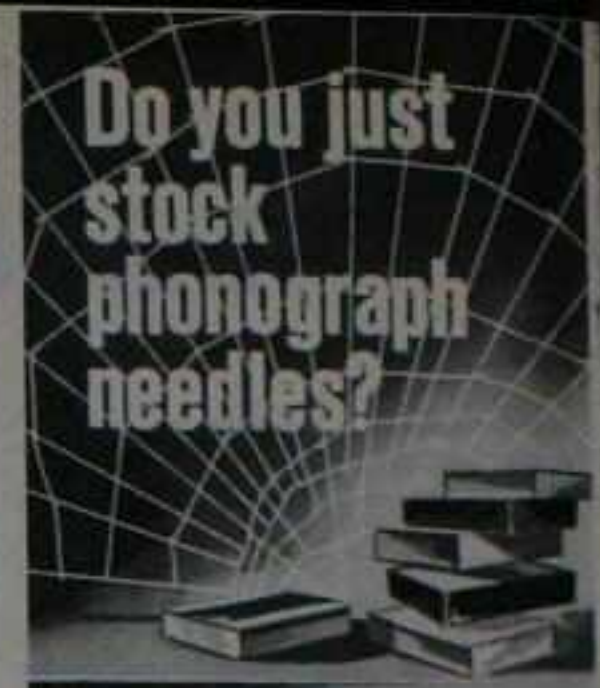
Tapes are priced at \$6.08 list normally. But the company has a club card plan which is growing rapidly. These customers pay full list for tapes and receive free tapes after making five purchases. Cards are stamped with date of purchases and carry six-month time limit after which the promotion is recycled. This is a big deal at all stores and is attractive to customers in all ages.

Moran, the peppy Blue Ridge Mall salesgirl, said the rousing trend to rock at her store doesn't embrace only the young. She said she sells a lot of rock music to adults as gifts for young people. Some of the major sellers? She mentions Grand Funk, Moody Blues, Santana, Jethro Tull. But she's quick to add that her store does a brisk business in soul, jazz, square dance, musical comedy tapes and that polka and other ethnic music is picking up.

Blank tape isn't, by any means, a neglected commodity with BA. This business gets a healthy lift by special prices offered on BA's private label which are sold at 99 cents and \$1.98. The C-60 tape priced at \$1.90 is the big-volume range. The company frequently turns up extra traffic and volume in blank tape by pushing it at special prices. A recent promotion in the Kansas City Star offered three 8-track cartridge blanks, regular, \$2.45 each, for \$4.95 and three blank cassettes, regularly, \$2.52 each, for \$4.95.

Quadrasonic sound is viewed as a sure bet for the future at the Kansas City-based firm and lively demonstrations are conducted at the stores. Feeling is that TV cartridge is another can't miss proposition and BA salespeople are doing some solid spadework by talking it up, planting seeds and handing

(Continued on page 85)



Or - do you merchandise them?



There's quite a difference—the difference between ho-hum, dead inventory and fast-moving, top profit merchandise that makes your accountant happy.

A major reason Fidelitone needle dealers smile when they talk about needle sales, is their Fidelitone Distributor.

Your Fidelitone Distributor is a trained needle specialist providing:

- fast, personalized service
- extensive back-up stock including special items
- world's best, most complete needle replacement guide
- inventory management system
- powerful merchandising program

Your Fidelitone Distributor is a needle merchandising specialist who is only satisfied when his dealers make substantial sales and profits on Fidelitone needles.

If your business is just buying phonograph needles, you may be missing profit opportunities.

If your business is selling phonograph needles, contact your Fidelitone Distributor.



6415 N. Ravenswood Avenue, Chicago, Illinois 60620



AUTOMOTIVE 8-track display at Burstein-Applebee's Blue Ridge Mall store in Kansas City, Mo. is examined by record and tape buyer Kathy Moran. At right, tape salesgirl Janet Schlitz goes over list with Musical Isle's Joe Salpietro.



BLANK TAPE is merchandised right in center of tape record department.

No question about it! The professional tape duplicating company is Viewlex

The only company...

- with coast-to-coast duplicating facilities—N.Y. and L.A.
- offering total in-house recording and packaging graphics service
- manufacturing the world's foremost line of tape duplicating equipment (Electro Sound)



The Tape Duplicating Company

1700 Bway., N.Y.C. • (212) 581-5641
3416 Vineyard, L.A. • (213) 731-0888

INTRODUCING ALL NEW TAPE VENDOR PATENTED ROTARY FRONT



NO PILFERAGE
TOKEN OPERATED
SELF-OPERATING
INTRODUCTORY PRICE
\$275.00

CONTACT
PHONE (501) 329-2235

CHAMBERLAIN INDUSTRIES, Box 1305
CONWAY, ARKANSAS ZIP 72032

Superscope Action

LOS ANGELES—Superscope, Inc. has initiated contempt of court proceedings against Bernie's Discount, Inc. and EBA Associates, Inc. two New York City retailers.

According to papers filed in New York Supreme Court, evidence showed that the dealers were continuing to sell Sony/Superscope tape recorders at below fair trade prices in disregard of specific court orders against them forbidding unfair competition under the New York fair trade law.

Superscope is requesting that the defendants be found guilty of contempt of court.

More Tape/Audio/Video
On Page 94

Sol Zigman

President

IRISH TAPE

will be in attendance at

NARM

Call him at the Century Plaza Hotel

IRISH TAPE

270-78 Newtown Road, Plainview, N.Y. (516) 293-5582

Magnetic Media Special Oxide for Blank Cassettes

NEW YORK—Magnetic Media Corp. has developed a new audio cassette tape which, according to president Aaron Wasserstrom, was designed specifically to meet the rigid requirements of the duplicating industry.

The new line, designated TM-100, was formulated of high density, low-noise gamma ferric oxide, and according to Wasserstrom, results in the perfect recording surface.

The Magnetic Media executive said the innovative coating has

resulted in an extremely high squareness ratio for increased output and greater coercivity for a low noise factor.

Magnetic Media's quality assurance manager, Richard Anderson added that the characteristics

of the new formulation have resulted in a high signal-to-noise ratio.

Anderson continued, "Tests show a substantial improvement over conventional gamma ferric oxide tape, and a parallel between the

TM-100 and cobalt doped and other high energy formulations."

Anderson added, "The TM-100 retains the advantage of high frequency stability without the requirement of special bias levels or equalization. These engineered im-

provements result in a saturation output gain and a wider recording range for the duplicator.

The TM-100 line is being offered in C-60, C-90 and C-120 configurations to cover all cassette duplication needs.

Mo.-Based Chain

• *Continued from page 84*

out brochures to people who show an interest. Customers are talking about TV cartridge, according to BA staffers, asking about it, giving indications that somewhere along the line they'll translate interest into action. The price is the only drawback with many of these customers, say the BA people.

There's been little problem with defective tapes though an occasional jammed cartridge does crop up but is usually the result of customer-mishandling, say the staffers. BA policy is to replace it, no questions asked, within 30-day period. Tape reliability? Good, is the consensus of BA salespeople.

How important is the tape-record section in the overall BA format?

"This is where our big traffic comes from, where we get on friendly terms with the up-and-coming young market, where we lay the groundwork for big-ticket business in other sections," Jim Neustadt, Jr., says. "By display position, by the calibre of salespeople, and by the cautious way we buy this merchandise, we demonstrate how vital it is to our overall concept. In short, it's where a great deal of the action is for us."

Philadelphia Push

• *Continued from page 77*

The redesigned front will also allow for an expanded musical instrument department, especially for drums, as well as for larger selling and display space for components. Petesh revealed that musical instruments are an important dollar factor in the store's business—accounting for about 20 percent of dollar sales. However, the musical instrument department is limited to guitars, bass guitars, bongos and drums, along with a full line of amplifier equipment for the instruments.

While tape blanks are sold in the components section of the store, pre-recorded tapes and cassettes take up better than one-third of the record department on the lower level. The pilferage problem was completely licked when the record department was set up. All tape merchandise is displayed in locked-in wall racks and sales people behind counters bring in wanted merchandise from a walled stock room.

Tape sales are also very big at "Zounds!" with 8-track being the favorite. Petesh said that about 8 of every 10 tape sales are for 8-tracks, with cassettes the other two. Ambitious plans are also in the works for the record department which is handled by his brother, Raymond Petesh. Record plans will be disclosed when brother Raymond returns from an Acapulco vacation.

Apart from the fact that the store's location is the heart of the center-city's heaviest street traffic, with two giant show windows and flashy electric signs and sounds making for street stoppers, a heavy advertising campaign is carried on by Petesh on a weekly schedule. With emphasis on institutional copy to build a major sound image for "Zounds!" Petesh has a large display ad each week in the Philadelphia Inquirer along with a heavy spot announcement schedule for both stereo equipment and records on the two major rock-oriented FM stations WMMR and WDAS-FM.

MARCH 3, 1973, BILLBOARD

JOIN THE GREAT TDK CONFIDENCE GAME

Get in on TDK's BIG 2-part Spring '73 promotion, designed to move lots of TDK cassettes off your shelves and into customers' hands:

1 When your customers buy ANY 5 TDK cassettes, they can get TDK's new "Better Recordings" Kit FREE:



- Free copy of TDK "Guide to 'Better Recordings'" booklet
- Free TDK C-60SD Super Dynamic "tape-of-the-pro" cassette

The kit is designed to help your customers make recordings like a pro—with confidence.

2 YOU can get a distinctive, modular cube-type counter display for TDK cassettes, absolutely FREE, with your order for TDK cassettes.

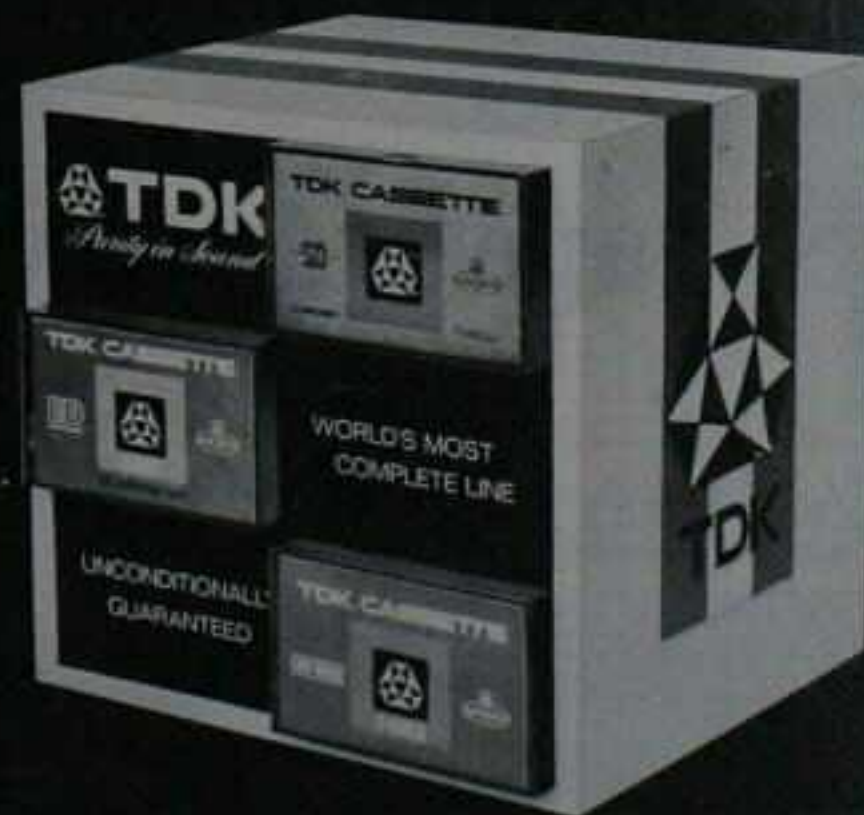
This 2-part "Confidence Game" program runs from Feb. 5th thru May 15, 1973. With plenty of local and national advertising support.

Your TDK Sales Rep has all the details. Ask him about our BIG SPRING '73 Program... or call us directly to find out how you can get in on it!

world's most complete line

TDK ELECTRONICS CORP
23-73 48TH STREET, LONG ISLAND CITY, N.Y. 11103 • 212-721-6881
In Canada, contact: SUPERIOR ELECTRONICS INC Montreal

TDK INSTITUTE OF HIGH FIDELITY



Tape Happenings

American Audio Digest will launch Audio/Automotive, a monthly cassette magazine this month, according to founder T.L. Pickrell, former national sales manager of Automotive Industries

Magazine. The content, geared to key engineering and management personnel in automotive engineering and manufacturing centers, will digest and report automotive news and technical developments, managerial and personal involvement information. . . . A seven-page revision of a professional report on the EIAJ-Type I, 1/2-inch inter-manufacturer videotape machine standard is available from the National Industrial Television Association, Summit, N.J. The report describes the history, technical and operational concerns of 52 different machine models under 12 brand names, with special attention given to the development of color and cartridge specifications. . . . Phonograph sales to dealers were up 13.5 percent in 1972, with sales

of 5,038,442 sets over 4,438,736 sets sold in 1971, according to a report by the Electronic Industries Association's Marketing Services Department. A complete report of 1972 total U.S. market consumer electronics sales, including imports, will be released in late February. . . . An unconditional three-year warranty will be offered on the Wollensak AV heavy-duty bi-peripheral drive system including flywheel and capstan, spindle, drive idlers and pressure roller assemblies and motor. The extended warranty covers all units in the Wollensak 2500AV and 2600 AV series sold since Jan. 1, 1973. The warranty for other components is one year parts, 90 days labor. . . . With the acquisition of an additional 52 acres in Webb City and

plans for building a second plant there, Motorola Inc.'s consumer products division will move its entire production of laminated transformers from Quincy, Ill., with a projected employment potential estimated at 500. . . . MGA Division, Mitsubishi International Corporation is expanding its warehouse facilities to include a new container terminal in South Plainfield, N.J. . . . Koss Corporation is adding a second manufacturing shift for the first time in its history. An accelerated demand for its stereo headphones necessitated the move, according to president John C. Koss. The shift represents a 20 percent increase in personnel. . . . Ampex Stereo Tapes has expanded its catalog of Dolby open-reel tapes with the addition of 14 albums

from five recording companies. AST now has 34 Dolby open-reel albums available in popular, easy listening, and classical titles. Video recording and playback devices (Continued on page 94)

DO YOU NEED 8 TR SENSING TAPE

for automatic or hand splicing, splicing tape for master making or cassettes, tape wipes, splicing blocks, lube tape or C-O's.

Call TAPEMAKER, the ONE-STOP FOR ALL ACCESSORY IN DUPLICATING OR LOADING. LOWEST PRICES.

ART BRANDWEIN . . . TAPEMAKER
2255 Broadway, New York City
10024—(212) 874-0800

P.S. We have video splicing tape and head cleaning materials

International Blank Tape Mkt. Differs: Katz

Continued from page 77

with our Geneva headquarters under Jean Bouchet-Lassale, they're on their own as they are in Canada. They're supplied by our Por-

tugal facility and they supply Europe. From my headquarters here, I service the Far and Middle-East, South America and Africa.

"We sell the Audio brand in these areas because that's the brand the people are loyal to," Lundstram added. "There is a consumer market here but there is also an industrial market. We sell all of the parts for cassette and 8-track cassettes as well as the blank tape. So we're selling a consumer line, an educational line and an industrial line.

"We also hope to go to an international ad campaign this year," Lundstram added. "The ads will be in the trades as well as some consumer cross-over."

Lundstram added that the firm now has a solid contact in South Africa and this too appears to be a growing market. "The Middle East is kind of a grey market," he said. "Both myself and the European operation are involved there. It's a good market and it's improving."

Katz summed up some of the firm's position in the international marketplace. "There will be much more growth outside the U.S. in the next few years," he said. "We've always been determined to prevent ourselves from being confined in this country and we've thought of factories around the world. By 1975, it is very possible that 50 percent of our sales and profits will come from our overseas operations. The consumer market is big and so is the industrial market, as well as packaged goods. The industrial business has really turned around in the past year and it's as big overseas as it is domestically.

"We will continue to support our people overseas," Katz continued. "This includes, besides supplying them with material, supporting his own internal advertising and sales promotion. These people have their own creative abilities and they can do their own work. Or, we will take an ad out in an international magazine or translate one of ours into his language.

Mackarl In U.K.; OEM Expansion

LONDON — Mackarl Electronics, the international electronic components company which manufactures tape and hi-fi equipment for resale under other firm's brand names, has opened a London office as part of a major drive to sell the firm's products in Europe. Up until now, Mackarl has been based in the Far East with factories in Taiwan.

The London operation is working from offices at Albany House, Petty France, London SW1 and the technical director is Alan Becker. The sales and marketing division is being headed up by Madeline Sharp.

Mackarl Electronics (London), as the U.K. operation has been designated, will also have a full service department.

CASSETTE LOADERS

We have a large inventory of C-O's and cassette shells and parts available for your use.

Ideal to be loaded with blank tape

Contact: Mr. Klein
AMERICAN STEREO TAPES
(313) 349-6300



SCANDIA

offers automatic packaging machinery & systems

designed for stereo tape industry

labelling-cartoning wrapping-bundling inserting operations



For information, call or write Scandia Packaging Machinery Co. P.O. Box 575, Allwood Station 180 Brighton Road, Clifton, N.J. 07012 (201) 473-6100 over fifty years designing & building automatic packaging machinery and systems.



design fabrications

Presents

PILFER PROOF

TAPE CENTERS



#TC 75

Walnut vinyl laminate. Size is 17" high x 23" wide x 12" deep. Shipping weight is 20 lbs. Holds 75 8-track tapes. Can be placed on top of the #TC 300.



#TC 300

Exterior is durable and attractive walnut plastic laminate. Size is 56" high x 26" wide x 24" deep. Shipping weight is 90 lbs. It holds 306 8-track tapes. Plexiglas doors with six holes each slide up and down. Two locks are keyed alike.



#140 Cassette

Walnut vinyl laminate. Size is 21" high x 24" wide x 10" deep. Shipping weight is 20 lbs. Holds 140 cassettes. Can be placed on top of the #TC 300.



#TC 150

Walnut vinyl laminate. Size is 27" high x 27 1/2" wide x 12" deep. Shipping weight is 39 lbs. Holds 150 8-track tapes.

write or call



design fabrications

411 East Nine Mile Road Ferndale, Michigan 48220 (313) 398-0021

Sansui Bows 360 Degree Regular Matrix 'Q' Unit

NEW YORK—Sansui Electric Co. Ltd. has developed a "QS Regular Matrix 4-channel sound system, which, according to Sansui's vice president, Noburo Kouchi, combines a blend matrix and phase shift circuitry that makes it possible to record and playback a 360 degree sound field in a two channel transmission.

According to Kouchi, it had been impossible to get such reproduction from two channel sources prior to the development of the QS Regular Matrix.

The unit, first unveiled at the recent MIDEM convention in Cannes, France, is being offered to recording and broadcasting industries as the standard for four channel sound.

The playback technique incorporated in the system makes possible discrete reproduction with the original master tape quality, according to Kouchi.

He continued, "It does not degrade the high quality standards of conventional stereo techniques, and the encoded records can be played back by any stereo system."

The Sansui executive added, "In other words, QS encoded records will have the same lifetime, same recording time, same dynamic range, same frequency response and signal-to-noise ratio as normal stereo records."

Kouchi also pointed out that persons using the new system can continue to use the same playback equipment as for stereo. He continued, the quadraphonic records will give an enhanced stereo effect when played back in stereo by the ingenious use of rear channel components. Phantom images are formed outside the loudspeakers giving what may be described as an enhanced stereo performance."

Kouchi said that the quadraphonic records may also be broadcast in stereo to give both stereo and 4-channel playback without requiring any special equipment at the radio station. He added, "QS Regular Matrix 4-channel records may also be played over monophonic stations. They are as compatible, broadcast-wise, as normal stereo records."

The Sansui executive said that his company was working on the QS vario matrix IC chip which would make discrete reproduction possible at a lower cost than has been previously available. He said that licenses will be given to any hardware manufacturer in the world who wishes to incorporate this new circuitry.

Coinciding with Sansui's announcement of its QS Regular Matrix sound system, Societe Francaise du Son (Decca Records, Paris) announced that it has adopted the Sansui QS system. The company promised that 30 QS encoded

releases would be available in the very near future, and that the number would be increased to 50 by the end of this year.

Societe Francaise du Son is the third European company to adopt the Sansui QS system. The others are Pye and Barclay. There are now approximately 30 labels offering some 400 releases in the Sansui QS family.

The most recent American firm to adopt the Sansui QS is the Longines Symphonette Society. That company's initial release is a six record set titled, "Country Brass."

See TV System 'Status Symbol'

NEW YORK—After the color TV set, the swimming pool in the backyard, and the new car every year, will the videocassette system emerge as the new status symbol among middle class workers striving to maintain the status quo?

John Williams, divisional manager, the J.L. Hudson Co., in Detroit feels that it will. Speaking at a recent National Retail Merchants Association (NRMA), videocassette seminar here, Williams said that his Detroit shop was selling Cartrivision videocassette systems to people who wanted to be the first in their neighborhood to own a set.

Hudson is trading on the status symbol appeal of the new entertainment medium, and is basing its

promotion on the theme, "The time to buy a ticket to a show is before the world discovers it is a hit."

Williams could not place his finger on the type of prerecorded material that had the greatest appeal to the buyer, but he did say that blank cartridge purchasers indicated that they were going to tape a varied assortment of programs from old TV movies, to real estate properties for home seekers.

Williams continued, "We at Hudson pride ourselves on being known in Detroit as the place for new product excitement which translates itself into high customer interest and traffic; and the Cartri-

vision system has proven to be an exciting new product."

Don Johnston vice president marketing, CTI in addressing the meeting, described consumer video as opening the floodgates for the delivery of materials to the home.

He said, "Using the videocassette system, the customer will have a never-ending display of retailer products and services covering leisure-time, sports, fashions, and other areas which cannot help but stimulate retail sales."

The CTI executive added that the arrangements for cartridge rental through retail stores has a built-in customer call-back which all retailers desire.

(Continued on page 90)

Twenty-four million, eight-hundred forty-six thousand, three-hundred and twelve people will see this ad in April.



IT'S FREEBIE TIME

Columbia has a great new blank tape and we want you to start using it.

That's why we're offering a freebie. Until the end of April, we will give you, absolutely free, one of Columbia's new **FAIL-SAFE** 40-minute blank cassettes when you buy two Columbia blank cassettes of any length.

Just tear off the perforated "NOTICE" paragraph from two Columbia blank cassette labels, write your name and address on the backs, and send them to us. The mailman does all the work.



(One Freebie to a customer!)

COLUMBIA
Blank Recording Tape



Columbia Magnetics, Dept. 51/09, CBS, Inc., 51 West 52nd Street, New York, N.Y. 10019

We're running this ad in just about every important national magazine that reaches the big blank tape buyers, to tell them about our can't-miss FREEBIE TIME special introductory offer.

They buy two blank Columbia cassettes in your store, and we send them a free C-40. All you do is collect the cash. We do all the work.

Better stock up! You're going to be mobbed with freebie-hunters.

Magtape Pact —Electrohome

NEW YORK — Electrohome Ltd., a major Canadian manufacturer of television and stereo products has become the second Canadian licensee of the RCA SelectaVision MagTape system.

The agreement was signed between John Pollock, president of Electrohome, and John Houlding, president, RCA Limited of Canada.

Electrohome plans on having the first sets available to the Canadian consumer by May of next year. The system is expected to go on sale in this country by the end of this year. Electrohome will also be offering modified versions for industrial and educational use.

Electrohome now joins Westinghouse of Canada, Bell & Howell and Magnavox as a manufacturer of the 3/4 inch playback and record system.

U.K. Tape Assn Eyes Player Data

LONDON—The British Tape Industry Association's next priority is to compile a set of tape hardware production and sales figures for the U.K. BTIA chairman Philip Ashworth told the association's annual meeting.

Ashworth told the gathering, attended by 27 BTIA members, that the recent publication of the association's first set of software statistics—the first official record to be kept of the production and sales of cassettes and cartridges in this

country—had been welcomed by every sector of the tape industry.

However, the production of hardware figures was a more difficult task. Because of the problems caused by the fragmented nature of the hardware market and the difficulty of keeping track of the amount of equipment being imported, it will be necessary for the association to have the co-operation of the Department and Trade and Industry and Customs and Excise help compile the statistics.

Also to help overcome the problems of imported equipment, Ashworth said the BTIA would be seeking help from IREDA—the Japanese importers association.

Ashworth said that the association was anxious to expand its membership and that a special membership sub-committee, comprising himself, Ioan Allen from Dolby Laboratories and Ron Bishop of Metrosound, had been formed.

RECORDING TAPE RIOT!

FACTORY FRESH: CHOICE OF SCOTCH #150 OR #203, 1800 FOOT 1-MIL POLYESTER, 7" REELS; OR AMPEX #611, 1200 FT., 7" ACETATE

Quantity	1-11	12	48
#150	1.05	1.87	1.75
#203	2.05	2.55	2.45
#611	1.68	1.50	1.39

"SCOTCH" BRAND CASSETTES

SC-30	1.10	1.05	1.01
SC-30 High Energy	1.43	1.59	1.32
SC-90	1.30	1.26	1.18
SC-90 High Energy	1.58	1.58	1.40
SC-90	1.94	1.90	1.70
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.29

"Cartron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)

C-30	.52	.48	.45
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German Film Cassette Plan

By WALTER MALLIN

WEST BERLIN—Ullstein AV's video publishing is producing a series of cassetted Super 8 sound films under the title "Medicolloc." Next target will be Germany's dentists and, eventually, Ullstein will enter the mass consumer market.

The Medicolloc scheme is offered to doctors who subscribe \$300 annually for a series of 48 rented films. Each of the two audio-visual cassettes received by the doctor every two weeks provides 52 minutes of editorial content and eight minutes of commercials.

Subject matter embraces the latest scientific and medical developments and techniques and the series is edited by a team of medical scientists and specialists under Professor Dr. Ernst Fromm.

The hardware is sold principally by Foto-Quelle, one of West Germany's leading mail order houses. The projector, which costs between \$350 and \$500, is being manufactured by Bosch.

Ullstein, a subsidiary of the giant Axel Springer group, has already invested \$10 million in the project. The software is financed primarily by pharmaceutical advertising and the cost per minute for commercials is \$1,800. Program life is set at five years, and the durability of each cassette is estimated at between 12 and 18 months. This means that advertisers will get a guarantee of a minimum of one year's circulation. Ullstein AV claims already to have sold a considerable amount of space and, if a quarter of Germany's 40,000 medical practitioners subscribe, gross revenue would amount to \$3 million annually.

The "Denticolloc" series, edited by Professor Dr. Karl Eichner, heading a scientific advisory board of 10 dental doctors, is in preparation. The annual subscription covers 12 program hours embracing 60 different subjects from all fields of dentistry.

Another production plan in the pipeline is for a series of medical programs called "Medicovital" covering a wide range of subjects from prophylactic techniques, physical education and diabetes. The cassettes will be distributed by the Hamburg publication "Vital."

Ullstein's entertainment and education program includes a 13-installment series "Space 2000" edited by Professor Heinz Haber, a 13-installment series of mathematics, "The Mathematical Cabinet," four thriller programs, a series on sports and hobbies and a series for children of seven fairy tales.

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Pioneer Shows 4 'Q' Systems

CARLSTADT, N.J.—Prospects of more discrete disk product mean that hardware must be adaptable to both discrete and matrix. U.S. Pioneer Electronics here is plugging its top of the line QX-8000A 4-channel receiver (\$550 list) as a unit that will avoid any discrete vs. matrix obsolescence. The QA-800A 4-channel amplifier is designed in the same manner. Other Pioneer items were reviewed previously (Billboard, Jan. 20).

Also included in the QX-8000A is a 3dB capture ratio, and more than 40 dB of IHF selectivity. The IF section with its hybrid integrated circuits and ceramic filters prevent detuning.

U.S. Pioneer officials also point out that as a tuning aid, the unit's front panel is equipped with easy to read signal strength and center tuning meters, permitting precise and easy tuning of all stations. They add that image rejection is more than 50 dB, and spurious rejection more than 80 dB, both measured at 98 MHz, while IF rejection is more than 85 dB at 90 MHz. AM suppression is 50 db.

The QX-8000A, for optimum stereo separation, uses a time-switching MPX circuit. There is

a preamp that has a two-stage, direct coupled, negative feedback equalizer. The control amplifier features long-life silicon transistors in its negative feedback circuit.

Pioneer officials state that the unit's power amp uses a quasi-complementary single-ended, push-pull output circuit which supplies high-power output with minimum distortion. Frequency response of the preamp section ranges from 10Hz plus-minus 3dB, while the frequency response of the power amp is from a low 5Hz to 100,000 Hz, plus-minus 3dB.

The power amp section supplies a continuous power output at 1 kHz, with all four channels driven,

using 8 ohm speakers of 22 watts per channel. With continuous power output, both harmonic and intermodulation distortion are less than 1 percent. The IHF power bandwidth, with four channel driven ranges from 15 Hz to 100 Hz across 8 ohms, with harmonic distortion less than 1 percent.

There is a variety of inputs and outputs on the QX-8000A, including two pairs of phono, auxiliary and tape monitor, and two headphone jacks. A switch on the unit permits separation or coupling of the preamp and the power amp. This added flexibility allows subsequent upgrading into a multi-amp system.

U.S. Pioneer to Spur Marketing

• Continued from page 77

what may be termed hi-fi systems in operation.

The U.S. Pioneer executive said that the dollar figure of this market was about \$385 million, and declared that given the proper approach the figure could be tripled within the next three years.

"What must be done," said Mitchell, "is educate Americans to what hi-fi really is, and how it differs from other systems."

He added, "Manufacturers too, should not compete with each other merely for the sake of competing, but should cooperate wherever possible and feasible."

Mitchell disclosed that U.S. Pioneer had already taken steps toward educating the consumer by going beyond merely selling a piece of equipment, to trying to communicate the hi-fi message to that as yet untapped segment of the population.

"As a result," he said, "we see a significant period of growth ahead for the company and its 800 dealers strung out across the country."

Stressing that he had not over-estimated the growth potential of the hi-fi market, Mitchell said that his company had realized a sales increase on hi-fi equipment of 250 percent over the past year. "This," he added, "was due in part to the increase in consumer interest stimulated by better styling concepts, new features, better product reliability and greatly improved performance."

Meanwhile, Pioneer Electronic Corp., parent company of U.S. Pioneer will construct a \$3 million speaker plant in Poland.

According to Yozo Ishizuka, Pioneer's president, the agreement between Pioneer and the Unitara Public Corp. of Poland, marks the first time that a speaker plant will be exported from Japan to either a free world or Communist bloc nation.

The Pioneer/Unitara contract calls for a speaker assembly line and production capabilities for manufacturing speaker unit items such as frames, yokes and cone paper. Under the agreement Pioneer is also obligated to furnish technical assistance during the initial installation and production period.

The Poland plant is expected to be operational within two years, and is expected to boost Poland's production of speaker units from three to seven million annually.

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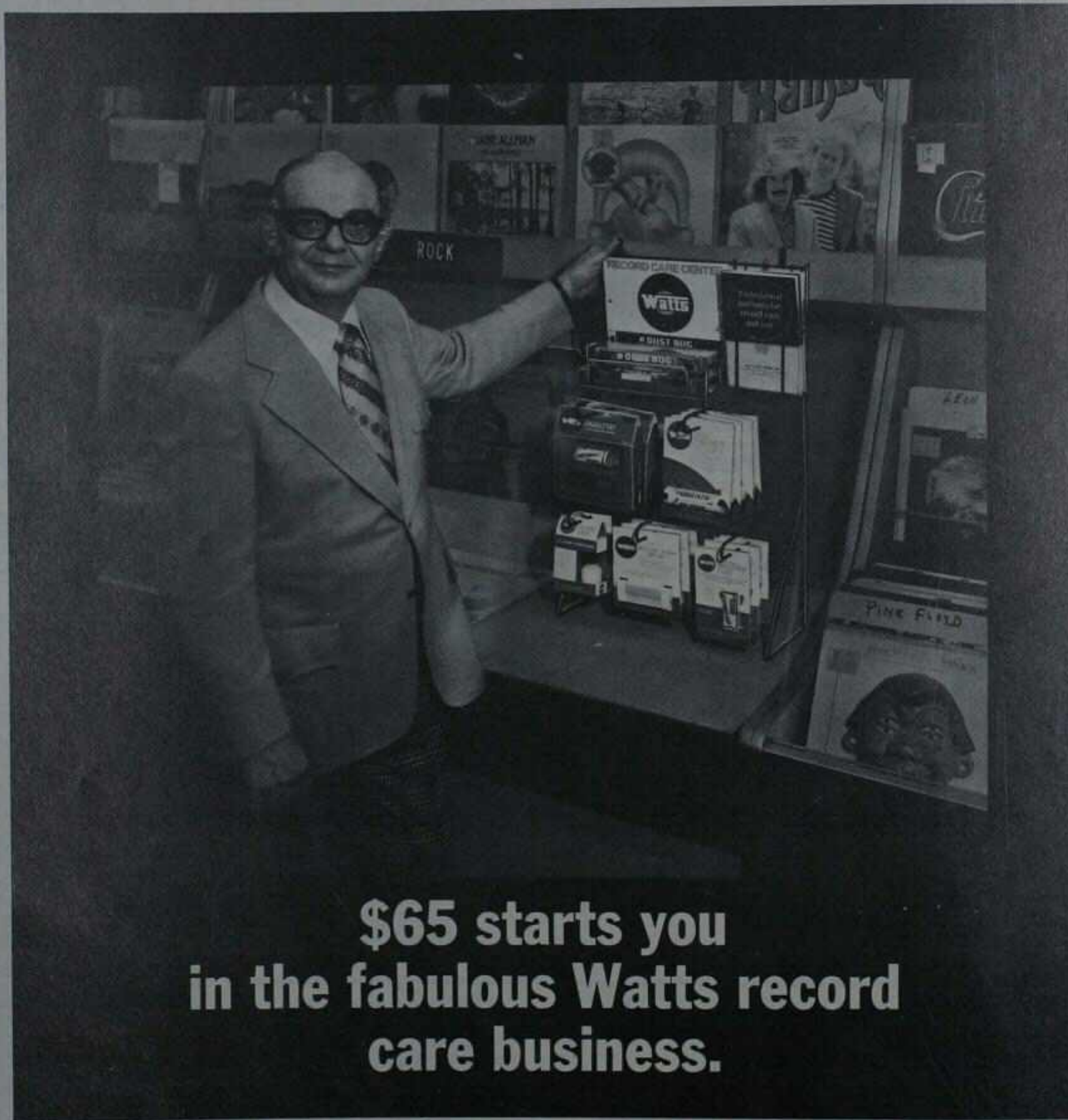
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U.K. Producer Eyes Use of TVC

LONDON—A young film producer has formed his own video and film production company spe-

cifically to supply TV cartridge promotional material to the record industry. He is 25-year-old

Paul Noble, whose new firm, Linus Films, will produce for any TV system format.

Noble believes that there is enormous potential in using audiovisual aids to promote acts and while he has yet to make any direct approaches to record companies, maintains that indirectly, several firms have shown interest in his project.

Although his company can offer film facilities, Noble plans to use videotape almost exclusively because it is far cheaper and easier to work with than film—a factor which he feels will make record companies, managers and groups think about the possibilities of audiovisual promotions far more seriously.

For example, he said Linus can produce a three to five-minute color videotape for around \$660 instead of between \$1,000 and \$1,440 which would be the cost of making the same clip with conventional film.

Noble is also hoping that he can persuade record companies to use Linus to make longer 'in-concert' type videotapes of acts which could be offered to television networks as a complete program.

'Status Symbol'

• Continued from page 87

He continued, "There are good profit margins in both the software and the hardware in addition to the satisfaction gained by the retailer in building this new entertainment, communication and educational medium."

Other speakers included, William Leahy, divisional vice president-merchandising manager, John Wanamaker Stores; Beardsley Graham, executive vice president, Videorecord Corp. of America; Robert J. Nissen Sr., Telecommunications Associate, Hubert Wilke Inc.; Delmar Brinkley, Jr., project manager, Training Dept., Coca-Cola; and Ken Winslow, managing editor, VidNews.

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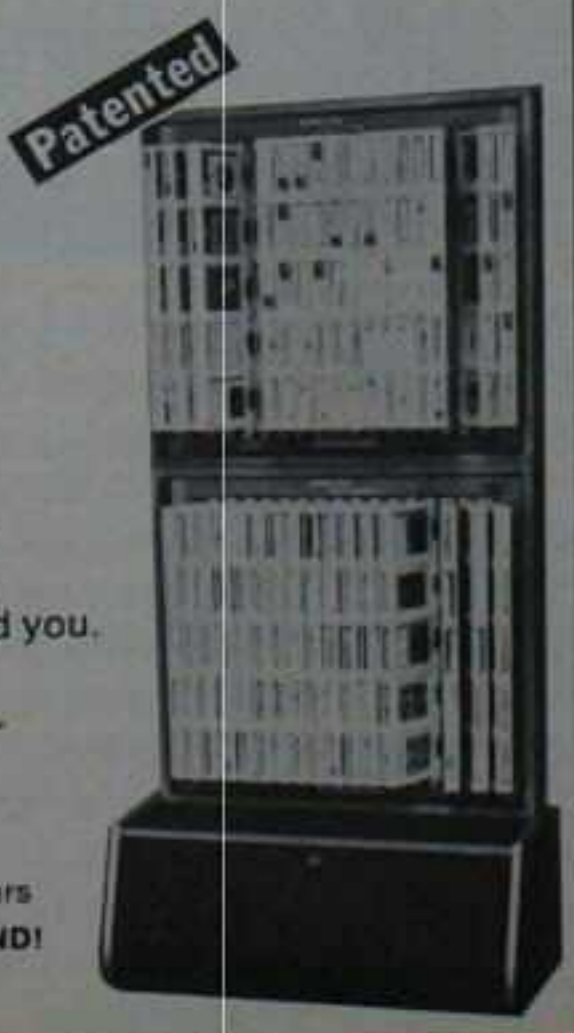
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Rep Rap

By EARL PAIGE &

ANNE DUSTON

Sales Associates, Box 362, Elm Grove, Wis. 53122, is looking for a line of car stereo equipment for sales in the camper and recreational vehicle area, according to Karl J. Schloer, president. . . . J. L. Levenberg & Associates, 600 S. Michigan, Chicago, has a father-son act now that Larry Cambridge, Jr. has joined the 47-year-old rep firm and will travel in the same territory as his father headquarters out of Frankfort, Ind. Levenberg & Associates, according to Larry Kaufman, has recently added more space at the main office where three experienced rep people are available full-time. Jerry Levenberg, Kaufman, Charles Schaf and Nick White, along with the Cambridges, cover Indiana, Ky., Ill., Southern Wis., Mo. and Kan. For the most part, the men live in the territory they cover. Main line in electronics consumer is Stereo-sonic, the new brand by Arthur Fulmer Co., Memphis. Levenberg also reps Reberk Co. (antennas) and Seymour of Sycamore (automotive paints). . . . The trend to home entertainment equipment manufacturers diversifying into both home and auto doesn't always imply separate rep organizations, according to Don Neben, Neben-Epstein Associates, Indianapolis. Neben-Epstein reps both Medallian and Micoton for the Kansas City based manufacturer. Neben said it's true that automotive and home equipment are often two different worlds. "It works out for us though because while we have a lot of geography to cover, we don't have a tremendous number of accounts, though most are large volume

users." Neben-Epstein moved recently into larger quarters at 9340 Hague Road, Indianapolis 46256 (317) 849-7030 and just added Hy Schultz to the firm. Norman Epstein is the other associate. The firm covers Ind. and Ky. and also reps the Carter-Craft line of do-it-yourself parts. . . . Hiram A. Prince, president, Fideliton, Inc., announced the appointment of two rep firms to handle the line: Maryland Electronics Marketing, Columbia, Md. for Md., southern N.J. and eastern Pa., and J. W. Lehner Co., Columbus, O. for Western Pa., O. and W. Va. . . . Prices are going up March 1st, as a result of devaluation, at Elkes-Andersen & Associates, Chicago, reps of the Afco Electronics line. "The price increase has not yet been determined," Sam Elkes, president, said. His five man sales staff covers chain stores, mass merchandisers, catalogue houses, and electronic distributors in Ill., Ind., Wis. and St. Louis. His secretary Paula Stowey has found a way to get her mind off the dollar crisis—she is taking belly dancing lessons. . . . The Helmes Hall of Fame Building was bought by J & H Western Corporation, Los Angeles. The 15,000 sq. ft. indoor/outdoor auditorium, the site for many years of Olympic and other athletic awards, now serves as showroom and offices for the firm. Bob VanGrove, president, said. The company serves the California, Arizona and Nevada electronics markets, and represents Milda, Automatic Radio, Dyn Electronics, Unisonic, Spark-O-Matic and Kustom Kreations.

BSR 'Q' Push With Receivers, Equalizer

CHICAGO—BSR USA, moving heavily into the 4-channel market, showed two 4-channel decoders, a "Quasi-Quad" 4-channel conversion system, and a frequency equalizer at the recent Consumer Electronics Show.

The decoder systems included a universal/SQ decoder, intended for operation with all 4-channel matrixes, and a similar decoder circuit coupled with a rear channel amplifier.

The decoder only, model SDW-Q features push button switches to select either SQ, EV, or other matrix configurations, and, according to BSR officials, will also enhance standard stereo recordings, or FM broadcasts by synthesizing a 4-channel effect.

The unit is designed to be connected to a receiver and rear channel amplifier, or a preamplifier and separate stereo power amplifiers, or a 4-channel amplifier. It is equipped with a master volume control front/rear balance control, and a tape monitor circuit to be used in systems employing a receiver where the decoder is connected through existing tape monitor facilities. The unit carries a suggested retail price of \$69.95.

Companion unit to the SDW-Q is the SD4A-Q which combines the matrix decoder and control circuitry with 20 watts RMS power amplifier. It is designed to connect to a stereo amplifier or receiver. It adds bass and treble and balance controls, as well as a headphone jack for the rear channels. Suggested retail price is \$149.95.

BSR's "Quasi-Quad" 4-channel conversion system is what officials of the company call a passive matrix enhancer packaged with two rear channel speakers.

Designed to be connected to the speaker terminals of any stereo system, the "Quasi-Quad" adaptor has controls to adjust matrix blend and rear speaker loudness, and to select four different sonic effects

to suit different kinds of music and personal taste.

The system will play any 4-channel matrix sound source, and also enhance normal stereo records, tapes and FM broadcasts by synthesizing a four-channel effect. It carries a price tag of \$59.95 for the complete system.

To give added thrust to its quadrasonic drive, BSR is offering, free of charge, an informative booklet with 20 questions and answers on four channel sound. The brochure covers basic definitions, and deals with confusing, but pertinent, subjects of converting stereo systems to 4 channel, as well as matrix vs discrete sound rear channel speaker and power requirements, quadrasonic tape formats, matrix compatibility, and enhancement of stereo sound sources.

Equalizer

Also new from BSR is its model FEW-1 multiband frequency equalizer. A complex tone control for connection to any stereo system, the equalizer incorporates five slide controls operating tone adjustment circuits in five frequency ranges. It is designed to alter sound to suit personal tastes, room acoustics, or audio component deficiencies.

Suggested uses for this \$99.95 unit include rebalancing prerecorded tapes and records to emphasize or play down a particular vocalist or instrument, filtering out unwanted noise from tape hiss, record scratches, rumble or static; "remaking" old 78 rpm records and antique radio tapes, and producing sound effects for home movies. The unit is also available in kit form at \$79.95.

Rounding out the BSR line of new products is a deluxe 8-track stereo player, which is a stepped-up version of the firm's TD8S 8-track player which featured a straight line stepping-cam head mounting.

MARCH 3, 1973, BILLBOARD

Innovations Spark Player, Tape Sales

TUCSON—Innovations in audio hardware and software highlighted two of the major sessions at the third annual International Tape Association seminar. Speakers hit topics ranging from how to choose equipment to complicated technical innovations. Fred Dellar of Super-scope, during the hardware session, pointed out the consumer should know his needs before purchasing a tape unit of any kind, adding that cosmetics and acoustics of the room where the equipment is to be placed is just as important as knowing typical specifications. "Determine what you want and need and how much you have to spend," he said, "then determine your specifications."

Bill Cawfield of TEAC pointed out that in recent years improvements in software and hardware through noise reduction systems and better oxide formulations have helped make the cassette an audio-ophile medium. "In all formats of tape hardware," he said, "improvements have been made and are being made with the advent of 4-channel, the ways in which music can be produced are limited only by the imagination."

Lear Jet Stereo president Ed Campbell talked about tape as an educational instrument, particularly in the automobile. "You can educate yourself anywhere, any-

time," Campbell said. "So far the 8-track cartridge is superior to the cassette for music, but the 8-track has stepped aside to make room for the cassette in education, particularly in the car because primarily of its ability to reverse. The 8-track people have been devoting their time to perfecting their system for what it's designed for, which is music. But one of the greatest growth areas in our industry has been the home recorder unit in 8-track and cassette. And many educational tapes are available in all configurations." Campbell predicted the day when a complete center would be available in any car including phone, 8-track and cassette systems.

Vinay Khanna of TKM Corp. spoke out about compressed speech, a new method of learning more quickly through audio.

In the seminar on audio software, John Jackson of BASF discussed the makeup of the cassette, talked about ITA specifications for outside dimensions, and added that it is important to specify these dimensions so that the cassette will be compatible with all existing hardware equipment.

Bob Dunn of Certron Corp. talked about the future of the blank cassette. "The impact will be as great as TV. We are almost a billion-dollar industry now," Dunn

said. He also pointed out that the physical advantages of the cassette have helped it grow, citing noise-reduction systems, better oxides and the size of the unit and convenience.

Frank Day of American Sound Corp. explained how tape is made and talked about the responsibilities of the duplicator. He also added, "Each cassette made should meet the Norelco standard, side one should be longer than side two and if you are going to duplicate cassettes in the thousands you should use high-speed duplicators."

Harold Lustig of National Recording Studios pointed out that 1973 will be the biggest year yet for business use of cassettes, while Dan Hussey of GRT Corp. added simply that "professional duplication is damned important."

Olympic's Console Push

CHICAGO—Olympic International Ltd., of New York, unveiled three new stereo consoles and two compact music systems during the recent winter shows held here. The firm also established something of a precedent by maintaining its exhibit for two days after the official closing of the Consumer Electronics Show.

Top of the Olympic line were Models T30601 and T30602 both listing for \$269.95 and finished in dark oak veneers with green velvet grill cloth. The other models were T29601 and T29602.

All the consoles featured AM/FM stereo radios, BSR full size record changers, and built-in 8-track tape players. The Model T29601 was finished in walnut veneer with red velvet grill cloth. It featured 40 watts of instant peak power, and an 8-speaker duocone audio system. Its counterpart with 100 watts of IPP was the model T30601. Models T29601 and T29602 both carried list prices of \$249.95.

Also in consoles was Olympic's Model T29405, a 40 inch wide solid state stereo unit with the same complement of electronics as its other counterparts. This unit delivered up to 40 watts of instant peak power, and listed at \$229.95.

Olympic's solid state compact line featured the model TG3004, a total music system with 100 watts of IPP. It incorporated an AM/FM/FM stereo receiver, deluxe Garrard record changer, built-in 8-track tape player, and an eight speaker air suspension audio system in two enclosures with horn dispersion and multisonic woofers. It lists at \$199.95.

The firm's model TG8260 also delivered 100 watts IPP, from top mounted deluxe Garrard record changer, front-mounted AM/FM stereo radio and 8-track tape player. It listed at \$259.95. Olympic's model CT842 was similar to TG8260, except that it is being marketed without the record changer. The list price on this unit was \$179.95.

12 New Sanyo Units

COMPTON, Calif.—A stereo phonograph that allows the listener to singalong with records being played, was among a dozen new items introduced by Sanyo Electric at the Winter Consumer Electronics Show. Other items in the new line include several quadrasonic tape decks, and a number of 8-track automotive tape players.

The new product line which boosts the Sanyo consumer electronics catalog to 112 items includes the SPT 110, a stereo phonograph with a \$49.95 list price that allows listeners to singalong with records being played by utilizing a microphone provided with the system.

Sanyo's GXT 4880 is a top of the line 4-channel stereo system, it features a quadrasonic system, with AF/FM receiver, record changer, 8-track deck and four speakers and lists for \$369. The deck is designed for 2-channel recording and can be used for either two or 4-channel playback.

According to Sanyo officials the system incorporates a Sanyo precision cueing system that makes it easy to start and stop the tape motion for recording particular selections from broadcasts, or from records without the necessity of removing or inserting the tape cartridge as each selection is recorded. The system utilizes a matrix de-

coder circuit which produces quadrasonic sound from either 2 or 4-channel sources.

Next on the list is the RD 8200, an 8-track component deck designed for playback of both 2 and 4-channel tapes. The unit, carrying a \$139 price tag, has a 2/4 channel head and four preamplifiers. An automatic sensing system determines the correct playback circuitry depending on whether a 2 or 4-channel cartridge is inserted.

Sanyo rounds out its 4-channel line with the RD 8010, a 4-channel 8-track deck designed as a promotional unit and carrying a list price of \$59.95.

Sanyo's automotive 8-track systems start with the top-of-the-line CFT 688. This is a do-it-yourself unit complete with installation parts and a stereo adapter that converts the unit into a home system. The CFT 688 lists for \$79.95.

Also designed for the do-it-yourself is the CFT 618. This system priced at \$59.95 includes the firm's model FT 818 8-track stereo tape deck and speakers.

The visitor to Sanyo's booth at the Winter CES will also see the firm's FT 867, an 8-track in-dash stereo tape player with AM/FM radio. The unit with a \$149 price tag fits into the same area which normally accommodates a regular car radio.

(Continued on page 94)

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Jukebox programming

Programmer Skill Tied to Play Price; New Pricing Pace Slow Poll Shows

CHICAGO—Programming is a vital element in changing from dime/three for a quarter to two for a quarter play pricing, according to returned questionnaires from a nationwide survey of programmers. The poll also revealed that the transition to the higher price is going slowly—the percents of routes at two for a quarter pricing averaged 42.1.

The poll, to determine topics for Billboard's jukebox programming conference, asked for a response on the topic relating programming to the price hike: 37 percent rated this excellent; another 37 percent rated it good. A topic "How programming can help in the changeover" also received a very high rating: 34 percent excellent; 40 percent good.

The low figures for changeover were held down by the mode, most popular percent reported, which was zero; 26 percent of the questionnaires reported no changeover. The median percent was 25. Over 52 percent reported a changeover percentage below 25 percent; only 24 percent reported a changeover above 80 percent.

Answering the specific question: percent of your route now two for a quarter, one respondent wrote: "None, had enough trouble going to three for a quarter." The low changeover rate is no surprise to Music Operators of America, now contesting a proposed cost of living hike in the copyright revision bill. MOA officials claim the national percentage of two for a quarter pricing is not as high as often believed.

Indications from the survey are that programming must be upgraded if the changeover is to gain momentum.

Programs Key To 2-25c Price

By EARL PAIGE

NEWTON HIGHLANDS, Mass.—One reason programming is tied in importantly with the change from three to two for a quarter pricing is that the whole demographic structure of a location hinges on a successful changeover, according to Vincent DeMattia, Sagittarius Vending, Inc., here. DeMattia, who believes programming can be the difference between mediocre and good stops, believes locations must be studied carefully if the higher play price switch is to be effective.

In a phone conversation from here prior to his flight to Chicago to attend the planning meeting for Billboard's programming conference, DeMattia offered an example. "We had two stops essentially alike with new jukeboxes in each. They were both submarine sandwich shops. One was on two for a

quarter and the other on three for a quarter, one play for a dime. The dime/three for a quarter stop did as well. We have to conclude that the other stop would have done better at the dime/three for a quarter price.

The demographics here, DeMattia points out, were highlighted by the fact that many customers stayed only a short time for carry out orders. "They had only time for one song in a lot of cases," which he feels accounted for the dime spot's good showing.

Sagittarius does have many stops at two for a quarter. He feels the higher price works well in a nice lounge. One among many programming factors he stresses is to flag the new releases for two weeks (new now and a week ago). His every week serviced stops are 80

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S.C. Jukebox Tax \$1 Mil

By LAMAR GUNTER

COLUMBIA, S.C. — Operators of music and amusement machines in South Carolina paid \$1,004,135 to the state in fiscal year 1972 for license fees alone.

A.L. Witt of Greenville, S.C.,

board chairman of the South Carolina Coin Operators Association reported this to the association at its business meeting during the group's recent annual convention in the Town House Motor Inn.

The \$1 million total did not include any sales taxes, income taxes, property taxes or other taxes paid to state, local and federal governments.

The total represented licenses for each of 21,932 machines, at fees ranging from \$10 to \$112.50 for each machine.

Witt said that 204 different persons bought 10 or more licenses and that the list of names which had been obtained from the tax commission represented many prospects for membership in the association. He said 679 persons bought six to nine licenses each and 595 persons bought five or fewer licenses.

Programmer's Potpourri

UA, Virgo Add To Oldie List

UNITED ARTISTS: Bobby Hendricks, "Itchy Twitchy Feeling/Psycho" 142; Baby Washington, "That's How Heartaches Are Made/Leave Me Alone" 143; Tune Rockers/Busters, "The Green Mosquito/Bust Out" 145; Shirley Bassey, "Diamonds Are Forever/This Is My Life" 146; Bobbi Martin, "For the Love of Him/I Think of You" 148; Amos Milburn, "Bewildered/Chicken Shack Boogie" 149; Five Keys, "The Glory of Love/My Saddest Hour" 150; Gene & Eunice, "This Is My Story/Ko Ko Mo" 151; Thurston Harris, "Little Bitty Pretty One/Over & Over" 152; Shirley Bassey, "Goldfinger/How Can You Tell?" 144; War, "Cisco Kid/Beatles in the Bog" 163-W; Canned Heat, "Rock and Roll Music/Lookin' for My Rainbow" 167-W; Ferrante/Teicher, "American Pie/Oh to Be Young Again" 168-W; Doc/Merle Watson, "If I Needed You/Bonaparte's Retreat" 169-W; VIRGO: Meters, "Cissy Strut/Sophisticated Cissy" 6005; Ravens, "Green Eyes/I'll Always Be in Love With You" 6006; Bobby Freeman, "Do You Wanna Dance?/Betty Lou Got a New Pair of Shoes" 6007; Four Tunes, "Marie/I Understand" 6009; Cadillacs, "Speedoo/The Girl" 6011;

NOTRE DAME MOA DETAILS

NOTRE DAME, Ind. — Music Operators of America (MOA) has reserved a block of rooms at the Morris Inn here for its seminar Apr. 13-14 at Notre Dame. Reservations are to be made directly with the Inn (\$12 single/\$17 double) at Notre Dame, Ind. 46556. Registration for the seminar is \$70 and a check for that amount must be mailed to Notre Dame Center for Continuing Education Box W, Notre Dame, Ind. 46556. Attendance is limited to 75 persons and if no more than 40 sign the seminar will be called off. The fee covers lunch on Friday and Saturday, a banquet Friday night and all materials.

DIST. POLL

Programs Key Philadelphia Jukebox Rise

By MAURIE H. ORODENKER

PHILADELPHIA — Urban renewal has wiped out hundreds of choice jukebox stops in the inner city here but distributors report a business upswing recently because of new locations being serviced. Several in a survey cited alert programming as helpful. The city is also a hotbed of jukebox album programming, providing even more

good music, especially for jazz stops.

"While sales of all types of vending machines increased significantly in the last half of 1972, sales outlook for the music machine for the year ahead indicates it will be a good year," said Marvin Stein, president of Eastern Music Corp., Seeburg distributors.

Explaining his high degree of sales optimism in the months ahead for 1973, Elliott Rosen, vice president of David Rosen, Inc., Wurlitzer distributors points out that the jukebox industry has "broadened its base" and operators on the alert and in tune with the times are finding brand new location opportunities springing up all over town and in the suburbs.

"Many tavern owners," said Rosen, "were forced to move out of the city, but many have also relocated—some in the suburbs—and they've installed updated jukeboxes with 100-watt amplifiers that can provide enough sound to fill a high school auditorium."

While jukeboxes may have been a depression-born industry and for a long time characterized as "nickelodeans," local distributors point out that the play is heavier on the coinage output and instead of nickels, the operators are now getting "25 cents for two tunes or 12 plays for \$1."

Also helping the jukebox play in this area is the fact that this Delaware Valley market is in the forefront as a music market. "Jazz for instance, is staging a comeback

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JUKEBOX businessmen elected the above as officers in the Ore. Amusement & Music Operators Assn. recently. From left: Lee Applegate, St. Helens; Jim Lavia, Central Point (standing in for John Kelley, Milton-Freewater); Nels Cheney, Coos Bay; Red Boyer, Grants Pass; Whitey Schnoth, Hermiston; Bob Fallow (president), La Grande; Lon McKee, Portland; Roy Claypool, Albany; Don Anderson, Portland.

Jukebox Lease Plan Offers Fast Food Chains Music Control

By GRIER LOWRY

KANSAS CITY, Mo.—Restaurant chains and fast food businesses that want absolute control over the music they offer can be sold on leasing a jukebox, according to Tom Bengamini, B&G Amusement & Vending Co. here, which has boxes in the airport restaurant on a lease basis. Lease leads to a permanent arrangement. But uppermost, is good programming knowledge and follow through, he claims.

B&G covers four basic categories of music in Kansas City locations. First and foremost country, then soul and hard rock, next, what Bengamini calls middle of the road music in high-class cocktail lounges (easy listening) and, fourthly, conservative music which is played in several hotels and motels including the Holiday Inn at the old Municipal Airport. This is where the boxes are heavy with Glenn Miller, Bacharach, and kindred goods.

Bengamini calls country the "predominant driving force in music today." Who plays it? He says a female between 28 and 40. She may make her boy friend or husband dig up the coin but she initiates the idea. It's the reverse in rock-soul music where a male does most of the playing.

He doesn't note any radical change in the type of locations he is servicing today. "We still have the taverns, where all-day jukebox play is commonplace, and cocktail lounges with stepped-up late-afternoon and evening play. We have a few truck stops where play is sporadic and a few student unions with about the same situation.

"And student unions bring up a point—we're screening our new customers a bit more closely nowadays," he said.

"We've suffered from many types of growing pains but we've always run a taut ship. One thing we learned long ago was not to instantly grab every customer who asked us. Take student unions. Break-ins are a major problem with them just as they are in ghetto type locations.

"Sometimes" muses Bengamini, "I am tempted to put stickers on our boxes saying 'Pry Here,' or 'Call this number and we'll come over and open the box for you.' When they look for the money they bust the box wide open and the damage is unbelievable. We carefully assess break-in possibilities before we take a new location and if it runs very high we back out."

Bengamini appreciates the way the new, low-profile contemporary styled furniture box helps to merchandise the product. Good-looking furniture has been opening doors which were closed before. They also help eliminate commissions at some locations. A bit dolefully, Bengamini sees a trend back to the crazy-colored, flashing-light. This looks all right in malt shops he said, but is out of place in nice cocktail lounges frequented by MOR-oriented executives. They may like young things but not that young, said Bengamini.

Bengamini said Ray Price's "For the Good Times" was about the hottest item ever to hit B&G boxes. It was outnumbered only by early Eddy Arnold records such as "Make the World Go Away," which was just as good, musically, believes Bengamini but didn't enjoy the good distributor channels and airplay available today.

Freddie Hart, Loretta Lynn and Mel Tillis are some of the names Bengamini says have the most impact on jukebox play. Recent vintage Presley is also very good for his boxes. But some of the big names are missing in the new stuff coming out and he mentions one important one, Dean

Martin. He's found no Martin records in six months and the B&G boxes could use the life he used to add.

The Kansas City operator recalled, with some pain, the problems reaped with an improperly grooved recording of "Misty" put out by one company. But nowadays he says most of the records with grooving defects come almost entirely from the one-shot, independent labels. On occasion, even some of the majors produce records with labels the same on both sides of a record, once in awhile an off-center hole crops up, but seldom is grooving a problem, said Bengamini.

Long 45's are passed up by the company. Though he says he doesn't buy records according to playing time, Bengamini said when a record runs 4 minutes, more or less, he checks it off. He cites one big reason: If a customer at a location plays a wild-sounding hard-rock record for 4 minutes—some run 7 or 8 minutes—other patrons of the place could object.

No LP's

As a general rule, B&G refuses to set music boxes up with albums. Exceptions are leased boxes, where the customer insists on them, or in instances where location owners expressly request albums. Too often, Bengamini feels an album includes some of an artist's worst work, and patrons of locations are often in agony when all that bad material by a single artist is played. "But the large 12-in. albums are a problem," admitted Bengamini. "Many times we have location people give us a look of disbelief when we tell them Sinatra's 'Come Fly With Me' isn't available on 45 or a jukebox album."

(Next, Bengamini's theory on leasing, party rentals, dollar bill validation and general views.)

Chances are you know people who think their places are too classy for a coin-operated phonograph.

They think the flashing lights and rainbow colors would destroy the kind of atmosphere they've paid a decorator thousands to create.

We think they're right.

That's why we created the Rock-Ola 447 Console Deluxe.

Simply stated, it's beautiful furniture that makes music.

The 447 fits comfortably into the most sophisticated restaurant or club.

We chose Mediterranean styling for its compatibility with a wide range of decors.

The lines are fine and clean to complement

contemporary rooms yet the overall design is rich enough to fit gracefully in any traditional setting.

On the inside, Rock-Ola parts. The same maintenance-free reliability you're used to.

As for the outside, just look at it.

Better still, show it to someone who swore he'd never have a jukebox in the joint.

Show this to people
who swore they'd never have
a jukebox in the joint.



ROCK-OLA
THE SOUND ONE



What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

CHATTANOOGA, EL



Lloyd Smalley
Chattanooga Coin Machine Co.

New purchases: "Sing," Carpenters, A&M 1413; "The Night the Lights Went Out in Georgia," Vicki Lawrence, Bell 303; "Killing Me Softly With His Song," "Keep on Singing," Austin Roberts, Chelsea 0150; "Dream We Home," Mac Davis, Columbia 45773. Meter spinner: "Cook With Me," Judy Collins, Elektra 45831.

EMPORIA, KAN.: POP



Harlan Wingrave, owner
Debbie De Weese
Emporia Music Service

New purchases: "Palace Guard," Rick Nelson, RCA 40001; "I'm Just a Singer (in a Rock & Roll Band)," "Aubrey," Bread, Elektra 45832; "Rosalia," Sam Healy, Capitol 3510; "One Less Set of Footsteps," Jim Croce, ABC 11346; "Waster of Eyes," Aretha Franklin, Atlantic 2041; "Stir It Up," Johnny Nash, Epic 10949.

FARGO, N.D.: COUNTRY



Gerold Staska
United Music Co.

New purchases: "A Shoulder to Cry On," Charley Pride, RCA 0884; "Dueling Banjos," "Til I Get It Right," "Blue Train," Meter spinner: "The Lord Knows I'm Drinking," "Hello We're Lonely," "Old Dogs, Children & Watermelon Wine."

GREENVILLE, S.C.: SOUL

Peggy Bable
Collins Music Co.

New purchases: "It Ain't Always What You Do," Soul Children, Stax 0154; "I May Not Be What You Want," Mel & Tim, Stax 0154; "Give Me Your Love," Barbara Mason, Bad-dah 331; "Woman Stealer," Joe Jackson, Dial 1020. Reorder: "Killing Me Softly With His Song."

HUTCHINSON, KAN.: HIGH SCHOOL AGE

Alfred Bishop
Hutchinson Vending Co.

Meter spinners: "Killing Me Softly With His Song," "Love Train," "Daddy's Home," "Also Sprach Zarathustra (2001)," "Don't Cross the River," America, WB 7670; "Last Song," "Stir It Up," Johnny Nash, Epic 10949.

JACKSON, MISS.: HIGH SCHOOL AGE



Marilyn Burkart
Dixie Vending Co.

New purchases: "One Less Pair of Footsteps," Jim Croce, ABC 11346. Meter spinners: "The Cover of Rolling Stone," "Killing Me Softly With His Song," "I'm Just a Singer (in a Rock & Roll Band)."

JACKSON, MISS.: SOUL

Marilyn Burkart
Dixie Vending Co.

Recent purchases: "Do You Still Feel the Same Way," Tommie Young, Soul Power 112; "Love Train," "Daddy's Home," Cover: "I May Not Be What You Want," Mel & Tim, Stax 0154. Meter spinners: "Harry Hippie," "Trouble Man," "Supplication," Oldies: "Papa Was a Rolling Stone," Temptations; "Mr. and Mrs. Jones," Billy Paul.

MISSOULA, MONT.: COUNTRY



Eva Shelhamer
Montana Music Rentals

New programming: "Neon Rose," "Pass Me By," "Good Things," Meter spinners: "She's Got to Be a Saint," "She Needs Someone to Hold Her," "Do You Know What It's Like to Be Lonesome," Oldies: "Woman, Sensuous Woman," Don Gibson; "Missing You," Jim Reeves.

MISSOULA, MONT.: EL

Eva Shelhamer

Meter spinners: "Don't Expect Me to Be Your Friend," "Last Song," "Killing Me Softly With His Song," "Separate Ways."

NORTH BEND, NEB.: CAMPUS

Lois Regibald
Kort Amusement

New purchases: "One Less Set of Footsteps," Jim Croce, ABC 11346; "Aubrey," Bread, Elektra 45832; "Don't Cross the River," America, WB 7670; "Neither One of Us (Wants to Say Goodbye)," Gladys Knight & Pips, Soul 35098. Meter spinner: "Killing Me Softly With His Song."

Programs Key to 2-25c Price

Continued from page 92

percent of the route. He changes three or four records per week. Oldies average 5 percent of the change. He said he would use more albums if it did not mean he had to change an entire tier—he uses LP's on only 30 percent of his boxes.

DeMattia is a believer in working closely with radio station programmers and exchanges programming data with WBZ-FM here. The route makeup is 10 percent soul, 25 percent adult lounge, 35 percent

Philadelphia Jukebox Rise

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here," added Rosen. "While the twang of country is still No. 1 in many parts of the country, jazz with the modern beat is still the most popular here. Spirituals and soft rock are also very popular. Operators programming their machines properly have a ready-made playing market."

"Good business" was also predicted by Mark Rodstein, vice

cafes, 20 percent campus and 10 percent high school age. His box size averages are 20 percent 200-sel., 60 percent 160-sel. and 10 percent 100-sel. and 10 percent furniture models.

"We give a great deal of thought and time to programming," he said. "I feel that some of the things we do, which other operators ignore, are responsible directly for each of our locations doing more than they are supposed to do (according to estimates of other operators who have passed up locations we now service)."

president of Banner Specialty Co., distributor of Rowe-AMI jukeboxes. While changing social patterns has had its effect on all facets of business and industry, the jukebox industry has become a "steady, staple business," Rodstein added.

Another positive business trend noted by Joseph Ash, vice president of Active Amusement Co., distributor of Rock-Ola machines, is the new furniture-style jukebox cabinet. As a result, he said, operators now find the jukebox for the first time highly acceptable in the more luxurious hotel lounges and supper clubs.

Eastern Music's Stein also stressed the increase of export trade-ins to Europe and Japan as still another factor in the high degree of optimism that is manifest at all the distributing houses here.

Tape Happenings

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will be developed by Zenith Radio Corporation in new facilities to be built in Northfield, Ill. The 450,000-sq.-ft. six-story Technical Center on 180 acres will allow the company to consolidate Chicago area engineering, research and purchasing activities and involves about 1,000 employees. . . . Tele-PromPTer Corporation and the Magnavox Company announced a cooperative agreement for the development of new equipment for providing premium programming over existing cable television systems. The equipment will permit cable television subscribers to select and pay for television programming on a per program basis, and can be integrated into either one-way or two-way networks. It also provides for computer-controlled record keeping and billing. Field trials will begin in late spring, 1973. . . . Arvin Systems, Inc., has developed a new magnetic video disk recorder, the Discassette, with a capability of record and playback of up to 300 pictures from a single Discassette cartridge, with five speed rates. The recorder is available for \$4,000, with cartridges listing at \$25. . . . Donald Horst-

korta, 55, video regional sales manager for Sony in California, died at his Brisbane home. Horst-korta joined Sony in 1966 after having worked for Ampex Corporation and the American Broadcasting Co. . . . Stereo speakers designed specifically for rear shelves of automobiles have been introduced by Acoustic Fiber Sound Systems, Inc. The Kar Krikets are held in place with plastic brackets and are covered in naughahyde, and feature the company's patented corrugated wall feature. . . . Synapse Communications Services, Inc., and the American Academy of Family Physicians will make available an audiovisual continuing education program to member physicians. The multimedia programs include a video cassette, workbook, models and self-tests in areas of family care including internal medicine, pediatrics, obstetrics and gynecology, psychiatry, emergency care, surgery and community medicine. The package, offered for \$25, will allow the physician to attain the minimum 150 hours of education the AAFP requires every three years for continued membership.

Sony Gains Writs Vs. Fair Trade Violators

NEW YORK—The Sony Corp. of America has gained a number of permanent and temporary court injunctions against several firms nationwide, accused of selling Sony products below the fair trade prices established.

Included in the list are County TV & Appliance of Stamford, Inc.; Dalmo of Arlington, Inc., Arlington, Va.; and Dalmo of

Tape/Audio/Video

Fla. Dealer Group Urged

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such as Deep Purple are reissuing new double sets, but one half of it is new tunes and the other half is their older stuff. You'll notice, too, that artists from a couple of years back, Chicago, Bob Dylan, Blood, Sweat and Tears haven't done as much lately; yet during their time they made excellent contributions to the industry. What's happened to them? Instead of strapping the market with new product, many of which are no good and will not sell, I'd say that they should put more time into the proper selection of records that would sell. Today it's not a question of how many will sell, it's will it sell?"

Once, according to Bernstein, the independent record dealer was known as the "backbone of the music industry." Today the situation has visibly altered. And he must struggle against "enormous odds" to keep ahead in competition with large chains, department stores and even grocery and drug stores.

"A lot of people still call us the backbone of the industry," Bernstein continued, "yet I find many people doing things contrary to helping us. We may have the same return privileges as the others (chains, department, grocery and drug stores) but we do not share in the same under the counter deals."

Bernstein explained that by "under the counter deals" he was referring to special advertising allowances and unfair price structure.

Mfr. Chains

What bothers him most is the apparent unfairness in pricing one set of figures for a one-store independent dealer (who pays the highest price), another set for three-store owners (slightly lower) and a third set for chain stores which pay the lowest price of all. "We're the ones who can ill afford the highest prices, yet we're stuck with it. This price structure is the biggest handicap to the small independent dealer and he will fail by the wayside unless he has some chance to compete with the large chains."

Manufacturers are opening up chains across the nation and Bernstein resents this. "When record stores have to go into competition with the manufacturer, it's bad. We're already competing with record clubs. Now we have to compete with the manufacturer through his retail outlets. It's as

if they were saying to us 'we're going to take over the entire thing from the manufacturing end to the retail end and we don't need or want you.' What's happening is that the independent dealer can no longer afford to compete."

Co-operative advertising is another point of contention for the independent dealer. "We don't see much of any co-operative advertisement Bernstein said bluntly. "And the ones who reap the benefits of the co-operative ads don't need it. The department store couldn't care less if it sold only a dozen records because it makes money from other merchandise. The ads for records only serve as an inducement to bring a customer into the store. Possibly, he'll buy a dress or toaster or something else which has no relation to the music industry. Why do record manufacturers let records go into stores which are not music-oriented? I'm not saying we should try to constrict the industry. It's got to grow. But, if it's going to grow on a cancerous basis, then the eventual blood transfusion will be too late. The philosophy of record company executives seems to be to stick their records anywhere; they don't realize it is detrimental. And the detriment is in returns. While the distributor may show heavy initial sales, the returns are astronomical.

"It's a vicious circle. We can't buy enough to secure the big discount because we don't have enough stores. You can't buy enough to secure the co-operative advertising because as far as they're concerned co-operative advertising doesn't pay unless you're a chain. So, you find yourselves without the two or three big benefits that other places get. And these benefited are not called the 'backbone of the industry.' It appears that record manufacturers are saying something they either don't believe in or else they're trying to break their own backs."

Bernstein contends the day of price has taken over from the day of service. "There is no such thing as service anymore; no one cares about it—even the customers aren't interested in the store owner's knowledge of music. Their only concern seems to be how much does it cost? How cheap can we buy it? The salesmanship of yesterday is gone. Today, store owners will hire clerks to make a sale—even to run their stores. When a customer picks up a certain type of record, a salesman, not a clerk, will think right away of another LP in that same category and will bring it out. You have a better chance for an impulse sale if you know your stock and make an effort."

Inducements

Bernstein indicated that record manufacturers should add an incentive plan for store owners. "They should offer inducements to us to help push their tapes and records. Say, after selling a certain amount we would get one or two copies free. This was a practice a long time ago and it made sense. When you take merchandise on consignment and you haven't paid for it, then why make an effort to push it—human nature works that way."

(Continued next week)

12 Sanyo Units

Continued from page 91

Available as an independent unit is the FT 888 car stereo adapter with a list price of \$39.

Sanyo will also be highlighting the Stereocast line of portable tape recorders which, according to officials of the company, makes it possible to use the same portable cassette or 8-track recorder as a high fidelity stereo music system in a car, as a stereo tape deck in the home, or as a portable high fidelity music system operating on batteries.

Sanyo's automotive 4-channel line of equipment will also be featured at the show.

MARCH 3, 1973, BILLBOARD

JUKEBOX MEETINGS

Feb. 26—Northwestern Music Assn., Imperial House Motel, Findlay, O.
Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach, Fla.
Apr. 13-14—MOA Notre Dame seminar, Notre Dame, Ind.
Sept. 21-23—111, Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Oct. 21-22—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
Nov. 9-11—MOA, Conrad Hilton, Chicago.

Industry Reacts Apprehensively to Devaluation

• *Continued from page 1*

more liberal and fair global trade, with lower tariffs all around. But he added that we cannot lower ours in the U.S. while Japan and European countries keep theirs high.

Treasury Secretary Shultz said that although the devaluation of the dollar "improves" the competitive position of American business and workers, the President needs legislative authority to permit him to do four things:

1. Lower tariffs or non-tariff barriers to trade (assuming our trading partners are willing to participate with us in the process).

2. Raise tariffs when this is needed to assure American exports fair access to foreign markets.

3. Provide safeguards against the disruption of "particular markets and production from rapid changes in foreign trade."

4. Protect the U.S. globally from large and persistent deficits.

Japan would logically be the prime target for selective surcharges (as U.S. producers of home entertainment electronic products would fervently agree), since it holds the biggest surplus, an estimated \$5.4 billion as against the U.S. deficit of over \$6 billion in the 1972 trade balance. Even so, the President did not slap on a 10 percent overall import charge as was done, in addition to dollar devaluation, during four months of 1971, because the current policy will be to avoid hostilities where possible and prevent actions that will isolate the U.S. or bring retaliatory and recriminating actions from other countries.

Hope for Remedies

It is hoped that the pressure of a threat of tough trade actions available to the President under new authority, coupled with international monetary and trade negotiations, will remedy some situations. Currently, for example, the Japanese could have been hit with import charges if they had maintained currency level. But they have permitted the yen to reach a re-evaluation of close to 16 percent, which will mean higher prices on their exports to the U.S., and lower prices on U.S. and other country's goods exported to the Japanese consumer, who will get more for his yen, now reportedly running as high as 308 per U.S. dollar, against the old rate of 257.

Even with monetary exchange rates improved, Treasury Secretary Shultz pointed out, U.S. exports are "too often shut out by a web of administrative barriers and controls" in world markets. Rep. Wilbur Mills (D., Ark.), chairman of the crucial House Ways and Means Committee, has suggested a fast 15 percent import charge to spur the international economic reform. Rep. Mills reportedly feels the surcharge is better than any general restrictive trade law. Also, he claims the President already has the authority to lay on the surcharge, as he did in 1971, to make foreign goods less attractive to consumers here, and so stem the outward flow of U.S. dollars.

At home, as it was pointed out during the Dec. 1971 monetary

crisis over this country's first trade deficit, devaluation of the dollar in relation to the gold standard is of no practical application to the man in the street. (The dollar has moved from traditional \$35 per ounce, to \$38 in 1971, and is now at \$42.20.)

Overall, imports will be dearer with higher price tags on such items as foreign cars, transistor radios, TV sets and tape recorders, although Commerce spokesmen point out that importers and dealers will absorb some of the 10 percent devaluation effect for competitive reasons, as in the 1971 devaluation and surcharge situation. Also, buyers of costly or quality imports in electronics or other import areas, are not deterred by higher prices, Commerce has found. (Billboard, Jan. 1, 1972.)

Administration spokesmen note that there will be no effect on prices of American-made products, and little on the American economy generally.

As far as the consumer electronics industries on the home front are concerned, any assist from a dollar devaluation or tougher trade laws to stem the import flow will be welcome. EIA reports that in 1972, total audio tape equipment imports came to approximately \$580 million, an increase of nearly 42 percent over the \$409 million in 1971 audio tape imports. At the same time, U.S. exports of audio tape equipment were reported to be only \$16.3 million in 1972, down by 3.4 percent from the \$16.9 million exported in 1971.

Japanese Prices Soar

TOKYO — Increased prices of consumer products and higher costs of services both in the U.S. and Japan will soon follow the 10 percent devaluation resulting in floating of the yen or a virtual upward revaluation of the Japanese currency for an eventual parity of 250 yen to U.S. \$1, according to an economic survey made last week by Billboard's news bureau in the Japanese capital.

Even prior to the floating of the yen and ever since the 308 yen to a dollar exchange rate that was established Dec. 18, 1971, Japanese prices, both domestic and export, have tended to increase, both on wholesale and retail price levels. And this trend will surely continue, until domestic inflation reaches a point when the prices of home country products become appreciably higher than the prices of imported goods.

In other words, rising inflation in the U.S. will sooner or later cancel out the comparatively steep devaluation of the dollar, and inflation in Japan will inevitably reduce the value of the yen. And, coupled with the inflation prevalent in member countries of the European Community, every unsuspecting consumer will be in the same boat insofar as retail prices of goods and costs of services are concerned.

An immediate effect of the dollar devaluation and yen flotation on the music/record/tape industry in Japan will be a savings of at least 10 percent in payment of

advance guarantees and minimum royalties already contracted for in dollars. However, it is assumed that upward adjustments will be made in the signing of new contracts involving music copyrights, mechanical licensing fees, and imports of related goods and services into Japan from the U.S. and other countries overseas.

Double Dilemma

On the other hand, Japanese music publishers, record music tape manufacturers/producers, and motion picture/TV film enterprises will face the double-barrelled dilemma of increased production costs and trying to export product at prices much higher than expected.

The Japanese producers of master recordings of sessions cut by visiting international artists and the Japanese music publishers had been planning to make 1973 the "Year of the Bull" in initiating exports to interested parties, especially in Europe, but it now appears that deals cannot be made until the yen is officially revalued again. And nobody seems to know when.

For the time being, Japanese trading houses handling exports of consumer products to the U.S., Canada and other countries are working on an arbitrary foreign currency exchange rate of up to 260 yen per U.S. dollar. On the Tokyo foreign exchange market Feb. 17 the dollar closed at 264 yen, a virtual upward revaluation of 16.66 percent.

Meanwhile, the conference shipping lines covering ocean cargo transportation out of Japan are imposing a 10 percent surcharge on freight rates.

Tapes Cautious

NEW YORK—The mood of the tape equipment and software market existing in the wake of President Nixon's decision to devalue the U.S. dollar, is one of cautious optimism.

As a result, comments and observations remain largely cautious with officials at Panasonic saying that the situation is being carefully watched; and that no changes in the company's price structure is planned at this time.

Hardware manufacturer Sansui Electronics, and software producer TDK Electronics had "no comment at this time," while Germany based BASF said, "the situation is under careful consideration."

Sony officials said they did not foresee the dollar devaluation having any adverse effect on Sony sales in this country, and pointed out that the new Sony plant being constructed at San Diego, Calif., should cushion any problems that may arise at some later point in time.

Software producers Maxell Corp. of America said that the company had sufficient inventory on hand to cushion, at least for a while, any problems that may arise. However, the firm recognized that there may be a re-evaluation of the situation at some later date.

Yetnikoff Speaks

NEW YORK—Walter R. Yetnikoff, president, CBS Records International, sees "no great convulsions within the music business"

as a result of the devalued dollar. The main point of his reasoning is that the market, "is not based on the importing and exporting of product."

Yetnikoff said that devalued dollar might "dampen" the foreign economies involved. He added, though, that "the major firms that own foreign subsidiaries will probably show an accounting profit within that market." Another possible effect, resulting from the devaluation, according to Yetnikoff, is that artists may receive an increased royalty payment from overseas sales.

Yetnikoff also noted the recent situation in certain South American countries where the dollar was devalued upwards of 150 percent. He stated that CBS International, while preferring to see the dollar remain stable, was able to maintain healthy operations within the respective markets. Stressing the fact, once again, that the industry does not deal on an import/export basis, Yetnikoff said that he "doubts that the devaluation will have any long-term effects of an adverse nature"—or, as he said, "it will all wash."

The dollar devaluation will have no material effect on the worldwide operations of the RCA Corp. is the official statement on the situation from the company in N.Y.

Electronic Optimism

CHICAGO—The devaluation of the dollar will definitely benefit the consumer electronic industry, representatives of manufacturers said in a spot survey.

While most companies feel it is too early to make a concrete evaluation, predictions include ultimate rises in cost on all levels of production and marketing, more quality control of Japanese products, and a more competitive marketplace with imported products. Also predicted were the establishment of manufacturing facilities by the Japanese in the United States and an increase in support industry facilities by American manufacturers leading to increased employment and a healthier economy.

Robert Eggert, corporate staff economist in New York for RCA, said: "The devaluation will make no material effect on the diverse manufacturing and service operation of RCA on a worldwide basis." He also stated that the devaluation was a constructive step in the balance of trade deficit, and its gradual effect will be to increase exports on a more competitive basis worldwide, and will stimulate both employment and the economy.

J.P. Ellis, director of marketing, Arvin Industries, who predicted that costs will ultimately rise, said, "The amount of increase will depend on where the foreign currencies stabilize, which could be anywhere from a possible 5 percent for the Taiwan N.T. dollar to a possible 13-15 percent for the Japanese yen. U.S. manufactured product will rise in price in proportion to the amount of foreign material used." He noted that besides the effect of the Japanese yen revaluation, the consumer electronic industry is also dependent on currencies in Taiwan, Korea, Malaysia, Hong Kong and Singa-

pore. Arvin has plants in Taiwan, Hong Kong and Tokyo, as well as in Princeton, Ky.

"The price rise may be delayed because some companies, anticipating a possible revaluation, have stockpiled materials," Ellis said.

A spokesman for Motorola Consumer Products Division sees a trend to more Japanese manufacturers setting up production facilities in the United States, as Hitachi and Sony have done in California, in anticipation of a revaluation. "One result of this will be that it will be an incentive for U.S. support industries, like manufacturers of tuners, to increase domestic production because of competitive pricing." He noted that the effect of Phase 3 and the fact that many labor contracts are coming up this year make it difficult to predict how things will change.

Hy Sherer, Newburgh, N.Y., manufacturers representative, believes the devaluation will stabilize the Japanese product lines. "There have been many Japanese producers marketing under their own label in the U.S., with no guarantee of quality and no recourse. This will be stopped. The Japanese government has imposed controls and set up quotas, and the only Japanese companies that can work under these quotas are the reliable firms."

"Actually, all the major Japanese producers have been doing lately is to buy quotas from each other," he said.

With currencies still floating, any decision on price increases will only be temporary, Dick Ettelson, executive vice-president, Electro-Brand, warned. "There could be another revaluation, but I look for an average 7½-8 percent price increase to consumers, with the difference being absorbed by the manufacturer and distributor," he said.

Japanese factories have to consider their competitive position, Ettelson said, noting that price increases as high as 18 percent quoted by some Japanese firms would put them out of the competitive market.

Ettelson anticipates that the Japanese will move into the European market in larger numbers because of the lack of competition there. Other trends predicted by Ettelson include more American-made products being sold in foreign markets, and moves by American manufacturers out of Japan and into lower labor markets like Taiwan, Hong Kong, and Singapore.

Most retailers and wholesalers of electronic equipment repeated buying sprees on the remaining inventory in anticipation of price rises. Some companies stockpiled inventory in anticipation of a devaluation, delaying the price rise. Emory Klein, B&B Imports, Detroit, noted: "We are experiencing a tremendous demand on inventory items. We are already booking new orders on increased prices. Shipments coming in now are subject to the increase, which could be higher than 10 percent. After the dust settles, the public will have to live with the higher prices," he stated. Klein said that his company anticipated a devaluation in May or June, but not this soon.

Cost Cuts Profits

• *Continued from page 16*

acts are recorded. Having this facility allows the company to keep a closer watch on its recording costs.

The old adage about throwing out a lot of records and hoping some will become hits is not looked upon with favor by most record men. "You can't make a profit by throwing records against the wall anymore," Fox says. "You have to get the most out of the good things you have."

Jerry Moss, A&M's president, sees this year as a "giftless one" in a comparison with "gifts"

given to the manufacturer over the past two years. Like the universal price rise which gave "everybody a nice 1971" and the ability to do one's own tape duplicating which helped lower the tape production price. "There are no gifts this year," Moss says. He opines that the price of the LP will increase once the industry comes to grips with quad-sonic standardization. Four-channel sound will justify a price hike, Moss feels, noting \$6.98 is the next logical increase level.

A&M's own costs of servicing its artists have gone up, from

advertising to protection on the road to all the costs necessary to keep that artist performing at a certain comfortable level. "Costs of production have gone up, but as far as we are concerned, we keep things under control by being on top of things . . . by not making incredible deals or offering incredible advances or having our royalty rate become hallucinatory."

The potential for great profits is there, Moss says, because the international market is great. And increased tape cartridge sales are a bonus profit area.

Moss says rackjobbers have given the industry its massive volume. "The only question is whether it's only been the hits."

Trying to generate hits at Blue Thumb means careful selection of music the label fully believes in and releasing double package LP's to generate a higher retail cost.

President Bob Krasnow calls skyrocketing costs "outrageous." He feels LP's will go to \$6.98. "I remember when recording costs were \$70 an hour. Now they're \$120. Tape is now \$90 a carton. It used to be \$50. The musicians' scale is way up, promoting costs are way up, advertising . . . man, it's skyrocketed. KMET (the Los Angeles FM station) used to be \$12 a spot. Now it's \$40 for that same 60 second spot."

"Recording costs are astronomical. The answer is to raise

prices." By making double pocket LP's, Blue Thumb can charge \$6.98, \$7.98 and up. Five of the labels 13 LP's last year were double records.

Royalty rates? "If you get a 9 percent deal you think you're being blessed. I remember the 4 and 5 percent days. The lawyers today are very sophisticated. No matter how unknown their client is, they know all the competitive rates." Krasnow speaks of one 14 percent royalty rate he's heard of.

For publication everyone speaks of being cost conscious, of being aware of a profit squeeze if things get out of hand and of watching what is released.

International News Reports

3rd Caracas Festival Scores Intl. Success

By NAT FREEDLAND

CARACAS, Venezuela — The third annual Onda Nueva Song Festival at Teatro Municipal here was technically far improved over its predecessors. Quality of the entertainment offered was displayed when an unruly second-night crowd shouting political imprecations at a presidential candidate in the hot upcoming elections always waited till BETWEEN songs to continue the disturbances.

The catcalls were finally quelled after an impassioned call to order by Aldemaro Romero, pianist-composer-conductor and founder-host of the festival.

Indisputable triumph of the festival was Letta Mbulu, South African singer now based in Los Angeles and recording for Fantasy. Miss Mbulu's dynamic performance of "Haraye," by her composer-conductor husband, Caiphus Semanya, stopped the show and earned her \$5,000 as best singer and another \$1,000 as most popular performer.

The \$5,000 top song prize went to Mexico's Roberto Hascimento for "Deshojada," which also earned second-place singing honors, \$2,500 for Mona Bell, and \$1,250 for second-place conductor Ramon Flores.

American writer-producers Charles Fox and Norman Gimbel, composers of this week's No. 1 chart single, "Killing Me Softly With His Song," got \$2,500 second-song honors for "The Bridge Is Love." Lori Lieberman, who introduced "Killing Me Softly" on her debut Capitol LP, sang the new Gimbel-Fox tune at the festival and will record it in the U.S. with the songwriters producing.



LETTA MBULU gets her Best Singer trophy from Aledemaro Romero (C), founder of the Onda Nueva Song Festival.



SINGING STAR Nancy Wilson (3rd from right) hands out a brace of awards at Third Onda Nueva Song Festival in Caracas, Venezuela.

Two \$3,500 prizes for best arranging and conducting went to Spain's Augusto Alguero, who also composed his entry, "Ven Conmigo," charismatically vocalized by Mike Kennedy, a German living in Spain who sang lead on the Los Bravos hit, "Black Is Black," and won \$1,250 third singing prize.

A Venezuelan song by Angel Melo, "Soy," took third prize, \$1,250, for the composer and the arrangers second prize of \$1,500 for Willy Perez.

The three nights of the festival were telecast live throughout Venezuela with its population of 10 million and carried on radio to 216 cities throughout South America as well as worldwide over U.S. Armed Forces Radio and Voice of America. Worldwide TV syndication is being negotiated. Shortened tapes of each night's show were rebroadcast during the day and evening several times apiece. A 3½-hour TV show with an international panel of critics and disk jockeys commented on video playbacks of every one of the 22 songs entered. This reporter was U.S. representative on the panel.

Strong Act List

An unusually strong overall lineup of guest artists was assembled for the festival. Biggest ovation went to RCA's Friends of Distinction for their flashy harmonies and showmanship. The group spent their afternoons busily autographing albums at local music stores. Nancy Wilson, who also served as a judge, closed the second night with a stunningly fluent set. Big-voiced Beverly Bremers, Scepter's biggest seller but an unknown in South America, won an instant cult as she overpowered the 50-piece orchestra and has already been invited to headline the Sopot Song Festival in Poland this August.

Laurindo Almiada and his wife, Deltra, performed Villa-Lobos pieces for guitar and voice. The Tom Scott Quartet, a new all-star group of Hollywood studio heavies, played spectacularly behind their reed-virtuoso leader. Ruth Price with her pianist-composer husband Dave Grusin were crowd favorites. Caterina Valente and Matt Monro demonstrated that their fine voices have lost nothing through long careers.

The festival was a Mecca for international bandleader stars. Conducting the excellent Venezuela Broadcasting Orchestra in their own works were John Barry, Frank Pourcel, Vic Lewis and violinist Helmuth Zacharias.

Although England's entries won no prizes, its representatives were particularly outstanding. Pakistani-

(Continued on page 98)

ORPHIC EGG CANADA BOW

MONTREAL—London Records of Canada has introduced Orphic Egg, a specially-priced line of classical repertoire aimed at consumers not normally making classical purchases.

The first release includes eight albums, with the works of composers such as Mahler, Bach, Ravel, Beethoven and Stravinsky.

The eight albums are being made available to retailers in pre-pack form of 25 albums, eight 8-track cartridges or eight cassettes. To kick off Orphic Egg, London's Ontario promotion representative for international repertoire, Jim McDonald, arranged a large display at A & A on Yonge St., Toronto.

National promotion director, Mike Doyle, says a coast to coast push will be put on the Orphic Egg line.

CRTC Names Juneau for Second Term

OTTAWA—Pierre Juneau had been reappointed as chairman of the Canadian Radio-Television Commission for a second seven-year term.

Juneau is widely regarded as the Canadian music industry's most sympathetic and influential friend. It was his Canadian content regulations, introduced in January 1971, which brought about the current Maple Music boom.

The decision was announced a few days after a major policy speech by the Federal Communications Minister, Gerard Pelletier, reaffirming government support for CRTC efforts.

Pelletier also indicated to an audience of broadcasters that the Government plans to create new methods of strengthening the Commission's control over broadcasting in Canada. During his first term as chairman of the CRTC, Mr. Juneau has been instrumental in the introduction of Canadian Content legislation on AM radio and television, Canadian ownership rules for all broadcasters, and regulations for the fast-growing cable TV industry.

GRT Acquires Canadian Indie

TORONTO—GRT Records of Canada has signed a distribution agreement with a new Canadian independent label, Special Records.

The deal, announced jointly by GRT president Ross Reynolds and Special Records' James McConnell and David Bleakney, involves product by Horn, the Downchild Blues Band, and La Troupe Grotesque.

The first release will be an album by Horn. This will be followed by the second album by the Downchild Blues Band. The first LP, a reported best seller, was distributed through RCA.

La Troupe Grotesque is working on what is claimed to be "the first Canadian-produced contemporary humor record."

Big Tree Acquires Copper Penny Hit

TORONTO—Big Tree Records in the U.S. has picked up the current Copper Penny hit, "You're Still the One." Released by Much Records in Canada, the Harry Hinde-produced single has reached the national top 20 and is still climbing. Hinde is now completing an album with the group.

From The Music Capitals of the World

SANTO DOMINGO

Venezuelan protest singer Gloria Martin (Philips) and guitar player Xulio Formoso gave a series of concerts throughout the country. Since her visit Miss Martin has been prohibited re-entry into the Dominican Republic. . . . Argentinian singer Roberto Yanes (CBS) was signed for the "Alta Tension" TV show on Channel 7 and for concerts at El Mirador nightclub. . . . Dominican recording artist Rhina Ramirez (UA Latino) gave a gala concert at the Bellas Artes theater and was booked for two performances at El Mirador. . . . President of Atlantic Records Ahmet Ertegun visited the city and Punta Cana, an East Coast resort. . . . Venezuelan Latin-pop group Los Tres Tristes Tigres (Top Hits) have hits with Gilbert O'Sullivan (MAM) compositions, "Alone Again (Naturally)" and "Matrimony."

The Fania Record Co. of the U.S. gave a cocktail party for the press at the Oficina club introducing three members of the Latin-pop group La Conspiracion who presented their album "Ernie's Conspiracy" a "salsa" music format on the Fania label and produced by Willie Colon. . . . Fausto Rey (Montilla) is fulfilling TV, nightclub and recording contracts in Buenos Aires and environs.

Spanish group Los Chavales de Espana (Musart) are signed for the Embassy Club at the Hotel El Embajador. . . . La Asociacion de Cronistas de Espectaculos (ACE), the Press Association of Latin Shows in New York nominated Rafael Solano and Johnny Ventura (both on the Kubaney label) for the category of best Latin group. The Johnny Ventura combo was also nominated as best of folk performers. Winners are to be announced and awarded on April 27 at the Hotel Commodore in New York City. FRAN JORGE

JOHANNESBURG

Local group The Rising Sons was given a gold disk award for their single, "How Do You Do," by Trutone chief Theo Rosengarten at a luncheon here. Another single by the group, "Shay-laka-day" has been recorded with German lyrics and released in that country. Other language versions will also be cut. . . . Teal held a press-radio luncheon for British chart-topper Daniel Boone, who is touring the country. Boone was accompanied for the first part of his tour by manager Larry Page, and later by Terry Noone of Penny Farthing Records. . . . Cape Town trio, Canticle, who have been working and living in London, were also on supporting bill of the Boone show. . . . George Balla, chief engineer of Recording Services of CBS (U.K.), is on a short visit to South Africa. . . . Local producer Grahame Beggs visited Midem and later London on business. . . . French singer Charles Aznavour has been signed to tour South Africa in March. . . . Rael Burns has formed a new company, Fieri Music, to handle local artists. . . . French singer Lynda Gloria is appearing for a season in cabaret.

Lobo has been enjoying tremendous success with disks in South Africa. The artist's hit single, "I'd Love You to Want Me," has just been awarded a local gold disk here for sales exceeding the 25,000 mark. Theo Rosengarten, chief of Trutone the distributing company, will take gold disk with him when he visits Holland in May. . . . A non-White artist, Richard Jon Smith, is achieving great success here. He recently appeared before 60,000 at Orlando Stadium, Soweto, after a three-week cabaret engagement in Salisbury, Rhodesia, and a sellout concert tour of Angola promoted by Sagittarius Management. His latest single release, "Candlelight," is featured on the local film newsreel and further concerts have been arranged in Lourenco Marques, Beira and Nampula as well as the Transvaal and Eastern Province.

Chris Kritzing and Matt Mann, both of RPM Records, attended MIDEM. . . . Phil Rose of Warner Bros. is on a short visit to South Africa. . . . Lourenco Marques Radio's top hit record of 1972 has gone to "Run to Me" by the Bee Gees. "Guitar Man" by Bread came second and "Feels Like a Woman" by The Troggs third. The Rising Sons were the best of the local contingent at No. 11 with "How Do You Do." Freelance disk jockey, John Berks, has been appointed program director of Swazi Radio. PETER FELDMAN

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TORONTO

Edward Bear's followup to "Last Song" completed this week, is titled "Close Your Eyes." . . . It will be released internationally by Capitol. (Continued on page 97)

Canada Executive Turntable

Bobby Spooner as professional manager for country music, Beechwood/Capitol Music of Canada in Toronto. The catalog was previously handled by Willi Morrison, who will now concentrate on the pop and MOR markets. Spooner has been a prominent country booking agent in Toronto for some years. . . . David Elliot as Ontario promotion representative, WEA Music of Canada. Brian Perry, who has held the position, is moving to a new sales and promotion position. Elliot has been with WEA's merchandising department for the past nine months. He started out with Apex Records in 1965.

Bob Johnston, former music director at CFCF Montreal, has taken over as Quebec manager for MCA Records. Taking up his position at CFCF is Mike Godin. . . . Chuck Chandler has joined CHED Edmonton from CFRW. Chandler's successor as music director at CFRW, Bob Gibbons, has left the station. His replacement is Gary Christian, formerly of CHYM Kitchener. . . . Dave Charles of CKOC Hamilton has joined CHUM Toronto, replacing Chuck McCoy who is now music director of CHUM's western flagship CKVN.

In Columbia Records of Canada, Ltd., Toronto, Jack Robertson has been named executive vice president, responsible for all sales and marketing functions of Columbia, a&r and publishing, special products, and All Records Supply Company of Canada Ltd. Rick McGraw has been appointed vice president, planning and development, and will look after areas of future growth, further development of current activities and expansion. He will also handle the operations of A & A Books and Records Company Ltd. and Encore Productions Ltd. John Fallows has been named vice-president and general manager, A & A Books and Records Company Ltd. He will be responsible for management of all activities in Columbia's retailing division.

Canadian Labels Showing Hot Streak on U.S. Charts

By RITCHIE YORKE

TORONTO — Canadian manufacturers are celebrating their largest representation on the U.S. charts in more than 12 months.

After a comparatively lean second half of 1972, Maple Music artists have leapt back into the U.S. Hot 100 with a vengeance.

There are five Canadian singles listed on the Hot 100, three of them with stars.

Spearheading the invasion is the Toronto group, Edward Bear, whose Capitol single of "Last Song" jumped from No. 13 to No. 7 last week.

Anne Murray's Capitol single of "Danny's Song" went from No. 35 to No. 26; "Control Of Me" by former Five Man Electrical Band lead singer, Les Emmerson, moved from No. 58 to No. 56; the Guess Who's latest RCA outing "Follow Your Daughter Home" went from No. 72 to No. 69; and a third Capitol entry, Skylark's "Wildflower" jumped from No. 99 to No. 86.

Finland Entry Set for Euro

HELSINKI—Finland's entry in this year's Eurovision Song Contest in Luxembourg in April will be "Tom-Tom-Tom" written by Rauno Lehtinen and sung by EMI artist Marion Rung.

The selection was made by a 10-strong jury instead of the former public vote, which always reflected Finnish taste but seldom the international potential of songs. This year's entry is published by Imudico, and will be the first performed at the Grand Duchy tourney, the same spot occupied by Marion Rung when she represented Finland in the 1962 contest, which was also held in Luxembourg.

Finnish Tradesters Find MIDEM Pays

HELSINKI — MIDEM, somewhat hitherto ignored by the Finnish music industry on account of its expensiveness and larger than life image, proved a successful exercise this year for this country. Finnish representation was at its highest with EMI Suomen, Scandia Musiikki, Love Records and Musiikki Fazer participating.

Fazer, whose delegation comprised top executive Roger Lindberg (also attending in his capacity of International Federation of Phonographic Industries president), publishing manager Arto Alaspaa and marketing manager Osmo Ruuskanen from sister company Finnlevy, was the first Finnish company to hire its own MIDEM office stand. The venture brought success, particularly regarding a tape made in collaboration with American-born composer-singer Warren Schatz. Songs from this tape, which were all modified versions of past Finnish hits, were sold to publishers in Japan, West Germany, Greece and Canada.

Another popular copyright was "Poing-Poing-Poing" by Irwin Goodman, which will soon be recorded in Dutch, Swedish and German, and is already featured on Frank Valdor's Europa-Somerset release "Scandinavian Party." Fazer also concluded plans for promoting its product in Britain with Polydor, and found some interesting copyrights with potential such as Sonopresse's "Narianne" and "Delta Queen" from South Africa, which will be released here soon.

Love Records, represented by managing director Christian Schwindt, had useful discussions concerning heavy rock groups Tasavalian Presidentti and Wig-

In the album charts, "Edward Bear" are bulleted at No. 123 from No. 136. The Guess Who's "Artificial Paradise" moved from No. 122 to No. 118, and Light-house remained at No. 192 with "Sunny Days."

New singles indicating potential include Copper Penny's "You're Still the One" (Big Tree), "In God We Trust" by Tommy Graham (Capitol), Flying Circus' "Old Enough" (Capitol) and "Gypsy" by Abraham's Children. In addition, the latest Alice Cooper single, "Hello-Hooray" was written by a Canadian, Rolf Kempf, and qualifies as Canadian content.

Cachet Bows Artist Roster, Disk Schedule

TORONTO — Cachet Records, the newly formed label set up by former GRT marketing director, Ed LaBuick, unveiled its artist roster and release schedule at a large introductory party here recently.

The artist roster is predominantly country and "British ethnic."

Artists signed to Cachet include the King James Version, Gordie Tapp, London Bobby, Miss Ricky Yorke, Maurice Bolyer, Jerry Dallas, Queen Anne, Christine Scott, Stan Kane and Jim Carlton.

Both Cachet and its subsidiary British Records will be distributed by Pickwick, and John Leatham was on hand as co-host of the press party.

LaBuick announced that John Lindstrom, manager of the King James version, has been appointed

wam, and had success with some Warren Schatz product. Scandia and EMI representatives Natti Laipio and Reino Backman attended conferences held by WEA-Sonet and BMI.

Polydor, Melodiya In Rights Agreement

HAMBURG — Polydor International has acquired option rights to the Melodiya catalog in West Germany, Austria, Switzerland, Scandinavia, Denmark, Israel and South Africa. The deal follows the recent visit to Moscow of Polydor International executives, J. Dieter Bliersbach, classical a&r manager Dr. Hans Hirsch and classical administrator Hans Eggers.

One chief attraction of the catalog said Eggers is its "rich variety." Whereas companies with first option rights generally chose those Melodiya items which will enrich their own standard catalog, Polydor hopes to acquire rare repertoire which will complement the DGG selection.

Holloway Signs To A&M Canada

TORONTO — Montreal singer/composer Ross Holloway has signed with A&M Records of Canada. Holloway penned the recent Tapestry single "The Music Doesn't Seem to Be Going Anywhere."

The first single, produced by John Stewart and Jack Winters, is titled "Can't Go There Now."

START OPENS 16-TRACK SITE

BRUSSELS—The Start music publishing and production organization has opened Belgium's first 16-track studio at Buizingen just outside Brussels. The studio has a capacity of 50 musicians and is equipped with an MCI tape recorder, Dolby units, a Neve mixing console, EMT reverberation plates and Lockwood monitoring facilities.

Start has also built a second, smaller studio adjoining the 16-track recording center which has a capacity of 12 musicians and is equipped with a Scully 8-track tape recorder and a Sait console.

This month, Start will also be installing a Neuman disk cutter in the second studio.

sales promotion manager for Cachet.

Lindstrom unveiled a release schedule which included a single by Bernie Early, "Oh California" plus a two record set by Maurice Bolyer—"Golden Banjo Classics" and "Inspirational Country Classics." Two other new albums are "Pub Party" and London Bobby's "At the Pub."

Cachet albums carry a suggested list of \$4.98 (two-record set) and pre-recorded tapes at \$7.98 (double set).

Gnome Music Set in Brussels

BRUSSELS—A new music company has been formed here, Gnome Music Production and Publishing. The company's director is Bart Van de Laar, who formerly worked for the Roland Kluger public relations organization.

The first acts to be recorded by Gnome are Jeremiah, who are shortly having material released in Japan and the U.S., and Octopus, whose material has been placed in Germany with Ariola. However, for the German market, the group has had to change its name to Quintopus as there is already an act in Germany called Octopus.

In addition, the Soviets expressed interest in the possibility of distributing DGG recordings in the Soviet Union.

The State culture organization, Mezhdunarodnaya Kniga (Mezhkniga) said that it will allow Polydor International to record with the Soviet orchestra the first three Tchaikovsky Symphonies needed to complete the Symphony Edition set. Discussions were also held by Polydor International with Mezhdunarodnaya Kniga regarding the possibility of Russian artists recording for DGG.

Musidisc Europe Turnover Up

PARIS—Leading French budget record company Musidisc Europe reported a \$6 million turnover in 1972, a 40 percent increase on figures for the previous year, Philippe Thomas, the company's president, told Billboard.

Company profits stood at \$800,000 during 1972, and recording schedule investments for the coming year would be \$400,000, he commented.

From The Music Capitals of the World

• Continued from page 96

next month. . . . "Close Your Eyes" is another Larry Evoy composition, published by Eeyor Music (CAPAC). . . . Despite lack of action in the U.S., new Guess Who single "Follow Your Daughter Home" faring relatively well in Canada. . . . Gordon Lightfoot has a big single here with "You Are What I Am" from his latest album, "Old Dan's Records." There was disappointing response to that album in the U.S.

The next Keith Hampshire single, to be released by A&M in the U.S. and Canada in two weeks, is "The First Cut Is the Deepest," an old P.P. Arnold tune from the Immediate catalog. . . . Polydor's press officer Bill Horan putting a strong push on the unveiling of the New Bells—Horan is also preparing a special campaign on Slade. . . . Current player lineup in Blackstone, GRT's group, is organist Michael Fonfara (from Electric Flag and Rhinoceros), guitarist Danny Weiss (Iron Butterfly, Rhinoceros and the Rascals), drummer Whitey Glann (Mandala), lead guitarist Michael Stull (Wackers) and bassist Tom Watso (Rhinoceros).

Doctor Music have completed their second album for GRT. . . . Daffodil has released four more volumes of the Immediate series—"As Safe as Yesterday Is" by Humble Pie, "The Best of Chris Farlowe," "An Anthology of British Blues, Vol. 2" featuring John Mayall, Eric Clapton, Jimmy Page, Savoy Brown and others, and "Ars Longa Vita Brevis" with the Nice.

A&M getting national play on the new Vally Haida single of "A Good Song." Vally plays the Riverboat (Feb. 27-March 4), followed by A&M's Hud. . . . Polydor has launched its first issue of "Hype-Along," a country music tipsheet. . . . Capitol a&r staffer, Wayne Patton, has produced his first single—the latest for Pepper Tree titled "Midnight Lady." . . . UA's Biff Rose at the Riverboat this week. . . . Ventures set to play Montreal (24) and Ottawa (25). . . . Martin Onrot has Bette Midler at Massey Hall (26). . . . Love's Francis Davies about to announce several foreign catalog acquisitions. . . . RCA has released "People City (A Love Song About Toronto)," the theme song of CITY-TV, and a copy was presented to Mayor Crombie this week. . . . CKLW has added the Mickey Posner single of "Lost."

Fludd have added a new keyboard player, Peter Rochon, formerly with the Mythical Meadow. He also plays ARP synthesizer. . . . The Juno Awards presentation will take place on March 12.

RITCHIE YORKE

TOKYO

Comparatively few fans of Tom Jones were on hand at Tokyo International Airport Feb. 16 to welcome him to Japan. An estimated 200 Japanese, most of them young women, greeted the British singer on his arrival from London. Besides performances in Osaka Feb. 18-19 and Tokyo Feb. 23-24 before near-capacity audiences at up to 33,000 yen (\$110) per person, he was booked for a special dinner show at Tokyo's New Latin Quarter at 120,000 yen (over \$300) a head with all reservations taken. . . . Shinken Iwasa, former president of Nippon Grammophon K.K. (now Polydor K.K.) was decorated with the Officer's Class of the Order of Merit of the Federal Republic of Germany by Ambassador Wilhelm G. Grewe at the German envoy's Tokyo residence Feb. 16.

The Lindisfarne group from the U.K. made a 40-minute videotape recording at the Tokyo studios of the Nippon Hoso Kyokai (NHK) for telecasting March 18 over

NHK's nationwide color TV network. . . . The Lettermen, whose Capitol albums and singles continue to be popular in Japan, received a "gold disk" award Feb. 8 from Yasuke Suga, president of Toshiba Musical Industries, Ltd. According to the Toshiba-EMI/Capitol joint venture, Toshiba's initial release of disks manufactured locally from masters owned by Green Bottle Records, a subsidiary of Famous Music, is scheduled for April 20. . . . Edmundo Ros and his orchestra arrived in Tokyo Feb. 16 for their fifth Japan performance tour. The 18-member band will be playing major Japanese cities for six weeks, according to the Ito Music Office which booked the tour. . . . All tickets for the 3 Tokyo "Love Sounds" concerts of the Lettermen were sold out before the U.S. trio arrived here for their second Japan tour, according to the Kyodo Tokyo promotion agency. . . . Initial performances of the British rock and roll group Yes are scheduled for Tokyo March 8-9, Osaka on March 12 and Kyoto on March 14. . . . This year's Grammy awards are scheduled to be featured April 1 in a 90-minute nationwide radio program under production by the Tokyo Broadcasting System (TBS). The March 4 awards will be compared with Japanese

(Continued on page 98)

CBS France 50% Turnover

PARIS—CBS France has recorded a 50 percent increase in turnover during the period November 1971/October 1972 in the company's various divisions—records and tapes, musical instruments publishing and special products.

The company's president Jacques Souplet, at a CBS-DPI sales meeting to announce the figures, said that total turnover for the period totalled \$22 million. Both the turnover percentage and cash figures conformed with predictions announced at the CBS France convention in Luxembourg last September. He also noted that the musical instrument division's turnover increased by 63 percent on figures for the previous year.

At the same time CBS announced the launch of a combined record/cassette label, Harmony, retailing at \$3.20. The initial release is 12 record albums, backed by the corresponding cassettes, featuring French and international artists and light music.

Course on Production

LONDON, Ontario—Fanshawe College here is conducting an unusual educational experiment which could have impact on the music industry of Canada.

Forty students are taking part in a Creative Electronics course, designed to teach young people how to become record producers.

The course is the brainchild of Tom Lodge, who was program director of Radio Caroline in the U.K. from 1964 through 1970.

Students have more than \$100,000 worth of electronic equipment on which to experiment. Course instructor is Irv Copestake, previously with Toronto Sound and Britain's Morgan Studios.

The 8-track studio is also being rented to local musicians for sessions at \$30 an hour. The course takes three years, and it is also planned to introduce a section dealing with business affairs and promotion.

From The Music Capitals of the World

• Continued from page 97

"best of the year" nominations of international recording artists including Gilbert O'Sullivan, Don McLean, Roberta Flack, Neil Diamond, and Nilsson.

HIDEO EGUCHI

STOCKHOLM

Swedish RCA artist and producer **Ralph Robertson** has flown to Nashville, Tennessee, to try his luck there after scoring some hit singles and three albums in Sweden. He will record an LP for RCA in Nashville, and is also booked for some TV appearances. . . . U.K. group **Deep Purple** played two sellout concerts in Sweden recently with a 7,000 audience in Gothenburg and another full house in Stockholm's rebuilt Concert House. It was the first pop concert at this latter venue for some years, and probably the last on account of bad behavior by the audience. Also on the bills was the British group called the **Electric Light Orchestra**, and the dates were set up by Konsertholaget.

CBS-Cupol has named **Margaretha Beverloo** as its new press officer. . . . The Swedish jazz magazine **Orkester Journalen** has awarded its Golden Record trophy to tenor saxist **Nils Sandstrom** as jazz musician of 1972 for his debut LP "The Painter" on the EMI Odeon label. . . . U.K. group **Barclay James Harvest** will probably play a Stockholm concert in April as part of a European tour covering seven capital cities for which they will be accompanied by a 60-strong symphony orchestra. . . . Publishing company **Intersong** headed by **Ole Bergnan** is now handling **Chappell Mordia** AB in this country. . . . Irish group **The Dubliners** made their first Swedish appearances on TV and at the **Nya Bacchi Wapen** nightclub in this city.

Stig Anderson's Polar label has released an LP by Swedish jazz pianist **Gugge Hendrenius** called "Big Blues Band," and one of the tracks is a jazz version of the Swedish national anthem under the title of "Blues Of Sweden." . . . EMI bowed the new EMI label at the end of last month with two singles by British groups **Blue Mink** and **Geordie**. . . . Local group **Landslaget** have had a disk released in Germany, Switzerland and Austria. Their producer **Bengt Palmers** recorded them under the name of **Friendship Train**, and the song is "Wind Of Changes" written by a group member and released on United Artists. It has also been issued in Canada by Capitol, and negotiations are under way for an American release.

Anni-Frid Lyngstad and **Lona Anderson**, who both record for Polar, flew to Caracas with Polar president **Stig Anderson** to compete in the International Song Festival there. Anni-Frid's entry is "Fool" written by **Charlie Norman** and **Rolf Berg**, and Lona's song is "Love Is Always Young" penned by **Bengt-Arno Wallin**.

LEIF SCHULMAN

LONDON

Island has signed a European distribution agreement with the Dragon label, owned and operated in Jamaica by **Byron Lee**. First product from the deal will be two singles by **Scorpion** and **Hopetown Lewis**. First album release will be by **Byron Lee and the Dragonaires**.

Nick Hampton, manager of operations at CBS, joins **Pye** on Monday Feb. 26 as director of operations, taking over the responsibilities held by former sales director **Collin Hadley**.

Red Bus Music has concluded an administration deal with the

Henry Hadaway organization to handle its Satril Music company worldwide. Red Bus has placed the Satril catalog with Suona in Italy and negotiations are currently taking place with Leeds Music in Australia and with Discoton in Germany. Red Bus Music has formed an American offshoot with MGM. . . . Edwin H. Morris has signed singer-writer **Brian Alexander Robertson** to Ardent, a new label formed by Stax. Tracks for the album have already been recorded and the LP is slated for an April release.

Transatlantic's Heathside Music has concluded a new subpublishing deal for France. The catalog will now be handled by **Editions Frederic Liebovitz** under a two-year deal. . . . **Andy and David Williams**, MCA artists and twin nephews of **Andy Williams**, arrive in the U.K. on Mar. 4 for a week of promotional activities. Decca, which handles MCA in the U.K., will be taking spot commercial time on Radio Luxembourg and MCA U.K. has booked a single 15-second spot on London Weekend TV. An album "Meet Andy and David Williams" is issued March 2. . . . Oyster, a new public relations and management company is to be launched by **Mike Clifford** and **Chris Trengove**, the former press officers at A&M. The new setup is in association with **Peter Grant** and **Mark London**. Oyster retains the A&M press account and other activities will include the management of artists **Errol Dixon** and **Brian Friel**.

Enterprise Records and Distribution is releasing an album by **Billie Holiday** called "A Rare Live Recording of Billie Holiday" which was acquired at MIDEM from U.S. producer **Stan Vincent**. The recordings were made during the last decade of the singers life at the Storyville club in Boston.

Decca's Selecta company is making available a sampler album of tracks from the French Black and White jazz series which is part of the RCA International catalog. Selecta imports and distributes selected titles from various series in the catalog under an arrangement with RCA U.K. . . . A special gold disk has been produced by Polydor for the **Osmonds** in commemoration of \$2,500,000 worth of records sold in the U.K. The sales figure embraces both single and album product by the group together with records by **Donny and Jimmy Osmond**.

PHILLIP PALMER

SYDNEY

WEA's managing director **Paul Turner**, hosted receptions for the **Rolling Stones** in both Sydney and a week later in Melbourne. On both occasions the group were very receptive staying at the reception several hours and talking to press, TV and radio interviewers. . . . **David Smallbone** has left the recently formed newspaper Music Week, to work under the direction of **Ron Hurst** at M7 Records. . . . Radio Stations throughout Australia are already preparing for 50th anniversary celebrations to mark the first broadcast here, on Nov. 12, 1923. The first Australian radio program went out from a studio in the old Smith's Weekly newspaper building in Phillip street. It was a concert broadcast by 2SB.

The Minister for the Media, Senator **Douglas McClelland**, has called on the Broadcasting Control Board to investigate urgent action to increase the proportion of Australian variety programs appearing on television. The inquiry is expected to be completed before the openings of the Control Boards hearing regarding the second commercial radio license for Canberra (Feb. 24). . . . Festival Records are into the local scene with **Richard Clapton**, and **Glen Cardier** who are at present working on their al-

bums. **Blackfeather** have their first album "Boppin' The Blues" released. **Bakery**, formerly with Astor, have now joined Festival. . . . WEA have also been snapping up more Austrohon artists; **Gulliver Smith** (ex-Company-Caine) and **Al Head** are the latest putting down albums, both produced by **Gus McNeil**.

G. Wayne Thomas' Australian label, Warm and Genuine, should finally make its bow in early February. On the first release: a single and an album from **G. Wayne**, and a single and an album from "JC Superstar" artist **Jon English**. The label is distributed and promoted by Phonogram. . . . **Renne Geyer** and **Mother Earth** are going into the Studio in February to record for RCA.

JOHN BROMELL

HAMBURG

Alf Schwegeler has joined Ufa-Musikverlag from Gerig Musikverlag. . . . Singer **Gitte Haenning** has extended her contract with EMI Electrola. . . . **Siegfried Loch**, director of the local WEA company, has produced an album with **Dave Brubeck** and **Gerry Mulligan**. . . . **Alexis Korner** will appear in his own 70-minute live TV show on March 15 for local German TV. . . . **Slavko Avenik** and his original Oberkriener have started a 25-city tour through Germany. Other acts currently appearing in Germany are the **Les Humphries Singers**, the **Dubliners**, **Jethro Tull**, **Manitas de Plata** and **Led Zeppelin**.

Metronome's production chief **Bruno Wendel** is leaving the company. . . . Singer **Andre Heller** has been signed to record for the Intercord label. . . . Polydor artist **Roy Black** and **Juergen Marcus** (Teldec) will receive the Golden Lion of Radio Luxembourg on Saturday (3). The silver award goes to Electrola artist **Christian Anders**. . . . The TV magazine Bild Und Funk is to give the Bambi trophies to Ariola artists **Peter Alexander** and **Mireille Mathieu**. They have been voted the most popular artists in Germany.

WOLFGANG SPAHR

HONG KONG

Jose Feliciano played to three packed houses at the Lee Theatre, on Jan. 6-8. Originally down for only two shows but tickets sold so strongly that the promoters, Capital Artists Ltd. were forced to stage another performance by popular demand. . . . To coincide with The Hong Kong Arts Festival held from Feb. 26 to Mar. 24, the biggest musical festival ever to be presented in Hong Kong. **Tom Jones** will be singing to a 32,000 stadium packed show at the Hong Kong Government Stadium on Feb. 25. Tickets range from \$2 to \$32. Tom is to receive approximately \$170,000 for the one show, the highest fee paid to any one performer in Hong Kong. Another top attraction, again to coincide with the Hong Kong Arts Festival, will be **Eartha Kitt**, who will be playing the Mandarin Hotel's Harbour Room, from Feb. 25 for one week.

Big names included in the H.K. Arts Festival program are **Tom Paxton**, **Julie Felix**, **Lulu**, **The Sweet**, the **London Philharmonic Orchestra** with conductors **John Pritchard** and **Erich Leinsdorf**, the **New Japan Philharmonic Orchestra** with conductor **Seiji Ozawa**, the **Bristol Old Vic Company**, the **Royal Danish Ballet Group**, **Elizabeth Schwarzkopf**, **Fou Ts'ong**, the **London Gala Ballet**, the **Royal Classical Javanese Dancers of the Sultanate Jogjakarta**, **Yehudi Menuhin** and the **Menuhin Festival Orchestra**, **Paco Pena's Flamenco Puro**, and traditional Chinese Music.

RAY CORDEIRO

Player Unit Sales Up 4% in France

PARIS—There were 8.5 million player units in France at the end of 1972 after sales of 960,000 during the previous 12 months—an increase of 4 percent on 1971's figures.

Tape equipment saw sales of one million—20 percent up on 1971—during the year, which brought the total to 4.5 million. And 160,000 hi-fi units were sold, a similar 20 percent increase on 1971.

The statistics were given by **Andre Mercier**, president of SIERE, the French Electronic Reproduction and Recording Industry Association, at a press conference prior to the 15th International Sound Festival last week.

By the end of 1972 there were

an estimated 550,000 hi-fi units in France, with Japanese manufacturers holding a 25 percent share of the market. **Mercier** also noted the swift increase in the amount of tape recorders and cassette players from Hong Kong and Taiwan now entering France.

The current trading agreement with Japan is due to end on Mar. 31, **Mercier** commented, and he hoped a global European Common Market agreement would be reached with Japan which, in some European markets, holds up to a 60 percent share in record and tape player sales.

While French equipment exports total approximately \$50 million in 1972, imports during the year totalled \$140 million.

BMRB Plans Survey At Consumer Level

• Continued from page 1

embourg by the Gallup Poll company, do take place.

BMRB's scheme, to be known as FORTE (Focus on Records, Tape and Equipment), will, each quarter, survey 9,000 people over the age of 15, with interviews taking place in their homes, thus giving the interviewees an opportunity to actually see and identify records purchased. The interviewees will be graded by preliminary constituencies, with 200 constituencies—there are 600 in the U.K.—being visited each month.

FORTE has two objectives—1) To establish the characteristics (e.g. age, sex), reading and listening patterns of buyers of singles, albums, pre-recorded and blank tapes; 2) To establish details of record-playing and tape-recording equipment owned.

3rd Caracas Festival

• Continued from page 96

born **Rocky Shaban** tied the fast 6/8 **Onda Nueva** beat to a ragalike arrangement using instruments of India for his highly original "Judgment of the Moon and Stars." **Frankie Stevens**, looking like **Engelbert Humperdinck** and sounding like an even more energetic **Tom Jones**, powerhoused through "One Year Ago" by long-time **Humperdinck-Jones** hit writers

Finnish '72 Disk Figures

HELSINKI—Finnish 1972 export-import statistics released by the Board of Customs reveal continued expansion in the field of records, prerecorded and blank tape. The value of imports rose from the 1971 figure of \$5 million to \$6.6 million, but exports showed a disappointing dip from \$225,000 in 1971 to \$218,000.

The biggest individual factor on the import side was blank tape, which shot from the 1971 figure of \$1.9 million to \$2.9 million last year. Record imports increased from \$1.95 million to \$2.3 million, and cassettes and 8-track cartridges rose from \$1.1 million to \$1.45 million. All the 1972 figures are now high, and the breakdown of imports was as follows: West Germany \$2.2 million; U.K. \$1.45 million; U.S. \$750,000, and Sweden \$550,000.

The biggest export markets were those with large numbers of Finnish immigrants such as Sweden, U.S., Canada and Australia.

The survey will seek to provide information on the type of outlet from which the purchase was made, what triggered the purchase, price paid and an identification of the record/tape company involved.

The media list covers 16 consumer music publications, four equipment and record review magazines, four motoring magazines, three TV and 18 BBC—Radio Luxembourg programs.

BMRB director, **Peter Henner**, told Britains that a preliminary report of the first findings will be available this week following which support from record companies and other interested parties would be sought. **Henner** said that annual fees would be in the region of \$3750—\$12,500, according to company size, and that a minimum of 10 subscribers would make FORTE a viable longterm proposition.

Les Reed and **Barry Mason**. **Roger Cook**, co-writer of "I'd Like to Teach the World to Sing," showed a sweetly distinctive vocal style on his "I Am in Life."

Other outstanding entrants were Poland's dramatically emotional **Stan Borys**, winner of the 1973 Athens Festival, writer-singer-classical guitarist **Guadalupe Trigo** of Mexico with his haunting "Mejico 1,900 Siempre" and **Fred Bongusto**, an Italian who sounds in English like a blend of **Tony Bennett** and **Anthony Newley**. **Bongusto** songs, including a touching tribute "If I Could Sing to Sinatra," were signed for U.S. publishing at the festival by **Music Maximus**.

Romero Leadership

Onda Nueva is Spanish for "new wave," like Brazil's bossa nova which means "new beat." The **Onda Nueva** is a contemporary pop sound based on traditional national rhythms. The **Venezuela** style is based on a 3/4-time waltz tempo or, for faster songs 6/8 time. All songs entered in the festival must be written in either of these two time signatures in order to fit **Onda Nueva** bass and drum patterns.

Romero, leading exponent of the sound, is a rare blend of musician and administrator who has created all aspects of the festival from zero. He organizes the various governmental and private subsidies which make the \$1.2-million-budgeted event possible. **Romero** also oversees all rehearsals, emcees the shows and stays up all night writing out arrangement parts by hand. Arrangers at the festival find themselves burning the midnight oil on last-minute changes since there is no 24-hour copyist service available in Caracas.

HITS OF THE WORLD

Billboard

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Song	Artist
1	1	BLOCKBUSTER	*Sweet (RCA)-Chimichap/RAK (Phil Wainman)
2	2	PART OF THE UNION	*Sirawbs (A&M)-Hawkins (Strawbs)
3	3	DO YOU WANNA TOUCH ME (OH YEAH!)	*Gary Glitter (Bell)-Lands (Mike Leander)
4	5	SYLVIA	Focus (Polydor)-Brisco (Mike Vernon)
5	17	CINDY INCIDENTALLY	*Faces (Warner Bros.) Warner Bros. (Glyn Johns)
6	7	WHISKY IN THE JAR	*Thin Lizzy (Decca)-Luddington House (Nick Tauber)
7	4	DANIEL	*Elton John (DJM)-DJM (Gus Dudgeon)
8	6	ROLL OVER BEETHOVEN	*Electric Light Orchestra (Harvest)-Jewel (Jeff Lynne)
9	14	LOOKING THROUGH THE EYES OF LOVE	*Partridge Family (Bell)-Screen Gems-Columbia (Wes Farrell)
10	12	BABY I LOVE YOU	*Dave Edmunds (Rockfield)-Carlin (Dave Edmunds)
11	11	SUPERSTITION	Stevie Wonder (Tamla/Motown)-Jobete/Carlin (Stevie Wonder)
12	8	YOU'RE SO VAIN	Carly Simon (Elektra)-Essex (Richard Perry)
13	10	PAPER PLANE	*Status Quo (Vertigo)-Valley (Status Quo)
14	19	HELLO HURRAY	Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin)
15	18	TAKE ME HOME COUNTRY ROADS	*Olivia Newton-John (Pye)-ATV Music (John Farrar)
16	20	TAKE ME GIRL I'M READY	Je Walker & the All Stars (Tamla/Motown)-Jobete/Carlin (Johnny Bristol)
17	9	LONG HAired LOVER FROM LIVERPOOL	Little Jimmy Osmond (MGM)-KPM (Mike Curb/Perry Botkin)
18	23	REELIN' & ROCKIN'	Chuck Berry (Chess)-Jewel (Edmond Edwards)
19	27	DOCTOR MY EYES	Jackson Five (Tamla Motown) Lorna (Hal Davis)
20	22	HOCUS POCUS	Focus (Polydor)-Radio Tele (Mike Vernon)

21	31	FEEL THE NEED IN ME	Detroit Emeralds (Janus) Carlin
22	16	ME AND MRS. JONES	Billy Paul (Epic)-Gamble Huff/Carlin (Gamble/Huff)
23	47	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack (Atlantic) Fox-Gamble (Joel Dorn)
24	15	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The BlueNotes (CBS)-Gamble-Huff/Carlin (Gamble & Huff)
25	13	WISHING WELL	*Free (Island)-Free
26	21	BIG SEVEN	*Judge Dread (Big Shot)-Bush (Sinclair/Bryan/Shroeder)
27	-	PINBALL WIZARD/SEE ME FEEL ME	*New Seekers (Polydor) Fabulous (Michael Lloyd)
28	26	THE JEAN GENIE	*David Bowie (RCA)-Titanic/Chrysalis (David Bowie)
29	38	IF IT WASN'T FOR THE REASON THAT I LOVE YOU	*Miki Anthony (Bell)-Cookaway (R. Cook/R. Greenaway)
30	33	STEP INTO A DREAM	*White Plains (Decca) Cookaway (R. Cook/R. Greenaway)
31	24	ALWAYS ON MY MIND	Elvis Presley (RCA)-London Tree
32	28	HELP ME MAKE IT THROUGH THE NIGHT	Gladys Knight & The Pips (Tamla/Motown)-KPM (Johnny Bristol)
33	25	PAPA WAS A ROLLIN' STONE	Temptations (Tamla/Motown)-Jobete/Carlin (Norman Whitfield)
34	30	HI HI HI/C MOON	*Wings (Apple)-McCartney/Northern (Paul McCartney)
35	39*	BIG CITY/THINK ABOUT THAT	*Dandy Livingstone (Horse)-B&C/Mooncrest (D. Livingstone)
36	-	THAT'S WHEN THE MUSIC TAKES ME	Neil Sedaka (RCA) Kinsner/Warner Bros. (N. Sedaka)
37	-	WHY CAN'T WE LIVE TOGETHER	Tommy Thomas (Mojo) Southern (Timothy Thomas)
38	32	CAN'T KEEP IT IN	*Cat Stevens (Island)-Freshwater (Paul Samwell-Smith)
39	36	I'M JUST A SINGER (IN A ROCK & ROLL BAND)	*Moody Blues (Threshold) Threshold (Tony Clarke)

40	34	CRAZY HORSES	Osmonds (MGM)-Intersong (M. Lloyd/A. Osmond)
41	37	AVENUES AND ALLEYWAYS	*Tony Christie (MCA) ATV Music (Mick Murray/ Peter Callender)
41	43	STAY WITH ME	*Blue Mink (Regal Zonophone) Cauliflower/Cookaway (Blue Mink)
42	29	BALL PARK INCIDENT	*Wizzard (Harvest)-Wood/Carlin (Roy Wood)
43	-	NICE ONE CYRIL	*Cockerel Chorus (Youngblood) Belwin-Mills/Governor/ Miki Dallon (Martin Clarke)
44	49	WHY	Danny Osmond (MGM)-Debnar (Mike Curb/ Don Costa)
45	50	HOW COULD WE DARE TO BE WRONG	*Colin Blunstone (Epic) Rondor/Rak (Chris White/Rod Argent)
47	45	THERE'S GONNA BE A SHOWDOWN	Archie Bell & the Drells (Atlantic)-Chappell (Gamble & Huff)
48	-	GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE	Jimmy Helms (Cuba) Essex (John Worth)
49	35	BEN	Michael Jackson (Tamla/Motown)-Jobete/Carlin (Corporation)
50	48	BIG SIX	*Judge Dread (Big Shot)-B&C/Mooncrest (Bush Prod.)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

This Week	Last Week	Song	Artist
1	1	ONNA NO MICHI	*Shiro Miya, Pinkara Trio (Columbia)-Daichi, Nichion
2	2	GAKUSEIGAI NO KISSATEN	*Garo (Mushroom)-Alfa
3	3	KASSAI	*Naomi Chiaki (Columbia)-Kaiantai
4	4	FUTARI NO NICHYOUBI	*Mari Amachi (CBS/ Sony)-Watanabe (Minoruphone)-Watanabe
5	5	ANATA NO TOMOSHIBI	*Hiroshi Itzuki (Minoruphone)-Watanabe
6	6	ONNA NO NEGAI	*Shiro Miya, Pinkara Trio (Columbia)-Daichi
7	7	ANATAENO AI	*Kenji Sawada (Polydor)-Watanabe
8	8	ONNANOKO NANDAMON	*Megumi Asaka (Victory)-J & K
9	9	ISARIBI KOI UTA	*Rumiko Koyanagi (Reprise)-Watanabe
10	10	SOSHUN NO MINATO	*Saori Minami (CBS/ Sony)-Nichion

11	URAMI BUSHI	*Meiko Kaji (Teichiku) 72 Toei Co. Tokyo S.M.P.
12	HINAGESHI NO HANA	*Agnes Chan (Warner)-Watanabe
13	OKIZARI NI SHITA KANASHIMI WA	*Takuro Yoshida (Odyssey)-P.M.P.
14	SOSHITE KOUBE	*Hiroshi Uchiyamada & Cool Five (RCA)-Uchiyamada
15	HOLIDAY	Michel Polnareff (Epic)-April
16	AI NO BANKA	*Tsumaki & Midori (Toshiba)-Takarajima
17	FUYU MONOGATARI	Four Clovers (Kit)-Nihon TV
18	TOP OF THE WORLD	Carpenters (A & M)
19	CHISANA TAIKEN	*Hiromi Goh (CBS/ Sony)-Standard
20	ANATA GA KAERI/TOKI	*Eiji Miyoshi (Victory)-Shinko

AUSTRALIA

(Courtesy of Go-Set)

SINGLES

This Week	Last Week	Song	Artist
1	1	DON'T YOU KNOW IT'S MAGIC	Johnny Farnham
2	2	WINGS OF AN EAGLE	Russell Morris
3	3	YOUR MAMA DON'T DANCE	Bootleg Family
4	4	YOU'VE GOT THE GUN	Sherbet
5	5	GINGER MAN	Brian Cadd
6	6	RAINBOW ON THE RIVER/WELL MEET AGAIN	Jamie Redfern
7	7	MIDNIGHT BUS	Johnny Chester
8	8	YOUNG CAMP STOCKMAN	Buster Noble
9	9	MADEMOISELLE NINETTE	Jigsaw
10	10	WINTERSONG	Country Radio
11	11	WHAT WOULD THE CHILDREN THINK	Rick Springfield
12	12	LIBERATE ROCK	Lobby Lloyd and the Colored Balls
13	13	IT'S NEVER REALLY OVER	Gary Travers
14	14	ADVENTURES OF BARRY MCKENZIE	Smacka Fitzgibbon
15	15	MY CANARY HAS CIRCLES UNDER HIS EYES	Captain Matchbox Whoopee Band
16	16	WHERE THE MUSIC'S PLAYING	Rubin Jolley
17	17	SO TOUGH	Johnny O'Keefe
18	18	AIRMAIL TO HEAVEN	Singing Kettles
19	19	LIGHTS ON THE HILL	Slim Dusty
20	20	LIFE'S BEEN GOOD TO ME	Buffalo Drive

LP's

1	1	SLAYED	Slade (Polydor)
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2	2	SEVENTH SOJOURN	Moody Blues (Threshold)
3	3	BRIAN CADD	(Bootleg)
4	4	TOMMY	London Symphony Orchestra and Chamber Choir with Guest Soloists (Festival)
5	5	BLACK SABBATH, VOL. 4	(Vertigo)
6	6	HOT AUGUST NIGHT	Neil Diamond (MCA)
7	7	LIVING IN THE PAST	Jethro Tull (Reprise)
8	8	CATCH BULL AT FOUR	Cat Stevens (Island)
9	9	SLADE ALIVE	Slade (Polydor)
10	10	DADDY COOL'S GREATEST HITS	(Sparnac)
11	11	CARAVANSERAI	Santana (CBS)
12	12	SCHOOL'S OUT	Cooper (Warner Bros.)
13	13	SOMETIME IN NEW YORK CITY	John Lennon and Yoko Ono (Apple)
14	14	BULLDOG	(MCA)
15	15	JOE COCKER	(A&M)
16	16	A SONG FOR YOU	Carpenters (A & M)
17	17	ANTICIPATION	Carly Simon (Elektra)
18	18	CHICAGO 5	(CBS)
19	19	FOGHAT	(Bearsville)
20	20	MACHINE HEAD	Deep Purple (Purple)

HONG KONG

(Courtesy of Radio Hong Kong)

This Week	Last Week	Song	Artist
1	1	I WON'T LAST A DAY WITHOUT YOU	Carpenters (A & M)
2	2	I NEVER SAID GOODBYE	Engelbert Humperdinck (Decca)
3	3	SWEET SURRENDER	Bread (Elektra)
4	4	A BRAND NEW SONG	Chill Richard (Columbia)
5	5	SEPARATE WAYS	Elvis Presley (RCA)
6	6	ALIVE	Bee Gees (Polydor)
7	7	DREIDEL	Don McLean (UA)
8	8	I'D LOVE YOU TO WANT ME	Lobo (Philips)
9	9	YOU'RE SO VAIN	Carly Simon (Elektra)
10	10	VENTURA HIGHWAY	America (Warn. Bros.)
11	11	RELAY	The Who (Polydor)
12	12	AND YOU AND I	Yes (Atlantic)
13	13	LOOKING THROUGH THE EYES OF LOVE	Partridge Family (Bell)
14	14	I CAN SEE CLEARLY NOW	Johnny Nash (Epic)
15	15	CROCODILE ROCK	Elton John (DJM)
16	16	I AM WOMAN	Helen Reddy (Capitol)
17	17	DON'T LET ME BE LONELY	Tonight-James Taylor (Warn. Bros.)
18	18	ROCK ME BABY	David Cassidy (Bell)
19	19	CLAIR	Gilbert O'Sullivan (MAM)
20	20	MAGIC WOMAN TOUCH	The Hollies (Parlophone)



PLP 36 DANCING IN THE MOONLIGHT/KING HARVEST



PLP 31 WHERE ARE YOU GOING/SHIRLEY HORN

if it's on
Perception

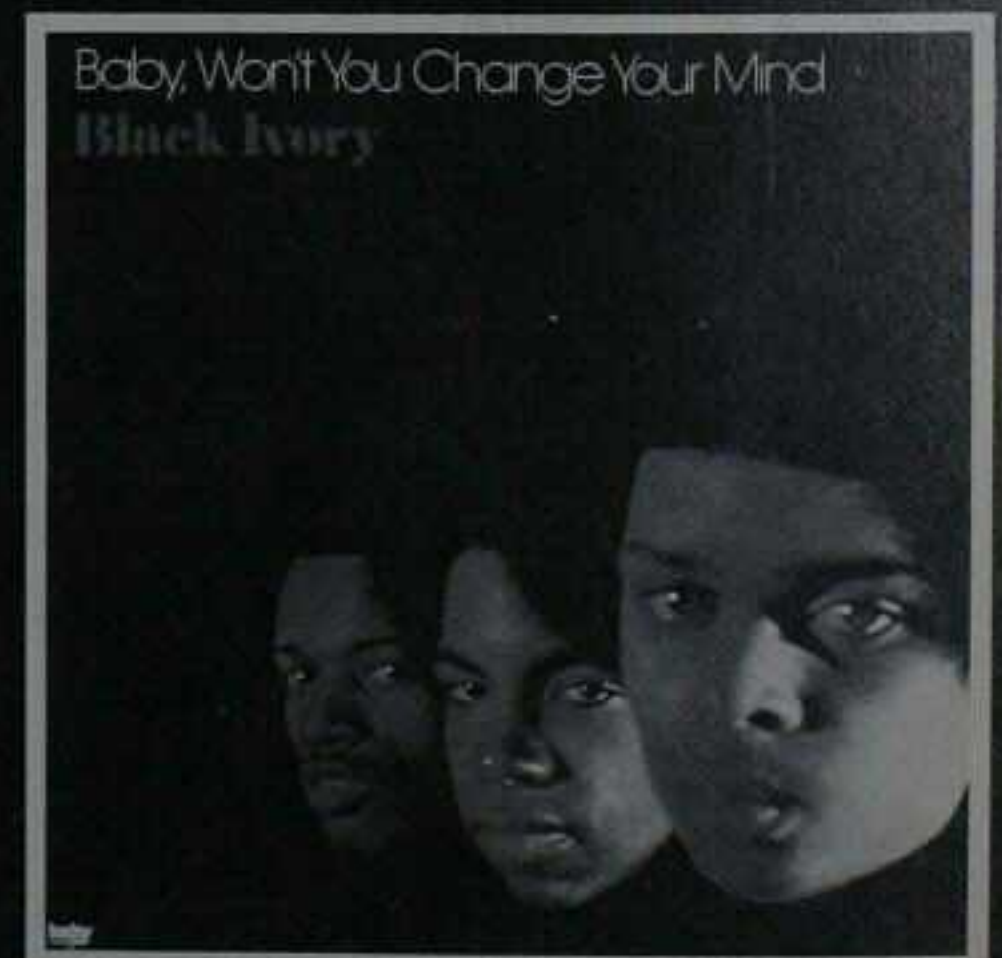


it's Today

165 WEST 46TH STREET, NEW YORK CITY 10036



PLP 29 ASTRUD GILBERTO NOW



TLP 1008 BABY, WON'T YOU CHANGE YOUR MIND/BLACK IVORY

HOT SINGLES

P 525 HEY MR. PAUL/REALINDA
(The answer to "Me and Mrs. Jones")

P 515 DANCING IN THE MOONLIGHT/KING HARVEST

T 1516 TIME IS LOVE/BLACK IVORY



Sales Bow in P.R. Cuts Into U.S. Sales

By JIM MELANSON

SAN JUAN—The introduction of salsa music on the market here has created a substantial drop in sales figures for American product, according to Gilberto Gonzalez Arenas, president of Distribuidora Borinquen, a major local wholesale/retail operation. (Salsa is a form of Latin-rock with its roots in New York.)

Gonzalez stated that 1972 saw a drop of 10-15 percent in sales figures of American product for his operation, which, according to him, does 1.3 million in wholesale business annually. Prior to salsa, he continued, 30-35 percent of his sales were in American product.

Pedro Oruna, vice president and general manager of the firm, said that the distinct Latin flavor of salsa music, with its progressive sounds, is the main reason for its appeal to Puerto Rican youth. He said that American rock product is still selling well on the market—but it now has a direct competitor with salsa.

Distribuidora Borinquen has been in business since 1961, according to Gonzalez. He said that the operation maintains \$300,000 in on-hand inventory for its wholesale division and 10,000 LP's and tapes

for its retail outlet. Gonzalez stated that the retail operation does 75 percent of its business in LP's, with the remaining 25 percent in tapes. The outlet does not handle singles. He placed the yearly gross of the retail operation at \$150,000.

In the distributing division, Vanguard Records, Polydor Records, Motown Records, Fantasy Records, and Scepter Records are handled exclusively by Distribuidora Borinquen. Oruna said that 85 percent of existing Latin labels are handled—on a full-line basis. Returns for the operation usually run four to five percent, according to Gonzalez. The firm services 175-200 clients.

Gonzalez stated that the company maintains its prices, even in the face of competition, and builds its business around "solid service." He maintains truck service to all parts of the Island, and, quite often, clients come to the warehouse for pick-up. Losses through theft, according to the two, are at a minimum—mainly due the family nature of the operation. Oruna is Gonzalez' son-in-law, and other members of his immediate family work on the location.

Advertising is non-existent for the firm, according to Oruna. He said that the strongest advertising for the company is "word of mouth," and that it has proven successful over the years.

Distribuidora Borinquen also merchandises, exclusively, the Sears and Penney department stores in San Juan. Oruna said that they often select the product shipped to the stores—due to the store management's "confidence" in their choice. In the future, Oruna continued, they hope to expand their merchandising programs throughout the Island.

Gonzalez also noted a growing problem on the Island—in that independent truckers are in the position to sell retailers at a cheaper price than established businesses. He said that they, the truckers, can offer the lower price because "they don't have to pay overhead expenses, in property taxes, warehouse maintenance and expanding payrolls. He stated that he, and other local distributors, would like to see "more government control" placed on the truckers. As for bootleg and pirated product, Gonzalez said that it exists mainly with American product—and in the form of tapes. He acknowledged the problem, but stated that it is at a "very low level" on the Island and does not "seriously cut into our business."

From the Music Capitals Of the World

BRAZIL

To record "cover versions," the original English lyrics of U.S. and British hits recorded in Portuguese-speaking Brazil. Ramaldo Neto contracted English singer Sally Baldwin who has been singing at the No. 1 nightclub. The "cover version" practice is spreading rapidly in Brazil, where one or more record companies issue their local interpretation of the foreign hit.

To meet the growing demand, Continental has increased the number of presses in its Sao Paulo plant, from 35 to 45. Moreover the company has increased its sales force and stepped up promotion. A house organ for distribution to dealers was started.

Continental has discontinued making mono records completely, to turn out stereo records exclusively, including singles. The company was founded by Alberto Byington, a Brazilian of American descent. His grandson, Alberto J. Byington Neto, is the president of the company.

Mrs. James Stinson says of her son, Peter, 1973 Easter Seal Child:



"Peter has come a long way with the help of Easter Seals. And I know he'll go even farther."



Give to Easter Seals
March 1 - April 22

Latin Scene

PUERTO RICO

Raphael (Parnaso) performed two concerts a day at the Radio City Theater in Santurce Friday (23) and Saturday (24). He performed a single concert Sunday (25). While in town, he will also tape several television programs for Telemundo Channel 2. From here he will go to the Dominican Republic and then back to Spain. His wife Natalia is accompanying him on the tour. . . . **Ruth Fernandez**, one of Puerto Rico's better known vocalists and recording artist, is now Senator Ruth Fernandez and chairman of the Arts and Cultural Affairs Commission. Senator Fernandez was one of the sponsors of the 50-50 Puerto Rican talent law, enacted to give more opportunities for local performers, especially in the tourist hotels. Her latest project is the setting up of an Academy of Performing Arts—to be financed by a tax on juke boxes, collected four times a year. . . . "Tu Mi Amor" (You My Love), the latest musical film by local producer-actor **Arturo Correa**, opened at 12 theaters in San Juan and in other cities. The leading man in the film is **Frank Moro**, who has recorded several albums of poems for Borinquen Records. . . . **Nini Caffaro** (Kubaney) Dominican singer also has a part in the film. . . . **Danny Rivera** (Velvet) one of the top-selling record artist both here and in the Dominican Republic opened at the Caguas Highway Inn for his first engagement at the local night spot. Rivera is currently in somewhat of a legal tangle with the Puerto Rican Federation of Musicians (See Billboard Feb. 27) over the use of musical tracks made outside of Puerto Rico and which are prohibited by the Federation.

ANTONIO COMTRERAS

MIAMI

Borinquen Records has signed **Pellin Rodriguez**, formerly a singer with **El Gran Combo**. **Bobby Valentin** (Fania) will do the arrangements for his first LP. . . . **WFAB** recently celebrated its eleventh year on the air with a party. **Orchestra La Suprema** played for dancing. . . . **Marco Antonio Muniz** (Arcano) opens at the Montmatre Tuesday (27). . . . **Julio Iglesias**, now in Puerto Rico, is expected to visit here on his way back to Spain. . . . Musart Records has signed **Roberto Ledesma**. . . . Latin Records Distributors has announced that **Mario Mena** will handle all promotion in the Miami area. . . . **Eli Records** has released LP's by **Luis Garday** and **Jeanette Acevedo**. . . . **Rolando Laserie** is recording an LP of salsa for Musart. . . . **Armada y Rodriguez** is ready to release an LP by the rock band **Antiques**. It will be on the **Funny** label. . . . **Miriam and the Sons of Paraguay** (Aro) are readying a new LP release. They are currently at the Holiday Inn in Miami Beach. **Danny Rivera** (Velvet) will be going to Spain to record a new LP. . . . **Piro Montilla**, formerly with **Apollo Sound**, has been signed by **Velvet Records**. . . . **Johnny Ventura** (Kubaney) just finished a week-long engagement at a local club. His "El Pinguino" has been getting good airplay locally. . . . **Tipica '73** has also been getting good airplay with their Inca release "Manono." . . . **Mengo Santamaria** (Vaya) will play the Playboy Plaza Hotel May 9-10. . . . With many Latins desiring to become U.S. citizens, the LP "Curso de Ciudadania Americana" (A Course in American Citizenship) on **Modiner Records** is selling well. . . . **Andy Harlow** (Vaya) is expected in Miami for a promotion tour for his "La Loteria"—a very popular song here. . . . **Willie Colon** (Fania) with **La Suprema** and the **Miami Brass** played a weekend dance here (23-24).

ART (ARTURO) KAPPER

NEW YORK

La Asociacion de Cronistas de Espectaculos (ACE), the press association of Latin Shows here, has nominated **Rafael Solano** and **Johnny Ventura** (both on the Kubaney label) for the category of best Latin group. Awards for a variety of categories will be presented by the association at the Hotel Commodore here April 27. . . . **Mericana Records'** a&r director **Ralph Lew** and his wife are currently vacationing in Puerto Rico. . . . **RCA** artist **Jose Feliciano** will perform with the London Symphony Orchestra in London's Royal Albert Hall Mar. 5. Following six concerts in England, Feliciano will embark upon a six-week, 13-country concert tour of Europe and the Middle East. . . . **Caytronics** president **Joe Cayre**, along with **Lee Shapiro**, **Rinel Sousa** and **Daniel Cutierrez**, will represent the firm's labels at the NARM convention in Los Angeles. . . . **Wilkins** (Vaya) has been performing here at the Teatro Puerto Rico and the Jefferson Theater. His LP on the label has just been released. . . . **Ismael Rivera** and **La Lupe** will be performing in Chicago Mar. 10. . . . **Mike Martinez**, director of the group **Latin Dimensions** (Mericana) has been active in local youth affairs. The group's latest single "Son" has been receiving some good airplay locally. . . . **Tempo '70** has recorded a single by Puerto Rican composer **Puchi Balseiro**. The song is entitled "Mi Mundo." **JIM MELANSON**

TEXAS

Johnny Zaragosa of Keyloc Records reports that **Sunny** and the **Sunliners** are set for a tour of Calif., Arizona, Colorado, Illinois,

and Michigan during March. **Sunny** was recently cited for "entertainer of the year" award in Austin. . . . **Tony (The Top) Hernandez**, president of Buena Suerte Records in Temple, tells us that **Little Joe** and the **Latineers** are becoming strong sellers on the West Coast. He is opening a warehouse and sales office on West Tico Boulevard, Los Angeles, to meet record demands. **Joe J. Rodriguez** will manage the new facility, with **Hernandez**' son, **John**, also helping out. . . . **Cornelio Reyna** is currently touring Central America. . . . Top Tex-Mex labels are holding meetings to determine what can be done about the growing problem of illegal duplication of tapes. **Freddie Martinez** reports that he signed his autograph on "hundreds of illegal tapes" recently, following an appearance in Michigan. **Martinez** stated that two out of every three he saw were illegal. . . . **Barbara Lopez** of Calveston is the voice you hear signing with the **Brownstones** (Playboy). Send information for the Texas column to Box 8145, Corpus Christi, Tex. 78412.

CHARLIE BRITE

SEND RELEASE DATA, COAST

NEW YORK—For use on checklists for Latin chart placement, send information on new releases to Paul Simon, chart department, Billboard, Los Angeles.

For LP and single reviews send all product to Eliot Tiegol, review editor, Billboard, Los Angeles.

Billboard Hot Latin LP's IN MIAMI

Billboard SPECIAL SURVEY
For Week Ending 3/3/73

- 1 **VIKKI CARR**
En Espanol, Columbia KC 31470
- 2 **COQE**
Sound Triangle 7773
- 3 **JULIO ICLESIAS**
Come El Alamo El Camino, Alhambra AL 4
- 4 **JULIO ICLESIAS**
Alhambra AL 10
- 5 **JOHNNY VENTURA**
Te Digo Norte, Mafe 003
- 6 **JOSE CHEO FELICIANO**
Chen, Alegre 8890
- 7 **ROLANDO La'SERIE**
Para Mi Isle Un Son, Musart 10328
- 8 **LOS ANGELES NEGROS**
Y Volvere, Parnaso 1070
- 9 **WILLIE COLON**
El Juicio, Fania 406
- 10 **ELIO ROCA**
Contigo, Miami 6042
- 11 **RAY BARRETTO**
Que Viva La Musica, Fania 427
- 12 **GRAN COMBO**
Don Goyo, West Side 002
- 13 **LOS ANGELES NEGROS**
Vol. 5, Parnaso 1105
- 14 **YAYO EL INDIO**
El Nuevo Yayo, Alegre 7001
- 15 **NELSON HED**
El Pequeno Gigante, UA Latino 31118
- 16 **WILLIE COLON**
La Gran Fuga, Fania 294
- 17 **VICTOR YTURBE**
Felicidad Mi Tercer Amor En Puerta Vallarta, Miami 6056
- 18 **VICENTE FERNANDEZ**
Arriba Hoentitan, Caytronics 1333
- 19 **ISMAEL RIVERA**
Esto Rue Lo Que Trajo El Barca, Tico 1305
- 20 **JUAN TORRES**
Organo Melodico, Vol. 15, Musart

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Number of singles reviewed this week 122 Last week 78

Breaking Disks

Canada's songbird **Anne Murray** has that hit that has been eluding her. It's "Danny's Song" which jumps into the 19th spot with a star from 26 with a star. The airplay picture as reported to us goes this way: WIBG-AM Philadelphia; CKLW-AM Detroit; WIXY-AM Cleveland; KJR-AM and KOL-AM both Seattle; WMAK-AM Mem-

Hot Chart Action

Judy Collins' soft story of optimism, "Cook With Honey" makes its fourth jump up the chart, from 64 with a star to 52 with a star. It was one of our picks in the Jan. 27 issue. Airplay isn't strong yet, but stations among the first playing the tune are

phis, KDWB-AM and KRGY-AM both Minneapolis; WFOM-AM Atlanta; KLIF-AM Dallas; WEAM-AM and WPGC-AM Washington and WCAO-AM Baltimore. It's a pick at KHJ-AM Los Angeles and WCFL-AM in Chicago is just starting airplay.

Sales are strongest in Chicago, followed by Washington, Seattle, Cleveland, Los Angeles, Minneapolis, Houston, Detroit, and Philadelphia.

Gladys Knight & The Pips have given Motown a nice goodbye present. Her philosophical single "Neither Of Us (Wants To Say Goodbye)" moves up our singles chart

KROQ-AM Los Angeles, WMEX-AM Boston; WIBG-AM Philadelphia and KJR-AM Seattle.

Sales are strongest in San Francisco, Chicago, Boston, Washington, Atlanta, New Orleans and Memphis.

Al Green maintains his hit streak with "Call Me (Come Back Home)," a pick in

from 31 with a star to 20 with a star. It also jumps into the seventh position with a star from 15 with a star on our soul survey.

Stations expounding airplay to us include: CKLW-AM Detroit; WIBG-AM Philadelphia; WAKY-AM Louisville; WEAM-AM and WPGC-AM both in Washington; WCAO-AM Baltimore; WIXY-AM Cleveland and WFOM-AM Atlanta.

Sales are strong in New York, Detroit, Baltimore, Philadelphia, Memphis, Washington, St. Louis, Cleveland and Chicago.

our February 10 issue and number 28 with a star, up from a star studded 48. It is a popular selection at these stations: KROQ-AM Los Angeles, CKLW-AM Detroit; WFOM-AM Atlanta; KNUZ-AM Houston and WIBG-AM Philadelphia.

Sales are strongest in four cities reporting to us. They include: Detroit, Chicago, New York and Memphis, with dealers in Atlanta, Washington, St. Louis and Los Angeles rating it a good sales item.

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

Pop Picks

STEELY DAN—REELING IN THE YEARS (4:35); producer: Gary Katz; writers: D. Fagen, W. Becker, Wingate, Red Giant, ASCAP. Easy sounding guitar solos lead into an easy sounding piano break which supports the voices extolling about culling life's experiences from tears to time. Flip: no info available. ABC 11352.

FACES—CINCY INCIDENTALLY (2:34); producer: Glyn Johns; writers: Stewart Wood, WB, ASCAP. Good, rocking arrangement highlighted by Rod Stewart's distinc-

tive vocals and Ron Wood's fine guitar work. Single sounds more Stewart-oriented vocally than other Faces' singles, but also showcases group's instrumental skills. Raucous and raunchy, which is the group at their best. Flip: no info available. Warner Bros. 7681.

THE BEE GEES—SAW A NEW MORNING (4:07); producer: Bee Gees; writer: B.M.R. Gibb RSO-WB, ASCAP. The group's distinct vocal blend echoes statements of caution with what sounds like a symphonic orchestra laying down the foundation. Rich, round sounds. Flip: My Life Has Been A Song (4:18): info the same in all

categories, Atlantic 45401.

PERRY COMO—AND I LOVE HER SO (3:14); producer: Chet Atkins; writer: Don McLean, Yahweh, BMI. Como's first single in 18 months showcases his excellent ballad voice, gliding over his words in clear fashion. The rich orchestral arrangement and slow tempo will make the tune an attractive MOR single. Flip: Love Looks So Good On You (2:24); producer: Chet Atkins; writers: Charlie Williams, Steve Stone, Central Songs, BMI. RCA 74-0906.

also recommended

POCO—Go And Say Goodbye (2:46); producers: Jack Richardson, Jim Mason; writer: Steve Stills; Spinnaker, Ten-East, Cotillion, Springalo Toones, BMI. Epic 5-10958 (Columbia).

KENNY ROGERS & THE FIRST EDITION—(Do You Remember) The First Time (2:55); producers: Kenny Rogers, Don Scarlotta; writers: Hoffman, Emeneger, Honey Bunny, BMI. JOLLY ROGERS 1003 (MGM).

DEREK & THE DOMINOES—Why Does Love Got To Be So Sad (3:20); producer: none listed; writers: Eric Clapton, Bobby Whitlock, Cotillion, Casserole, Delbon, BMI. ATLANTIC 400.

WAYNE NEWTON—While We're Still Young (4:03); producer: Wes Farrell; writers: Paul Anka, R. Chackraborty, Soanka, BMI. CHELSEA 78-0116 (RCA).

KINGS OF MISSISSIPPI—Delta Queen (3:21); producer: Bill Wellings; writer: Terry Tassenberg; Coral Rock, American Dream, ASCAP. MGM 14509.

JIM WEATHERLY—Ole Kentucky Moon (3:25); producer: Jimmy Bowen; writer: Jim Weatherly; Keca, ASCAP. RCA 74-0897.

JAMES LEE STANLEY—I Knead You (3:09); producers: James Lee Golden, Barry Fasman, Jim Stanley; writer: Jim Stanley, Wren, BMI; Hashram, ASCAP. WOODEN NICKEL 73-0113 (RCA).

MOM'S APPLE PIE—Love Plays A Song (3:05); producer: Kenneth Hamann; writer: Robert Parissi; Brown Bag, ASCAP. Brown Bag 192.

DAVID SNOT—Mirianne (2:52); producer: E. Gordy, Jr.; writer: Stephen Stills; Gold Hill, BMI. Verve 10710 (MGM).

DALTON, JAMES AND SUTTON—Lonesome For Home (2:33); producer: Outlaw; writers: Dalton, James, Sutton, Porter; Homebrew, ASCAP. RCA 74-0896.

MERV GRIFFIN—Happy To Know You (3:30); producers: Mike Curb, Don Costa; writer: Alan Green; Damila, ASCAP. MGM 501.

SONNY AND CHER—Mama Was A Rock and Roll Singer, Papa Used To Write All Her Songs (3:55); producer: Sonny Bono; writer: Sonny Bono; Chris Maro, BMI. MCA 40026.

RASPBERRIES—Let's Pretend (2:51); producer: Jimmy Jenner; writer: E. Carmen, C.A.M. USA, BMI. Capitol 6629.

THE MOVE—Tonight (3:17); producers: Roy Wood, Jeff Lynne; writer: R. Wood; Anne Rachel, Yellowdog, ASCAP. United Artists 202.

HUMBLE PIE—Black Coffee (3:09); producers: The Pie; writers: Ike and Tina Turner; Huh, BMI. A&M 1406.

STRAWBS—Part Of The Union (2:53); producers: Strawbs; writers: Hudson, Ford; Irving, BMI. A&M 1419.

NOEL PAUL STOOKEY—Funky Monkey (Part I) (3:21); producer: Eddie Mottau; writers: Paul Stookey, B. Milstein; Songbirds Of Paradise, ASCAP. Warner Bros. 7683.

THE EVERLY BROTHERS—Not Fade Away (2:00); producer: Chet Atkins; writers: Norman Petty, Charles Hardin; Nor Va Jak, BMI. RCA 74-0901.

PETULA CLARK—I Can't Remember (3:32); producer: none listed; writers: Robert Crewe, Louis St. Louis; Tanny Boy, Stone Diamond, BMI. MGM 14511.

FIVE MAN ELECTRICAL BAND—I'm A Stranger Here (3:19); producer: Dallas Smith; writer: Les Emmerson; 4 Star, Galeneye, BMI. Lion 149 (MGM).

ALLAN VINCENT—I Won't Last A Day Without You (3:30); producer: Paul Leka; writers: Paul Williams, Roger Nichols; CBS, Almo, ASCAP. Columbia 4-45790.

KAREN WYMAN—If We Only Have Love (3:47); producer: Paul Leka; writers: M. Shuman, E. Blau, J. Brel; Hill and Range Songs, BMI. Columbia 4-45793.

YELLOWSTONE & VOICE—Well Hello (3:17); producer: Ellis Elias, Robert Danove; writer: Yellowstone-Voice; Red Bus Records Int'l, VR 10708 (MGM).

Soul Picks

JAMES BROWN—Down and Out in New York City (3:15); producer: James Brown; writers: Bodie Chandler, Barry De Vorzon; Dijon, BMI. James explodes in

typical exploding fashion with a story about the harsh state of living in the city. Instruments move along with his vocal reading and we are led to believe that "no one really gives a damn." Flip: no info available. Polydor 14168.

THE UNDISPUTED TRUTH—Mama I Gotta Brand New Thing (Don't Say No)

also recommended

BLOODSTONE—Natural High (4:02); producer: Mike Vernon; writer: McCormick; Crystal Jukebox, ASCAP. London 45-1046.

THE NEW BIRTH—I Can Understand It (4:20); producer: Puqua III Productions; writer: Womack; Unart, BMI. RCA 45-435.

GERALD SIMS—You'll Never Be Sorry (2:52); producer: Ellisimich Productions; writer: Gerald Sims; Ellisimich, BMI. WB 7680.

GEORGE JACKSON—Let Them Know You Care (3:11); producers: Willie Mitchell, George Jackson; writer: George Jackson; Fame, BMI. Hi 2236 (London).

TYRONE LEVIS—Without You In My Life (2:58); producer: Willie Henderson; writer: Leo Graham; Julio, Brian, BMI. DAKAR 4519 (Brunswick).

THE NU PAGE—When The Brothers Come Marching Home (2:44); producer: Robert Gordy; writers: M. McLeod, M. Bolton, C. Carrington, Q. Dennard; Jobete, ASCAP. Mowest 5037 (Motown).

Producer same, writer: Wayne Kemp. MCA-40019.

MEL STREET—WALK SOFTLY ON THE BRIDGES (2:58); producer: Jimmy Peppers; writers: Doodie Owens & Dallas Frazier; Blue Crest/Hill & Range. (BMI). Street sings a different kind of song, and shows he's capable of doing it all. Two excellent writers help.

Flip: Spoiled Lonely Man; producer same; writer: Mel Street. Metromedia Country MC 906-B.

KAREN WHEELER—I MISS YOU ALREADY (2:30); producer: Billy Linneman; writers: Marvin Rainwater, Faron Young; Tree (BMI). One of the best new voices in the business, and she gives this her all. The production also deserves mention.

(3:20); producer: Norman Whitfield; writer: Norman Whitfield; Stone Diamond, BMI. The group has the answer to a good life: be a guitar man and fulfill a "burning desire" for all the best life has to offer. Pulsating rhythms of American and Afro origin and standout brass parts lend support to the strong vocal presentation. Flip: no info available. Gordy 7124 (Motown).

BARRY WHITE—I'm Gonna Love You Just A Little More Baby (3:58); producer: Barry White; writer: Barry White; January, Sa-Vette BMI. 20TH CENTURY TC-2018.

WILLIE HUTCH—Brother's Gonna Work It Out (2:56); producer: Willie Hutch; writer: Willie Hutch; Jobete, ASCAP. Motown 12220.

SYLVIA—Pillow Talk (3:41); producer: Sylvia Robinson, Michael Burton; Gambi, BMI. Vibration 521.

Flip: "One Hurt At A Time," producer: same; writer: Charlie Craig. Chart 5165.

ROGER WHITE—I CAN'T GIVE YOU ME (2:25); producer: Roger White; writer: Roger White; Birmingham Music (BMI). This accelerating label has another strong entry with this one. A virtual unknown who does it all.

Flip: No info available. Royal American, RA 70 A.

TERRI LANE—DAISY MAY (AND DAISY MAY NOT) (2:27); producer: Bergen White and Charlie Tallent; writers: Tern Lynn & Barbara Goodwin; Cape May/Banalu (BMI). Monument picked up this master, and the novelty song has real promise. So does Miss Lane, a lovely young newcomer in the recording field.

Flip: No info available. Monument 257 8565.

Country Picks

JODY MILLER—GOOD NEWS (2:18); producer: Billy Sherrill; writers: Billy Sherrill, Norro Wilson, George Richey; Algee Music (BMI). It's good news any time Jody Miller sings, and each gets better. This is one of her best.

Flip: No info available. Epic 5-10960.

WAYNE KEMP—HONKY TONK WINE (2:46); producer: Walter Haynes; writer: Mack Vickery; Tree Publishing (BMI). MCA bought his master and picked up a winner. This should do well both in air play and jukebox sales. Flip: "Pretty Mansions

Bubbling Under The HOT 100

- 101—YOU ARE WHAT I AM, Gordon Lightfoot, Reprise 1128
- 102—GIMMIE THAT BEAT, Part 1, Jr. Walker & The All Stars, Soul 35104 (Motown)
- 103—WHY DO FOOLS FALL IN LOVE, Summer Wine, Sire 701 (Famous)
- 104—RAINBOW MAN, Looking Glass, Epic 5-10953 (Columbia)
- 105—ROSANNA, Dennis Yost & The Classics IV, MGM South 7012
- 106—HEAVEN HELP THE CHILD, Mickey Newbury, Elektra 45840
- 107—BACK UP, The Manhattan, De-Luxe 45-144 (Starday/King)

- 118—SALTY TEARS, Mara Lynn Brown, Laurie 3604
- 119—EYESIGHT TO THE BLIND, Richie Havens, Ode 66032 (A&M)
- 120—RIGHT HERE'S WHERE YOU BELONG, Gerry Washington, Excello 2327
- 121—WOMAN STEELER, Joe Tex, Dial 0154 (Phonogram)
- 122—GYPSY, Abraham's Children, Buddah 340
- 123—SHA LA LA BOOM, Bobby Bloom, MGM 14437
- 124—I MAY NOT BE WHAT YOU WANT, Mel & Tim, Stax 0154 (Columbia)
- 125—BRAND NEW KIND OF LOVE, Bobby Goldsboro, United Artists 51107
- 126—CAN I, Vee Allen, Lion 140 (MGM)

- 108—DANCING TO YOUR MUSIC, Archie Bell & The Dells, Glades 1707
- 109—SAHRA CYNTHIA SYLVIA STOUT, Shel Silverstein, Columbia 4-45772
- 110—FRANKENSTEIN, Edgar Winter Group, Epic 5-10945 (Columbia)
- 111—DARLING, Stories, Buddah 566
- 112—GUBBUY T'JANE, Slade, Polydor 15060
- 113—KEEP ME IN MIND, Lynn Anderson, Columbia 4-45768
- 114—YOU GIRL, Lighthouse, Evolution 1072 (Stere Dimension)
- 115—THE LORD KNOWS I'M DRINKING, Cal Smith, Decca 33040 (MCA)
- 116—(IS ANYBODY GOING) TO SAN ANTONIO, Doug Sahm, Atlantic 2946
- 117—SHARON, David Bromberg, Columbia 4-45767

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Pop Picks

TEMPTATIONS—Masterpiece, Gordy G965L (Motown). Producer/writer Norman Whitfield has composed five songs which are the basis for the quintet's newest adventure in storytelling. Fine utilization of strings, guitars, basses and percussion instruments by arranger Paul Riser create generous settings for the stories. Each of the songs tells a vital story, from the title (which is 18:54) about the ills of the ghetto to dissections of other personal topics. The LP is a masterful musical contribution.

Best cuts: "Masterpiece," "Ma," "Law Of The Land."
Dealers: Showcase this work; it is an important work.

DAVID BOWIE—Images 1966-1967, LONDON BP 62819. The game is known as bandwagon jumping. With Bowie's name and fame fast spreading it was only natural that his first U.S. LP on Deram should be resurrected and surprise nine never heard before cuts are successfully incorporated making this a must for collectors. Only fragmentary glimpses of what was to come can be gleaned upon first listening. Closer inspection heightens the clarity of his predestined present. He was known as Davy Jones then and his voice bore a close kinship to Anthony Newley's but the songs, although bordering on the melodramatic, are all bloody marvelous!

Best cuts: "The Laughing Gnome," "London Boy," "She's Got My Medals," "We Are Hungry Men."
Dealers: Just be sure to keep this album well stocked—the magic of the Bowie name will do the rest.

THE FRIENDS OF DISTINCTION—Love Can Make It Easier, RCA LSP 4829. This group has finally emerged out of the mold of the Fifth Dimension and is now its own self. They are adventurously presenting a brand of pop music which retains its touch base with soul music, but is broader in scope. This is their sixth LP and it presents still another pair of girl singers to join the original two males, Harry Elston and Floyd Butler. Their soft tight harmonies are augmented by striking instrumental sounds.

Best cuts: "Love Can Make It Easier," "Now Is The Time," "You Gonna Make It," "Ain't No Woman Like The One I've Got."
Dealers: This act cuts into both pop and soul fields. Attractive cover is good for displaying.

SMALL FACES—Ogden's Nut Gone Flake, ABKCO AB 4225 (Capitol). In many ways, a fun album with lots of vocalized nonsense—a patter between tunes on side two—but side one is strictly serious music and the motif is highly electric and the album warrants, even demands, it be played at loud volume. The group sans Rod Stewart, scores with enormous impact and musical poise.

Best cuts: "Ogden's Nut Gone Flake," "Afterglow," "Song Of A Baker."
Dealers: Group has built-in audience with good sales assured.

JIMMY CLIFF—The Harder They Come, MANGO SMAS 7400 (Capitol). Reggae is one form of Jamaican music which is gaining attention around the pop music world. This soundtrack LP is a good collage of reggae done authentically. The tunes show the smooth flow of the percussion instruments and the excitement inherent in the voices, individually and collectively. Shades of calypso and Belafonte. This is modern Jamaica and Cliff is assisted by several local groups like the Melodians, Maytals, Slickers and Desmond Dekker himself, the top reggae name.

Best cuts: "You Can Get It If You Really Want," "Rivers Of Babylon," "The Harder They Come," "Shanty Town," "Pressure Drop."
Dealers: Film is the first made by Jamaicans and will be gaining attention. The music includes native lingo expressions as well as English.

THE CRUSADERS—The 2d Crusade, BLUE THUMB BTS 7000 (Famous). Sweet salvation, but the melodies are joyous and the instrumentation is righteous and everything is jazz, happy and grooving. This double set is full of infectious material, coupling Wilton Felder's soulful saxophone with Wayne Henderson's trombone and

TARO MEYER, RCA LSP 4832. New vocalist has powerful ability to change moods. Best cut: "Maybe Tomorrow."

JOHNNY MATHIS—This Guy's In Love With You, Harmony KH 1935 (Columbia). Good budget value of silken voiced interpretations of current hitmakers. Best cuts:

such catchy rhythms from drummer Stix Hooper, keyboard man Joe Sample and guitarists Arthur Adams, Larry Carlton and David T. Walker.

Best cuts: "Don't Let It Get You Down," "Take It Or Leave It," "A Message From The Inner City," "No Place To Hide."

Dealers: Group has strong jazz and soul supporters and crosses these fields.

THE BUDDY MILES BAND—Chapter VII, COLUMBIA KC 32048. This is the drummer's first solo LP for his new label. The music is hot and fiery, a close cross between rock and blues with vocals loaded in echo and Latin undercoatings on conga and timbales, courtesy of guest Willie Bobo. This LP shows a move forward for Miles to expand his previously hard hammering rock sound. His drumming still tops his vocal efforts.

Best cuts: "L.A. Resurrection," "Life Is What You Make It," "Love Affair."
Dealers: Miles has a strong following and has been associated with lots of pop rock bands.

THE BLUE OYSTER CULT—Tyranny And Mutation, COLUMBIA KC 32017. This group true to its name has already amassed a cultish following. Their music is avant-garde electric no-holds-barred rock 'n' roll. Their instrumentation is stridently pulsating, storming into the listener's brainwaves.

Best cuts: "The Red," "Screaming Diz-Busters," "Teen Archer."
Dealers: The Stark album graphics should lead the uninitiated to this intense and exciting LP.

PETER DUCHIN—Child Of Mine, CAPITOL ST 11146. Supremely beautiful piano stylings for a delightful, pleasant and relaxing period of entertainment. Duchin continues to provide the ultimate in quality middle-of-the-road music.

Best cuts: "I Can See Clearly Now," a caribbean-flavored "St. Thomas," "Angelsea," and "Child Of Mine."
Dealers: Duchin is a steady seller.

ELEPHANT, CAPITOL ST 1154. Artistically, this album is a triumph; commercially, it may be a slight bit weak because of the lack of a strong single to give it immediately audience impact. But Elephant, supported by highly meaningful lyrics, is superb.

Best cuts: The involved "The Family," "A Better Way," and a rocky version of "Never Been To Spain" that is original and refreshing.
Dealers: Should be showcased with new rock bands.

PERCY FAITH—Clair, KC 32164. This veteran hitmaker produces perky instrumental versions of current faves. The formula remains solid: big, bold and bright orchestral charts, with brass and strings working individually and flowing contemporary rhythms pushing it all along.

Best cuts: "I Can See Clearly Now," "Nights In White Satin," "Super Fly," "We Were Havin' Some Fun At The Conservatory. When . . ." "Dueling Banjos."
Dealers: This LP has a large instrumental from "Deliverance" ("Dueling Banjos") which is emphasized on the jacket.

DENISE LA SALLE—On The Loose, WESTBOUND SWB 2016. This is music with a richness and heritage which goes back in time. Denise is a full shouting vocalist, who covers the blues and commercial fields expertly. This Memphis production is rich in instrumental and vocal backings.

Best cuts: "A Man Size Job," "Breaking Up Somebody's Home," "Lean On Me."
Dealers: This is solid soul and should be shown up distinctively.

UNCLE DOG, Old Hat, MCA 302. This group shows itself off to excellent advantage in powerful debut album. Carol Grimes sings in a voice fairly bursting with feeling. The album as a whole is a terrifically vivid work, a clarity of style being apparent throughout. Should register with equal impact at MOR, progressive and top 40 levels.

also recommended

"This Guy's In Love With You," "You Better Go Now," "Little Green Apples."

PETER SKELLERN—You're A Lady, London XPS 625. Many flavors of music with steel guitar and banjo highlighted. Best cuts: "Manifesto," "Ain't Life Something?"

JOE STAMPLEY—SOUL SONG, DOT DOS-26007. His "Soul Song" was a smash single, and now he puts his versatility to the test in a selection which showcases him well. A little bit of rock and MOR there, and a lot of good country.

Best cuts: "Too Far Gone," "The Most Beautiful Girl," "You Make Life Easy."

ROY DRUSKY—DOIN' SOMETHING RIGHT, Mercury, SR 61377. What Drusky is doing right is singing, and he does it at his best in this unusual album of 10 ballads and one near ballad. But that's what he does to perfection. It's one of those good-

voice, good-song combinations, so a variety of material isn't necessary.

Best cuts: "Sunshine and Rainbows," "This Time of the Year," "The Night's Not Over Yet," and "That Rainmaking Baby Of Mine."

PATSY SLEDD—YOURS SINCERELY, Mega M31-1021. Patsy Sledd has moved up out of relative obscurity to do her first album, and it's a good one, replete with liner notes from friend Tammy Wynette. For a little girl, she sings a lot of music, and Larry Rogers brings out the best in her. She seems to have a bright future.

Best cuts: "What Will I Do," "I Hate You," "Leaning On The Shoulder of Love."

ELLIS—Riding On The Crest Of A Slump, EPIC KE31945. Excellent, set including straight rock, reggae and tender ballads. The group is blessed with a fine singer and writer in Steve Ellis and one of England's premier musical characters in Zoot Money. Music is top-notch throughout, with the band adapting to the brand being played without apparent effort and virtually every cut is suitable for AM or FM airplay. A number of possible singles in the set.

Best cuts: "Good To Be Alive," "Tune For Brownie" and "When I Was Back Home."

Dealers: Fine cover for step-down display and the set was produced by Roger Daltrey, lead singer from The Who.

COLIN BLUNSTONE—Ennismore, EPIC KE31994. This wispy voiced song stylist has produced an LP that features virtually everything the pop music fan could wish for—excellent singing, top song choices from love ballads to rockers and product ranging from simple to lush orchestration. The man behind the fantastic voice was the lead voice of the original Zombies.

Best cuts: "I Don't Believe In Miracles," "Quartet" (four original tunes) and "Pay Me Later."

Dealers: Blunstone will be touring in March and you might want to tie in this LP with material from his Zombie days.

FLYING CIRCUS, CAPITOL ST 11147. Harmonies as crisp and clear as a spring day characterize this group's initial LP effort. The Australian band now calls Toronto home and have already won fast favor with the Canadian public. Their milk & honey vocals blend well with their lyrically buoyant melodies. At least half a dozen cuts have immense singles possibilities!

Best cuts: "Old Enough," "Thousand Years," "Shake, Rattle And Roll" and "Maple Lady."
Dealers: Group could easily go the way of their predecessors (Edward Bear and the Raspberries).

KID GLOVES, BUDDAH BDS 5124. This is an album to savor and to revisit time and again. The music weaves a spellbinding fascination proving to be a rather heady audio intoxicant. The four man group meshes with absolute precision, a clarity of concept being evident throughout. Vocalist Davy Pattison's smoothly balanced stylings leave little to be desired. With proper exposure this London based group could attain acceptance on three levels—top 40, MOR and progressive.

Best cuts: "Funny," "Spilt Milk," "My Friend John," "And."
Dealers: Surrealistic cover will stand out in any display area.

MARC WIRTZ, BALLOON, CAPITOL ST 11155. Some striking audio effects are employed on this artist's debut album. Formerly gaining notoriety as a producer (credited with assisting such diverse luminaries as Marlene Dietrich and Paul McCartney), he has fashioned an album that will draw response from various corners. A diverse cross section of radio programmers will all surely find something to adhere to in this faintly esoteric LP. Mood is reminiscent of some of Nilsson's work.

Best cuts: "Trambouline," "Mellow Man," "Spring," "Am I Me."
Dealers: Artist will fare well if placed in singer-songwriter category.

HAMLET, CAPITOL ST 11152. This act proves most adept at creating music of various moods and textures. Their sphere of creativity embraces English parodies, country ditties, cheery young rock 'n' roll and more than a cupful of soapy ballads. Strong harmonies and deft instrumentations add definite plus points.

Best cuts: "Just A Touch," "Curtains," "Time For Love," "Garden of Girls."
Dealers: This group could make major inroads if a hit single is coiled from the album and there are several strong possibilities.

RAY D'ARIANO—Are You On Something, KAMA SUTRA KSBS (Buddah). Promising new comic with an unusual approach. Long "Radio Suite" parody stands out.

FOSTER BROOKS—The Loveable Lush, Decca DL 7-5395. Gentle chuckles to belly laughs available. Best cuts: "Golf," "The Los Angeles Earthquake."

Country Picks

DONNA FARGO—My Second Album, DOT DOS-26006. The album sticker notes that the LP contains her hit single, "Superman," but doesn't note there are other hit single potentials inside. Unlike her first album, she "borrows" a little, doing songs by Wanda Jackson, Lobo and Jim Croce. But the rest is unmistakably hers, and all great.

Best cuts: "A Song I Can Sing," "He Can Have All He Wants," "You Were Always There."
Dealers: Good album cover photography should help with display.

ISLEY BROTHERS—The Isleys Live, T-Neck TMS 3010-2. The three brothers plus their three percussionists indulge in a happy soul session. Their flowing, high toned voices swing along easily and they are their own lead melody instruments. The nightclub location taping includes several lengthy works which become more than just song vignettes.

Best cuts: "Work To Do" (fast and furious) "Lay Lady Lay," "It's Too Late" (featuring impressions of Ray Charles); "It's Your Thing," "Love The One You're With."
Dealers: This super name soul act is also a pop attraction.

ROY DRUSKY—DOIN' SOMETHING RIGHT, Mercury, SR 61377. What Drusky is doing right is singing, and he does it at his best in this unusual album of 10 ballads and one near ballad. But that's what he does to perfection. It's one of those good-

voice, good-song combinations, so a variety of material isn't necessary.

Best cuts: "Sunshine and Rainbows," "This Time of the Year," "The Night's Not Over Yet," and "That Rainmaking Baby Of Mine."

PATSY SLEDD—YOURS SINCERELY, Mega M31-1021. Patsy Sledd has moved up out of relative obscurity to do her first album, and it's a good one, replete with liner notes from friend Tammy Wynette. For a little girl, she sings a lot of music, and Larry Rogers brings out the best in her. She seems to have a bright future.

Best cuts: "What Will I Do," "I Hate You," "Leaning On The Shoulder of Love."

Soul Picks

GLADYS KNIGHT & THE PIPS—Neither One Of Us, SOUL 5737L (Motown). There is a nice gumbo of songs offered from Bill Withers to the old standby "For Once In My Life" to some potent statements about life and love. Gladys comes close to total vocal exertion, but she keeps her cool and this is what helps keep her vocals flowing easily. Everything is easily discerned. The Pips backings repeat her phrases and their voices meld right into the funky, yet popish arrangements.

Best cuts: "Daddy Could Swear, Declare," "This Child Needs His Father," "Who Is She (And What Is She To You)."
Dealers: This is a consistent selling act and will do business.

IMPRESSIONS—Preacher Man, CURTOM CRS 8016 (Buddah). The group dispels message songs in an entertaining fashion, surrounded on all sides by brilliant brass, percussion and strings. Their voices are powerfully clear and they do fine justice to the works of author Richard Tulo who also arranged all the tunes. The overall theme of the LP is loving one another. An overture, "What It Is," leads into the vocals.

Best cuts: "Preacher Man," "Find The Way," "Thin Line."
Dealers: This LP should be stocked in both the soul and pop areas.

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Billboard Radio Action & Pick LP's

• Continued from page 104

MARK IV, MERCURY SRM 1-651. This is a fine debut for this male quartet which adds a gloss to its harmonies and rides above Roy Hammond's clean arrangements. Foot stomping in nature, the voices romp along with brass answering their calls and bass pumping out the life blood of soul.

Best cuts: "Honey I Still Love You," "I'm A Working Man," "You Black And I'm Black," "Got To Get Back (To My Baby's Love)."

Dealers: This act has been working on the East Coast and the South and has a good commercial sound.

MFSB, PHILADELPHIA INTERNATIONAL KZ 32046 (Columbia). This is a good collection of tunes out of Philadelphia of recent vintage. The instrumental covers

are broad in scope and color and are nice background listening. The main 11 piece group was produced by Gamble-Huff, with Leon Huff on electric piano. This is Latin soul-pop rock, welling softness all rolled into one.

Best cuts: "Family Affair," "Back Stabbers."
Dealers: This is music made famous by Curtis Mayfield, the O'Jays, Billy Paul so there is interest in this kind of repertoire.

Jazz Picks

MCCOY TYNER—Song For My Lady, MILESTONE MSP 9044 (Fantasy) Main modern and adventurous avant-garde jazz are offered in abundant dashes. Tyner's piano is surrounded by blazing runs on Michael White's violin, Sonny Fortune's flute, soprano and alto saxes and Calvin Hill's roving bass. African percussion winds it way under many of the cuts. Tyner's own playing is free and aggressive. These are extended, extended works.

Best cuts: "Native Song," "A Silent Tear."

Dealers: Tyner is represented on other labels, but this material was just recorded.

EARL HINES—Hines Plays Hoagy, AUDIOPHILE AP 113. An earlier album had pianist Hines playing Louis Armstrong's music. Here Hoagy Carmichael gets elegant, rhythmic treatment from a genuine piano jazz master. Hines is unaccompanied and well recorded, is allowed full rein to his fertile imagination.

Best cuts: "Skylark," "Stardust," "Lazy Bones."
Dealers: Familiar Carmichael tunes should give sales impetus beyond jazz market.

also recommended

JUNIOR MANCE—That Lovin' Feelin', Milestone MSP 9041 (Fantasy). Re-release with some new tracks added which augment pianist's easy-style. Best cuts: "Mean Old Frisco Blues," "Cubano Chant."

Classical Picks

also recommended

KINGSWAY SYMPHONY ORCH.—Music From Walt Disney's Fantasia, London SPC 21076. Quadrasonic assemblage of works made familiar. Best cuts: "Sorcerer's Apprentice," "Dance Of The Hours," "Night On Bald Mountain."

JORG DEMUS—Beethoven Clavier, BASF KH 20328. Two disk set features three sonatas and "Opus 126 Bagatelles."

Latin Picks

ROSITA RODRIQUEZ—Rosita, COTIQUE CS 1070. She packs a bombastic, yet compelling voice that delivers a song with gusto and empathy. But, at the same time, she has the capability of slowing the pace for a warmth that permeates the listener. The sound is big band, the pace is heavy beat.

Best cuts: "Que Te Quiera," "Yo Si Te Quiero," "Habia."
Dealers: Should do well in almost any Latin market and her sound crosses all borders.

Bubbling Under The Top LP's

201—VINEGAR JOE, Rock 'n' Roll Gypsies, Atco SD 7016

- 202—GRIN, All Out, Spindizzy KZ 31701 (Columbia)
- 203—JERRY LEE LEWIS, Who's Gonna Play This Old Piano (Think About It Darlin'), Mercury SR 61366 (Phonogram)
- 204—BO HANSSON, Lord Of The Rings, Charisma CAS 1059 (Buddah)
- 205—IKE & TINA TURNER, Let Me Touch Your Mind, United Artists UAS 5660
- 206—NEW BIRTH, Birthday, RCA LSP 4797
- 207—THE WAILERS, Catch A Fire, Island SW 9329 (Capitol)
- 208—TONY BROWN & TERRY GARTHWAITE, Cross Country, Capitol ST 11137
- 209—TRANQUILITY, Epic E 31084 (Columbia)
- 210—AMAZING BLONDEL, England, Island SW 9327 (Capitol)
- 211—ORIGINAL CAST, Oh Coward, Bell 9001
- 212—JERRY JEFF WALKER, Decca DL 7-5384 (MCA)
- 213—DOBBIE GRAY, Drift Away, Decca DL 7-5397 (MCA)
- 214—JADE WARRIOR, Last Autumn's Dream, Vertigo 1012 (Phonogram)
- 215—BARKAYS, Do You See What I See?, Volt VOS 8001 (Columbia)
- 216—STEVE GOODMAN, Somebody Else's Troubles, Buddah BS 5121

ALBUM PICKS... Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

Also Recommended... Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

ALBUQUERQUE: KRST-FM, Steve Suplin
ATLANTA: WREK-FM, Mike Caldwell
BALTIMORE: WKTK-FM, Pete Larkin
BABYLON, Long Island: WBAB-FM,
DENVER: KBPI-FM, Frank Felix

DENVER: KFML-FM, Brian Kreizenbeck
EUGENE: WZEL-FM, Stan Garrett
FRESNO: KFIG-FM, Ray Applton
HARTFORD: WHCN-FM, Ron Berger
LONG BEACH: KNAC-FM, Ron McCoy

MIAMI: WBUS-FM, Michael Dean
PHILADELPHIA: WDAS-FM, Harvey Holliday
PHOENIX: KDKB-FM, Hank Cookenboo
PITTSBURGH: KQV-FM
PROVIDENCE: WBRU-FM, Andy Ruthberg

SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benzy Karch
TUCSON: KWFM-FM, Allan Browning
UTICA, N.Y.: WOUR-FM, Mark Sand
VALDOSTA, GA.: WVVS-FM, Bill Tillis

hot chart action

JOHN MARTYN, "Solid Air," Island: KBPI-FM, WVVS-FM, KNAC-FM, KOL-FM, CHUM-FM, WOUR-FM

THE MOVE, "Split Ends," United Artists: WBUS-FM, KOL-FM, KFIG-FM, WKTK-FM, WOUR-FM

THE WAILERS, "Catch A Fire," Island: WREK-FM, KNAC-FM, KBPI-FM, CHUM-FM, WBRU-FM

ACROBAT, "Acrobat," RCA: WOUR-FM

ARTHUR ADAMS, "Private Tonight," Blue Thumb: KFML-FM

DAVE ALEXANDER, "The Rattler," Arhoolie: WREK-FM

MOSE ALLISON, "The Seventh Son," Prestige: WBAB-FM

ATLANTA RHYTHM SECTION, "Back Up Against The Wall," Decca: KDKB-FM, KBPI-FM, WHCN-FM, CHUM-FM

DAVID AMRAN, "Subway Night," RCA: KWFM-FM

AUDIENCE, "You Can't Beat 'em," Charisma: WVVS-FM

HOYT AXTON, "Less Than The Song," A&M: WREK-FM, KDKB-FM

BAREFOOT JERRY, "Barefoot Jerry," Reprise: KBPI-FM, KDKB-FM, WKTK-FM

GARY BARTZ NTU TROOP, "Juju Street Songs," Prestige: WREK-FM, WHCN-FM

BATTEAUX, "Batteaux," Columbia: KOL-FM, WZEL-FM, WKTK-FM

THE BELMONTs, "Cigars Acapella & Candy," Buddah: CHUM-FM

CHUCK BERRY, "Golden Decade Vol. II," Chess: KNAC-FM, KOL-FM

BLOONTZ, "Bloontz," Evolution: KOL-FM

COLIN BLUNSTONE, "Ennismore," Epic: KNAC-FM, KOL-FM, KFIG-FM, WKTK-FM

JAMES BROWN, "Black Caesar," Polydor: WDAS-FM

BRUSH ARBOR, "Brush Arbor," Capitol: WHCN-FM

CLIMAX BLUES BAND, "Rich Man," Sire: CHUM-FM

COMPOST, "Life Is Round," Columbia: WVVS-FM, KWFM-FM

JIM CROCE, "Life and Times," Dunhill: KBPI-FM, KDKB-FM, WVVS-FM, WKTK-FM

DEEP PURPLE, "Made In Japan," Warner Bros.: KFIG-FM

DION AND THE BELMONTs, "Live at Madison Square Garden," Warner Bros.: WBAB-FM

DR. JOHN, "Right Place, Wrong Time," Atlantic: WBRU-FM

CHAMPION JACK DUPREE, "Happy To Be Free," Crescendo: KFML-FM

FAMILY, "Anyway," United Artists: WVVS-FM, WZEL-FM, KWFM-FM, WHCN-FM

ARETHA FRANKLIN, "Master Of Eyes," Atlantic: WBRU-FM

FRASER AND DEBOLT, "With Pleasure," Columbia: WZEL-FM

RORY GALLAGHER, "Blueprint," Polydor: WVVS-FM

STEVE GOODMAN, "Somebody Else's Troubles," Buddah: KBPI-FM, KDKB-FM, WREK-FM

THE GUESS WHO, "Artificial Paradise," RCA: WBUS-FM, KBPI-FM

KEN HENSLEY, "Proud Words On A Dusty Shelf," Mercury: KWFM-FM, WKTK-FM

BERT JANSCH, "Moonshine," Warner Bros.: KFML-FM

CLAUDIA LENNEAR, "Phew," Warner Bros.: WBAB-FM

RAMSEY LEWIS, "Funky Serenity," Columbia: KWFM-FM

LITTLE FEAT, "Dixie Chicken," Warner Bros.: WBUS-FM, CHUM-FM

SOUNDTRACK, "The Harder They Come," Mango: WZEL-FM

ELLEN McILWAINE, "We The People," Polydor: WBUS-FM, KDKB-FM, KOL-FM, CHUM-FM

BILLY MERNIT, "Special Delivery," Elektra: WBRU-FM

MOUNTAIN, "Best Of," Atlantic: KNAC-FM, KWFM-FM

MSFB, "MSFB," Philadelphia International: WDAS-FM

SAM NEELY, "Neely 2," Capitol: WBAB-FM

LARRY NORMAN, "I'm Only Visiting This Planet," Verve: KSHE-FM

YOKO ONO, "Approximately Infinite Universe," Apple: KBPI-FM, KRST-FM

POT LIQUOR, "Louisiana Rock & Roll," Janus: WBUS-FM, KBPI-FM

ANDY PRATT, "It's All Behind You," Columbia: WHCN-FM, WBRU-FM

PRETTY THINGS, "Freeway Madness," Warner Bros.: KNAC-FM

BILL QUATEMAN, "Bill Quateman," Columbia: KSHE-FM

RAIN, "Rain," Project 3: WVVS-FM

SANDRA RHODES, "Where's Your Love Been," Fantasy: WHCN-FM

JIM RINGER, "Waitin' For The Hard Times To Go," Folk Legacy: KFML-FM

JOHNNY RIVERS, "Blue Suede Shoes," United Artists: WBRU-FM

BIFF ROSE, "Uncle Jesus & Auntie Christ," United Artists: CHUM-FM

SAM RUSSELL, "Sam Russell," Playboy: WZEL-FM

BABE RUTH, "First Base," Harvest: WVVS-FM

SAND, "Sand," Barnaby: WVVS-FM

MOACIR SANTOS, "Maestro," Blue Note: WZEL-FM

BOB SEGER, "Back In '72," Palladium: WVVS-FM, WKTK-FM

SAM SIGNAOFF, "Sam Signaoff," Paramount: WVVS-FM

SILVERHEAD, "Silverhead," MCA: WBUS-FM

PETE SKELLERN, "Your Lady," London: KRST-FM

STATUS QUO, "Pile Driver," A&M: KBPI-FM, KFIG-FM

STEALER'S WHEEL, "Stealer's Wheel," A&M: WBAB-FM, WHCN-FM, KSHE-FM, WOUR-FM

STAR PERFORMANCES—Records showing greatest increase in sales activity over the previous week based on actual market reports.

Records Industry Association of America seal of certification as "million seller" (Seal indicated by bullet) *

For Week Ending March 3, 1973

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart
		Artist (Producer) Label, Number (Distributing Label)			Artist (Producer) Label, Number (Distributing Label)			Artist (Producer) Label, Number (Distributing Label)
1	1	KILLING ME SOFTLY WITH HIS SONG 6 Roberta Flack (Joel Dorn), Atlantic 45-2940	35	37	DON'T CROSS THE RIVER 6 America (America), Warner Bros. 7670	68	71	HOW CAN I TELL YOU 7 Travis Wammuck (Rick Hall), Fame 81008 (United Artists)
2	2	DUELING BANJOS 8 Deliverance (Eric Wiesberg), Warner Bros. 7659	36	44	STIR IT UP 4 Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)	69	76	STEP BY STEP 3 Joe Simon (Raeford Gerald for Guardian Productions), Spring 133 (Polydor)
3	7	LAST SONG 12 Edward Bear (Gene Martynec), Capitol 3452	37	32	LIVING TOGETHER GROWING TOGETHER 9 5th Dimension (Bones Howe), Bell 45,310	70	75	DO IT IN THE NAME OF LOVE 5 Candi Staton (Rick Hall), Fame 91009 (United Artists)
4	5	COULD IT BE I'M FALLING IN LOVE 10 Spinners (Thom Bell), Atlantic 45-2927	38	46	KISSING MY LOVE 5 Bill Withers (Bill Withers), Sussex 250 (Buddah)	71	81	ONE MAN BAND (Plays All Alone) 3 Ronnie Dyson (Thom Bell), Columbia 4-45776
5	3	CROCODILE ROCK 13 Elton John (Gus Dudgeon), MCA 40000	39	41	GOOD MORNING HEARTACHE 8 Diana Ross (Berry Gordy), Motown 1211	72	84	WALK ON THE WILD SIDE 3 Lou Reed (David Bowie), RCA 74-0887
6	4	YOU'RE SO VAIN 14 Carly Simon (Richard Perry), Elektra 45824	40	43	SOUL SONG 9 Joe Stampley (Norris Wilson), Dot 17442 (Famous)	73	85	DRIFT AWAY 2 Dobie Gray (Mentor Williams), Decca 33057 (MCA)
7	9	LOVE TRAIN 7 O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)	41	53	MASTER OF EYES 4 Aretha Franklin (Aretha Franklin, Quincy Jones), Atlantic 45-2941	74	82	BOO BOO DON'T 'CHA BE BLUE 3 Tommy James (Tommy James & Bob King), Media Sound 7140 (Roulette)
8	18	ALSO SPRACH ZARATHUSTRA (2001) 5 Deodato (Creed Taylor), CTI 12	42	40	HELLO HURRAY 5 Alice Cooper (Bob Ezrin), Warner Bros. 7673	75	—	ONE MAN PARADE 1 James Taylor (Peter Asher), Warner Bros. 7682
9	10	ROCKY MOUNTAIN HIGH 15 John Denver (Milton Okun), RCA 74-0829	43	20	THE WORLD IS A GHETTO 16 War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975	76	65	PALACE GUARD 5 Rick Nelson & the Stone Canyon Band (Rick Nelson), MCA 40001
10	8	DON'T EXPECT ME TO BE YOUR FRIEND 10 Lobo (Phil Gernhard), Big Tree 158 (Bell)	44	49	ROSALIE 6 Sam Neely (Rudy Durand), Capitol 3510	77	86	WILDFLOWER 3 Skylark (Eirik the Norwegian), Capitol 6626
11	15	THE COVER OF THE ROLLING STONE 14 Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732	45	54	PEACEFUL 5 Helen Reddy (Tom Catalano), Capitol 3527	78	87	PINBALL WIZARD/SEE ME, FEEL ME 2 The New Seekers (Michael Lloyd), MGM/Verve 10709
12	12	DADDY'S HOME 13 Jermaine Jackson (the Corporation), Motown 1216	46	63	THE MASTERPIECE 2 Temptations (Norman Whitfield), Gordy 7126 (Motown)	79	—	CISCO KID 1 War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163
13	13	DANCING IN THE MOONLIGHT 19 King Harvest (Berjot-Robinson), Perception 515	47	51	TODAY I STARTED LOVING YOU AGAIN 6 Bettye Swann (Rick Hall & Mickey Buckins), Atlantic 45-2921	80	83	DREAM ME HOME 3 Mac Davis (Rick Hall), Columbia 4-45773
14	6	DO IT AGAIN 16 Steely Dan (Gary Katz), ABC 11338	48	55	A LETTER TO MYSELF 4 The Chi-Lites (Eugene Record), Brunswick 55491	81	—	OUT OF THE QUESTION 1 Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London)
15	11	OH BABE, WHAT WOULD YOU SAY 14 Hurricane Smith (Norman Smith), Capitol 3383	49	61	SING 2 Carpenters (Richard & Karen Carpenter), A&M 1413	82	—	THE TWELFTH OF NEVER 1 Donny Osmond (Mike Curb, Don Costal, MGM 14503
16	16	JAMBALAYA (On the Bayou) 14 Blue Ridge Rangers (John Fogerty), Fantasy 689	50	57	ONE LESS SET OF FOOTSTEPS 5 Jim Croce (Terry Cashman & Tommy West), ABC 11346	83	89	BELL BOTTOM BLUES 3 Eric Clapton (The Dominos & Tom Dowd), Polydor 15056
17	22	I'M JUST A SINGER (In a Rock and Roll Band) 5 Moody Blues (Tony Clark), Threshold 45-67012	51	56	CONTROL OF ME 8 Les Emmerson (Ted Gerow, Les Emmerson), Lion 141 (MGM)	84	—	IF YOU GOT TO BREAK ANOTHER HEART 1 Albert Hammond (Don Altfeld, Albert Hammond), MUMS 6015 (Columbia)
18	19	DO YOU WANT TO DANCE 11 Bette Midler (Joel Dorn), Atlantic 45-2928	52	64	COOK WITH HONEY 4 Judy Collins (Mark Abramson & Judy Collins), Elektra 45831	85	88	GOOD MORNING 4 Michael Redway (Redway/Field), Philips 40720 (Phonogram)
19	26	DANNY'S SONG 9 Anne Murray (Brian Ahern), Capitol 3481	53	23	LOVE JONES 13 Brighter Side of Darkness (Clarence Johnson), 20th Century 2002	86	—	STUCK IN THE MIDDLE WITH YOU 1 Steelers Wheel (Lieber-Stoller), A&M 1416
20	31	NEITHER OF US (Wants to Say Goodbye) 6 Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)	54	59	THE MESSAGE 7 Cymande (John Schroeder), Janus 203	87	92	SAIL ON SAILOR 2 Beach Boys (Beach Boys), Reprise/Brother 1138
21	21	DREIDEL 11 Don McLean (Ed Freeman), United Artists 51100	55	60	KEEP ON SINGING 5 Austin Roberts (Danny Jansen, Bobby Hart, Austin Roberts), Chelsea 0110 (RCA)	88	—	YESTERDAY I HAD THE BLUES 1 Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73525 (Columbia)
22	42	BREAK UP TO MAKE UP 4 The Stylistics (Thom Bell), Avco 4611	56	68	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE 3 Dawn (Hank Medress, Dave Apple & the Tokens), Bell 45318	89	90	WISH THAT I COULD TALK TO YOU 5 Sylvers (Jerry Butler, Meg Johnson, Michael Viner), Pride 1019 (MGM)
23	24	PEACEFUL EASY FEELING 10 Eagles (Glyn Johns), Asylum 11013 (Atlantic)	57	66	BITTER BAD 3 Melanie (Peter Schekeryk), Neighborhood 4210 (Famous)	90	95	GIRL YOU NEED A CHANGE OF MIND, Part 1 2 Eddie Kendricks (Frank Wilson, Leonard Caston), Tamla 54230 (Motown)
24	27	AUBREY 5 Bread (David Gates), Elektra 45832	58	62	LOVE IS WHAT YOU MAKE IT 6 Grass Roots (Steve Barri, Bob Grill, Warren Entner), Dunhill 4335	91	93	NAMES, TAGS, NUMBERS & LABELS 2 The Association (Don Altfeld, Albert Hammond), MUMS 76016 (Columbia)
25	14	WHY CAN'T WE LIVE TOGETHER 15 Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703	59	80	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA 4 Vicki Lawrence (Snuff Garrett), Bell 45-303	92	94	FUNKY WORM 2 Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)
26	29	BIG CITY MISS RUTH ANN 10 Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah) (London)	60	74	LITTLE WILLIE 7 The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	93	96	STOP, WAIT & LISTEN 2 Circus (Walt Maskey), Metromedia 265
27	28	I GOT ANTS IN MY PANTS 7 James Brown (James Brown), Polydor 14162	61	72	PARDON ME SIR 3 Joe Cocker (Denny Cordell), A&M 1407	94	—	LET YOUR YEAH BE YEAH 1 Brownsville Station (D. Morris, E. Stevens), Big Tree 161 (Bell)
28	48	CALL ME (Come Back Home) 3 Al Green (Willie Mitchell), Hi 45-2235 (London)	62	25	TROUBLE MAN 12 Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)	95	99	TEDDY BEAR SONG 2 Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743
29	17	SUPERSTITION 16 Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)	63	78	DAISY A DAY 3 Jud Strunk (Mike Curb & Don Costa), MGM 14463	96	—	I'M DOING FINE NOW 1 New York City (Thom Bell), Chelsea 78-0113 (RCA)
30	33	HUMMINGBIRD 7 Seals & Crofts (Louie Shelton), Warner Bros. 7671	64	69	FOLLOW YOUR DAUGHTER HOME 5 Guess Who (Jack Richardson), RCA 74-0880	97	97	LOVE MUSIC 5 Raiders (Mark Lindsay), Columbia 4-45759
31	36	SPACE ODDITY 6 David Bowie (Gus Dudgeon), RCA 74-0876	65	73	SUPERMAN 2 Donna Fargo (Stan Silver), Dot 17444 (Famous)	98	—	HOCUS POCUS 1 Focus (Mike Vezina for RTM), Sire 704 (Famous)
32	34	GIVE ME YOUR LOVE 8 Barbara Mason (Curtis Mayfield), Buddah 331	66	70	LOST HORIZON 4 Shawn Phillips (Burt Bacharach), A&M 1045	99	—	RIVER ROAD 1 Uncle Dog (Bob Patter), MCA 40005
33	39	AIN'T NO WOMAN (Like the One I've Got) 5 Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4-339	67	77	MAGIC WOMAN TOUCH 4 The Hollies (Hollies), Epic 5-10951 (Columbia)	100	100	WE DID IT 2 Syl Johnson (Willie Mitchell), Hi 2229 (London)
34	40	DEAD SKUNK 6 Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726						

HOT 100 A-Z - (Publisher-Licensee)

Al's No Woman (Like the One I've Got) (Trousdale/Soldier, BMI)	33	Control of Me (Star/Galanteo, BMI)	51	Do You Want to Dance (Clovay, ASCAP)	18	Good Morning Heartache (Warblers, ASCAP)	29	Last Song (Eyer, ASCAP)	3	Masterpiece (Steve Diamond, BMI)	46	Teddy Bear Song (Duchess, BMI)	95
Also Sprach Zarathustra (2001) (Three Brothers, ASCAP)	8	Cook With Honey (Wain, ASCAP)	52	Don't Cross the River (WB, ASCAP)	33	Halle Hurry (Warner Bros., ASCAP)	30	Let Your Yeah Be Yeah (Irving, BMI)	94	The Touch of Never (Eman, ASCAP)	54	The Twelfth of Never (Eman, ASCAP)	100
Aubrey (Screen Gems-Columbia, BMI)	24	Could It Be I'm Falling in Love (Kilbey, BMI)	4	Don't Expect Me to Be Your Friend (Kaiser-Famson, ASCAP)	10	How Can I Tell You (Irving, BMI)	88	Living Together Growing Together (Colgems/New Hidden Valley/J.C., ASCAP)	40	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI)	78	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI)	34
Bell Bottom Blues (Cassero, BMI)	34	Cover of Rolling Stone (Kell, BMI)	11	Dream Me Home (Stevie Wonder/Columbia/Songwriter, BMI)	80	Hummingbird (Dawes/Breaker, BMI)	30	Love Is What You Make It (Wingate, ASCAP)	38	Today I Started Loving You Again (Blue Bank, BMI)	47	Today I Started Loving You Again (Blue Bank, BMI)	47
Big City Miss Ruth Ann (Cedarwood/Free Assoc., BMI)	62	Crocodile Rock (James, BMI)	5	Dreidel (Tahseh Tunes, BMI)	21	I Got Ants in My Pants (Dynn-Jane/Belinda/Chappell, BMI)	37	Love Me (Rox/Fanters/Saban, BMI)	33	Travis Wammuck (Rick Hall, Fame)	68	Travis Wammuck (Rick Hall, Fame)	68
Bitter Bad (Neighborhood, ASCAP)	26	Daddy's Home (Hom, BMI)	12	Drift Away (Almo, ASCAP)	73	I've Just a Singer in a Band and Ball Band (Leidy, ASCAP)	17	Love Train (Asorted, BMI)	7	Walk on the Wild Side (Galsfield Avenue, BMI)	72	Walk on the Wild Side (Galsfield Avenue, BMI)	72
Boo, Boo Don't 'Cha Be Blue (Big Seven, BMI)	57	Danny's Song (Gnessus, ASCAP)	19	Dueling Banjos (Warner/Tamela, BMI)	2	Follow Your Daughter Home (Music Expressions, BMI)	64	Love Train (Asorted, BMI)	7	Why Can't We Live Together (Sharon, BMI)	100	Why Can't We Live Together (Sharon, BMI)	100
Break Up to Make Up (Bellboy/Asorted, BMI)	22	Dead Skunk (Frank, ASCAP)	34	Funky Worm (Bridgeport, BMI)	29	Jambalaya (On the Bayou) (Guff-Boss, BMI)	29	Love Train (Asorted, BMI)	7	Wildflower (Edel, BMI)	77	Wildflower (Edel, BMI)	77
Call Me (Come Back Home) (J&C/Green, BMI)	28	Do It Again (Wingate/Rod Glen, ASCAP)	14	Part 1 (Stone Diamond, BMI)	92	Keep On Singing (Pocket Full of Tunes, BMI)	53	Master of Eyes (Fondli/Syberia, BMI)	41	Wish That I Could Talk to You (Dotted Line/Syba, ASCAP)	89	Wish That I Could Talk to You (Dotted Line/Syba, ASCAP)	89
Circus Kid (Far Out, ASCAP)	79	Do It in the Name of Love (Heiniss, BMI)	70	Good Morning (MCPA, ASCAP)	83	Keep On Singing (Pocket Full of Tunes, BMI)	53	Master of Eyes (Fondli/Syberia, BMI)	41	Yesterday I Had the Blues (Blackwell, BMI)	88	Yesterday I Had the Blues (Blackwell, BMI)	88

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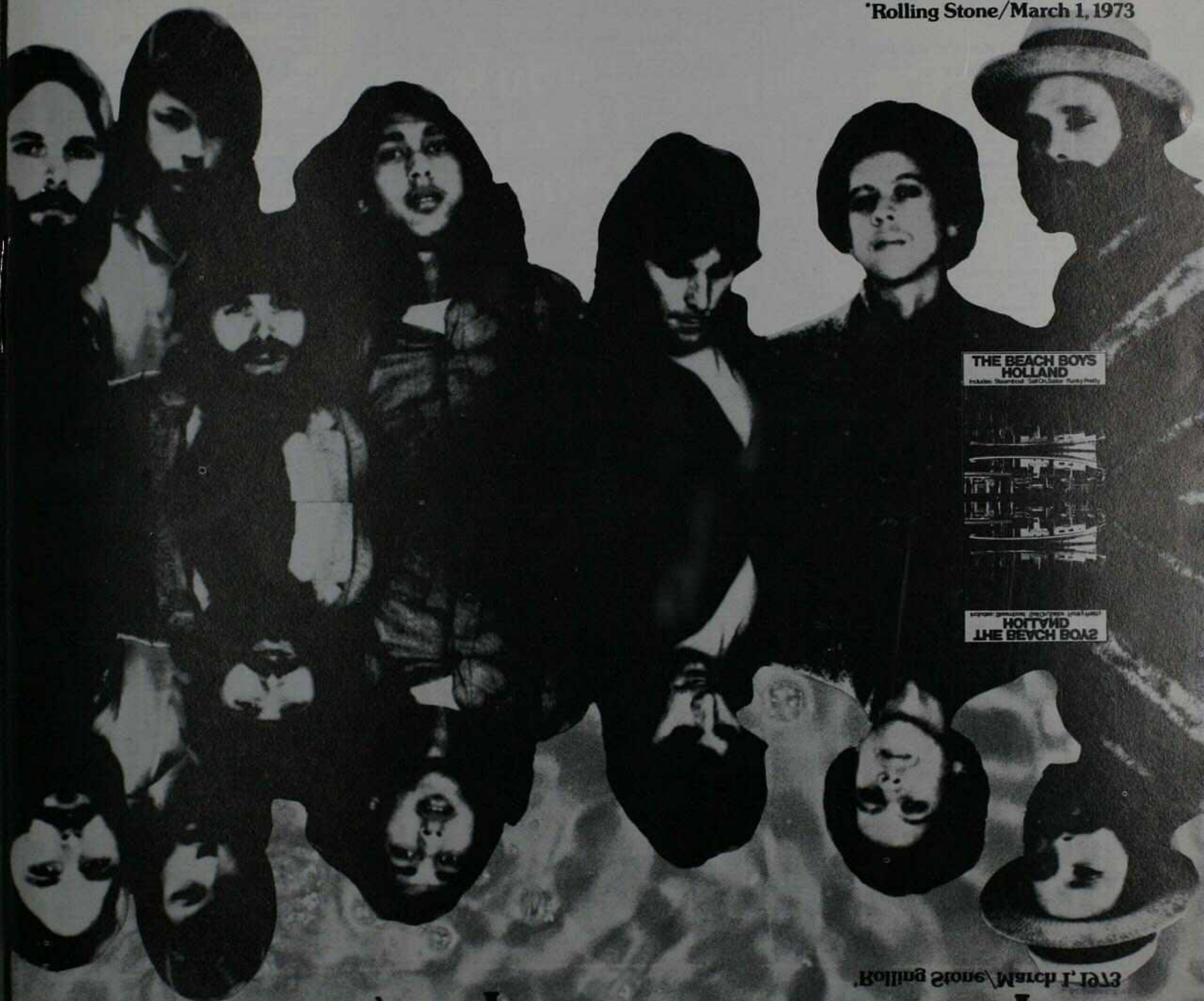
AMPEX
STEREO TAPE

Billboard TOP LP's & TAPE

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	8 TRACK	CASSETTE	REEL TO REEL						ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL
★	1	4	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	6.98	★	65	7	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98	6.98	72	74	5	BEE GEES Life in a Tin Can RSO SO 870 (Atlantic)	5.98	6.98	6.98	6.98	
2	2	13	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.98	6.98	6.98	37	34	16	BREAD Guitar Man Elektra EKS 75047	5.98	6.98	6.98	6.98	73	68	38	ELTON JOHN Honky Chateau UAC 93135 (MCA)	5.98	6.98	6.98	6.98	
3	1	16	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	6.98	★	44	16	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	6.98	74	78	10	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9901	7.98	7.98	7.98	7.98	
★	10	6	DELIVERANCE Soundtrack Warner Bros. BS 2643	5.98	6.98	6.98	6.98	39	36	18	SANTANA Caravanserai Columbia KC 31619	5.98	6.95	6.98	6.98	75	75	9	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 329 D (Motown)	5.98	6.95	6.95	6.95	
5	5	13	NEIL DIAMOND Hot August Night MCA 2-8609	9.98	9.98	9.98	9.98	40	39	29	TEMPTATIONS All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98	6.98	76	71	37	BOBBY WOMACK Understanding United Artists UAS 5577	5.98	6.98	6.98	6.98	
★	8	25	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95	★	48	7	NEIL DIAMOND Double Gold Bang B05 2-227	9.98	11.98	11.98	11.98	★	101	4	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.98	6.98	6.98	
7	7	15	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	9.95	9.95	9.95	42	43	6	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.98	6.98	6.98	78	66	22	JOHNNY NASH I Can See Clearly Now Epic KE 31407 (Columbia)	5.98	6.98	6.98	6.98	
8	4	16	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98	6.98	43	38	13	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)	7.98	9.98	9.98	9.98	79	59	13	JIMI HENDRIX War Heroes Reprise MS 2103	5.98	6.98	6.98	6.98	
9	9	10	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	9.98	9.98	9.98	44	37	14	URIAH HEEP The Magician's Birthday Mercury SRM 1-652 (Phonogram)	5.98	6.98	6.98	6.98	80	79	36	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	6.98	
10	6	18	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98	6.98	45	40	14	GRATEFUL DEAD Europe '72 Warner Bros. ZWX 2668	9.98	11.98	11.98	11.98	81	76	13	MAN OF LA MANCHA Soundtrack United Artists UAS 9906	6.98	7.98	7.98	7.98	
★	19	5	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98	6.98	46	45	65	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98	6.98	82	83	31	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98	6.98	
12	12	16	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	6.95	★	58	4	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31956	5.98	6.98	6.98	6.98	83	73	10	HURRICANE SMITH Capitol ST 11139	6.98	6.98	6.98	6.98	
★	15	13	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	6.97	48	46	17	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370	5.98	6.98	6.98	6.98	84	82	32	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118	6.98	6.98	6.98	6.98	
★	17	8	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)	5.98	6.95	6.95	6.95	49	42	21	LOBO Of a Simple Man Big Tree 2013 (Bell)	5.98	6.98	6.98	6.98	85	90	71	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	11.95	11.95	
15	14	13	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98	6.98	50	53	6	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98	4.98	86	51	13	RASPBERRIES Fresh Capitol ST 11123	5.98	6.98	6.98	6.98	
★	22	7	EUMIR DEODATO Prelude/Deodato CTI CTI 6021	5.98	6.98	6.98	6.98	51	49	12	DONNY OSMOND My Best to You MGM SE 4872	5.98	6.98	6.98	6.98	87	80	22	YES Close to the Edge Atlantic SD 7244	5.98	6.97	6.97	6.97	
17	16	14	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95	6.95	52	54	9	GILBERT O'SULLIVAN Back to Front MAM 5 (London)	5.98	6.98	6.98	6.98	88	93	8	BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225	5.98	6.98	6.98	6.98	
18	18	7	DEEP PURPLE Who Do We Think We Are Warner Bros. BS 2678	5.98	6.98	6.98	6.98	53	52	16	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760	5.98	6.98	6.98	6.98	89	91	38	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95	6.95	
19	13	17	JETHRO TULL Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98	11.97	11.97	11.95	54	50	15	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise ZKS 6480	6.98	7.98	7.98	7.98	90	85	11	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.95	6.95	6.95	
20	21	9	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98	6.98	★	64	7	TIMMY THOMAS Why Can't We Live Together Glades 33-6501	5.98	6.98	6.98	6.98	91	81	39	CHUCK BERRY London Sessions Chess CH 60020	5.94	6.95	6.95	6.95	
21	11	13	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98	13.98	13.98	13.98	56	55	21	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98	6.98	92	84	30	ROD STEWART Never a Dull Moment Mercury SRM 1-646 (Phonogram)	5.98	6.95	6.95	6.95	
★	25	14	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98	6.98	57	47	13	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)	5.98	6.98	6.98	6.98	93	96	14	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98	6.98	
★	27	11	DON McLEAN United Artists UAS 5651	5.98	6.98	6.98	6.98	★	99	2	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VTSX 6089	7.98	7.98	7.98	7.98	★	125	4	JAMES GANG The Best Of ABC ABCX 774	5.98	6.98	6.98	6.98	
24	26	6	DEREK & THE DOMINOS Live in Concert RSO SO 7-8800 (Atlantic)	9.98	9.98	9.98	9.98	★	77	12	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95	6.95	95	92	30	JERMAINE JACKSON Jermaine Motown M 752 L	5.98	6.95	6.95	6.95	
25	23	21	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98	6.98	60	56	20	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98	6.98	6.98	6.98	96	94	28	MICHAEL JACKSON Ben Motown M 755 L	5.98	6.95	6.95	6.95	
26	24	14	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.98	6.98	6.98	61	57	14	JOE COCKER A&M SP 4368	5.98	6.98	6.98	6.98	★	106	6	HOLLIES Romany Epic KE 31992 (Columbia)	5.98	6.98	6.98	6.98	
27	20	14	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	5.98	6.97	6.97	6.97	62	60	17	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2593	2.98	4.98	4.98	4.98	98	98	66	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	6.95	
28	29	27	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.95	6.95	7.95	★	72	12	PARTRIDGE FAMILY Notebook Bell 1111	5.98	6.98	6.98	6.98	★	108	3	ERIC CLAPTON Clapton Polydor PD 5526	5.98	6.98	6.98	6.98	
29	28	15	BILLY PAUL 360 Degrees of Billy Paul Philadelphia Int. KZ 31793 (Columbia)	5.98	6.98	6.98	6.98	64	67	26	O'JAYS Back Stabbers Philadelphia International KZ 31717 (Columbia)	5.98	6.98	6.98	6.98	100	103	100	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	7.98	7.98	
30	31	20	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98	6.98	65	70	17	FOUR TOPS Keeper of the Castle Dunhill DSX 50129	5.98	6.98	6.98	6.98	101	97	34	NEIL DIAMOND Moods UAC 93136 (MCA)	5.98	6.98	6.98	6.98	
31	30	17	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	6.98	★	87	5	FREE Heartbreaker Island SW 9324 (Capitol)	5.98	6.98	6.98	6.98	102	113	8	CYMANDE Janus JLS 3044	5.98	6.98	6.98	6.98	
32	33	15	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	5.98	6.97	6.97	6.97	67	62	22	CHICAGO V Columbia KC 31102	5.98	6.98	6.98	6.98	103	105	61	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98	11.98	
33	32	28	CURTIS MAYFIELD/SOUNDTRACK Superfly Capitol CMS 9014 ST (Buddah)	5.98	6.95	6.95	6.95	68	61	16	STEVE MILLER BAND Anthology Capitol SWB 11114	6.98	8.98	8.98	8.98	104	86	14	SHAWN PHILLIPS Faces A&M SP 4363	5.98	6.98	6.98	6.98	
34	35	17	STYLISTICS Round 2 A&M AC 11006	5.98	6.98	6.98	6.98	69	69	15	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)	5.98	6.98	6.98	6.98	105	89	17	MTT THE HOOPLE All the Young Dudes Columbia KC 31750	5.98	6.98	6.98	6.98	
★	41	13	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	6.98	70	63	21	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099	5.98	6.98	6.98	6.98	106	111	11	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7163 (MCA)	6.98	9.98	9.98	9.98	
								★	95	3	SOUNDTRACK Watts Stax '72 (Living World) Stax Z 3019 (Columbia)	5.98	12.98	12.98	12.98	★	119	5	LAURA NYRO The First Songs Columbia KC 31410	5.98	6.98	6.98	6.98	

With the single "Sail On Sailor" (Rep 1138)
and their newest LP, Holland (MS 2118),
The Beach Boys continue their tradition
of "music at its most satisfying"*
...on Brother/Reprise records and tapes.

*Rolling Stone/March 1, 1973



Rolling Stone/March 1, 1973

...on Brother/Reprise records and tapes.
of "music at its most satisfying"*
The Beach Boys continue their tradition
and their newest LP Holland (MS 2118)
With the single "Sail On Sailor" (Rep 1138)

TOP LPs & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL
108	100	32	EMERSON, LAKE & PALMER Trilogy Capitol SD 9903	5.98	6.97		
★	123	4	EDWARD BEAR Capitol SF 5387	5.98	6.98		
110	88	13	JAMES BROWN Get on the Good Foot Polydor PD 2-3094	6.98	6.98	7.95	
111	107	34	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot DGS 26000 (Famous)	4.98	6.95		
112	102	28	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2534	5.98	7.95		
113	104	18	JOHNNY RIVERS L.A. Reggae United Artists UAS 5650	5.98	6.98		
114	112	27	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International AZ 31648 (Columbia)	5.98	6.98		
★	127	5	LOST HORIZON Soundtrack Bell 1306	5.98	6.98		
116	118	7	GUESS WHO Artificial Paradise RCA LSP 4830	5.98	6.98		
117	120	16	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	5.98	6.98		
118	114	20	J. GEILS BAND "Live"-Full House Atlantic SD 7241	5.98	6.98		
★	136	3	SLADE Slayed? Polydor PD 5524	5.98	6.98		
120	109	13	ALBERT HAMMOND It Never Rains in Southern California MCA KC 31905 (Columbia)	5.98	6.98		
121	117	35	CARPENTERS A Song for You A&M SP 3311	5.98	6.98		
122	116	21	TEN YEARS AFTER Rock & Roll Music to the World Columbia KC 31779	5.98	6.98	6.98	
★	132	5	BARBARA MASON Give Me Your Love Buddah BGS 5117	5.98	6.98		
124	115	10	J.J. CALE Really Shelby SW 8912 (Capitol)	5.98	6.98		
★	139	3	JIM CROCE Life & Times ABC ABCX 761	5.98	6.98		
126	124	15	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)	5.98	6.95	6.95	
★	156	3	JOE SIMON The Power Of Polydor SPR 5704	5.98	6.98		
128	129	15	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)	5.98	6.98		
129	130	8	PIPPIN Original Cast Motown M 760 L	6.98	6.98		
130	122	26	THE BAND Rock of Ages Capitol SABE 11045	7.98	9.98		
131	137	8	BILLIE HOLIDAY Strange Fruit Atlantic SC 1614	5.98	6.98		
132	126	18	WEST, BRUCE & LAING Why Dontcha Columbia KC 33929	5.98	6.98		
133	131	21	OSMONDS Crazy Horses MGM SE 4551	5.98	6.95		
134	110	16	PETER TOWNSHEND Who Came First Mercury DL 79189 (MCA)	5.98	6.98		
135	133	15	BOBBY VINTON All Time Greatest Hits Epic 463 33487 (Columbia)	6.98	7.98		
136	128	17	MELANIE Stoneground Words Neptune/NBS 47005 (Famous)	5.98	6.95		
137	135	42	JETHRO TULL Thick as a Brick Reprise MS 2072	5.98	6.98	6.95	
138	121	14	LITTLE JIMMY OSMOND Killer Joe MGM SE 4555	5.98	6.95		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL
★	168	2	MOUNTAIN Best Of Columbia KC 32079	5.98	6.98		
140	138	34	LEON RUSSELL Carney Shelby SW 8911 (Capitol)	5.98	6.98		
141	140	42	BILL WITHERS Still Bill Savoy SABE 7014 (Buddah)	5.98	6.95		
★	172	2	CHUCK BERRY Golden Decade, Vol. 2 Chess ZCH 60023	6.94	9.98		
143	134	12	BYRDS Best of the Byrds, Vol. II Columbia KC 31795	5.98	6.98		
144	141	20	CHI-LITES Their Greatest Hits Brunswick BL 754184	5.98	6.98		
★	169	3	DOUG SAHM & HIS BAND Atlantic SD 7254	5.98	6.98		
146	142	39	ROLLING STONES Exile on Main Street Rolling Stones COC 1-2900 (Atlantic)	9.96	9.98		
147	150	9	HUDSON & LANDRY Right Off! Dove LP 329	5.98	6.98		
148	145	23	LIZA MINNELLI Liza With a "Z" Columbia KC 31762	5.98	6.98		
★	193	2	B.B. KING Best of ABC ABCX 767	5.98	6.95	6.95	
150	153	6	KING HARVEST Dancing in the Moonlight Perceptone PLF 36	5.98	6.98		
151	148	16	DAVID BOWIE The Man Who Sold the World RCA LSP 4816	5.98	6.98		
152	154	36	SIMON & GARFUNKEL Greatest Hits Columbia KC 31358	5.98	6.98		
★	178	3	JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114	5.98	6.98		
★	-	1	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	7.98	9.98		
155	158	7	SHEL SILVERSTEIN Freakin' at the Freaker's Ball Columbia KC 31119	5.98	6.98		
★	173	3	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98		
★	189	2	BILLIE HOLIDAY The Original Recordings Columbia C 32060	4.98	6.98		
158	144	13	FLASH In the Can Sovereign SMAS 1115 (Capitol)	5.98	6.98		
159	165	2	THE KINKS The Great Lost Kinks Album Reprise MS 2127	5.98	6.98		
160	164	3	CHARLEY PRIDE Songs of Love RCA LSP 4837	5.98	6.98		
★	175	2	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98		
★	-	1	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98	6.98		
★	200	2	STEELERS WHEEL A&M SP 4377	5.98			
★	171	5	PAUL BUTTERFIELD Better Days Bearsville BR 2119 (Warner Bros.)	5.98	6.98		
★	187	4	JOHN MAYALL Down the Line London BP 518-9	7.98	9.98		
166	167	40	DEEP PURPLE Machine Head Warner Bros. BS 2407	5.98	6.98		
167	143	38	URIAH HEEP Demons & Wizards Mercury SRM 1-621 (Phonogram)	5.98	6.95		
168	159	23	FIFTH DIMENSION Greatest Hits on Earth Bell 1106	5.98	6.95		
169	155	20	DEEP PURPLE Purple Passages Warner Bros. ZLS 7443	7.98	9.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL
★	195	2	HUBERT LAWS Morning Star Capitol CTI 6022	5.98	6.98		
171	177	2	DION & THE BELMONTS Live at Madison Square Garden Warner Brothers BS 2464	5.98	6.98		
172	147	13	NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930	5.98	6.98		
★	196	2	MARY TRAVERS All My Choices Warner Brothers BS 2477	5.98	6.98		
174	176	5	HERBIE MANN Evolution of Mann Atlantic SD 2-289	5.98	6.97		
175	152	56	AL GREEN Let's Stay Together Hi SHL 32020 (London)	5.98	6.98		
176	181	3	CLIMAX BLUES BAND Rich Man Sire SAC 7407 (Famous)	5.98			
177	180	4	SAM NEELY 2 Capitol SMAS 11143	5.98	6.98		
178	163	10	1776 Soundtrack Capitol S-31741	5.98	6.98		
179	179	5	DIONNE WARWICKE Just Being Myself Warner Bros. BS 2458	5.98	6.98		
180	184	2	STEPPENWOLF 16 Greatest Hits Dunhill DSK 50125	5.98	6.95	6.95	
181	183	4	WILSON PICKETT Greatest Hits Atlantic SD 2-501	5.98	6.98		
182	170	15	GROUCHO MARX An Evening With Groucho A&M SP 3511	5.98	6.98		
183	185	9	MARLO THOMAS & FRIENDS Free to Be... You & Me Bell 1110	5.98	6.98		
184	186	4	RAY CONNIF I Can See Clearly Now Columbia KC 32090	5.98	6.98		
185	-	1	LOUDON WAINWRIGHT III Columbia KC 31462	5.98	6.98		
186	-	1	RAMSEY LEWIS Funky Serenity Columbia KC 32050	5.98	6.98		
187	-	1	CURTIS MAYFIELD His Early Years With the Impressions ABC ABCX 78072	5.98	6.95		
188	188	7	BLACK IVORY Baby, Won't You Change Your Mind Today LFP 1008 (Perceptone)	5.98	6.98		
189	-	1	THE MAMAS & PAPAS 20 Golden Hits Dunhill DSK 50145	5.98	6.95		
190	191	2	JOHNNY CASH Any Old Wind That Blows Columbia KC 32091	5.98	6.98		
191	161	17	DAVID CASSIDY Rock Me Baby Bell 1109	5.98	6.98		
192	-	1	THE MOVE Split Ends United Artists UAS 5666	5.98	6.98		
193	151	8	AZTECA Columbia KC 31776	5.98	6.98		
194	198	2	YOKO ONO Approximately Infinite Universe Apple JVRB 3399	6.98	8.98		
195	192	8	LIGHTHOUSE Sunny Days Evolution 3016 (Chess/Dimension)	5.98	6.95		
196	-	1	THE SYLVERS Probe PRD 9007 (MGM)	5.98	6.95		
197	174	6	BREWER & SHIPLEY Rural Space Kama Sutra KS BS 7054 (Buddah)	5.98	6.98		
198	-	1	BOB SEGER Back in '72 Reprise/Paladium MS 2124	5.98	6.98		
199	182	14	PAUL WILLIAMS Life Goes On A&M SP 4387	5.98	6.98		
200	-	1	JERRY WALLACE Do You Know What It's Like To Be Lonesome? MCA 381	5.98	6.98		

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Duane Allman.....43	Ray Conniff.....184	Billie Holiday.....106	Melanie.....136	Rare Earth.....128	Barbra Streisand.....53
America.....26	Rita Coolidge.....17	Hollies.....97	Harold Melvin & BlueNotes.....114	Raspberries.....86	Stylishs.....34
Azteca.....193	Credence Clearwater Revival.....125	Hudson & Landry.....147	Bette Midler.....13	Helen Reddy.....15	Sylvers.....196
Band.....130	Jim Croce.....102	Jermaine Jackson.....95	Steve Miller.....68	Lou Reed.....59	James Taylor.....32
Beach Boys.....42	Deep Purple.....18, 169, 166	Michael Jackson.....96	Liza Minelli.....148	Johnny Rivers.....113	Temptations.....40
Bee Gees.....72	John Denver.....6	James Gang.....94	Joni Mitchell.....27	Smokey Robinson & Miracles.....75	Ten Years After.....122
Chuck Berry.....91, 142	Neil Diamond.....5, 41, 10	Jethro Tull.....19, 137	Muddy Blues.....12, 46	Rolling Stones.....9, 103, 146	Mario Thomas.....183
Black Ivory.....60	Dr. Hook & The Medicine Show.....93	Elton John.....1, 73	Mott The Hoopie.....105	Diana Ross.....7	Timmy Thomas.....55
Black Sabbath.....60	Doobie Brothers.....112	B.B. King.....149	Mountain.....139	Leon Russell.....140	Three Dog Night.....84
David Bowie.....38, 89, 151	Earth, Wind & Fire.....117	Carole King.....10, 100	Move.....182		Peter Townshend.....134
Bread.....37	Edward Bear.....109	King Harvest.....150	Johnny Nash.....73		Traffic.....113
Brewer & Shipley.....197	Emerson, Lake & Palmer.....108	Kris Kristofferson.....126	Sam Neely.....177		Mary Travers.....173
James Brown.....110	Donna Fargo.....111	Hubert Laws.....170	Rick Nelson.....57		Uriah Heep.....44, 167
Paul Butterfield.....184	Fifth Dimension.....168	Led Zeffin.....98	New Riders of Purple Sage.....172		Bobby Vinton.....135
Byrds.....143	Flash.....158	Ramsey Lewis.....186	Nitty Gritty Dirt Band.....74		Loudon Wainwright.....185
J.J. Cale.....124	Focus.....36	Lighthouse.....195	Laura Myro.....107		Jerry Wallace.....200
George Carlin.....56	Four Tops.....65	Lobo.....49	Ohio Players.....161		War.....3
Carpenters.....121	Free.....66	Loggins & Messina.....31, 82	O'Jays.....64		Dionne Warwick.....179
Johnny Cash.....190	Marvin Gaye.....14	London Symp & Guests (Tommy).....21	Yoko Ono.....194		John Wayne.....162
David Cassidy.....191	J. Geils.....118	Don McLean.....23	Gilbert O'Sullivan.....52		West, Bruce & Laing.....132
Cheech & Chong.....80	Grand Funk Railroad.....70	Mamas & Papas.....189	Donny Osmond.....51		Paul Williams.....199
Chicago.....67	Grateful Dead.....45	Mandrill.....156	Little Jimmy Osmond.....138		Edgar Winter.....35
Chi-Lites.....144	AI Green.....20, 30, 171	Herbie Mann.....174	Osmonds.....133		Bill Withers.....141
Eric Clapton.....99	Guess Who.....116	Groucho Marx.....182	Partridge Family.....83		Bobby Womack.....78, 88
Climax Blues Band.....176	Albert Hammond.....120	Barbara Mason.....123	Billy Paul.....29		Stevie Wonder.....8
Joe Cocker.....61	Jimi Hendrix.....79	Johnny Mathis.....153	Shawn Phillips.....104		Yes.....87
Judy Collins.....77		Mahavishnu Orchestra.....47	Wilson Pickett.....181		Neil Young.....54
		John Mayall.....165	Pippin.....69		
		Curtis Mayfield.....187	Elvis Presley.....50, 62, 58		
			Billy Preston.....90		
			Charley Pride.....160		

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

Bobby Goldsboro
 has a new album
 "Brand New Kind of Love"
 UA-LA019-F

and a new single
 "Brand New Kind of Love"
 #51107

and a new TV Show

THE BOBBY GOLDSBORO SHOW

- | | | | |
|--|--|---|---|
| KTAR Phoenix, Ariz. | WJRT Flint/Saginaw/
Bay City, Mich. | KBLU Yuma, Ariz. | KQTV St. Joseph, Mo. |
| KTHV Little Rock, Ark. | WCCO Minneapolis, Minn. | KOAI Flagstaff, Ariz. | KING Seattle, Wash. |
| KFSN Fresno, Calif. | KOMU Columbia/Jefferson
City, Mo. | KRSD Rapid City, S. D. | WRBL Columbus, Ga. |
| KNXT Los Angeles, Calif. | KSD St. Louis, Mo. | WDSU New Orleans, La. | WKAB Montgomery, Ala. |
| KPIX San Francisco, Calif. | KOLR Springfield, Mo. | WSAZ Charleston/
Huntington, W. Va. | KBAK Bakersfield, Calif. |
| KREX Grand Junction, Colo. | WBTV Charlotte, N. C. | KROC Rochester, Minn. | WHO Des Moines, Iowa |
| KMGH Denver, Colo. | WCTI Greenville/Washington
/New Bern, N. C. | WTVD Raleigh/Durham, N. C. | WEMT Bangor, Me. |
| WTOP Washington, D.C. | WDAY Fargo, N. D. | WDAI San Antonio, Tex. | WAAY Huntsville, Ala. |
| WAGA Atlanta, Ga. | WUAB Cleveland, Ohio | KULR Billings, Mont. | KFVS Cape Girarde, Miss. |
| WGN Chicago, Ill. | KGW Portland, Ore. | WLOS Greenville/Spartan-
burg/Asheville, S. C. | KWWL Cedar Rapids, Iowa |
| WQAD Quad Cities
(Davenport/Rock
Island, Moline) | WJAC Johnstown, Pa. | WSAU Wausau, Wisc. | WTEH Albany, N. Y. |
| WEEK Peoria, Ill. | WTAF Philadelphia, Pa. | KOAT Albuquerque, N. M. | WKBT La Crosse, Wisc. |
| WKJG Ft. Wayne, Ind. | KDKA Pittsburgh, Pa. | WDBJ Roanoke, Va. | WPTZ Birmington/Plattsburg,
(N. Y./VL) |
| WNDU South Bend, Ind. | WIS Columbia, S. C. | WTVY Dothan, Ala. | WRTV Indianapolis, Ind. |
| KCAU Sioux City, Iowa | WRCB Chattanooga, Tenn. | KCMT Alexandria, Minn. | KPLM Palm Springs, Calif. |
| WKYT Lexington, Ky. | WLAC Nashville, Tenn. | WKID Miami, Fla. | KOLO Reno, Nev. |
| WAVE Louisville, Ky. | WHIS Bluefield, W. Va. | KOLN Lincoln, Neb. | WKZO Grand Rapids, Mich. |
| WBRZ Baton Rouge, La. | WAPI Birmingham, Ala. | KTUL Tulsa, Okla. | WDSM Duluth, Minn. |
| KUTV Salt Lake City, Utah | WFMY Greensboro, N. C. | KBFF Helena, Mont. | WESH Orlando, Fla. |
| WMTV Madison, Wisc. | WKY Oklahoma City, Okla. | KOAA Colorado Springs, Colo. | KFYR Bismarck, N. D. |
| WJHL Bristol/Johnson City,
Tenn. | WICS Springfield/Champaign
/Danville, Ill. | KGVO Missoula, Mont. | KNDD Yakima, Wash. |
| WTRF Wheeling/Steubenville,
W. Va. | KTAL Shreveport, La. | KFBB Great Falls, Mont. | KPRC Houston, Tex. |
| KNOE Monroe, La. | KELO Sioux Falls, S. D. | KGNC Amarillo, Texas | WLUC Marquette, Mich. |
| WBZ Boston, Mass. | WDTB Panama City, Fla. | KLAS Las Vegas, Nev. | KZTV Corpus Christi, Texas |
| CKLW Detroit, Mich. | WWBT Richmond, Va. | WNEW New York, N. Y. | |
| | | WLBT Jackson, Miss. | |
| | | KTVK Knoxville, Tenn. | |

Produced by Bob Montgomery & Bobby Goldsboro Available on United Artists Records & Tapes



100 Members at Opening

MEMPHIS—More than 100 representatives of the music industry were on hand here at the Admiral Benbow for the official formation of the Memphis Chapter of NARAS. Heretofore, Memphis has been a part of the Nashville membership.

Wesley Rose, national president, and Richard Jablo, legal counsel, accepted the proposed proposition for the formation, and a formal application for the new chapter was made through attorney Harold Streibich.

John Smith of Star Records was elected president when Knox Phillips declined since he currently is serving as president of Memphis Music, Inc. He then was made 1st vice president of the NARAS chapter. Marty Lack was elected 2nd vice president, Sandra Rhodes treasurer.

In the various categories, the secretary, and Robert Thomas following governors were named: Ernie Bernhardt, Charles Chalmers, Dan Penn, Knox Phillips, Steve Cropper, Al Bell, Wayne Jackson, Sandy Rhodes, Andrew Love, James Mitchell, Larry Shaw, Ronnie Stoatz, John Smith, Rev. Oris Mays, Robert Thomas, Marty Lackie and Eddie Braddock.

Plans for the formation of this chapter had been in the making for many months. Phillips was the driving force behind its develop-

ment, and Streibich handled all of the legal ramifications.

Although the action reduces the Nashville membership to a degree, the loss has been more than compensated by new membership spurred by the televising of the Grammy Awards show from that city for the first time this year.

When the Memphis contingent first became a part of the Nashville chapter, it was stipulated that they would remain only until such time as a chapter formation could take place here. Nashville also was instrumental in the formation of the Atlanta chapter, now a strong unit in NARAS.

Musical Isle Branch Opens Early March

NEW YORK—Musical Isle of America, the national rack jobbing complex which is part of United Artists' mass merchandising division, will open its new Baltimore-Washington Division branch during early March. That outlet is the company's first eastern branch.

The new branch, ninth in the MIA network, will be helmed by John Brenner, branch manager, formerly with Transcontinental in Atlanta. Brenner has already begun assembling a staff, with initial appointments including Bob Connolly, Washington area sales manager, and Carol Ann Bain, office manager. A staff of eight, including a Baltimore area sales manager and four warehousemen, will form the basic staff.

Initial major account for the branch will be the Hecht Bros. chain of 15 stores in the District of Columbia, Maryland and Virginia, comprising the D.C. suburban area.

Located in Baltimore County, southwest of the central Baltimore area, the new branch incorporates a 10,000-square-foot warehouse and office space.

Harrison Suit

• Continued from page 1

George Harrison and all Beatles' tapes and record albums.

Both WPIX-TV and the American Broadcasting Co. have voluntarily complied to the actions stated above.

The move by the two networks comes in the wake of a temporary restraining order issued in U.S. Supreme Court, N.Y., by Judge Nathaniel Helman, on a \$15 million damage suit brought against the media, several firms and 100 John Does by ex-Beatle Harrison, Apple Records and Capitol Records.

In issuing the temporary order, Feb. 22, Helman gave the defendants three days in which to reply to the charges, at which time he indicated he would hand down a further decision.

The suit, believed to be the first time that a recording artist has cited the media in an anti-piracy fight, was filed Feb. 16 on an affidavit supplied by Allen Klein, head of Abkco Industries.

Among the other defendants named in the Supreme Court action are Audio Tape of New Jersey, its president Elias Saka, Electro Corp., also of New Jersey, Leon Nazor of Electro; and Economic Consultants of Wisconsin.

Tomlin to Host CBS TV Special

NEW YORK—Polydor Records artist Lily Tomlin hosts a one-hour variety special on CBS-TV airing Tuesday (6) at 10:00 p.m. "The Lily Tomlin Show" marks the first time the comedienne, nationally known for her multiple alter egos on the "Laugh-In" series, heads her own program. Miss Tomlin is preparing material for her third Polydor album.

Last-minute meeting between Atlantic Records president, Ahmet Ertegun and jazz flutist Herbie Mann resulted in the musician re-signing with Atlantic. Mann had contracts already agreed with Bell Records. . . . George Burns' concert at Philharmonic Hall New York attracted a heavy celebrity audience including Groucho Marx, Henny Youngman, Eli Wallich, Andy Warhol, Jack Albertson, Rod McKuen and Alice Cooper. The concert was recorded by Buddah. At a reception following, Cooper presented Burns with a Living Legend plaque and then had to say that Jack Benny would also receive one when Benny turned up on stage. (Benny introduced Burns to the New York audience)

Diana Ross recorded an album for Motown live at Caesars Palace during her recent Las Vegas engagement. . . . Sub publishing rights to the scores of Academy Award nominees, "Heartbreak Kid" and "Slueth" have been awarded by Palomar Pictures International to CBS International Publishing. CBS got world rights exclusive of the U.S. and Canada. . . . At the National Association of Independent Record Distributors first convention in Memphis, the great grandson of the inventor of the circular disk concept, Eldridge Johnson III, represented his own authentic blues label, Snake Root Productions. He is now putting out a series of 45s with an album due in the fall. . . . Doug Sahn attracted strong crowds at his Max's Kansas City stint—many people were also expecting Bob Dylan to sit in as he did on Sahn's record. (They were disappointed). As a result of the new Sahn disk, Mercury are releasing some unreleased cuts from Sahn's earlier group, the Sir Douglas Quintet.

Writer-director Jeff Lieberman, recently signed by Barnum and Bailey Records, won awards at the Chicago and Atlanta film festivals for his documentary, "The Ringer." . . . Bell Records has set a deal to distribute Stony Records, a Memphis label headed by Dan Fenn and Herbie O'Mell. . . . Glen Campbell satisfied an ambition last week when he appeared solo at Carnegie Hall. He will also tour England in April and May. . . . Warners Mo Ostin and Atlantic's Ahmet Ertegun met in London—the result was a strengthening of WGA-U.K. boss Ian Ralfin's position there.

Married; Decca chairman Sir Edward Lewis to Jeanie Smith. . . . Tony Heilbut has produced another gospel album for Columbia, this time new recordings by such artists as Marion Williams, Alex Bradford and the Dixie Humming Birds. It features songs by Thomas A. Dorsey and features the 75-year old composer at the piano. . . . Upcoming New Seekers album "New Seekers Now" recorded in Los Angeles and in London. . . . Levinson and Ross have moved their PR headquarters in New York with Mark Stern running the office. There is no Ross now—former partner Al Ross split the company to go solo. . . . The first annual Philadelphia Spring Folk Festival will be held Friday, April 27. . . . Clive Davis taking personal interest in CBS career of jazz pianist Ramsey Lewis, even writing the liner notes for Lewis' new album.

Dot Records artist Donna Fargo received a gold disk award in Australia for her "The Happiest Girl In The Whole U.S.A." . . . Ticketron box offices around New York sold 12,000 tickets for two concerts by the Grateful Dead at Nassau Coliseum in exactly 2 hours 32 minutes.

Black Arts Expo is set for March 14 at Fort Huachuca, Ariz., with Lou Rawls and Ramsey Lewis playing for free. . . . Bette Midler gets her first prime time TV spot when she appears, with Stevie Wonder and Gilbert O'Sullivan on the London-filmed Burt Bacharach special for ABC, Feb. 28.

Barry Manilow, Bette Midler's pianist and musical director, composed the theme for "Help" a product of Heinz Food, for Sid Woloshin Inc. . . . Stan Mores, vice president MGM-Verve flew to New York for the original cast recording of "Lorilei" starring Carol Channing. Recording was done the week-

Inside Track

end of Feb. 16. . . . Wilson Pickett, currently at the Hilton Casino Theater, Las Vegas, was given a party by RCA there to celebrate signing with the company. . . . Negotiating—RCA's Perry Como and MGM Joey Heatherton, over a possible television series. . . . Wayne Newton signed a million dollar contract with the Hughes Hotels covering the next few years.

Julie Budd's new RCA release, "Music Man" was written by Herb Bernstein and Ted Cooper, who produced the date. . . . Frankie Laine who hasn't been in England since 1957 starts a tour there in April. . . . More Billie Holiday—this time from ESP Disks and it's volume three of "Billie Holiday" Broadcast Performances. ESP plans to release it March 15 to coincide with the Oscar awards. The album contains a nine-minute version of "Fine and Mellow" from a film score. . . . Micki Grant's musical, "Don't Bother Me, I Can't Cope" nominated in four categories by the Los Angeles Drama Critic's Circle. . . . At the Hilton Showroom, B.B. King works with his own group and 31 piece Joe Guccione orchestra. . . . Riz Ortolani wrote the score for the MGM film, "Day Of Fury." Vegas performer Judy Lynn half hour syndicated TV show added stations in North Dakota, KXMC, KXMB and KXMD.

Neil Diamond will create a "musical narrative" of songs and scoring for Hall Bartlett's "Jonathan Livingston Seagull" film. Yes, Diamond will be singing on the soundtrack. . . . Bread and Fanny to perform at the L.A. Grammys dinner. Gary Owens emcees, with Jerry Butler, Tina Turner and Burl Ives among the presenters. . . . Melanie's European benefits for UNICEF raised \$350,000. . . . Jimmy Haskell, veteran arranger, appointed music director of the American Song Festival, in charge of a 40-piece orchestra. . . . Warden-Kane National Contest Judges to process entries for the American Fest.

Carol Kaye soloed in Pender Bass concerto by Tommy Vig for 76-piece symphony at L.A. Musicians Union Local 47. . . . Carla Thomas to produce her own next album. . . . Freda Payne posing for Virginia Slims cigarette ads. . . . Chicago endowing another wind instrument scholarship to DePaul U. as they did last year. Group to play 11 concerts on Japan tour this month. . . . Marquis De Sade driving around Hollywood in their Sademobile VW. . . . Chevrolet gifted Henry Mancini with a \$10,000 customized 4-wheel drive special, due to his TV success with their sponsorship. . . . Hurricane Smith touring U.S. talk show rounds.

John Pattison Williams, former executive vice president of Great Trails Broadcasting Corp. and since 1969 chairman of the board of Easy Industries, Dayton, Ohio, which operates WEZE Radio, Boston, died recently in Dayton. . . . R. D. Wilber, 55, orchestra leader at WLW Radio from 1941 to 1948, died recently in Teaneck, N.J. He was musical director at WINS, New York, from 1948 to 1952. . . . Steve Reece, Cincinnati promoter and an administrative assistant to Mayor Theodore Berry, is the producer of "What's Going on in the Black Community," the first of a series to be beamed via WCPO-TV to exploit the varied activity and industry of the local black citizenry. First showing, featuring Mayor Berry, soul singer Barbara Howard, Rev. Samuel Wright and host Edward Reece, is set for March 9.

Johnny Rodriguez appears to be the youngest country superstar ever. Jack Bernstein, Heilicher Bros. of Texas, Dallas, has ordered 15,000 copies of the first Mercury LP, "Introducing Johnny Rodriguez." It represents his biggest initial country LP order ever. Bernstein accounted for 40,000 singles of the 21-year old's first hit. . . . Local 4, American Federation of Musicians, Cleveland, broke ground for a 240 one and two-bedroom unit building for its elderly members Feb. 13. Rent in Musicians Towers will average \$135 monthly. . . . What were E. G. Abner, president of Motown, and his Chicago distributor, Paul Glass of All-State, and Glass' accountant, Lee Howard, discussing at lunch in Hollywood last week?

Follow Ruling

• Continued from page 3

seller's responsibility to credit the subscriber for any items justifiably returned.

Also, seller must mail to subscribers, ahead of the item, an announcement identifying the selection, and a form clearly telling the subscriber he will receive the particular selection unless he sends notice of rejection. The mailings must be in good time to allow the subscribers to act. All introductory and bonus items must be shipped within four weeks after receiving an order.

On the other side, the commission says it recognizes that "an industry dependent on millions of mail transactions each month cannot completely avoid errors." Accordingly, random sporadic, or isolated nonconformance with the rules will be considered a violation provided there is not a pattern of repeats, or failure to make good, or if the nonconformance is caused by circumstances beyond the seller's control.

Catalog to Get MCA Push

• Continued from page 3

\$6.98 for albums, \$7.98 for tapes.

"Catalog had gotten to be a small portion of the entire record business for the past few years. Most record companies were so wrapped up with rackjobbers that we couldn't get catalog stuff displayed. Thank God, the industry is coming back toward full-line retailing again," Maitland said.

Frio pointed out that a recent Billie Holiday repackaging had gone around 70,000 units in sales. What's interesting is that the percentage of tape sales in catalog items like this holds just about the same—35 to 40 percent—as for current product. "In the case of Billie Holiday, we didn't bother putting out an 8-track cartridge, but the public demanded it and so we had to do it."

Another thing that Maitland has done to freshen up the label was the hiring of Artie Mogul to specialize in the developing of new artists. Several new signings will be announced soon.

Frio said that prices have been changed to distributors from \$3.61 to \$3.68 for a \$6.98 list price on tapes. Other prices have been increased proportionately. The album series MCA-1 through MCA-3999 now carries a list price of \$5.98.

Cap Soul Wing

• Continued from page 3

been with Capitol for about three years. He will be responsible for coordinating wing efforts, finding and signing acts and aiding in promotion and advertising. Arnold said an administrative assistant will probably be appointed in the near future.

Capitol's move closely follows that of ABC/Dunhill and several other labels into the r&b field (Billboard, Feb. 24). Arnold will report directly to vice president merchandising, Brown Meggs.

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- Mar. 10 Kent, Ohio (Kent State)
- Mar. 11 Toronto, Canada (Maple Leaf Gdns.)
- Mar. 12 Montreal, Canada (Forum)
- Mar. 14 Boston, Mass. (Music Hall)
- Mar. 15 Philadelphia, Pa. (Spectrum)
- Mar. 17 New York City (Radio City Music Hall)
- Mar. 18 Waterbury, Conn. (Palace Thtr.)
- Mar. 19 Providence, R.I. (Palace Thtr.)
- Mar. 21 Charlotte, N.C. (Park Central)
- Mar. 22 Hampton, Va. (Coliseum)
- Mar. 23 Clemson, S.C. (Coliseum)
- Mar. 24 Atlanta, Ga. (Municipal Aud.)



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